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贾樟柯作品 a film by Jia Zhang-Ke

# useless

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# 無用/简介/Wu Yong/

"无用"是马可于2006年初创立的艺术性服装品牌。2007年2月25日,"无用"首次亮相于巴黎时装周,大获好评,其与当今国际时装界迥异的独特风格,立刻引起巴黎时装界及文化艺术界的广泛关注。

WUYONG, which means useless in English, is an artistic clothing brand created by Chinese designer Ma Ke in early 2006. On February 25, 2007, WUYONG was presented for the first time at the Paris Fashion Week meanwhile making a great success for the unique style that much differs from the international mainstream fashion that is caught up a wide range attention of the industry as well as the line of art and culture.



## 無用/短评/Wu Yong/

这一天,被中国的天才设计师马可点亮,她为了回到生命源头而创作,这是一种异类的声音,这是一位来自别处的天才设计师, 中国设计师马可,唤醒了巴黎时装周的第一日。

The first day of Paris Fashion Week was lightened by a Chinese talented designer Ma Ke, who creates for returning to the source of life. It is a unique and exotic voice, from Ma Ke, the Chinese talented designer, who aroused the first day of fashion week.

马可,为永恒的时间性而创作...

Ma Ke, creating for the time of eternity ...

———Le Monde《世界报》2007-02-27(法国, France)

我们约见的是一位中国最神秘的设计师,可能也是最有天才的,她的成功见证了一个飞速发展着的中国。

The designer we met is one of the most mysterious, but, probably the most talented one in China. Her success is a testimony of the fast developing China.

但要注意,她不是来"做秀的"。对她而言,这些所谓的奢侈热闹是老套,空洞,而无真情实感的。换言之,这个中国女人,一下子就跑到所有 人的前面去了。

Attention! She is not coming for "showing". To her, those so-called fashion and extravagance are cliché, shallow and deceptive. In a word, this Chinese lady, all of a sudden, has overcome the whole world.

———Le Monde 2《世界报副刊》2007-02-24(法国, France)

马可是中国第一个真正意义上的"设计师"。例外,成立十年,她从不将赢利放诸于风格之先。她以她反向的设计风格,对抗这十多年来中 国主流的暴发式时尚。

Ma Ke is the first Chinese "designer" of what it means. EXCEPTION de MIXMIND, the brand established by her ten years ago, is always putting the creativity ahead of profitability. She's been keeping the exceptional design style against the mainstream profit-oriented fashion for the past decade.

马可以她深度而辽远的视角令人震惊。她的作品超越了时间,年龄,成为一种雕塑般的存在。它创造出来一种新的轮廓,膨鼓着君王般的自 信;一种极其丰富而复杂的风格却佛若出自天然。

The insight of Ma Ke is profound and prolonged. Her works goes beyond the time, the age, as a sculpture, standing still, creating a volume filled with kinglike confidence, sophisticatedly made but of a surprisingly natural finess.

我们很幸运,不必亲身远赴中国,在巴黎,就可以领略这前所未有的手工艺术之美。

In Paris, luckily, from which we don't have to go too far for China, we can discover the unique beauty within these hand-made arts and crafts.

——— VOGUE 2007-02 (法国, France)

在巴黎,马可以她充满着哲学意识与环保概念的完美绝伦创意,令所有人都为之震惊,千真万确,这又将是一位天才的大设计师横空出世。 她的创造在以奢华为能事,极度商业化的巴黎高级成衣品牌中堪称异类,其实,她在根本上提出了与之全然相反的概念, 这是一组"中国制造"的高级订制类型服装。

In Paris, everyone was astonished by Ma Ke's innovative design with her philosophy and sense of environment-friendliness. A new great talent has come, with no doubt. Her works goes completely different from the mass luxury brands of ready-to-wear that are over commercialized, which Ma Ke is definitely opposed. This is actually a collection of "Made-in-China" haute couture.

——— Paris Match《巴黎竞赛周刊》2007-03-15(法国, France)

她令这个已经没有什么新鲜看头的小小时尚世界,全然目瞪口呆。在这个时装周上,给予众人一种"背离奢华"的另类观看视角。 Ma Ke has successfully stunned the small fashion world, the world that was long for something worth seeing. During the Fashion Week, it (WUYONG) gives us a different and bright vision, which is anti-luxury. ——Figaro《费加罗日报》2007-03-19(法国, France)

无用是这10年沉淀后发自内心的呐喊,是为了治疗倦怠的灵感以及源自衣服本身所散发出来的思想。 WUYONG is the inner crying after ten years' accumulation, for curing the tiring inspiration, and to express a deeper thinking given from the clothing itself.

这是一个像Antonio Marras的天才!从不过分追逐流行,却悄然于往昔与现实间,不断寻索,而致美。 She is a genius like Antonio Marras. She never goes too far beyond fashion, while, as always,

——Flair 2007-06 (意大利, Italy)

马可,在中国的商业经营中满载成功,创作超越了时装的定义,把衣服变为独一无二的艺术作品。 无用:那些马可设计的衣服,是一个灵魂。

After the commercial success in China, Ma Ke transcends the definition of fashion and transforms clothes into unique pieces of artworks. WUYONG: the clothes created by Ma Ke, is a soul.

Edelweiss 2007-05 (瑞士, Switzerland)

—— Joyce Magazine 2007-04(西班牙, Spain)

pursuing after excellence and striving for perfection.

这个展示具有不可多得的深度,这也充分印证了时装是文化的反映,是文化的索引,是集文化之大成者。时装是社会变革反映, 像她这样通过时装,通过它制作的这些衣服,来传达文化,是非常打动人心的。

It's a presentation of a great profundity that we are long for, and it shows the fashion reflected by culture, it draws on the wisdoms of the mass. Fashion mirrors the social development.

The way Ma Ke creates the clothes, of cultural delivery, is very touching.

马可是一位伟大的艺术家。

Ma Ke is a great artist.

Didier Grumbach, President of Fédération Française de la Couture 迪迪埃戈巴克,法国高级时装公会主席

当现场巨大帘幕轰然坠地,你顷刻间打碎了全场所有观众的面具,在帘后是你敞开的心…… When the huge curtain dropping down in front of the audience, in that very moment, you smashed off our mask, and there, behind the curtain reveals your unclosed heart.

———Audience from Lebanon 现场一位黎巴嫩女观众

这不是一场时装秀,我是在为一场艺术装置展而设计灯光。

巴黎秀现场化妆师, Stéphane Marais

This was not a fashion show. I was designing the lighting for installation art.

——World-renown Lighting Master, Thierry Dreyfus 担任秀场搭建的著名光影大师, Thierry Dreyfus

这对我而言是一次新鲜的挑战与尝试,我完全是在用做雕塑的心情来化妆。 I am very excited working with Ma Ke. It's a new challenge. I was doing the make-up as sculpturing.

——Famous make-up artist, Stéphane Marais

"无用"为巴黎时装周展开了惊叹的序幕。

WUYONG revealed a new chapter of the Paris Fashion Week.

面对中国这大众主导市场,马可坚持衣服与精神的互动为她开辟了一条绝对不主流的路,"例外"是时尚中国独立女性的时装品牌代表,而在"无用"的创作中她试图以新颖的面貌,新鲜的视点和新锐的触觉还原时尚的基本,诠释一个独立重生的东方哲理。 Faced with the public dominant market in China, Ma Ke insists on interacting clothing with spiritual mind that leads to the other way round. EXCEPTION is a significant brand name for independent and stylish women, while Ma Ke, with another brand WUYONG, has returned to the essentials of new looks, fresh perspectives and delicate senses, to present an independent and rejuvenating view of Asian philosophy.——RMM 2007-05(香港, Hong Kong)

仿佛回到1980年的历史, 当时日本新锐设计师一夕之间摄获世界时尚圈的目光; 今日的马可, 突破时尚的语言系统, 在西方对崛起的中国的高度关注下, 赢得法国《世界报》(Le Monde)、《费加罗日报》(Figaro)、《小巴黎日报》(Le Petit Journal)一致赞美之声。

It was like going back to the 80s, when the new Japanese designers took up the whole fashion world within a night; today, Ma Ke, going beyond the fashion language code, under the highly public attention to the fast uprising China, has won a common praise from those international press such as "Le Monde", "Figaro" and "Le Petit Journal".

"无用"发布后,不论主题概念,呈现形式都挑战了人们对时尚的经验和想象,一夕之间,这位"来自中国的设计师"获得极大注目与讨论。

After the presentation of WUYONG, from the concept to the performance, it becomes a challenge to people's conventional fashion experience and imagination. Within a night, this "Designer from China" has become a worldwide focus and the topic matter.

——Eslite Reader《诚品好读》2007-04(台湾, Taiwan)

走到了尽头的时装业还能够再到哪里去,也许就是这种方向.....

Where the fashion industry could go as it has come dead end. This may mean the new direction.

————Advertising Creative Master Xu Shunyin from Taiwan 台湾广告创意大师许舜英

"无用"不单单是一个服装品牌,更成为了马可向人们敞开自我心灵的道具,不仅是创作,这也是马可的一种生存方式。WUYONG is not only a brand of clothes, but also a way to share her thoughts with public; it's not only a piece of works, but also a way of living.

——VISION《视觉》2007-05(中国, Mainland China)

作为中国当代艺术家的代表,马可的设计不仅诠释了时装的另一层面,更蕴涵了独特的思想和哲学理念。无论是服装的面料再造、解构剪裁、令人不可思议的创作手法,精湛的缝制工艺、深奥凝练的艺术思考,还是整体造型的把握控制、宁静的灯光语言以及不可思议的表演形式,无不令人叹为观止。

As a contemporary artist, Ma Ke's design tells another aspect of fashion, at the same time, contains a particular thoughts and philosophy. From the fabric renovation to deconstructive cutting, from the amazing creative skill to the sophisticated sewing techniques, from the profound artistic thinking to the styling management, from the peaceful lighting expression to the surprising performance, all that are above-mentioned make us breathe-taken.

——Harper's Bazaar《时尚芭莎》2007-05(中国, Mainland China)

许多年之后,这一场不大像时装秀,而更似博物馆夜游的展示也许会再度被人提起,中国时装史的某一页,也会为此预留下一页的位置。

In a few years, this show, which was not quite a fashion show but more like a night at the museum, would be mentioned again and again. And the Chinese fashion history will probably leave a page for this story.

——L'OFFICIEL《时装》2007-05(中国, Mainland China)

### 汤尼雷恩访谈贾樟柯

CHALLENGES: an interview with JIA ZHANG-KE

Questions from Tony Rayns

- 1. 请解释这个电影计划的起源。它是不是您自己的想法,还是有人请您去做这个电影? 如果这个电影在某个方面是受到委任的,您是否必须为这个片子履行一个现有的计划,还是您可以任意地按照自己的意思去做?
- 答:《无用》是我艺术家三部曲的第二部,在去年完成第一部,关于画家刘小东的《东》之后,我决定拍摄以女服装设计师马可为主要人物的纪录片《无用》。1989年之后,随着天安门事件的结束,中国知识分子再次被边缘化,公众也逐渐失去了对精英知识分子的兴趣,关于中国社会的严肃思考变成了极其封闭的小圈子话题,中国人民全心全意进入了消费主义时代。与此同时,中国当代艺术奇迹般地保持了足够的活力,大多数艺术家都以各自的方式,保持了对中国社会持续的观察和长时间的思考。显然,他们比一般人对社会的认识更有洞察力,我一直想把这些艺术家的工作,他们具有前瞻性的思想通过电影的方法介绍给公众。这样便有了拍摄艺术家三部曲的想法。

当时马可正在她位于珠海的工作室,为在2007年巴黎秋冬时装周上发布她名为"无用"的系列服装做准备。她的作品超出了我对服装的认识,并且惊奇的发现,马可的"无用",竟然能使我们从服装的角度去关照中国的现实,并引发出对历史,记忆,消费主义,人际关系,行业兴衰等一系列问题的思考。也让我有机会以服装为主题,在对整个服装经济链条进行观察时,面对了不同的生命存在状态。

我完全享受着自由创作的乐趣,好象是一个互动的行为艺术,从《东》到《无用》,我分别有机会与画家刘小东,服装设计师马可进行跨媒介的合作:他们分别以绘画和服装设计的方法,我以电影的方法,面对共同的现实情况,从相同的起点出发,利用不同的媒介创作。

- 2. 在某些方面,"无用"是对于你的故事片"世界"的回忆,比如说,它把中国放到全球眼界里的方式。它似乎巩固了你作品的转变—从地方的、以山西为根据地、并把焦点放在个体或小群体的故事,转到更大的故事里,并带有很多角色和一个更宽广范围的参考。您是这样看吗?
- 答:《世界》以后,我越来越喜欢用一种板块的结构,在一部电影中表现不同的多组人物,或者去跨越不同的地区。比如《东》里面,画家刘小东连接起了中国三峡和泰国曼谷两个相隔遥远的亚洲区域;《三峡好人》里面,在同一个地点三峡,分别讲述互不关联的两个人物故事。在我看来,今天再用单一封闭的传统叙事,比如一对男女主角,在90分钟之内贯穿始终地完成一个完整的戏剧,很难表现我在现实生活中感受到的那种人类生活的复杂和多样性。今天,我们往往有机会同时生活在互不关联的多种人际关系,或者游走在不同的地域空间之中。我们在对不同的生活,不同的人际关系,不同的区域进行对比和互相参考中形成我们新的经验世界。或许这是由互联网络,卫星电视,便捷的交通带来的。的确,在中国,人们只了解一种现实的封闭时代结束了。在《无用》中,马可因为反叛服装流水线上的机器生产,产生了"无用"的创作:在山西,遥远矿区的裁缝店因为广州样的大型服装加工厂的存在而日渐凋零。广州的服装流水线,巴黎的时装发布会,山西的小裁逢店被一部电影结构在一起,彼此参照,或许才能看到一个相对完整的事实!
- 3. 在片子里每个镜头都是仔细地构造的,而且整体结构也仔细地被考虑过。这让这个片子与纪录片 cinéma vérité的传统—固有地基于观察的和不介入,相对地无特定结构,有着很大的不同。您自己怎么看 这个影片?是为"摆拍的影片"?或它主观地"抒发自己观点"的与你的剧情片有何不同?
- 答:我尽量使自己的拍摄处于一种自由之中,在拍摄现场,我会迅速找到一个合适的位置,特别是一个合适的距离去观察我的人物,这种恰当的距离感会使我们彼此自在,舒服,进而在时间的积累中,捕捉到空间和人的真实气息。甚至会和被拍的人物形成一种默契的互动,完成摄影机运动和人物的配合。这样看起来会象是经过摆拍的剧情片一样。同时,我也不排斥纪录片中的摆拍,如果我们感受到了一种真实,但它没有在摄影机前发生的时候,为何我们不去用摆拍的方法,呈现这种真实呢?对我来说,纪录片中的主观判断非常重要,因为摄影机越靠近现实有可能会越虚假,需要我们去判断和感受!

常有人说我的剧情片象纪录片,我的纪录片象剧情片。在拍故事片的时候,我往往想保持一种客观的态度,并专注意于人的日常状态的观察。在拍纪录片的时候,我往往会捕捉现实中的戏剧气氛,并将我的主观感受诚实的表达出来。

- 4. 在您拍这个电影之前,您对于中国服装产业、服装设计和巴黎时尚世界知道多少?对你来说这是否一次探索旅程?
- 答:在拍摄《无用》之前,我对整个服装世界几乎一无所知。这是一次丰富我自己经验世界的拍摄,的确是一次打开我个人局限的探索之旅。最近几年,"时尚"成为中国使用率最高的词汇,新的富有阶层热衷于追捧LV,阿玛尼,普拉达这样的牌,很多人在消费这些品牌的国际知名度和价格,并非欣赏一种设计。很多年轻人超出自己的收入范围去购买这些品牌,这种消费的狂热背后标志着在中国财富成为衡量一个人社会价值最重要,

甚至唯一的指标。拍摄《无用》帮助我通过观察服装,将我的焦点放在中国的经济活动上。进入九十年代,经济生活几乎成为中国人唯一的生活内容。和马可的"无用"一样,这部影片也不可避免的面对了目前盛行的消费主义,而在这方面的反省,我们的整个文化显得非常力不从心。在中国,时尚和权力有种密切的共谋关系,追逐不断推出的新品牌和不断抹煞历史记忆之间,有一种暧昧的关系,需要我们去追问。

- 5. 您建构这个影片时,用了长的连续情节去描述在中国相对低度开发的地区,而且把焦点放在工人的生活水平和健康问题上。您是否意识到这些连续情节结构和影片的主体有一种辨证的关系?
- 答:在中国文化中,"衣食住行"被认为是人类最基本的四种物质需求,当马可的"无用"超出服装的实用功能,直接承载精神信息的时候,基于对服装的全面观察,让我不能忽视服装"有用"的一面。在中国大片的欠开发地区,大多数普通劳动者对衣服的诉求仍然仅仅是遮衣蔽体,在这一点上,通过"衣服"作为一个中介,让我有机会将服装和中国最基层的社会情况发生密切的联系。我想通过服装作为一种观察社会的角度,最终面对的还是人的生存状况。
- 6. 你介绍马可的时候,为什么用她和她的狗的场景,而且特别是那条狗正哺乳它的小狗? 你对于马可希望做"无用"这种手工造的衣裳(与工业大量生产的衣裳对立)和去紧挨自然有何想法/感觉?

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- 答:在马可位于广东珠海的工作室,给我印象最深的是大量的绿树和那几条自由散步的小狗。我想在中国迅速城市化的背景里,马可将她工作和生活的中心搬到城市之外,投入到大自然中,从某种层面上表明了她的文化立场。在"无用"的创作理念里,对记忆的珍惜,对时间积累带给人的心理感受的重视,给了我极其深刻的印象。"无用"本身有一种对中国快速发展,对速度本身,对以发展的理由抹杀记忆,及过度浪费自然资源的质疑和反叛。
- 7. 您的影片是和关注意衣服一样地去关注身体。您倾向于身体穿衣还是赤裸?你对于这件事的想法是否在某些方面受到你与刘小东最近合作的影响?

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答:的确是在与刘小东合作《东》之后,让我电影中的人物除了处于人际关系之中,是一个社会的人之外,还是一个自然的人。衣服除了是人的一种内心表情之外,紧贴我们皮肤的这一层物,好象也成了划分人的阶层的标志。但,当我们赤裸的时候,没有阶级的区别,只有人的美丽和肉身的平等!

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- 1. What were the origins of this documentary? How does it relate to your last documentary Dong?
- A: Dong was the first film in my 'Trilogy of Artists', and this is the second. Dong was about the painter Liu Xiaodong, and this is about the fashion designer Ma Ke. After the events in Tiananmen Square in 1989, Chinese intellectuals found themselves once again marginalised. The general public lost interest in what intellectuals were thinking and saying, and only a very small, closed community gave serious thought to the future direction of Chinese society. The public at large plunged into a new era of consumerism. In the midst of all this, the Chinese contemporary art scene miraculously retained its vigour, and many artists kept thinking long and hard about Chinese society. Their insights are obviously interesting, and I've long wanted to make films to introduce them and their ideas about society to a larger audience. Hence my 'Trilogy of Artists'.

I first became aware of Ma Ke when she was in her studio in Zhuhai, preparing to show her 'Wu Yong' collection at the autumn/winter Pret-a-porter week in Paris. Her work went far beyond the image I had of fashion design; to my surprise, I found that her 'Wu Yong' collection made me reflect on China's social realities, not to mention history, memory, consumerism, inter-personal relationships and the rise and fall of industrial production. At the same time, the idea of making her the subject of a film gave me the chance to look at a wide range of social levels as I followed the process from design to manufacture to exhibition in the garment industry.

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Nobody commissioned this film, and I made it in conditions of complete freedom. Making it was an entirely pleasurable experience, thanks to my interaction with the artist.

It was the same with Liu Xiaodong on Dong. In both cases, the artist-subject and I faced the same reality and started from the same point. They worked with paint and fabric, respectively, and I worked with film.

- 2. Your early fiction films were all set in your native Shanxi Province, but more recently you've transplanted Shanxi characters to other parts of China and you've looked for broader perspectives. Wu Yong is a bit like The World in that it sets Chinese realities in a global perspective. Is that how you see it yourself?
- A: Since making The World, I more and more like to use block structures and to represent more than one group of characters or more than one setting. Dong, for example, brings together two Asian cities which are very far apart, Fenyang in the Three Gorges area of Sichuan and Bangkok in Thailand. And in Still Life I told two unrelated stories which happened to take place in the same town. As I grow older I experience life's complexity and diversity, and it seems to me hard to represent those characteristics through a conventional linear narrative, such as a 90-minute story of one man and woman in a relationship.

These days it's no longer unusual to travel, to meet a wide variety of people and to experience very different kinds of relationship. Our sense of the world changes as we travel and cross-reference different realities and lives. Obviously, low-cost air travel, satellite TV and the internet all contribute to this changing sense of the world. In most parts of China, it's already the case that most people no longer know only the immediate reality around them. In the film, I show that Ma Ke created her 'Wu Yong' label to protest against the industrialisation of garment-making on a mass scale. In Shanxi, garment workshops in remote mining areas are dying out because they cannot compete with the vast garment factories in Guangzhou. By showing the Guangzhou factories, the fashion show in Paris and the small tailor's shop in Shanxi all in the same film, I hope that we can build up a revealing composite picture.

- 3. Your film is nothing like a ciné-vérité documentary. You structure both individual shots and the film as a whole very carefully. Does your 'arrangement' of the shots compromise the realities they represent?
- A: I try to make my shots in a very free way. When I get to the site where we're going to shoot, I try to find the right camera placement very quickly, bearing in mind the need to find the right distance between the camera and the subject by which I mean the distance that puts both of us at ease and makes us feel comfortable. I'm trying to capture the authentic feeling of the space and the people. Sometimes the people being filmed and I form a kind of interactive relationship, so that the camera's movements are in synch with theirs. In this light, you could certainly call it an "arranged documentary". But I don't feel anything negative about that description. If we feel confident that we have grasped a certain reality but cannot capture it spontaneously with the camera, why not arrange the elements to reveal that reality? For me, the key thing in making a documentary is subjective judgment. Reality can be distorted by the presence of a close-up camera. It's always necessary for us to feel and to judge.

I'm often told that my essay films are like documentaries and vice versa. When I shoot fiction, I usually want to maintain a certain objectivity in presenting the characters in their settings. But when I shoot documentary, I want to capture the 'drama' that's inherent in reality — and I want to faithfully express my subjective impressions.

- 4. Did you know much about the fashion industry before you made the film? Was this a voyage of discovery for you?
- A: I knew nothing at all about the fashion world before I made Wu Yong. Making the film has certainly broadened my horizons; you could say that in some ways it opened my

eyes. In recent years, "fashion" has become a buzz-word in China. The nouveau-riche class is wild about such brands as Louis Vuitton, Armani and Prada. But many people buy these brands because they're famous and expensive, not because they appreciate the designs. And many young people spend way beyond their means in buying these brands, which suggests that ostentatious wealth has become the most important - maybe the only - index of a person's social value.

Focusing on the manufacture and sale of clothes in Wu Yong gave me a way of dealing with the changes in China's economy. Like Ma Ke herself, the film cannot avoid confronting China's mania for consumerism. The most interesting thing for me is that way that this mania obliterates all retrospection. Fashion and power are closely complicit in China, and I sense that there's some obscure connection between the mania for newly released brand-name products and the constant erasure of historical memories. That needs to be challenged.

- 5. Can you be more explicit about the connections between Ma Ke's art and the conditions of the workers in Guangzhou and Shanxi?
- A: In Chinese culture, the four basic human needs are considered to be "food, clothing, shelter and transportation". When Ma Ke's 'Wu Yong' label (the name means "Useless" or "No Point") goes beyond the pragmatic function of clothes and directly addresses spiritual questions, I have no choice but to think about the "usefulness" of clothes. In the less developed areas of China, ordinary workers need clothes simply to cover themselves; that gives me the space to connect the clothes themselves with the social conditions of this class of people. I think I'm just using clothes as a medium for looking at society. Eventually, we all have to face up to the conditions in which we live.
- 6. Is there any special reason why you chose to introduce Ma Ke with a scene in which she's with her dogs?
- A: What impressed me most about Ma Ke's studio in Zhuhai was the large green area around it and the fact that her dogs could run free. Ma Ke has moved the centre of her work and life away from the city to embrace nature. I think that says a lot about her cultural position in the context of China's headlong urbanisation. I was also very much struck by the thinking behind the 'Wu Yong' collection: the way it cherishes memory, the psychological implications of the way it incorporates the changes wrought by time. The 'Wu Yong' idea is itself a challenge to China's rapid development and a kind of rebellion. It challenges the obliteration of memory, the over-exploitation of natural resources, and the speed at which all this is happening.
- 7. Your film is as much about bodies as about clothes. Has your thinking about the body been affected in any way by your collaboration with the painter Liu Xiaodong?
- A: Indeed, after working with Liu Xiaodong I've started to think about the people in my films more as natural beings than I did before, and not just as social creatures in a web of relationships. Clothes are an outer expression of our inner world but, as the closest thing to our skin, they have also become symbols of class division within society. When we're naked, though, there is no class difference. All we have then is equality: equality in beauty and equality in our incarnated existence as human beings.
  - from an interview by Tony Rayns (Beijing/London, August 2007)

## 汤尼雷恩访谈马可

NATURE AND CREATIVITY: an interview with MA KE

- 1. 能否给我们一个个人的背景介绍?您是怎样进入时装设计这行,还想知道在您的设计中关于大自然的元素起源于哪里?"无用"这个品牌怎么诞生的?
- 答:我的父母是一所大学的老师,我从小穿妈妈亲手做的衣服长大,自裁自做是我妈妈最大的爱好。在尺子布料缝纫机的包围中长大的我自然对这些感到亲切,我从小热爱绘画和读书,当考大学时,就很自然的选择了服装设计的专业,虽然,当时的我对于服装和设计的理解非常的浅薄。通过在大学的学习,使我了解到中国服装在世界上的地位和状况,当时的中国服装在国际上的口碑并不好听,是世界最大的廉价的低档次服装的生产大国之一,却根本没有自创品牌,完全是一种出卖劳动力的产业,更没有因为自己的创造性在世界上得到认可。我觉得这是件很可悲的事情,而且我觉得这个事情跟我有关。当时我把这样的想法跟一些同学也沟通过,他们觉得有点奇怪,他们说你怎么背得起这么大一个责任呢?中国服装是整个产业的问题,你怎么可以去改变这种现状呢?但是我说:"如果我们每一个学设计的人都这样想的话,那中国设计还有什么前途?"大学对我来讲最大的收获就是我明确了这样的使命,我觉得选择了这个专业的每一个人,都有责任承担这样的使命,那怕我们只能改善一点点,都不应该放弃这种努力,向世界展现中国人在服装上的创造力。自大学毕业以后,我便在这种信念的引领下开始了我的工作历程。

源于自然的创意来源于我内心对自然强烈的热爱与尊重。童年在乡村的生活经历虽然短暂却给我留下了不可磨灭的印象,我从大自然中获得的幸福和快乐使我自幼便明白人与自然的和谐共处所能带给人的真实的存在感和幸福感远非城市的人工化环境所能比拟。我关注自然始于这种深厚的情感,好似剪断脐带后的婴孩长大后对母亲的感恩和深情。

"无用"最初是源于我头脑中的很多想法,被人称为不切实际,毫无用途。在中国目前非常务实的市场经济环境下,对于精神价值的探索往往因为不能立刻转化为汽车和面包而不断被人轻视和误解,同时我也看到因此不断消亡的传统,那些护送我们到达此刻的文明的来路的覆灭,这种消亡不仅是中国的,甚至也是世界的。由于商业及科技的快速发展,我们现在所处的世界正面临人类历史上空前的同质化时代。深夜里,如果我们足够安静,就能听到这种消亡发出的哭泣声。源于这样对人(世界上全部的人)的爱,我产生了做这些貌似"无用"的创作的想法,于2006年初成立了"无用"设计工作室,我想用自己的一生来实践,并期待人们在未来将会发现的这种价值的巨大意义。我相信只要努力地探索,服装可以不仅仅是衣服这么简单。

- 2. 与贾樟柯合作拍摄的想法是怎么来的呢?您以前是否看过他的故事电影?
- 答:以往曾经看过贾樟柯的两部电影《世界》和《三峡好人》,很欣赏他对生活中普通人的关注和对社会发展变迁的敏锐触觉。我们的合作最初来源于对"无用"在巴黎发布会的记录,导演在拍摄的过程中发展他对整部电影的完整构思。对于我,这部电影是我对社会的回馈,希望我对创作和生活的思考可以和更多的人交流。

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3. 就巴黎秀,是否意味着已经向世界迈进了一大步?您会继续在国外发布类似的秀吗?

答:对于我自己,在巴黎在中国所走的每一步都是不可或缺的,地点并不重要,重要的是我一直在讲同一句话。但毫无疑问的是巴黎在国际服装界及时尚领域的影响力很大,所以,这一句话就显得格外重要。

当然会一直继续我"无用"的创作,这是我一生的选择。我会选择适合"无用"出现的场合,不管在哪里,它属于人,所有关注它的人。

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4. 您是否已经看过成片?就贾樟柯强调表现普通劳动人民的生活这方面,您是怎么看待的?

答:我看过二剪后的电影,我想贾樟柯通过电影的语言在普通劳动者的表现与我通过服装创作对生命终极意义的探索是一致的,因为我们关注的都是人,都是最真实的存在着的生命。

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1. What was your background? How did you come to design clothes, and how did you arrive at the 'Wu Yong' concept?

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A: My parents were both college teachers. My mother loves making clothes, so I grew up surrounded by her stitching. I feel very much at home with tape measures, fabric, sewing machines, all that. As a child, moreover, I loved drawing and reading. So when the time came to go to university I chose to study fashion design, even though I knew little about it. The more I learned about the garment industry in China, the more I realised that Chinese clothing had a low reputation in the outside world. China was seen as the biggest and cheapest manufacturer of clothes, thanks to its vast, low-wage labour force. There were no recognised local brands, and no-one acknowledged any Chinese creativity in this area. I found this very distressing, as if it had something to do with me.

But when I discussed these feelings with my classmates, they thought I was worrying unnecessarily. The kind of thing I heard was "It's an industrial question, not a personal one" and "How can you, as one person, expect to make any difference?" My response was that if everyone thought that way, there would never be any future for design in China. My years in university shaped my future in a way that I think should apply to all design students. Even if there's little that we can accomplish as individuals, we have a responsibility to try to discover some Chinese originality. Ever since I graduated, I've had that sense of a mission.

I love and respect the natural world very profoundly. In my early childhood I lived in a country village; I wasn't there for long, but the experience marked me for life. Since then I've known that a harmony between our lives and the natural world stimulates our sense of existence and happiness much more than living in artificial urban environments does. My feelings for the natural world could be compared with the feelings of a child for its mother. We start off linked, as if by an umbilical cord, and we should never forget that.

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I arrived at the 'Wu Yong' concept - the name means "Useless" in English - because the ideas whirling in my head were considered unrealistic or useless. Nowadays in China, the act of exploring spiritual values is usually ignored or misunderstood. China has become very materialistic, and people are chiefly interested in ideas that can be used to produce bread or cars. At the same time, I see traditions dying or fading away; we are losing the traditions that shaped the development of our civilisation. This loss, of course, is not confined to China. Thanks to the rise of technology and the growth of the economy, we're all in an increasingly homogenized world. In the quiet of the night maybe we can hear the dying cries of everything that we're losing.

My idea of creating "useless" works arose from my love for people everywhere. I set up the 'Wu Yong' workshop in early 2006, with the aim of creating seemingly "useless" works. I have made up my mind to spend the rest of my life exploring these ideas and trying to put them into practice. I hope that the generations to come will find great meaning in these "useless" values. And I truly believe that as long as I keep trying, this endeavor will mean more than just making clothes.

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- 2. How did the collaboration with Jia Zhangke come about? Had you seen his fiction films?
- A: I've seen two of them, The World and Still Life. I respond very warmly to his focus on the lives of ordinary people in a society that's changing so fast. Our collaboration dates back to the Paris Fashion Week and the idea of recording the first show of the 'Wu Yong' label. While doing that, Jia conceived the whole idea for the film. I was grateful for the chance to share my thoughts with a wider public.
- 3. Will you continue to show your work abroad?
- A: Every step I've made so far, in China or in Paris, has been indispensable. Where I show my work is not that important, as long as the thought behind the work remains constant. But since Paris has the most influential role in the international fashion industry, showing there seems to have some importance. Anyhow, I will continue with 'Wu Yong'. It's the work of a lifetime. I will choose the right places to present 'Wu Yong'. Wherever it turns out to be, the work will belong to the people who care about the issues the work raises.
- 4. Have you seen the finished film? What do you think about Jia Zhangke's emphasis on the lives of working people?
- A: I've seen the second cut, not yet the final version. I think that what Jia wants to express about the lives of ordinary people through his film language parallels what I want to express about exploring the value of life through my clothes. Both of us are looking at human nature, and we're both focused on real and substantial lives.
- -- from an interview by Tony Rayns (Zhuhai/Seoul, July 2007)

### 主创简介/Credits/

#### 导演/摄影/ 贾樟柯

贾樟柯,生于1970年,山西省汾阳人。1997年毕业于北京电影学院文学系,从1995年起开始电影编导工作,现居北京。法国《电影手册》评论他的首部长片《小武》摆脱了中国电影的常规,是标志着中国电影复兴与活力的影片。贾樟柯还参与了大量的国际文化活动,成为当今亚洲最为活跃的电影导演之一。2004年获法兰西共和国文学艺术骑士勋章奖。2006年他执导的故事片《三峡好人》获第63届威尼斯国际电影节最佳影片金狮奖。

#### 主要作品/

小武(1998,107分钟,故事片)

第48届柏林国际电影节青年论坛首奖/

沃尔夫冈·斯道奖及亚洲电影联盟奖

第20届法国南特三大洲电影节最佳影片/

金热气球奖及最佳女主角奖

第17届温哥华国际电影节/龙虎奖

第3届釜山国际电影节/新潮流奖

比利时电影资料馆98年度大奖/黄金时代奖

第42届旧金山国际电影节首奖/SKYY奖

1999年意大利亚的里亚国际电影节/最佳影片奖

#### 站台(2000,193分钟/154分钟,故事片)

2000年威尼斯国际电影节/正式参赛作品,最佳亚洲电影奖

2000年获法国南特三大洲国际电影节/最佳影片、最佳导演奖

2001年获瑞士弗里堡国际电影节/

唐吉可德奖,费比西国际影评人奖

2001年获新加坡国际电影节/青年电影奖

2001年获布宜诺斯艾利斯国际电影节/最佳电影奖

2001年获第30届蒙特利尔国际新电影新媒体节/最佳编剧奖

公共场所(2001,31分钟,纪录片)

第13届法国马赛国际纪录片电影节/最佳影片

狗的状况(2001,5分钟,纪录片)

任逍遥(2002,113分钟,故事片)

第55届戛纳国际电影节/正式竞赛片

第16届新加坡国际电影节/国际影评特别奖

2004年洛杉矶影评人奖/最佳外语片提名

#### 世界(2004,108分钟,故事片)

第61届威尼斯国际电影节/正式竞赛片

第6届西班牙巴马斯国际电影节/最佳影片金伯爵奖、最佳摄影奖

第11届法国维苏尔国际电影节/评委会大奖

第7届法国杜威尔国际电影节/最佳编剧金荷花奖

2005年多伦多影评人协会/最佳外语片奖

东(2006,70分钟,记录片)

第63届威尼斯国际电影节/地平线单元竞赛片

意大利纪录片协会/最佳记录片奖

意大利艺术协会/2006开放奖

2006台北国际记录片双年展/最佳亚洲纪录片奖

三峡好人(2006,105分钟,故事片)

第63届威尼斯国际电影节/最佳影片金狮奖

2007亚洲电影大奖/ 佳导演奖

2007阿德莱德国际电影节/最佳影片奖

2007特罗密苏国际电影节/费比西国际影评人奖

第28届德班国际电影节/最佳导演奖

我们的十年(2007,8分钟,故事片)

24城记 (2007, 拍摄中)

Director/ Director of Photography/ Jia Zhang-Ke Jia Zhang-ke was born in 1970 in Fengyang, Shanxi Province of China. He was graduated from Beijing Film Academy and made his first feature film XIAO WU in 1998. He is now settled in Beijing and actively involved in independent filmmaking over China

#### Filmography/

XIAO WU (1998)

--Wolfgang Prize, Berlin International Film Festival Young Filmmakers Forum

-New currents Award,

Pusan international Film Festival

#### Platform (2000)

-Best Asian Film Award, Offcial Selection Venice International Film Festival

---Best Film, Best Director

Nantes International Film Festival

In Public (documentary, 2002)

--Grand Prize Award

Marseilles Documentary Film Festival

#### Unknown Pleasure (2002)

-- Official Selection, Competition

55th Cannes International Film Festival

-- Best Foreign Film Nomination

Los Angeles Film Critics Association Awards

#### The World (2004)

-Offical Competition

Venice International Film Festival

-Best Film , Best Cinematography

Festival Internacional de Cine Las Palmas

de Grand Canaria

-- Best Screenplay

Festival du film asiatique de Deauville Panasia

#### Dong (documentary, 2006)

---Offical Selection, Horizon Selection

Venice International Film Festival

--Open2006 Prize

Centro Italiano per le Arti e la Culture , Arte Communications

-- Best Documentary

Italian Documentary Association

#### Still Life (2006)

-Golden Lion Award

Verice International Film Festival

Ten Years (2007)

#### 摄影指导/余力为

1966年生于香港,毕业于比利时国立高等舞台艺术学院(INSAS)电影摄影专业。1999年获金马奖最佳摄影提名(《千言万语》); 2005年获西班牙巴马斯国际电影节最佳摄影奖(《世界》)。

Director of Photography/ Yu Likwai
Born in 1966 in Hong Kong, Yu Likwai graduated from
INSAS (Institut National Superieur des Arts de
Spectacle, Belgium) in 1994, majoring in
cinematography. He made his directional debut in
1996. He is now actively involved in productions
both in Hong Kong and mainland China.

#### Filmography - Director

2007 Plastic City《荡寇》(in preproduction)

All Tomorrow's Parties,《明日天涯》
col, HDCAM/ 35mm
Official Selection - Un Certain Regard,
The 56nd Cannes International Film Festival
Vladivostok International Film Festival 2004,
Jury's Grand Prize
Buenos Aires International Festival of
Independent Cinema 2004,
ADF Cinematography Award - Special Mention

Love Will Tear Us Apart,《天上人间》col, 35mm
Official Selection - Competition,
The 52nd Cannes International Film Festival
Fipresci Award - Special Mention,
The 23rd Hong Kong International
Film Festival
Jury special mention,
Pusan International Film Festival
Best Cinematography,
Stockholm International Film Festival

Neon Goddesses , col, 16mm (Documentry)

We Love Cinema Award,
Yamagata International Documentary
Film Festival, Japan(10/97)

Mention Grand Prix par le
Jury International, Vue sur les docs,
Marseille, France (6/97)

Grand Prize,
Hong Kong Independent Short Film
& Video Award(12/96)

### Filmography - Cinematographer

2006 Going Home (落叶归根)
Directed by Zhang Yang (张扬)
58th Berlin International Film Festival,
Panorama

2006 Still Life (三峽好人)
Directed by Jia Zhang Ke (贾樟柯)
Golden Lion, The 63rd Venice International
Film Festival

2006 Post Modern Life of Aunt Directed by Ann Hui (许安华) 2004 A One Directed by Gordon Chan (陈嘉尚)

Directed by Jia Zhang Ke ( 贾樟柯 )
Official Selection - Competition,
Venice International Film Festival
Best Cinematography,
Las Palmas de Gran Canaria International
Film Festival

Directed by Jia Zhang Ke ( 贾樟柯 )
Official Selection - Competition,
Cannes International Film Festival

2000 Platform
Directed by Jia Zhang Ke ( 贾樟柯 )
Official Selection - Competition,
Venice International Film Festival

In the Mood for Love(2nd Unit Cinematographer)
Directed by Wong Kar Wai(王家卫)
Official Selection - Competition,
Cannes International Film Festival

Directed by Ann Hui (许鞍华)

49th Berlin International Film Festival,
Competition

Nomination for Best Cinematography,
Golden Horse Film Festival, Taiwan

1997 Xiao Wu Directed by Jia Zhang Ke ( 贾樟柯 ) Wolfgang Staudte Award, NETPAC Prize, International Forum of New Cinema, Berlin

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#### 录音指导/张阳

电影录音师,作曲家。1972年12月05日出生,1991年,组建"清醒乐 队",作品收录在《摇滚94》,《好极啦》(专辑),1993年,考入北京 电影学院录音系本科,1997年,进入北京电视台工作。

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#### 主要作品/

| 《美丽的魂魄》     | 1994年 |
|-------------|-------|
| 《月蚀》        | 1998年 |
| 《站台》        | 2000年 |
| 《任逍遥》       | 2001年 |
| 《像鸡毛一样飞》    | 2002年 |
| 《明日天涯》      | 2003年 |
| 《惊蛰》        | 2003年 |
| 《制服》        | 2003年 |
| 《世界》        | 2004年 |
| 《独自等待》      | 2004年 |
| 《血战到底》      | 2005年 |
| 《PK.COM.CN》 | 2006年 |
| 《东》         | 2006年 |
| 《三峡好人》      | 2006年 |
|             |       |

Sound Designer/ Zhang Yang

Sound designer and composer, born in 1972. In 1991, he established the band "Sober" and released 2 albums named "Rocking 94" and "Great". In 1993, he started studying in Beijing Film Academy Sound Design Depatment for a degree. In 1997, he entered the China Beijing TV Station for work.

#### Main Filmography/

| (Neon Goddesses)         | 1994 |
|--------------------------|------|
| 《Lunar Eclipse》          | 1998 |
| 《Platform》               | 2000 |
| 《Unknown Pleasures》      | 2001 |
| (Chicken Poets)          | 2002 |
| (All Tomorrow's Parties) | 2003 |
| 《Jing Zhe》               | 2003 |
| (Uniform)                | 2003 |
| 《The World》              | 2004 |
| (Waiting Alone)          | 2004 |
| (Karmic Mahjong)         | 2005 |
| 《PK.COM.CN》              | 2006 |
| 《Dong》                   | 2006 |
| 《Still Life》             | 2006 |
|                          |      |

#### 作曲/林强

音乐工作者,DJ,电影演员。1964年生于台湾彰化。从16年前以歌 手发迹,以《向前走》一曲成名,成为台湾流行音乐重要开创者,将 台语流行音乐带入新的世代;后经沈潜转入电子音乐创作,开始进入 人生另一阶段,以DJ为主,同时期演出数部电影与电影配乐制作;近 年则开始以笔记型电脑进行现场创作即兴演出,推广 d j 与电子音 乐。以"和party"户外音乐派对与bit everysound电子音乐团队 为出发,让电子音乐与在地的爱乐者有更多的接触可能。现为台湾 Creative Commons计画的积极支持者。创作生涯中,从台语流行 歌曲、华人电影配乐,到跨国交流、跨界合作的电脑音乐,「诚挚与 反思」是始终如一的核心态度,「多元与包容」则是持续追求的环 境理想。常幸运地与各领域杰出创作人合作而屡有获奖,唯一能分 享的秘诀是:「时时感谢天地万物,并常怀善意回馈社会」。

Lim Giong, born 7 June 1964 in Changhua, Taiwan) is a musician, artist, DJ, composer, songwriter, music producer, music director and also an actor. Now, he is a leading figure on the Taiwanese techno music scene.

His musical career began with the release of his 1st album, "Marching Forward" in 1990. In his early days, he gave rousing performances of folk-pop music (mainly sung in Taiwanese language) in Taiwan. Then, from his 3rd album "Entertainment World" recorded in England in 1993, his compositions become increasingly infused with electronic music, evolving even from drum and bass, break beat, ambient and electronica, to more experimental and freestyle work.

He introduces Taiwanese notes into pop-rock culture, and weaves complex musical fabrics. In his works, the tradition meets the modernity, which creates the world of his own. He arranges the traditional music with the electronic flavour quite successfully in his 4th album "China Fun" in 2002, and 5th album "Folk Paradise" in 2003.

And since he studied acting and appeared in some movies as an actor, stimulated by the world of cinema, he became the favorite composer of Hou Hsiao-Hsien, for whom he wrote the music of Goodbye South, Goodbye and Millennium Mambo.

From the experience in the world of cinema, he has his original perspective in the interaction of the sound and the image. He tried to exceed the genre of music in his work, which is developed in the form "Stereo Picture (立体音画)" that aims at uniting the sound and the image.

His latest album "Insects Awaken" was released in 2005 in Europe on a French label, MK2., and a few months later, also released in Taiwan on a Taiwanese label, EWise Digital Multimedia Corp. This album won the best crossover album of the 17th Golden Melody Awards in 2006.

In 2005, the Cannes Film Festival invited him to perform at an outdoor event. There he performed music from "Insects Awaken", with the images which include the elements of the National Palace Museum's collection.

He also produces the music for the special 90 seconds commercial film of National Palace Museum that celebrates its 80th anniversary in October, 2005. The concept of this film, "OLD IS NEW" coincides with his detached stance. And this special commercial film won the gold of the American Association of Museums' 2006 Muse award.

And now he is participating in the activity of the Creative Commons in Taiwan, and undertakes the responsibility of the CC Party.

In the Spring of 2007, a Chinese director — Jia Zhang-Ke who is in the limelight of new stream and work with Lim going in these three years. They cooperate a Movie Music collection and published on March, 2007.

#### 剪辑/张佳

2001年4月至2004年12月就职于北京先力影视有限公司后期制作部,现为独立剪辑师,曾参与剪辑大量影视作品,包括《开往春天的地铁》《英雄》《我和爸爸》《孔雀》《七剑》《世界》《三峡好人》《夜车》

主要作品有/

电影/

《梦想照进现实》(导演徐静蕾)

《东》(导演贾樟柯)

电视剧/

《迷情天使》(导演李林)

《数风流人物》(导演毛卫宁)

#### Zhang Jia/

film editor, was working for Cinerent Beijing Limited post production department from April 2001 to December 2004, and now being an independent editor. She has participated in editing for many film and television work such as 《Spring Subway》,《HERO》,《My Father and I》,《Seven Swords》,《The World》,《Still Life》and 《Night Train》.

Filmography/

《Dreams may Come》(Director: Xu Jinglei)

(Dong) (Director: Jia Zhang-Ke)

#### 出品人/周强

早年就读于香港中文大学,学习人类学和社会学。毕业后,曾任采访记者。纽约新社会研究学院修读媒体研究。回港后,曾工作于香港艺术中心及香港电影评论学会,参与多部香港主流与独立电影的制作,自1997起,监制策划13部电影,合作导演包括:贾樟柯 唐晓白韩杰 吴家农 刁亦男 余力为。

#### CHOW Keung/ Executive Producer

Born in Hong Kong in 1966. Chow Keung studied Anthropology & Sociology in Chinese University of Hong Kong. After graduation in 1989, he had worked as news reporter before he furthered his studies, Master of Arts in Media Studies, New School For Social Research of New York. On returning to Hong Kong after three years in the States, he had worked for Hong Kong Arts Centre and Hong Kong Film Critics Society before he turns to be a full-time filmmaker. He has produced 13 films since 1997 with the directors Jia Zhang-Ke, Yu Likwai, Emily Tang, Han Jie, Kal Ng and Diao Yinan.

#### 出品人/毛继鸿

广州例外服饰有限公司创始人,1990毕业于北京服装学院,服装系服装设计专业,为服装学院第一批设计系毕业生;1991至1995年期间一直在服装领域从事相关的工作,并在多家香港企业担任重要职位;1996年创立状态服装设计(珠海)有限公司,与马可共同创建女装品牌"例外(EXCEPTION de MIXMIND)";现为公司董事长。

2005年7月应复旦大学邀请,参加"Asia Link"欧盟—中国时尚奢侈品行业管理研讨会,作为主讲嘉宾;同年12月,受ESSEC商学院奢侈品管理MBA项目执行总裁邀请,参加上海—顶级品牌中国峰会,中国奢侈品品牌未来讨论模块主讲人。

2006年4月,代表中国一线品牌参加PREMIERE VISION上海研讨会议,作为研讨会主讲嘉宾。2006年4月与10月,作为中法合作委员会成员,分别在北京、巴黎参加由中国服装协会与法国高级时装公会合作项目——中法合作委员会议。2006年8月,复旦大学经济管理学院发出邀请,将例外作为中国第一个MBA奢侈品课程案例合作。10月,新商网年会,担任交流会供应商嘉宾。12月,受PREMIERE VISION邀请,成为LE CLUB成员。2007年2月,作为总策划师,带领旗下艺术新品牌"无用"在巴黎时装周成功发布。

Mao Jihong/ Executive Producer

Founder and President of Mixmind Art & Design Co., Ltd. 1990 Graduated from Beijing Institute of Clothing Technology, majoring in clothing design, which is the first academic major of fashion designer in China; 1991-1995 Worked with several clothing companies as an important role; 1996 founded Mixmind Art & Design Co., Ltd together with Ma Ke, and established the brand EXCEPTION de MIXMIND; July 2005 Invited by Fudan University to attend the "Asia Link" EU-China Fashion Luxury Goods Forum as the main speechmaker; December 2005, Invited by the MBA program of Luxury Management in ESSEC Business School for the Chinese Top Brand Summit held in Shanghai, as the main speechmaker in the topic of "The Future of China's Luxury Brand". April 2006 Invited to be one of the main speechmakers of the PREMIERE VISION Seminar in Shanghai as the representative of Chinese brand; April and October 2006 Participated the committee meeting of Sino-French Cooperation Committee respectively held in Beijing and Paris (Sino-French Co-operation Committee is a collaboration project co-founded by China Garment Association and French Federation of Haute Couture). August 2006 The School of Economics and Management of Fudan University put EXCEPTION de MIXMIND as the first Chinese luxury brand in its case study of MBA Program in Luxury Management. October 2006 Attended the Annual Meeting of Xin Shang Net (www.ncbc.com.cn) as guest of suppliers. December 2006 Invited by PREMIERE VISION to join the LE CLUB membership. February 2007 Planning director of the successful presentation of WUYONG in Paris Fashion Week as another new brand of Mixmind.

#### 监制/赵涛

演员,专栏作家。1998年毕业于北京舞蹈学院民间舞系,曾多次在国内舞蹈比赛中获奖。2000年起开始与贾樟柯导演合作,主演其五部电影,被誉为最被国际了解的中国新演员。2006年被美国林肯中心评选为全球年度女演员五十佳之一,2006年获沈阳白领电影节传媒推荐奖。

主演作品/

站台 任逍遥 世界 三峡好人 我们的十年 (导演: 贾樟柯, 2006年) (导演: 贾樟柯, 2006年)

#### Producer/ Zhao Tao

Actress and columnist. In 1998, she graduated from the Folk Dance department of Beijing Dance Institute, and she won many awards in the domestic dance competition. In 2000, she started working with director Jia Zhang-Ke, and being the leading role of his five films. She is reputed as the international most well-known Chinese new actress. In 2006, she was elected as one of "the global 50 best actress" in that year by the American Lincoln Center. In the same year, she was awarded the Shenyang white-collar film festival media recommendation prize.

#### Filmography/ actress/

《Platform》 (Director: Jia Zhang-Ke, 2002)
《Unknown Pleasures》 (Director: Jia Zhang-Ke, 2002)
《The World》 (Director: Jia Zhang-Ke, 2004)
《Still Life》 (Director: Jia Zhang-Ke, 2006)
《Ten Years》 (Director: Jia Zhang-Ke, 2006)

#### 监制/又一山人

黄炳培[又名又一山人]。一九六零年出生于香港。一九八零年毕业于香港工商师范学院设计应用系。五年平面设计工作后,开始投入广告创作行列。先后于现代[香港]广告公司,精英[香港]广告公司,智威汤逊[香港]广告公司。一九九六年移居至新加坡加入英国bartle bogle hegarty[亚洲]广告公司为亚洲创作总监,为历来首位中国籍华人受聘海外此职位。一九九九年回港,出任tbwa[香港]广告公司之行政总裁及行政创作总监。

至二千年,十五年之广告生涯后,加入先涛数码出任创作总裁及导演。二零零二年七月,以合伙形式成立三二一声画制作有限公司。二零零四年,被邀成为agi[国际平面设计联盟]会员。

过去十多年间,黄氏之设计及广告作品屡获香港、亚洲及国际大奖三百多项。除设计及广告创作外,黄氏亦对摄影及艺术十分热衷及积极。专注人权及社会状况之题材。作品多次展出及获奖于香港及海外。二零零五年,代表香港参加威尼斯艺术双年展展出。

#### Producer/ anothermountainman

born in 1960, stanley wong ping-pui, better known as anothermountainman on the local art scene, is a homegrown artist who received his education and professional training in hong kong. following his graduation from the hong kong technical teachers' college [design & technology] in 1980, stanley worked as a graphic designer for 5 years before embarking on what was to become a productive and rewarding career in advertising. over the next 10 years, he was on the creative teams of some of the most distinguished advertising agencies in town. in 1996, stanley was the first chinese to undertake an overseas position in the asian advertising industry when he became the regional creative director at bartle bogle hegarty [asia pacific] in singapore. he returned to hong kong in 1999 as chief executive of officer and executive creative director at thwa [hk] advertising. in 2000, stanley joined centro digital as chief creative of officer/film director. there, he experienced, for the first time, the joy of directing. two years later, along with his partner, stanley set up threetwoone film production limited, specializing in advertising film production. since then, stanley has produced over 100 tv commercials.

apart from his commitment to advertising, stanley has a passion for fine arts and photography, often focusing his subjects on social issues. his affection for his birthplace is strongly reflected in his art. in recent years, his works on redwhiteblue, depicting the spirit of hong kong using the ubiquitous tri-colour canvas, have won critical acclaim both locally and internationally. a selection of the works are permanent collections at hong kong museums and the victoria & albert museum in england. in 2005, redwhiteblue travelled to venice as one of the two art works from hong kong presented at the 51st venice biennale.

stanley's excellence in photography and fine arts have been recognized in numerous exhibitions and awards. throughout his career, he has won more than 300 awards in graphic design and advertising at home and abroad. in 2004, stanley was inducted into alliance graphique internationale, a prestigious institution whose membership comprises the most elite graphic designers from around the world.

《无用》职员表 出品人/周强 | 毛继鸿 | 康健民 监制/余力为 | 赵涛 | 又一山人 策划/张冬 | 舒雷 | 马宁 人物/马可 main character/ Ma Ke director/ Jia Zhang-Ke 顾问/ 林旭东 artistic consultant/ Lin Xudong 副导演/韩杰|陈锐 a degranci anto, et ance ale assistant director/ Han Jie | Chen Rui 摄影/余力为 | 贾樟柯 director of photography/Yu Likwai | Jia Zhang-Ke 副摄影/田荔 cameraman/ Tian Li 摄影助理/ 蔡高比 | 葛英晗 camera assistant/ Kubbie Choi | Ge Yinghan 灯光/张光宇 gaffer/ Zhang Guang Yu and but all the first box 录音/张阳 sound designer/ Zhang Yang 现场录音/任佳佳 location sound/ Ren Jiajia 录音助理/司中林 | 刘 涛 |武建勋 boom man/ Si Zhonglin | Liu Tao | Wu Jianxun 录音工程/ 沈剑勤 sound engineer/ Shen Jianqin 混音/北京电影制片厂混录棚 sound studio/ BEIJING FILM STUDIO 作曲/林强 music composer/ Lim Qiong swe adomini-"- nutlie mas bei an formationers a soon or particular editor/ Zhang Jia 剪辑助理/陈培丨段 assistant editor/ Chen Pei Duan Wei 制片主任/张冬 production manager/ Zhang Dong 广东制片/徐友平 location manager (Canton) / Xu Youping 山西制片/赵登新 location manager (Shanxi) / Zhao Dengxin 法国制片/朱丽安 location manager (Paris) / Julien Selleron 制片助理/马贺民 production assistant/ Ma Hemin 司机/邵京国 | 李尚勤 | 林 莹 | 莫显荣 | 潘 成 | 范金华 drivers/ Shao Jingguo | Li Shangqin | Lin Ying Mo Xianrong | Pan Cheng | Fan Jinhua 摄影器材/广州先力电影器材公司 lighting equipment supply/ CINERENT GUANGZHOU LTD 技术顾问/ 刘戈三 technical consultant / Liu Gesan 后期技术/北京电影学院数字电影研究所 digital postproduction/

Digital Media Institute of Beijing Film Academy

production coordinators/ Eva Lam | Casper Leung

制作统筹/林怡玮|梁嘉艳

文学统筹/管娜 associate screenwriter/ Guan Na 法文翻译/ 林运来 French translation/ Lin Yunlai 英文翻译北京同文世纪科技有限公司 English translation/ Beijing T-win Century Technology 英文字幕/ 汤尼·雷恩 English subtitles/ Tony Rayns 意文字幕/ 杜安梅 Italian subtitles/ Marie-Pierre Duhamel-Muller 剧照/ 韩杰 | 舒雷 | 又一山人 stills/ Han Jie | Shu Lei | anothermountainman 平面设计/八万四仟沟通事务所 graphic design/ 84000 communications 宣传总监/ 戴莹莹 publicity director/ Dai Yingying 媒体联络/ 贾雯宇 public relations Jia Wenyu 独家网络支持/新浪娱乐 sole supporter on web/ Sina.com be and his "tedad" base and metalidates of 《情人》LOVER CALL TOUR COLLEGE CONTROL SOURCE 作词/刘卓辉 Lyrics by Gene Lau 作曲/ 黄家驹 Composed by Wong Ka Kui 主唱/ 黄家驹 Performed by Wong Ka Kui 《爱的劳工》AI DE LAO GONG 作曲/作词/演唱/ 左小祖咒 Arranged and Performed by Zuo Xiao Zu Zhou 鸣谢 Acknowledgement/ 法国高级时装公会 Fédération Française de la Couture 法国第二工作室 W Karwia onti 2e Bureau/Sylvie Grumbach 法国JOYCE画廊 Joyce Palais Royal Eyesight/Thierry Dreyfus Stéphane Marais Shelly KRAICER Milka Dostanic 安群雁 An Qunyan 陈志恒 Chen Zhiheng Some the server is the first that the server is the server 孔劲蕾 Kong Jinlei

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Jia Guoping

杜峰松
Du Fengsong
杜峰松设计(深圳)有限公司
DuDo DESIGN & ASSOCIATES
邵 忠
Shao Zhong
李孟夏
Li Mengxia

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状态服装设计有限公司 Mixmind Art & Design Co., Ltd/ 状态服装设计有限公司创立于1996年, 秉持"价值创新"的反建制 思维, 十多年来一直致力将原创精神转化为独特的服饰文化以及当 代生活方式。公司旗下品牌"例外(EXCEPTION de MIXMIND)" 已是中国现存时间最长亦是最成功的服装设计师品牌, 目前已在 全国各大城市拥有60家专卖店, 坚持创造和传播基于东方哲学 的当代生活艺术的经营理念, 传承和发扬东方文化的原创精神。 另一独立品牌"无用(WUYONG)"刚于2007巴黎时装周成功发 布, 是公司艺术指导马可小姐在当代艺术领域以及人文思考上的 全新探索。

Mixmind Art & Design Co., Ltd was founded in 1996. Believing in the "value of creativity", it has been striving to transform the originality into the intellectual clothing and a contemporary lifestyle. EXCEPTION de MIXMIND, born upon the establishment of the company in 1996, has become the longest and one of the most successful designer brands in China. So Far, there are about 60 shops and corners around the most major cities all over the country. EXCEPTION endeavors to create and transmit the contemporary living art based on the oriental philosophy, and find itself accountable to inherit and carry forward the Chinese culture and originality. The other independent brand WUYONG has just been successfully presented in 2007 Paris Fashion Week, which is a new attempt by the art director Ma Ke to further explore in the field of contemporary art and to search a deeper meaning of life.

Address/ 状态服装有限公司,广州市海珠区晓园新村11号 Mixmind Art & Design Co., Ltd. Add/ No 11 Xiaoyuanxincun, Haizhu District,

Guangzhou, China

#### 国际新闻公关 INTERNATIONAL PRESS/

world cinema publicity
www.filmpressplus.com
intlpess@aol.com
cell/ +33-6-0949-7925
tel/ +33-1-4804-5173
In Venice/ +39-347-651-0945
In Toronto/ +1-337-258-3957

#### 国际销售 WORLD SALES/

www.memento-films.com

Emilie GEORGES

Richard LORMAND

F - 6 cité Paradis 75010 Paris P/ +33 1 53 34 90 20 F/ +33 1 42 47 11 24 sales@memento-films.com

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#### 西河星汇/

由贾樟柯、周强、余力为创办,致力于结合海外电影投资,推动 华语电影的制作及发行事业。西河星汇出品的第一部剧情片《 世界》由贾樟柯执导、日本北野武事务所、上海电影制片厂、 法国Lumen Films合资拍摄。第二部出品《赖小子》为新锐导 演韩杰第一部剧情长片,获2006年荷兰鹿特丹国际电影节金虎 奖,同年由西河星汇出品,贾樟柯导演的两部电影《东》《三峡 好人》分别获得威尼斯最佳纪录片及金狮大奖。

FENYANG HONGTAI HOTEL

both in Hong Forest Bases and Onthe

#### Xstream Pictures/

Xstream Pictures was created by Jia Zhangke, Chow Keung and Yu Likwai in 2003. It has offices both in Hong Kong and Beijing. It's aim is to explore and to promote talented Chinese directors. The first production of Xstream Pictures was the latest film of Jia Zhangke, THE WORLD, a co-production with Office Kitano, Celluloid Dreams and Shanghai Film Studio. Its second production is WALKING ON THE WILD SIDE, a co-production with Les Petites Lumiere, directed by first time director Han Jie. The film won the Tiger Award (Best Film) in Rotterdam International Film Festtival 2006. On the same year, the company produced two films directed by Jia Zhangke, DONG and STILL LIFE, which won the Best Documentary and Golden Lion Awards respectively.

correspondence/

强 CHOW Keung

星 汇 Xstream Pictures Limited Email/ chowkeung@yahoo.com

香港办公室 Hong Kong Office/ Suite 1502, 244 Des Voeux Road Central, Hong Kong. Fax/ +852 3525 3800 Tel/ +852 3525 3600 Mobile/ +852 9587 9387

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北京办公室 Beijing Office/ Suite 303, Block 7, No. 6 Zhi Chun Lu, Haidian, Beijing, 100088, China. Tel/ +86 10 8235 0984 Fax/ +86 10 8235 4938 Mobile/ +86 139 1188 0003

# 马可的话/Ma Ke/

我希望通过无用表达的其实和我希望这部片子所表达的是同样的——无论时代如何发展变迁,变化的永远只是形式,人心中最渴望的东西永远不会改变——就是情感,就是爱。无用即是我对这些人性中永恒价值的探索之路,我要做比我的生命更长久的东西……

What I am hoping to express by WUYONG is the same as what I expect to achieve by this film-despite changes of times, change is changed in formality while the essential desire of human spirit is never changed, which is sentiment, which is love. WUYONG is a journey to search for the eternal value of human nature, and I am out to realize something that lives longer than my own life. THE RESERVE TO STATE OF THE PARTY OF THE PAR The trade of the first property of the second secon eng circular has any condition on the condition of the condition OF THE PARTY OF TH The second of th the state of the s 2000年,1900年的1900年,1900年,1900年,1900年,1900年,1900年,1900年,1900年,1900年,1900年,1900年,1900年,1900年,1900年,1900年,1900年,19 THE TAXABLE PROPERTY OF THE PR Mark to the second state of the second se 



马可简历/

- 1971 生于长春
- 1992 毕业于苏州丝绸工学院工艺美术系
- 1994 作品《秦俑》获得第二届"兄弟杯" 国际青年服装设计师大赛金奖
- 1995 在北京举办第一次个人作品发布会被评为首届"中国十佳服装设计师"被日本《朝日新闻》评为"中国五佳"设计师之一
- 1996 创建"例外"品牌并担任其设计总监
- 1997 代表现代部分参加澳洲悉尼博物馆举办的"中国服装三百年"大型展览
- 1999 参加在巴黎举办的 "中国文化周"时装表演
- 2001 担任歌手朱哲琴北京个人演唱会的服装设计与整体形象设计
- 2004 在北京举办"例外"首次面向媒体的 05春夏作品发布会 由此创作的图书《点1》获得 2006年度"中国最美的书"称号 并且送往德国莱比锡 参加2007年度"世界最美的书"评选
- 2005 获"蓝地"北京·中国服装设计金龙奖之最佳原创奖 荣获上海国际服装文化节 "时尚新锐设计师"奖项 作为独立艺术家应邀参加 由《周末画报》主办的"大声展" 参展作品:"窗" 此次展览是由全世界近150名 青年创意艺术工作者参加 以推动创意为主旨的艺术展 参加由国际知名建筑师张永和独立策展的 "2005首届深圳城市/建筑双年展" 参展作品:"点一"
- 2006 被《周末画报》评为 "2006全球杰出华裔时装设计师"
- 2007 受邀参加"2007巴黎时装周" 发布个人品牌"无用" 其后于巴黎小皇宫Palais Royal的JOYCE画廊 作静态作品展"无用之土地"

MA KE/

- 1971 Born in Changchun, China
- 1992 Graduated from Arts & Crafts Department of Suzhou Institute of Silk Textile Technology
- 1994 Awarded the championship in the 2nd "Brother Cup"
  International Young Fashion Designer Competition
  by the works "Qin Warriors"
- 1995 The first public presentation
  of her personal works in Beijing
  Entitled the earliest
  China Top 10 Fashion Designer
  Entitled one of the China Top 5 Fashion Designer
  by "Asahi Weekly" in Japan
- 1996 Founded the brand EXCEPTION de Mixmind as the Design Director
- 1997 Presented at the China Fashion 300 Years Exhibition in the Museum of Sydney, works for modern times
- 1999 Invited to present the China Cultural Week in Paris
- 2001 Invited to do the stage costume design and stage styling for the concert Singing in Heaven by the world-renown singer, Dadawa
- 2004 Presentation of EXCEPTION de Mixmind
  05 spring/summer collection in Beijing
  The book (Point One) based on this show
  awarded The Most Beautiful Book of China 2006
  and sent to Leipzig Germany to compete
  for The Most Beautiful Book of the World 2007
- 2005 "Best Original Creator" of
  China Fashion Designer Award in Beijing

  "Best Fashion Designer in the New Generation Award"
  in Shanghai International Fashion Culture Festival

Attended the contemporary art exhibition "Get It Louder" curated by Modern Weekly, as one of the 150 worldwide individual artists with the works "Window"

Invited to present in the "2005 Shenzhen Biennale of Urbanism/Architecture Exhibition" curated by world-renown Chinese architect Zhang Yonghe with the works "Point One"

- 2006 Entitled the Best International Chinese Fashion Designer of 2006 by Modern Weekly
- 2007 Invited for Paris Fashion Week 2007
  to present her personal brand "WUYONG"
  Exhibition "WUYONG/the Earth" in JOYCE Palais Royal, Paris



# 無用/故事梗概/Synopsis/



黄土满天的山西汾阳,遥远矿区的小裁剪店偶尔有矿工光顾。他们来缝缝补补,顺便聊几句家长里短。夜幕中的矿灯与手指间的烟头闪烁着同样的寂寞,手中的塑料袋装着刚缝补好的衣服也装着一丝温暖。

Three portraits of clothing: people who make them and people who wear them...

A hot and humid day in Canton. Amid the thunderous noise of sewing machines, women work quietly under fluorescent lamps in a garment factory. The clothes they make will soon be shipped to unknown customers. Likewise, the future of each face along the assembly line is blurred.

A wintry day in Paris. Chinese designer Ma Ke prepares her newly established brand "Wu Yong" (Useless) to be launched in a spectacular show. An anti-fashion designer, she abhors assembly lines. The trademark of her majestic line is based on first burying the clothes in dirt to allow nature and time to put the finishing touches on her work.

A dusty day in the mining area of Fenyang. A small tailor's shop is patronized by miners who come for repairs, alterations and lively chats.





# 导演的话/Director's Note/

沿着服装提供的线索,在不同的三个地区拍摄,可以发现同一个经济链条下不同人的现实存在。衣可以蔽体,衣可以传情,衣也可以载道。衣服,紧贴我们皮肤的这一层物,原来也有记忆。

With clothing as the focus, we shot in three different areas and discovered the real lives of people along different economic levels. Clothing can cover us, convey feelings and also ultimately define a way of life. The outer layer in closest contact with our skin, clothing can also have memories.





