

REVVVER

accelerates the speed of revolution



EXI(S)T

#19

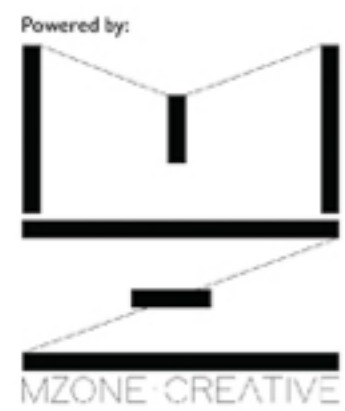


EDITOR IN CHIEF
Sanza BULAYA 卜尚哲

CREATIVE DIRECTION
Stephane FERRERO 石岱
Sanza BULAYA 卜尚哲

ART DIRECTION
Stephane FERRERO 石岱

www.revvermag.com
Email info@revvermag.com



ShanghaiHongkongTaipeiTokyoParis

19



“The Dream of Being an Artist”

The Dream of Being an Artist is the name of an art exhibition in the “Palais des Beaux-Art” of the city of Lille (France) from September 20th 2019 to January 6th 2020 featuring artists from D’Albrecht Dürer to Marina Abramović, but also Jacques Louis David, Édouard Manet, Frida Kahlo or Jeff Koons...

Behind this exhibition there is an art narrative about the myth of being an artist... Many of us, many around us, are dreaming of being an Artist. To me this raises a key question: What does it take to be an artist in 2019? What are the elements that set artists apart? Is it your art skills? Is it our lifestyle? Are they your beliefs or your passions? Is the number of followers you have on social media or is your capacity to translate some emotions into a media to engage an audience? I’m still questioning myself and in this Revver issue we share some answers...

At some point, I deeply believe that what makes an artist is her/his capacity to exist through an artwork. “Existence” is then the foundation. If you prefer, “to exist” is in the first place to be aware of our relationship to self, to the world, to others or to our close environment.

I agree we all have our own views but fundamentally, what will be Art expressions or realization without the concept of “Existence”?

I humbly invite you to take a pause and to navigate into this new issue to re-consider what does it mean when we say “I exist” or “we exist” or “they exist”.

To start that conversation, we gather some artists to offer us some directions. First, we start with the fashion photographer Stephane Ferrero who shared with us his art inspiration from the great sculptor Alberto Giacometti – a key figure of the art movement Existentialism. The fashion story we feature in this issue is called “Who I am”. This is a call for exploring an idea of aesthetics based on the presence. By being present we meant to objectivize a reality.

As many of us will agree or not, reality is a norm, however sometimes we turn it into an inspiration to fight adverse situation(s) to prove that we can exist. That’s why we are launching a project that we call “Monumental Women”. A monument is a statue, a building, or a structure erected to commemorate a notable person or an event. We advocate for the recognition of Women as a monument of our inspirations and more. We often overlook the great realizations women made to Arts & Culture, so we want to take a stance not so much to magnify gender diversity to follow the crowd, but more to be present by portraying those around us who are making a difference. Yes “they exist” and they are many of them that we will feature here to make sure they are part of our references.

Then, we also spent time to research and study the different forms of “existence” when it comes to promote reality: Cathy Brunet is for example a great ambassador of artistic process making with the art of “collage”. To be more relevant in unfolding the key trends in doing business with artists, we have been privileged to sit-down with Philip Handford and Al Hong who depicted the forces behind designing pop-up stores in Asia. They shared with us how to re-invent branding and success.

We have a lot for you because you are a lot for us. That’s why this magazine still exists!

“當一位藝術家的夢想” (The Dream of Being an Artist) 當一位藝術家的夢想，是里爾市（法國）從2019年9月20日至2020年1月6日在“里爾美術館” “Palais des Beaux-Art” 舉行的藝術展覽的名稱，展出的藝術家包括Albrecht Dürer, Marina Abramović, Jacques Louis David, Edouard Manet, Frida Kahlo和Jeff Koons ...

里爾美術館 是位於法國城市里爾的一座博物館。這座博物館是法國規模最大的博物館之一，也是法國巴黎以外地區最大的博物館。里爾美術館是法國最早成立的博物館之一。

這是關於成為藝術家的神話的敘事藝術。我們許多人都夢想著成為藝術家。對我而言，這提出了一個關鍵問題：在2019年成為一位藝術家的必備條件是什麼？是什麼使藝術家與眾不同？是你的藝術技巧嗎？還是我們的生活方式嗎？藝術是他們的信仰還是激情？是社交媒體上的追隨者數量，還是你將某種情感轉化為媒體以吸引群眾的能力？我仍然在質疑自己，在這期的Revver雜誌中我們來分享一些答案...

在某些方面，我堅信藝術家能成為藝術家是因為他/她具有透過作品而“存在”的能力。如果你願意，那麼“存在”首先就是要了解我們與自我，與世界，與他人或與我們緊密的環境之關係。我同意我們有自己的看法，從根本上來說，沒有“存在”概念的藝術表達或體認將是什麼？

我謙虛地邀請你休息一下並瀏覽本期新刊，重新考慮這是什麼意思，當我們說“我存在”或“我們存在”或“他們存在”時的意義。

在開始對話前，我們邀請了一些藝術家為我們提供一些方向。首先，我們從時尚攝影師Stephane Ferrero開始來與我們分享了他的藝術靈感——來自偉大的雕塑家阿爾貝托·賈科梅蒂（Alberto Giacometti）-存在主義藝術運動的關鍵人物。我們在本期中介紹的時尚故事稱為“我是誰Who I am”。這是呼籲根據存在主義來探索美學觀念的呼聲。而這意味著我們要客觀地來表現現實。正如同我們許多人也許會同意或是不同意那樣，現實是一種規範，但是有時候我們把它變成靈感去應對不利的局勢證明我們可以存在。因此，我們發起了一個名為“女性紀念碑”的項目。紀念碑是為了紀念著名人物或事件而豎立的雕像，建築物或其他結構。我們倡導承認婦女為紀念碑，並將之成為我們的靈感來源等等。但我們卻經常忽略女性對藝術和文化的偉大認識，所以我們要採取姿態，與其說是為了擴大性別多樣性以追隨人群，不如說是為了描繪我們周圍的人正在有所作為。是的，“他們存在”，而且有其相當多的“他們”，我們在此點出他們的特性以確保他們是我們參考的一部分。

然後，我們也花了點時間考察跟研究不同形式的“存在”：凱茜·布魯內（Cathy Brunet）是藝術工藝的偉大大使——她用“拼貼畫”來創作藝術。與發展關鍵趨勢更加相關即與藝術家一起做生意，我們很榮幸邀請到菲利普·漢德福德Philip Handford還有Al Hong一起坐下來分享討論——他們描繪了在亞洲設計快閃店(pop-up stores)背後的力量以及與我們分享瞭解如何重塑品牌的成功之路。

我們這期月刊可以帶給你很多新的理念因為你們也曾經帶給了我們很多。這就是這本雜誌存在的原因！

I9

06

32

38

50

56

64

66

FASHION

Fashion story - Who Am I?

MONUMENTAL

Monumental women - Qin GUO

ART

In The Mood For Art - Free association by Wilfred Y.

TRENDS

Trends - Why pop-up stores are in fashion ?

COLLAGES

Collages - Masks by Cathy BRUNET

STREETS

Street's eye - Reaching for people by Chiara FERRANTE

ILLUSTRATION

Carte blanche to Theophile SIGNARD



★★★ Fashion Story

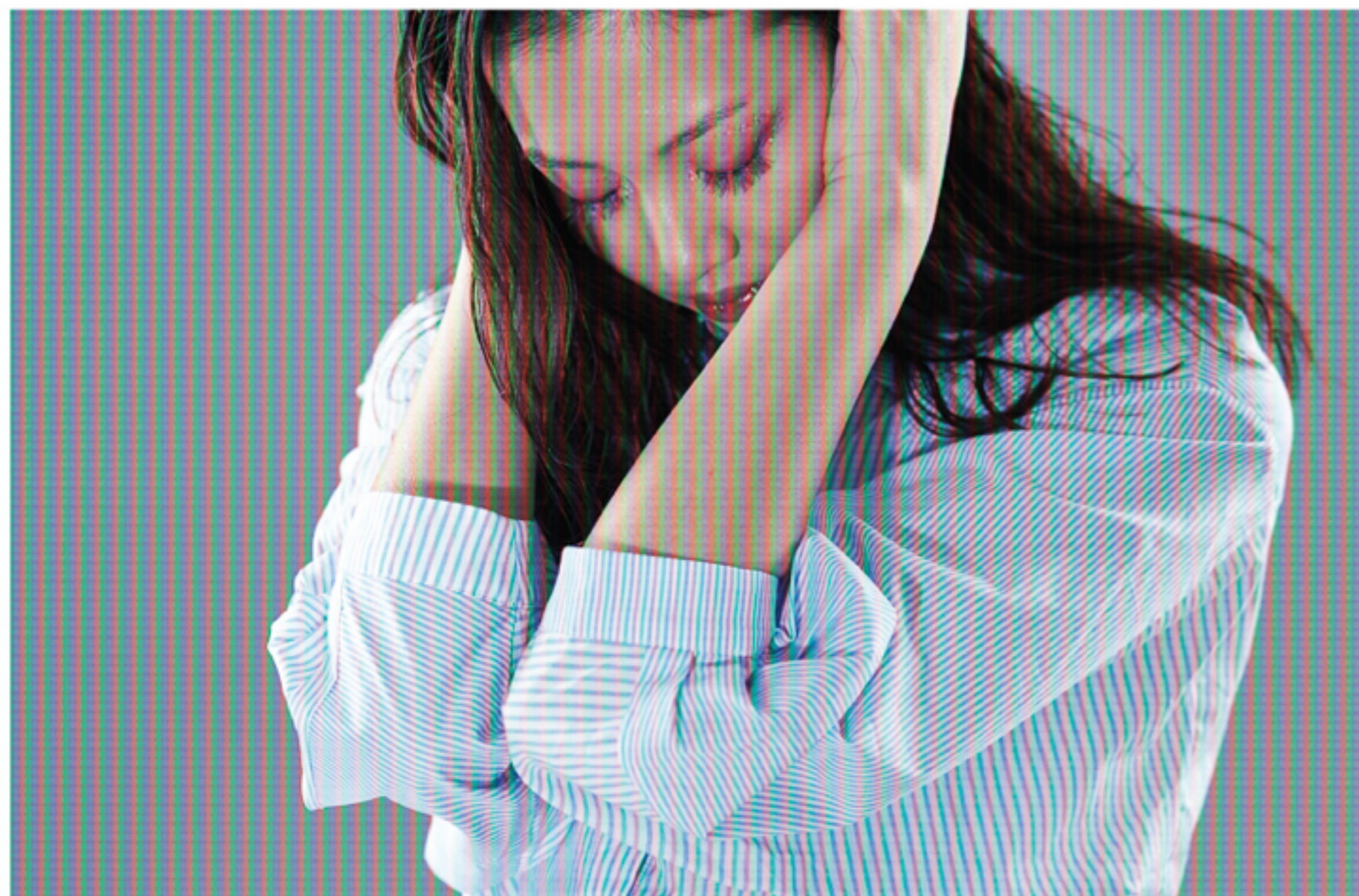
Photography & drawings Stephane FERRERO
Photography assistant Mads Emil LANGHOFF (Skovdal Nordic)
Model Rui
Makeup artist & Hairstylist Anna TIAN
Stylist Yoyo WANG
Arranger Sanza BULAYA
Location Skovdal Nordic studio, Shanghai

Special thanks to Skovdal Nordic, DJ Caballero

in collaboration
with

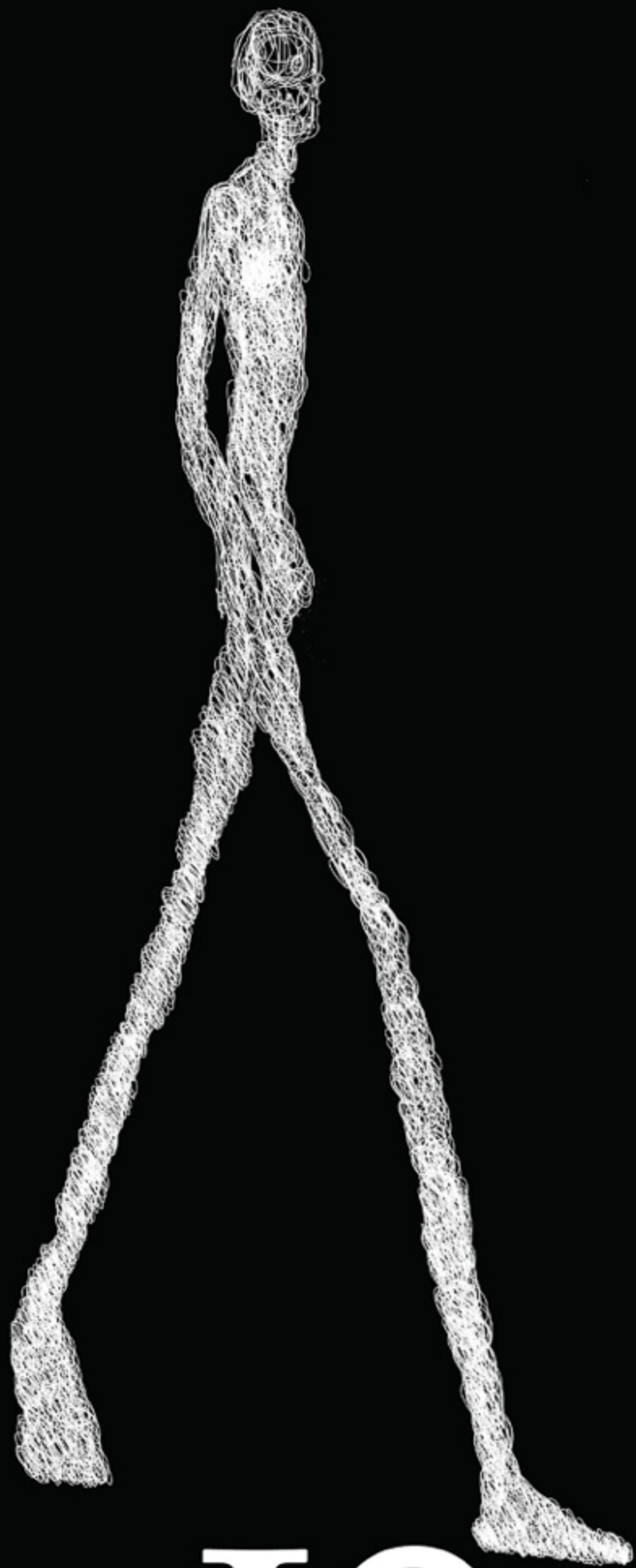
Moi . LeRoi

WHO AM I ?
MHO MA I S



08





TO

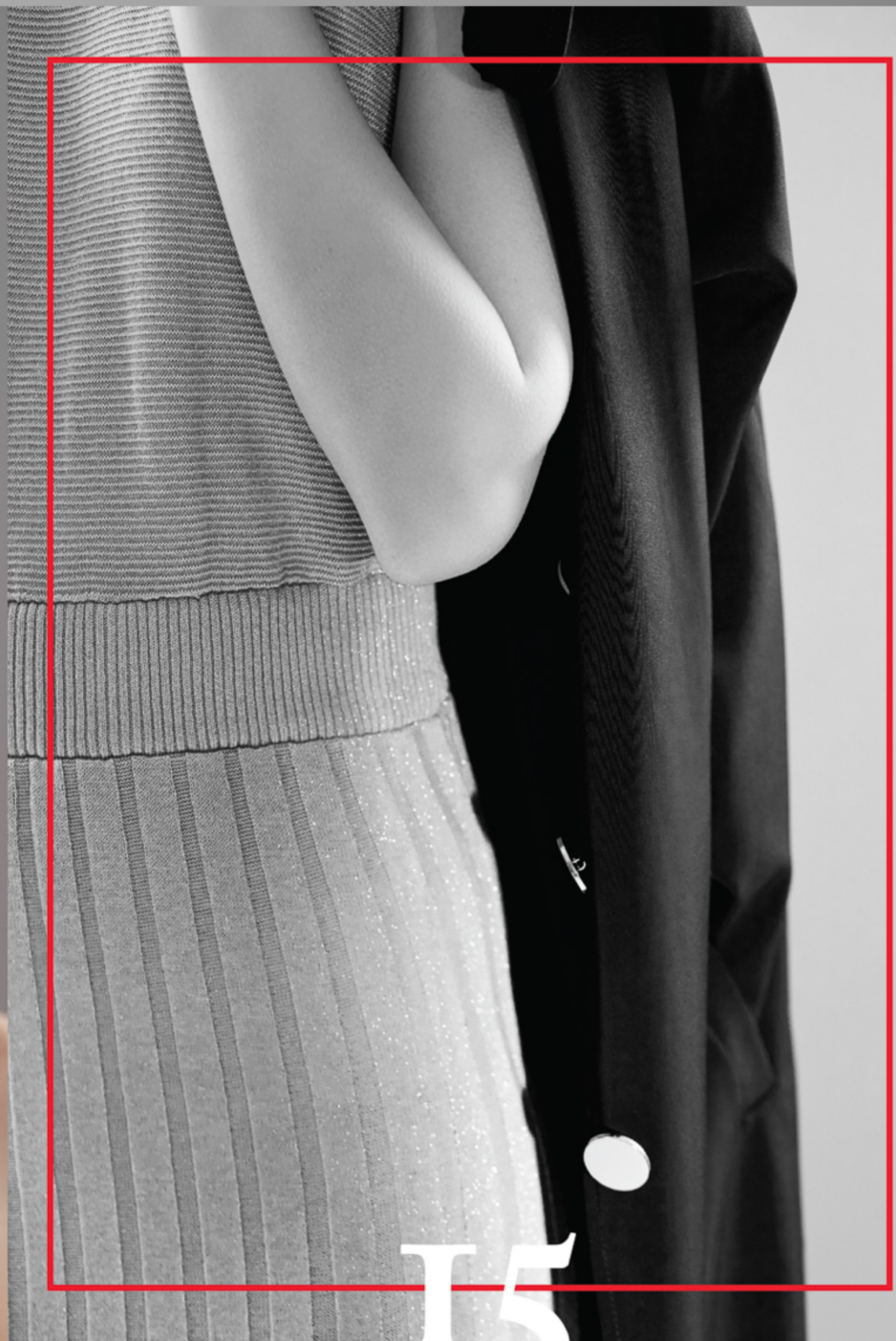


II

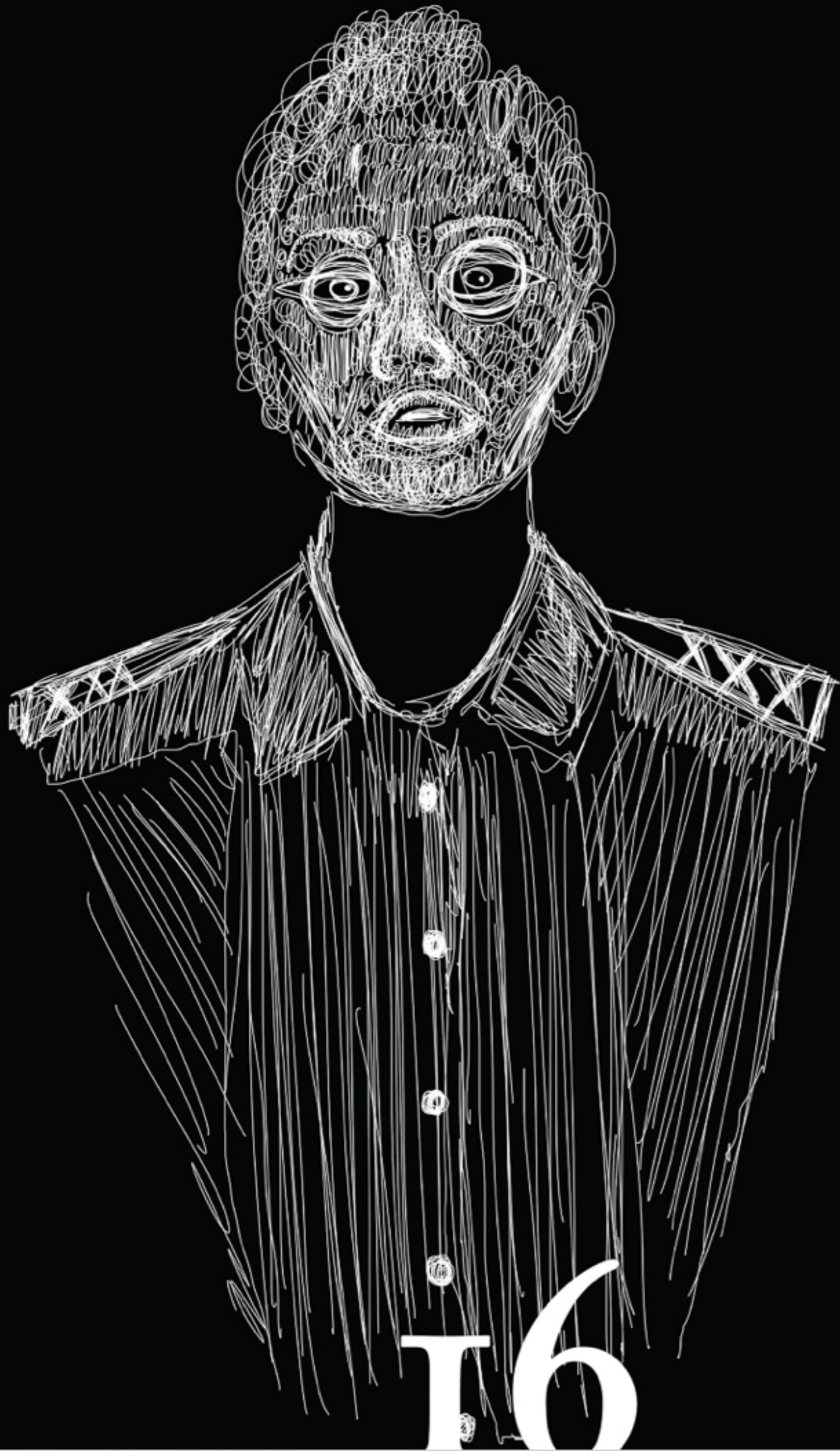




I4



I5







20



22





25



27





因為REVVVER雜誌第19期的主題是“存在”，所以我自然地問自己一個問題：在後現代社會中，我如何以及我們今天如何存在。今天，我們不僅在物理上而且在影像上也存在，這使我們擁有不同的個性，不同的形象和不同的自我。不同的自我……導致了一個問題：我是誰（本期時尚故事的標題）。我們的女主人公不是在身體上而是在精神上徘徊。我們跟隨著她的腳步，她沉靜自我的要求中，就像我們每天在街上漫步，在滑手機時一樣的徘徊。當我們照鏡子時，或自拍時，向這世界展示我們的形象。這些是時尚故事所提出的問題。從某種意義上說，我們的女主人公是賈科梅蒂的“步行者”。這就是為什麼這個時尚故事中提到瑞士雕塑家Alberto Giacometti的作品的原因，他被讓·保羅·薩特（Jean Paul Sartre）指定為最具存在主義的藝術家。



As the general theme for REVVER magazine issue 19 was "exist", I naturally ask myself the question: How do I, and how do WE exist today, in our post-modern society. Today we exist physically but also more and more digitally, which allows us to have different personalities, different images, and different self. Different egos... That leads to the question: Who Am I (the title of the fashion story). Our Heroine is wandering not physically but mentally. We follow her in her wandering, her quest of herself, just like we are wandering every day, when we walk on the street, when we swipe on our phone apps. How are we when we look at ourselves in the mirror or when we take a selfie, offering our image to the world. Those are the questions asked by the fashion story. Our Heroine is, in a way, the Giacometti's "walking man". And that is the reason why this fashion story has many references to the body of work of Alberto Giacometti, Swiss sculptor, designated as the most Existentialist artist by Jean Paul Sartre.

Stephane Ferrero

PHOTOGRAPHER'S WORDS

31

Monumental
Women

不朽的女人

Qin Guo



Monumental Women

I was born and grew up in Wuhan, a city locates in central China. I have been living in Shanghai in the past 10 years. I am running a brand consulting firm and helping companies to create and develop brands. I did not plan to become an entrepreneur, this is what I love doing and I realized that there are opportunities where I can do a better business.

How was it to grow up in China and how is it to grow up as a woman?

I think I had a rather happy childhood compare to how my parents grew up at their time, and compare to how my older brother grew up in the family.

I had a lot of freedom to choose what I want to do; I had time and space to develop myself. Probably because I was a girl in the family, there was not so much expectations for me and I didn't grew up with a lot of attention; but it is a different story for my older brother.

On the other hand, most of kids born in the 80's in China are the only child in the family, I was fortunately enough to have a brother which made my childhood experience very unique and proud. Though I had no idea what my parents had to bear by having two kids.

Grow up as a woman in China, I constantly juggling between traditional values and modern values. After living many years of life by myself, I was able to find a good balance that works for me.

Do you think you have to face more adversity because you are a woman?

Not really. I feel the opposite. Society seems to have much higher expectations for man than for woman; As a woman, I was able to get away with many things, not to feel that I have to perform or achieve certain things to be accepted.

Can it be an advantage to be a woman in your working environment?

I think it can be an advantage in my service business. I enjoy listening to others, I can be patient and flexible when there are conflict situations; I feel it wasn't too difficult for me to build trust with others. It is likely that woman are naturally more understandable and receptive, these are nice advantages to have.

Shanghai is a very populated city. What is it like for a Chinese woman to live in this particular city? Is it much different from other cities in China?

Definitely it is very different from any other cities in China. It is so fun, diverse and vibrant; it is full of opportunities for friendship and business. I think it is a very safe and livable place for women.

Untill today, I still feel like a tourist living in the city. I can always discover or explore something new. I am addicted to the comfort that I found in Shanghai.

Can you define a typical "Shanghai woman"?

A typical Shanghai woman is refined, beautiful and confident. She knows what she wants in her life. She knows how to live an elegant life. I don't know if she always needs to work so hard, she sees life as having many options and her choices are always smart.

In your opinion what are the challenges for Chinese women and are the challenges of tomorrow? How does it evolve?

Today, the key challenge is probably about keeping a balance between the family and her own ambition; or managing the expectation of others and herself. As women are becoming more emotionally independent and financially independent, the challenge of tomorrow will be how to lead a life for herself and lead others. It will be an exciting time, and I believe future changes can be revolutionary.

"A monument is a statue, building, or a structure erected to commemorate a notable person or event."

We advocate for the recognition of Women as a monument of our inspirations and more. We often overlook the great realizations women made to Arts & Culture. This project is our call to stand up with great women and to share their resilience to face adversity and to emerge as a monument.

This is a series of portraits of ordinary women doing extraordinary things in a world where we desperately need more empowerment for our heroes.

我出生並成長於武漢，一個位於中國中央的城市。我住在上海已經10年了，我正在經營一家品牌諮詢公司，並幫助其他公司創建和發展品牌。我原本沒有打算成為一名企業家，這就是我喜歡做的事情，然後我意識到我有機會去做更好的生意而已。

對你來說在大陸生長的感受是怎麼樣地以及成長成為一名女性是怎麼樣地？

我想相較於我父母親們的年代，我生長的童年是相對於說比較快樂的，並且相較與我的兄長和他的家庭也是較於快樂的。

我有較多的自由去選擇我想要做什麼：我有時間及空間去拓展自我，可能因為我在家族裡是個女孩的關係吧，在這上面對我並沒有太多的束縛與期待，而且在我的成長中我並沒有受到很多的關注；但這又是另一個關於我兄長的故事了。

在另一方面，大部分的小孩都生於80年代的中國，他們在家中皆是獨生子女，我尤其幸運的我有一個哥哥，他讓我的童年經驗過得非常特別和驕傲。雖然如此，我還是搞不清楚我爸媽是如何忍受擁有兩個孩子的。

在中國成長成為一名女性，我經常在傳統價值觀與現代價值觀之間徘徊。經過多年的自我生活，我已經有能力去找到一個能穩固這兩點的平衡點了。

你在一個進爭強烈的環境底下工作。這需要什麼技巧來存活呢？

我認為最重要的是，你要熱愛你所做的並且有一個健康清晰的力量去對抗所有其他的問題與困境。另一方面來說，要擁有一個清楚對未來的願景，這也是很有幫助的方法之一。他會帶領你專注並且帶來方針去面對每個你眼前的障礙。

你覺得你必須要面對更多的困境因為自己身為一個女人嗎？

並不覺得。我感受的是相反。這個社會似乎對男人有著更高的期待相較於女人；當一個女人，我能夠避開很多事情，不需要去表演或者是達成任何被有所期許的事。

身為一個女性在職場上對你的工作有否有利？

我認為這對我的服務業務來說是一個優勢。我喜歡聽別人說話，有衝突情況時我會耐心和靈活得去解決；而且我覺得與他人建立信任並不太難。女人很可能更容易理解和接受，這些都是很好的優勢。

上海是一個人口稠密的城市。一個中國女人住在這個特別的城市是什麼感覺？它與中國其他城市有很大不同嗎？

它絕對是與中國其他城市截然不同的。它是如此有趣，多樣和充滿活力；它充滿了友誼和商業的機會。我認為這對女性來說是一個非常安全和宜居的地方。

直到今天，我仍然覺得自己像一個生活在這個城市的遊客。我總能發現或探索新事物。我沉迷於我在上海找到的安慰。

你能定義一個典型的“上海女人”嗎？

典型的上海女人精緻，美麗，自信。她知道自己生活中想要什麼。她知道如何過上優雅的生活。我不知道她是否總是需要努力工作，她認為生活有很多選擇，而她的選擇總是聰明的。

在你的角度看來，中國女性面臨的挑戰是什麼？明天的挑戰是什麼？它是如何演變的？

今天，關鍵的挑戰可能是在家庭和自己的野心之間保持著一個平衡點；或處理他人和自己的期望。隨著女性在情感上越來越獨立，在經濟上也越來越獨立，明天的挑戰將是如何為自己過上自己的生活並且領導他人。這將是一個激動人心的時刻，我相信未來的變化可能是革命性的。：)

不朽的女人 Monumental Women “紀念碑是為了紀念著名人物或事件而豎立的雕像，建築物或其他結構。”

我們主張將對女性的認可作為我們靈感和更多靈感的豐碑。我們經常忽視女性對藝術與文化的偉大認識。這個項目是我們呼籲與偉大的女性站在一起，並分享她們面對逆境並成為紀念碑的韌性的時刻。這是平凡的女人們在世界上做著非凡事情一系列的肖像，在這裡我們需要給予我們的英雄們更多的力量。

In the
Mood
For
Art

Free association
by Wilfred Y.



My Own Religion: Selfie Mike 13" X 19", 2017

about **Wilfred Y.**

Graduated from Academy of Art University in San Francisco with a degree in Graphic Design, Wilfred Y. is a Los Angeles based Taiwanese American artist whose work consists of ink-pen illustrations, digital illustrations, installations as well as sculptures. Wilfred's work has been exhibited and sold in Los Angeles, Arcadia and Long beach and Culver City.

Some of Wilfred's note-worthy accomplishments in recent history include the founding of LTAC Art Collectives in Los Angeles in 2013, publication in UK's Unblock Magazine in 2016, large scale graphic mural installation in Little Tokyo, Los Angeles in 2017, also, establishment of the Wilfred Y. brand in 2018.

Having lived in New York, Taipei, Yangon, Bangkok and Los Angeles, his traveling and multicultural background are threaded into the colorful narrative of his art. Wilfred's body of work focus on visual representations of a thought process at the same time reflecting various contradictions embedded in a modern culture.

Wilfred Y.畢業於舊金山藝術大學，擁有平面設計學位，是一位洛杉磯台灣裔美國藝術家，其作品包括墨水筆插畫，數位插畫，裝置以及雕塑。Wilfred Y.的作品曾在洛杉磯，阿卡迪亞，長灘和卡爾弗城展出。

Wilfred近期一些值得注意的成就包括2013年在洛杉磯成立LTAC藝術組織，2016年在英國的Unblock雜誌上發表，2017年在洛杉磯小東京的大型圖形壁畫創作裝置藝術，也於2018年成立Wilfred Y.品牌。

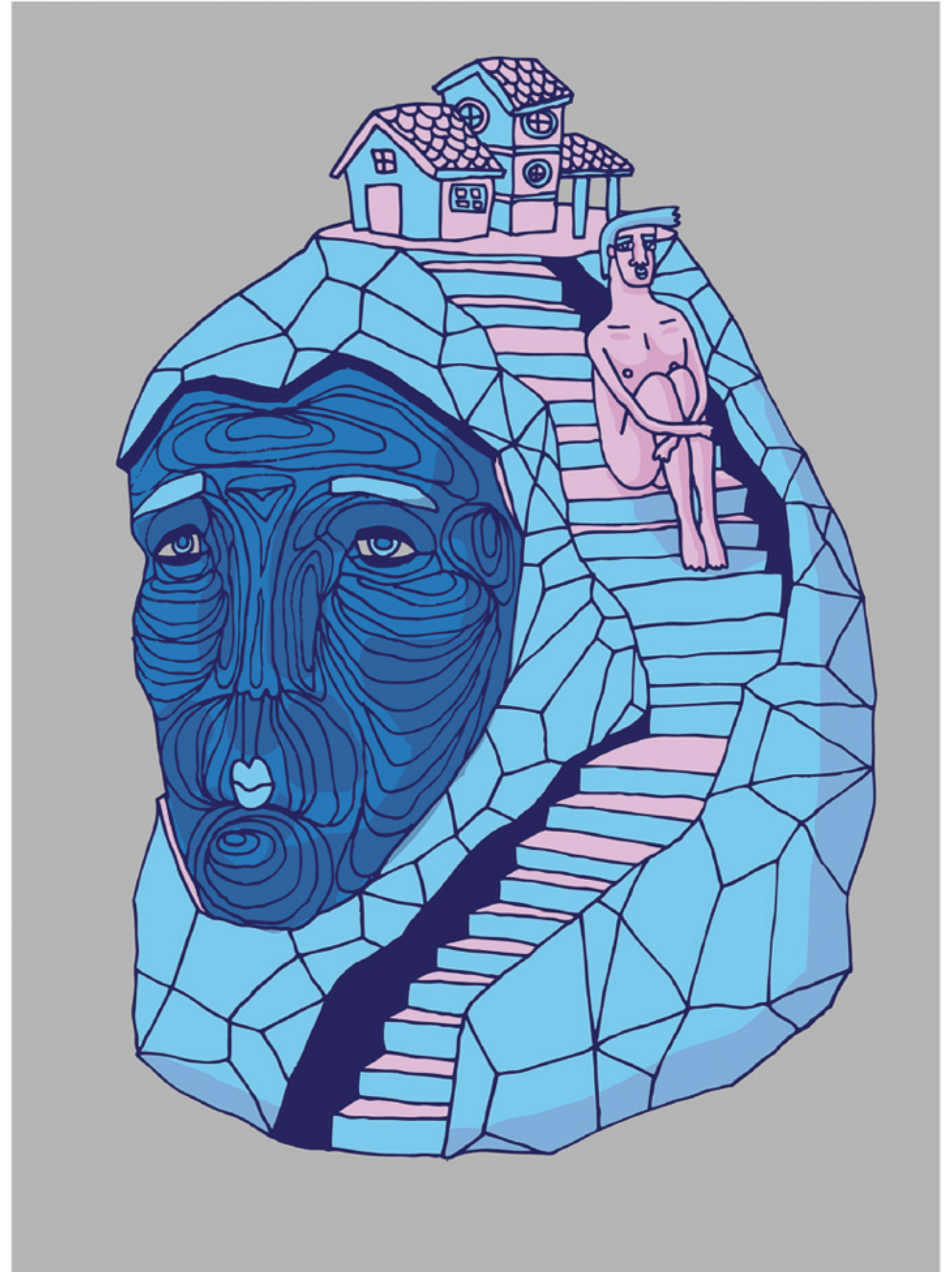
他居住在紐約，台北，緬甸仰光市，曼谷和洛杉磯，他的旅行結合多元文化背景融入了他藝術的豐富多彩的敘事。Wilfred的創作主要在思想的過程上的視覺表現，同時反映了現代文化中的各種矛盾。



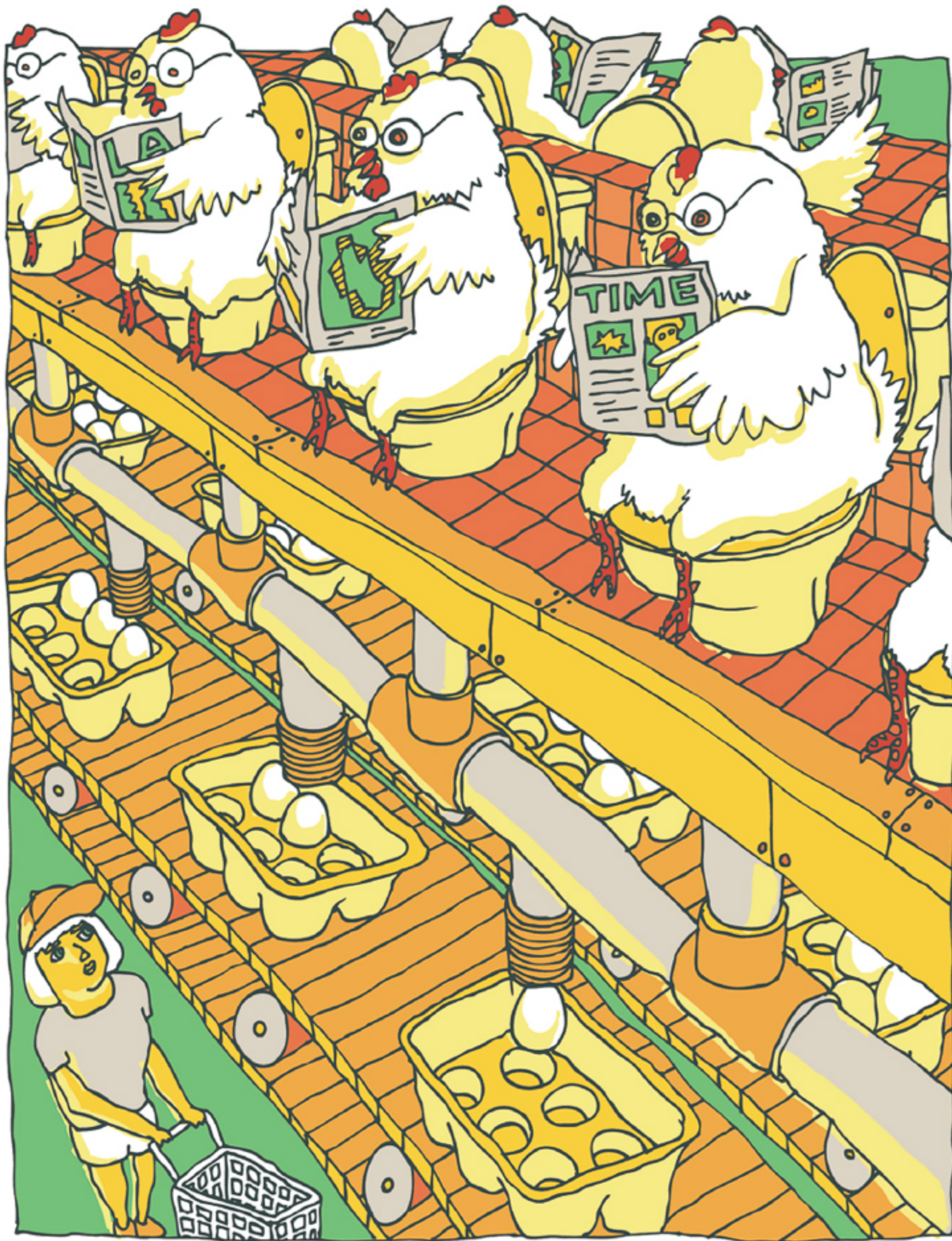
McDarbus, 13" X 19", 2017, Archival Quality Giclee Print by Wilfred Y.



Medusa 13" X 19", 2017, Archival Quality Giclee Print by Wilfred Y.



It's A Lonely Place On Your Head 13" X 19", 2017, Archival Quality Giclee Print by Wilfred Y.



Egg farm, 13" X 19", 2017, Archival Quality Giclee Print by Wilfred Y.



Robot rabbit attacks, 13" X 19", 2017, Archival Quality Giclee Print by Wilfred Y.



Unseen, 13" X 19", 2017, Archival Quality Giclee Print by Wilfred Y.



Innosanity, 53cm X 43cm X 43cm 2016, Mixed Media Sculpture by Wilfred Y.

about

Free association

Artworks included in this series "Free Association" are created between 2016 and 2018. As a dialogue to the artist's self and to the world, Free Association captures the state of mind in the rapidly changing surrounding environment. Subjectively, the dialogue is about personal interaction in some actual places and between people and situations. More objectively, it becomes a voice that interprets various facets of a present inescapable from media and technologies. When creating the composition of drawings, the development is as fluid and organic as the sharp and unforgiving lines marked by the ink pen. The spontaneity and uncertainty allow the action of drawing itself to become an authentic record of a brainstorming process.

Through creating the art within The Free association series, the process gives birth to impressions and stories of imaginary worlds and characters. When stories in the real world are reinterpreted in the language of Wilfred's art, sometimes serious subject matters metaphorically become painted objects. These objects are exemplified by the toilets for the hens in an assembly lines in the "Egg Farm," the deadpan-faced mascots in "Meme Makers," or the deity-like figure in "Selfie Mike". They are all part of a language. This language is composed of motifs that signify and personify consumerism, globalism, emotions and various types of interpersonal relationships.

自由聯想

本系列中包含的作品“自由聯想”創作於2016年至2018年之間。

作為藝術家對於自我和世界的對話，“自由聯想”捕捉了周圍環境中快速變化的思想狀態。主觀上，對話是關於個人互動的實際場所，人和情境。更客觀地說，對話成為一種聲音，解釋媒體和技術在各方面不可避免的狀態下的聲音。在創作的構圖時，顯影與由墨水筆的標記呈現，清晰和不可預期的線條自然的流暢。自發性和不確定性使自己腦力激盪地記錄著這真實的過程。

通過在自由聯想系列中創作藝術，這個過程發想了世界觀以及角色與他的故事。當現實世界中的故事藉由Wilfred的藝術語言來重新詮釋時，有時候嚴肅的主題會受到隱喻並成為繪畫對象。這些元素的例子包括“雞蛋農場”與生產線上的母雞廁所，“Meme Makers”中面無表情的吉祥物，或“Selfie Mike”中的神靈般的形象。它們都是語言的一部分。這種語言主題的構成，詮釋著消費主義、全球主義、情感和各種人際關係。



Meme Makers 134cm X 116cm (x2) 2016, Light Box by Wilfred Y.



Nike sneakers box pop-up store in New York.

Pop-up art events... Pop-up fashion events... Pop-up stores... I thought it was events or occasion to eat popcorn... and I love popcorn especially sweet caramel popcorn! They are made out of corn having kernels that upon exposure to heat burst open to form a white starchy mass. Unfortunately, I have no caramel popcorn recipe for you, but instead, I want to know more why "pop-up" refers to someone or something that appear in an unexpected place or situation...

With the experience of event designer Philip Handford and Al Hong we unpack for you the recipe of pop-up store trends.

Philip Handford is a designer and a maker who has a vast experience as a Creative Director and an award winning retail design agency. His motto is to integrate brand experiences through interior, brand and digital design.

Al Hong is the founder and Managing Director of K-Style Lab Limited a co-retailing platform that introduces unique and alluring brands, mainly from Korea, but also from other parts of the world, to Hong Kong. Inside Retail has selected his realizations as one of Top 50 Innovative Retailers in Hong Kong in 2018.

We spent some time with these two artists to understand what lies behind the trendy fashion of pop-up stores. Time to learn something!

流行趨勢 — 為什麼快閃店會在時尚的饗宴中出現？

快閃藝術活動...快閃時尚活動...快閃店。

我還以為是吃爆米花的地方或場所...我喜歡爆米花，尤其是甜焦糖爆米花！它們由玉米粒製成，玉米粒在暴露於熱時破裂，形成白色澱粉狀團塊。不幸的是，我沒有焦糖爆米花食譜，但是，我想知道更多為什麼“快閃店”是指出現在意想不到的地方或情況下的某人或某物...

憑藉活動設計師 Philip Handford 和 Al Hong 的經驗，我們為您打開了快閃店趨勢的秘訣。

Philip Handford是一位設計師和製造商，在擔任創意總監以及屢獲殊榮的零售設計機構方面擁有豐富的經驗。他的座右銘是通過內部，品牌和影像設計整合品牌導向的體驗。

Al Hong是K-Style Lab Limited的創始人兼董事總經理，K-Style Lab Limited是一個共同零售平台，該平台將主要來自韓國，但也將來自世界其他地區的獨特而誘人的品牌引入香港。 Inside Retail已將他的成就選為2018年香港50大創新零售商之一。

我們與這兩位藝術家一起坐下來討論了一會兒時間，以了解快閃店的時尚背後故事的原因。該學點東西了！

Why POP-UP stores are in fashion?

50



Dunhill momentary project, courtesy of Philip Handford

Trends

As you work with brands, can you tell us what is your understanding of Chinese / Shanghainese consumers and their attitude toward brands?

The Chinese consumer is something of an anomaly globally there are a lot of articles and speculations about the new young Chinese consumer groups, millennial, Gen 'z' and now the Generation Alpha. The difference here in Shanghai is this next generation are more tech savvy that's for sure, even tech obsessed, the acceptance of ordering product and lunch on your phone is totally normal. Wechat, Taobao, Eluma. This is widely understood, however there also seems to be a desire to engage in pop ups that is quite unique here, what I mean is the Shanghainese desire to play in a game as part of an event or pop up shows a side of the mind state that is not shy of being on show, this can be seen also in the selfie moments, Shanghainese people are not shy of having a selfie taken whilst wearing a jumpsuit and jumping into a swimming pool of colorful foam cubes. In fact I wonder if the selfie is the reason people are prepared to expose themselves, or is it the inner desire to stand-out in a world where society is becoming more increasingly private.

For some years now, pop up stores have become more and more popular. Can you give us your definition of a pop up store and do you think it is an interesting concept suitable to a new generation of consumers?

Well pop up started back in 2004 with Rei Kawakubo, Dover street market in London. The fundamental idea of pop up is built around creativity and expressing an idea, a brand, or story in an installation that is momentary. It's the temporary nature that allows the room for a bold creative statement. So as the influence of technology and changing consumer habits, and the experience economy, (see Pine and Gilmore) is evolving, the room for more bold creative expression in our stores is increasing. Take a look at Gentle monster for an example of pop up as a store design strategy. In my opinion the next generation of retail will be built around the ethos of pop up, but also coupled with technology to create, customizable, highly creative retail spaces, closer to theatre than a traditional store. The reason why the new generation will find this inspiring because it primarily offers something new to experience, coupled with the fact this is physical, the qualities of material, color, light, smell, rich content, can make this a memorable experience that is the missing part of there increasingly digital 2D lives.

There is a war to attract consumers. How brands can distinguish themselves in this world to attract them, as traditional advertising is clearly not enough and maybe out of date for the trendy brands and the new way of consuming.

I like to think about retail space a 'architectural advertising' think of the store space as walk in advert. Now that sounds very manipulative, but what you have in a physical space is the opportunity for Brands to give consumers, an experience, that could have real meaning to the consumer, be it inspired, through, discover and learning, creativity, competition, where we as consumers can start to inform the brands on what we want. By engaging the consumer we can start to allow them to inform brands choices and actions. The changes the consumer to a prosumer, and very quickly can start to change the rules of retail, as consumers seek brands to be more responsible. This could be a change for good in world of over consumption, could brands start to offer the experience as the product instead of just the product itself to satisfy our need for new.

Shanghai is a huge city. How do we "exist" as individuals in such a big city focused on consumerism and uniformity dictated by brands? As individuals we need a space for creativity, self-recognition, participation and ultimately entertainment. "Humans are experience seeking animals that constantly look to fulfill their own curiosity" Phycology today.

Philip Handford 來自英國西南部偏遠而美麗的康沃爾郡法爾茅斯 Falmouth, Cornwall。他的大部分成年生活都在倫敦度過，但也走遍了世界。2017年，他決定與他的伴侶和他們的兩個孩子一起搬家，從法爾茅斯到上海找尋冒險.....猜猜接下來發生了什麼？

您如何看待上海，您對它的整體印象如何？與歐洲城市相比，在設計和室內設計方面對您有何影響？

我自2011年以來一直在上海旅遊，但總是短途出差，所以當我們搬到這裡時，這個城市對我來說仍然有些神秘。我對上海的第一印象是一個極端的城市，一個形成鮮明對比的，在這個私密規模的“唐唐大道”上與對面浦東高層建築之間生活，停在新樂路上的鮮豔跑車正駛過一對收集及販賣紙板的老夫妻的老電動三輪車。這種對比的世界是隨著時間發生步伐變化的結果。可以看到石榴壓榨機和一堆水果組成的小舊果汁店並排停靠在Nike創新大廈的大型科技旗艦店之間。

在上海，設計界也處於一種迷人的變化之中。從“中國製造”到“中國創造”並得到政府的支持，這種巨大的變化狀態正在對世界產生影響。在我看來，中國設計對技術、時尚、零售、產品設計的影響將是深遠的，我們是世界創新和商業領導力轉變的轉折點。

作為一名藝術設計師，您可以創造並體驗室內設計。你能告訴我們更多嗎？

我一直對藝術和特別是裝置藝術充滿熱情，我發現在看一件藝術作品中是非常鼓舞人心的，以內心的方式呈現一個想法。受到 Olafur Eliasson, Anish Kapoor, Do Ho Suh, Thomas Heatherwick 等人的啟發。從青少年時期開始，我就想成為一名建築師，因此將這些激情與裝置藝術和設計空間相結合，這個想法使我設計了品牌空間。我一直認為商店是非常無聊的地方，受到創造一種新型商店的想法的啟發，作為一個空間，您可以發現新的體驗，想法和產品。您是否經常聽說過“零售劇院”一詞？(retail theater 零售劇院是商店中的展示，非常具有戲劇性、藝術性和創造性，它是故意設計使購物娛樂用途)。

您曾經為中國為品牌或展覽做過哪些工作？

我在世界各地工作過，從洛杉磯，紐約，倫敦，巴黎，羅馬，上海到墨爾本。我在中國所做的工作包括北京的 Burberry 旗艦店，以及 Wallpaper Magazine 的藝術裝置。我還為無錫的一家名為 Youngor 的中國品牌登喜路設計了一個大型全息圖時裝秀，這是一家位於無錫的 5 層旗艦店。

當您與品牌合作時，您能告訴我們您對中國/上海消費者的理解以及他們對品牌的態度嗎？

中國消費者在全球範圍內是一種異常現象，關於新的中國年輕消費群體，千禧世代，Gen'z'，以及現在的一代是當道者。上海的不同之處在於，下一代更加精通技術，這是肯定的，甚至科技癡迷，接受在手機上訂購產品和午餐是完全正常的。微信 (Wechat)，淘寶 (Taobao)，洗腦 (Eluma)。這是廣泛而且可以理解的。然而，似乎也有一種願景非常想參與這樣獨特的快閃行動，我的意思是上海人希望在比賽中參加比賽，或快閃它本身露出一種不羞於展示的心態的一面。這也可以在自拍照上看到，上海人在穿著連身衣跳進彩色泡沫立方體游泳池時並不羞於拍照。事實上，我想知道是因為自拍照而讓人們去揭露自己的外皮的原因，還是當社會變得越來越私人化時這是否是一個在世界中脫穎而出的內在願望？



Campaign Fragrance Lab @Hulton+Crow, Courtesy of Philip Handford

近幾年來，快閃店變得越來越受歡迎。你能告訴我們你對快閃店的定義嗎？你認為這是一個適合新一代消費者的有趣概念嗎？

快閃店是與 Rei Kawakubo 在 2004 年倫敦的 Dover Street 開始的。快閃店基本的思想是圍繞創造力建立的，並在瞬間以裝置表達想法，品牌或故事。它帶來的臨時性使得房間有了大膽的創造力可以去執行。因此，隨著技術的影響和消費者習慣的改變，體驗經濟 (看看 Pine 和 Gilmore) 正在發展，我們在商店中更大膽的增加創意表達空間。看看 Gentle monster 做為商店設計策略快閃店的一個例子。在我看來，零售業的下一代將圍繞快閃店的精神，而且還結合技術創造，可定制，高度創造性的零售空間，比傳統商店更接近劇院。年輕一代的族群之所以會發現這一點令人鼓舞，因為它主要是為了體驗新事物，再加上這是有關心理學的，材料的質量，顏色，光線，氣味，豐富的內容，可以讓這成為一次難忘的經歷體驗，而這是數位 2D 越來越缺乏的部分。

有一場戰爭吸引著消費者。這些品牌如何在這個世界中脫穎而出以吸引他們，因為傳統廣告顯然不夠給力，它可能是已經過時的時尚品牌或者是新的消費方式。

我喜歡把零售空間想像成“建築廣告”，將商店空間想像成廣告。現在聽起來它是非常超具有操縱性的，但你在這個空間裡擁有的是品牌的機會，為消費者提供一種真正意義的體驗，無論是靈感，透過發現和學習，創造力，競爭，我們做為消費者可以開始告訴這些品牌們我們想要什麼。透過吸引消費者，我們可以開始允許品牌來做選擇和品牌的行動，因為消費者要求品牌更負責任，將消費者改變為專業消費者，並且很快地就可以改變零售業的規則。這可能是世界過度消費的好轉現象，品牌能否開始提供產品體驗，而不只是產品本身，以滿足我們對於新新的需求。

上海是一個巨大的城市。在這樣一個以品牌為主導的消費主義和統一性的大城市中，我們如何以一個個體而“存在”？

作為個體，我們需要一個具有創造力，自我認知，參與以及最終我們要有娛樂的空間。人類是不斷尋求的動物，不斷的尋求來滿足今天我們自己對“心理學的好奇心”。

Trends

Al Hong is the founder of K-Style Lab. With over 20 years of experience in retail store development in Korea & Greater China, Al has a unique view about the fascinating trends related to the emergence and success of "pop-up store". To better understand why this phenomenon is a new disruptive trend in Art & Fashion, we had a great conversation with this key influencer...

How would you describe K-Style Lab the company you founded?
K-Style Lab is a co-retailing platform that introduces unique and alluring brands, mainly from Korea, but also from other parts of the world, to Hong Kong. Featuring fashion, beauty, accessories, and lifestyle products that are relevant to customers in the trade area where each pop-up stores are located. In 2018, Inside Retail selected K-Style Lab among the Top 50 Hong Kong Innovative Retailers.

In 2019, what is a store or a boutique for you?
A STORE used to act like STORAGE, where you store enough inventory and sell them as fast as you can. But STORE today is not just a point of sales, but it needs to tell the brand STORY. Today the store must be a collection of 'stories.'

In 2019 how would define is a pop-up store?
A pop-up is basically a temporary store that serves multi-purposes. It can be an alternative sales channel, a beta testing lab for brands, facilitates customer feedbacks, affirms brands' marketing strategies, and connects online retailers to physical retail spaces.

Any idea on where this term pop-up comes from? What's the concept behind?
In the beginning, pop-up stores were just temporary stores aim to sell more products. But it became multi-purpose retail vehicle. Pop-up does not only serve retail brands, but it can be artist pop-up, food pop-up, insurance pop-up, you name it, you can do any pop-up. It is also a part of sharing economy trend (e.g. Uber, Rent-a-Runway, Airbnb), instead of staying at one place for a long time, branding pop-up can be more effective if you can move around to different locations.

Could you please tell us since when the pop-up store have been developing?
The very first pop-up stores opened in 1298 at Vienna Christmas market where a marketplace opened every December for two weeks. The concept of pop-up has been there all along, but now it has become an important retail channel that sit in the center of omni-channel retail.

Why the pop-store is so much in fashion right now?
Because physical stores nowadays don't necessarily have to be permanent stores. In the past, brands focused on expanding POS (points-of-sales) in order to increase sales. But with multi-channel



The North Face, the outdoor apparel brand, created a pop-up store in the Italian Alps.

opportunity (e.g. online, social media, eDM, etc.) physical stores are now serving the customers as POE (points of experience).

In fashion, art, is the popup store a success story? Definitely! In terms of branding, could you please share with us what are the benefits of setting a pop-up store concept?
Pop-up for branding is not just for store itself, but it can be utilized as advertisements, social media viral campaigns, etc. This is the best branding pop-up I have ever seen.
<https://youtu.be/gYG2x0J8wYY>

In your role, what's the best advice you can provide to a brand to work out on this concept of pop-up store?
Pop-up needs to go hand-in-hand with a great marketing campaign. Need to create FOMO (fear of missing out) in order to drive more customers to your pop-up. Pop-up is a temp store, so great pre-opening buzz and diligent post pop-up follow-up is vital to its success.

How do you see retail business from 10 years from now?
It will become more customers centric. Traditional brand flagship stores will lose their luster and stores that provide great experience through right curating, collaboration, and stories will become the place to be. A store that is a community center!

A last word, how e-commerce and technology pair up with the concept of pop-up store? Any views to share?
If you look around in retail industry today, most of the up and coming brands are "Digitally Native Vertical Brands". They are socially conscious brands that started online. But these online brands are starting to connect with their customers' offline and many of them through pop-up stores. So traditional retailers are going online and digitally native brands are going offline, both pursuing omni channel retail.



Selfridges designer studio, Courtesy of Philip Handford

Al Hong is K-Style Lab's founder. With over 20 years of experience in retail store development in Korea & Greater China, Al has a unique view about the fascinating trends related to the emergence and success of "pop-up store". To better understand why this phenomenon is a new disruptive trend in Art & Fashion, we had a great conversation with this key influencer...

您如何描述您創立的公司K-Style Lab?
K-Style Lab是一個聯合零售平台，引入獨特和誘人的品牌，主要來自韓國，但也來自世界其他地區，到香港。擁有時尚，美容，配飾和生活方式產品，這些產品與每個快閃店所在的貿易區域的客戶相關。在2018年，Inside Retail選擇K-Style Lab躋身香港創新零售商50強之列。

在2019年，什麼是商店 (store) 或精品店 (boutique) ?
一個商店過去就像是一個倉庫，你可以儲存足夠的庫存並儘快賣出。但今天的商店並不僅僅是一個銷售點，而是需要敘述品牌的故事。今天，商店必須是一系列“故事”的集合。



An Adidas Pop-Up Store That Looks Like A Giant Shoebox

在2019年你如何定義一個快閃店?
快閃店基本上是一個臨時儲存的商店，可用於多種用途。它可以是替代銷售渠道，品牌beta評估的測試實驗室，促進客戶反饋，確認品牌營銷策略，並將在線零售商與實體零售空間連接起來。

關於快閃店這個術語來自何處有何看法？它背後的概念又是什麼？
一開始，快閃店只是臨時商店，旨在銷售更多產品。但它成了多功能零售的出口。快閃店不僅可以為零售品牌提供服務，還可以是藝術家快閃店，食品快閃店，保險快閃店，您可以選擇不同的快閃店。它也是共享經濟趨勢的一部分（例如Uber，Rent-a-Runway，airbnb），而不是長時間呆在一個地方，如果你可以移動到不同的地方，品牌因為快閃而達成宣傳的效應可能更有效。

你能告訴我們快閃店是如何開發出來的嗎？
第一家快閃店是於1298年在維也納聖誕市場開業，市場每年12月開業兩週。快閃店的概念一直存在，但現在它已經成為一個重要的零售渠道，坐落在全渠道零售的中心。

為什麼快閃店現在如此流行？
因為現在的實體店不一定是永久性商店。在過去，品牌專注於擴大POS（銷售點）以增加銷售。但是，通過多渠道機會（例如，在線，社交媒體，eDM等），實體店現在作為POE（經驗點）為客戶服務。

在時尚，藝術方面，是快閃店是一個成功的故事嗎？當然！在品牌方面，您能否與我們分享設置快閃店的概念好處？
品牌推廣不僅適用於商店本身，還可以用作廣告，社交媒體病毒式的擴散廣告等。這是我見過的最好的品牌推廣。
<https://youtu.be/gYG2x0J8wYY>

在您的角色中，您可以為品牌提供什麼最好的建議來闡釋這個快閃店的概念？
快閃店需要與強大的營銷活動齊頭並進。需要創建FOMO（fear of missing out）以便吸引更多客戶來您的快閃店。快閃店Pop-up是一個臨時商店，因此震耳開業前的噓聲和勤奮的後期快閃跟進對其成功至關重要。

從現在起10年後，您如何看待零售業務？
它將成為更加以客戶為中心。傳統品牌旗艦店將失去光彩，通過正確的策展，協作和系列故事提供良好體驗的商店將成為理想之選。一家社區中心型態的商店！

最後一個問題，電子商務和技術如何與快閃店商店的概念配對？有意見可以分享嗎？
如果你今天環顧零售業，大多數新興品牌都是“數字原生代垂直品牌”（“Digitally Native Vertical Brands”就是指誕生於網路，但同時也做線下銷售的品牌。他們為我們提供了品牌在國內的銷售資料。比如我們可以知道某時某地有某位顧客花了多少錢，買了哪些商品。當然這些都是匿名的。然後，我們就能基本掌握遍佈全美的購買者足跡。）他們是從網上開始的具有社會意識的品牌。但這些在線品牌開始與客戶的線下連接。其中很多都是通過快閃店。因此，傳統零售商正在追求網路銷售，數字原生代品牌也將開始脫機，兩者都在追求全渠道零售。



Kirk Originals, Courtesy of Philip Handford

Masks

a collages series by Cathy Brunet

The term collage was coined by both Georges Braque and Pablo Picasso in the beginning of the 20th century when collage became a distinctive part of modern art.

Born in France, Cathy Brunet lives in Poitiers, a French city full of history and arts. Cathy is married to a journalist and also a mother of two. Her occupation is an Economics teacher in high school.

Since her childhood, Cathy has always been inspired by art and has always wanted to study in Arts. However, she developed her own art sensibility on her own and from scratch. As a self-taught artist, it's been 5 years that she has been crafting her art skills in collage. During a period of medical recovery, she has grown her creativity, craft and inspiration for « collage » which is by now her favourite way of art expression.

Her artistic direction is mainly fuelled by photography and her desire to magnify visual aesthetics. The art touch she adds is to bring her own emotions to create a new language, a new language creating more intimacy to get closer to her emotions. Her artwork then becomes a new media to experience her feelings and her perceptions.

The beauty of this experience is through art, a new relationship is defined to provide a deeper and authentic art appreciation.

« I love Art in general but I have to say I have a thing with painting and sculpture although I'm not a practitioner per se. I think I love being by myself and letting my imagination guiding me in creation.»

56



「拼貼畫」一詞是20世紀初喬治·布拉克 (Georges Braque) 和畢加索 (Pablo Picasso) 共同提出的，當時「拼貼畫」成為現代藝術的獨特組成部分。

Cathy Brunet出生於法國，住在普瓦捷 (Poitiers)，這是一個充滿歷史和藝術的法國城市。凱茜與一名記者結婚，也是兩個孩子的母親。她的職業是高中的經濟學老師。

從童年開始，凱茜一直受到藝術的啟發，一直想學習藝術。然而，她零開始發展自己的藝術感受力。作為一名自學成才的藝術家，她用了五年的時間在拼貼畫中展現了她的藝術技巧。在醫療恢復期間，她增長了她的工藝和靈感以及創作“拼貼畫”的創造力，而這就是她最喜歡以藝術表達的方式。

她的藝術方向主要是攝影和她對放大視覺美學的憧憬。她為藝術的觸感多添加了一層情感並創造一種新的語言，一種創造更多親密感的語言，來更接近她想要表達的情感，然後，她的作品成為一種以她的感受為視角的新媒體感受和感知的新體驗。

這種體驗的美妙之處在於通過藝術，一種新型態的關係被定義並且為此提供更深刻、真實的藝術來欣賞。

«我喜歡大多數的藝術，但我還是必須要說我也有繪畫和雕塑的東西，雖然我本身不是一個相關的從業者。我想我還是喜歡自己一個人讓我的想像力引導我來進行創作吧！»



INSPIRATION





ASSEMBLAGE





PAPIER COLLÉ





Reaching for people

"I often use the signature "Reaching for people" as a footer for my pictures because I look for people, catching something that they are pleased to share with me. Pleased or not. Sometimes they don't even know what the hell I'm looking for..."

Sometimes they seem to be more prepared than me for that moment of sharing. As a matter of fact, I have to earn their trust and clear their doubts.

This is what I felt during the Drag Queen Contest. All of us wear a mask around the streets and in life and we struggle to let others look beyond that mask.

The fascinating paradox is for the Drag Queens I met is that they wear a mask in order to exist in their own way and not to be accepted.

They have the courage to scream what they are, what they feel they are and who they want to be.

It is a "statement of freedom." It is a statement of power and consciousness.

Think about, how rare it is!

Chiara Ferrante

“我經常使用 “ Reaching for people” 作為我照片的簽名，因為我在尋找人們，捕捉他們樂意與我分享的東西。樂意與不樂意。

有時候他們甚至不知道我在找什麼...

有時候，他們似乎比我更加準備好分享。事實上，我必須贏得他們的信任並消除他們的疑慮。

就像是我在選美皇后比賽中的感受。我們所有人在路上和生活中都戴著口罩，我們以口罩不讓其他人看穿。我遇到的扮裝皇后最引人入勝的悖論是，他們戴著口罩是為了以自己的方式存在而非被人們接受。

他們有勇氣大聲說出自己是什麼，自己的感覺以及想要成為誰。這是自由的聲明。”這是對他們存在的力量和意識的陳述。多麼稀有！

streets

Looking at the street photography



eye

Chiara Ferrante is an Italian street photographer based in Shanghai. Her work has been exhibited in Paris, Shanghai, Bologna and Torino.
Insta: iochimic

Carte blanche
to Theophile SIGNARD

Same difference



THE
20'



Instagram: [theophile.signard](https://www.instagram.com/theophile.signard)



“ In every work of art the subject is primordial, whether the artist knows it or not. The measure of the formal qualities is only a sign of the measure of the artist's obsession with his subject; the form is always in proportion to the obsession.”

Albert Giacometti

www.revvermag.com

#allthephotosinthisissuehavebeenretouched

MM
NVER
VER

