



The Walk-Through

Ayala Malls Circuit,
Makati

**By Fashion
Revolution PH &
The British Council**
10/24-27/2019
10am-9pm

BEHIND THE SCENES

IN PARTNERSHIP WITH



IN COLLABORATION WITH



THE WALK-THROUGH is Fashion Revolution Philippines' first artist collaboration activation wherein global fashion industry issues are communicated through creative media. This project seeks to take the conversation on sustainable fashion further, exploring in unexpected ways the delicate web of the industry that we currently find ourselves embedded in.

This project is supported by the British Council as part of the Creative Commissions initiative which aims to inspire positive change through artistic collaborations that challenge the social and environmental issues around sustainability and fashion. **THE WALK-THROUGH** is in partnership with Ayala Malls Circuit, Institute for Climate and Sustainable Cities, and iOptions Ventures, with collaborations with WeWork, Futur:st, makesense, Circulo, Denuo, ALTUM, AND AGAIN Clothing, In A Nutshell, Katha, Forth Co., Upcycle Philippines, Glorious Dias, Wear Forward, and the UP Writers Club.

As a group show of multi-disciplinary Filipino artists, **THE WALK-THROUGH** seeks to provoke curiosity with Work that immerse in the multiverse of complex aspects of our generation's fashion revolution. The artists – Anina Rubio, Pam Quinto, Tanya Villanueva, Tekla Tamoria, and Zeus Bascon x Jas Fernandez – explore themes, philosophies, practices, studies, technologies, and socio-economic insights for a wide audience range. What each Work has in common with the others is the sense of active participation – an invitation for the viewer to walk through, feel, and ponder.

As a companion to the exhibit, Fashion Revolution Philippines will be releasing its first zine during the exhibit. Entitled Gossamer, the zine evokes the idea of transparency, which the zine aims to bring in the context of the fashion industry. In calling to mind the image of spider silk, the zine also sheds light on the strength, fragility, and beauty of the relationships that bind us together because of and through fashion, giving emphasis on the sense of community and collaboration crucial to addressing systemic issues.

Through this multimedia engagement set in a high traffic public space, Fashion Revolution Philippines intends to kindle a thoughtful spirit of inquiry, and to provide for those who walk through guideposts on where we can – and should – now go from here.



**ANINA
RUBIO**



Anina Rubio is a visual artist and muralist based in the Philippines. Her works are driven by her advocacies and passion to promote conservation. She has painted murals across the country and has partnered with communities and companies in promoting sustainability campaigns. The artist has collaborated with both local and international brands for design and illustration works (Bayani Brew, Toblerone, Heineken, Guess, etc.). She also co-produced and painted artworks for the independent movie Sakaling Hindi Makarating. www.aninarubio.com

"Agua Caja"

2m x 2m x 2m

Scrap fabrics, Bamboo, Mirror

Scope: A focus on environmental impact of fashion choices, mindful consumerism and living sustainability by supporting ethical practices and textile development.

The Agua Caja is made of locally sourced bamboo (bamboo is one of the most sustainable building materials in the planet) with scrap fabric drapes to mimic a sunset/sunrise gradient of an ocean, signifying endings and beginnings. Inside AguaCaja you'll see corals made from scrap fabrics, formed and hand stitched through different fabric manipulation techniques. At the center is a mirror, where the viewer can see where change begins.

After the Program, what did you plan to explore with your work? How has this exploration developed or transformed as the process went on?

As soon as the program was done, I set my mind to use scrap fabrics as my main medium instead of paint. I've done multiple research and watched tutorials on fabric manipulation so I can apply the techniques into my art. It was mostly trial and error. I have never used fabrics in my work so it was definitely a challenge!

How exposed were you to the textile or fashion industry before this project, and how has FRP engaged you in it?

I've met a lot of people promoting sustainable fashion by supporting local communities (i.e., through weaves etc) but I haven't really engaged any further than that until this opportunity came up. FRP and this project gave me a new insight on what goes beyond the industry and to see how fashion affects the environment. The whole project challenged me to create using

As an artist, what do you think is your role in the movement for sustainable fashion?

As an artist, my role is to communicate pressing issues and

push for sustainability through visual stimulation. I think that in today's generation, if what people see affects them, it creates an effect that they will imbibe and pass on. This is why I believe art is very powerful not just in raising awareness but also actuating a movement.

The issue of sustainable fashion has so many aspects, and is so complex. What aspect was particularly interesting for you? What did you focus on in your work?

My focus is fashion and the impact on our oceans and marine life. It's easy to blame everything on plastic but if we take a closer look, it's not just plastic that's harming our environment. I want people to be more aware about how the fashion industry pollutes our waters so they become more mindful of what they buy.

Since the discussion on sustainable fashion talks a lot about the wastefulness and toxicity of fabric and other materials, has the project changed your relationship with materials as well? As an artist, how has it affected or complicated your practice in general, if at all?

In reality, artists can waste a lot of materials. When I started in the industry, all I cared about was creating. I didn't care how much paper or paint or ink I wasted as long as I can translate

my idea into art. Slowly, when I began embracing sustainability, I became more conscious of my choices of materials and how to utilize tools to produce less waste after an artwork has been created. I learned how to use less paper and to mix the right amount of paint that I will use so that there is zero to less waste as much as possible. This project added to that practice. It was overwhelming at first having to deal with scrap fabrics that I didn't know what to make of, but the process taught me to be more creative and to use what's available. Like what I would tell my students, you can use anything to create art, but putting purpose is what adds value to your masterpiece.

What draws you to making murals?

Painting murals is a form of meditation and exercise for me. Every time I paint walls, there's almost always a chance that a challenge or an issue pops up, so I like that brain exercise too. With murals, you can captivate a larger audience because your work is viewed (outside of galleries) where more people can visit. Whether people use it as plain backdrop for selfies or someone really tries to dissect the artwork, in the end, in whichever form, it will make an impact. This is why, with my advocacy, I choose to use my skill in art. I believe in art's capability of affecting and effecting.

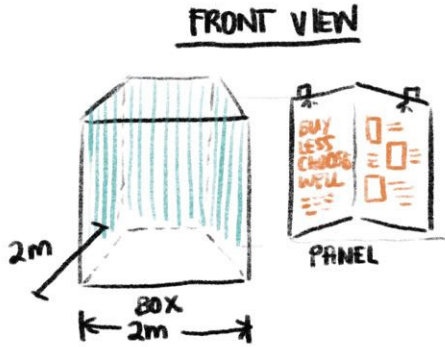
Can you tell us more about the conceptual evolution of your work?

I've always challenged myself to evolve as an artist. Part of this mantra is to be able to learn new tools to use in creating purposeful works of art and step out of my comfort zone. I wanted the art to relate to the fashion closely and to invoke a more personal experience and relatability to the audience, so I decided to use fabrics instead of paint. Not everybody paints, but everybody wears clothes, right? When people can understand and relate to something, that's what they would share to other people too.

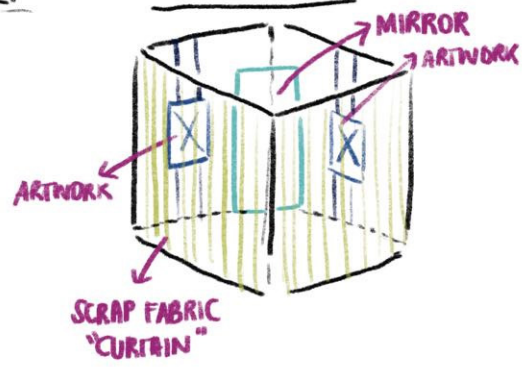
You have always been very open about promoting sustainability – how has the Creative Commissions project enhanced what you know? How has it changed your knowledge or feelings about the advocacy, if at all?

The more I dive deeper into conservation, the more I learn about factors which affect our environment. This project helped open my eyes wider to another important element in saving the planet, which I have overlooked before yet we see and use it everyday – and these are our clothes (fashion). I gained a new perspective of the word "sustainability". In the whole scheme of things, when we push for sustainability, it's not just about

saving the environment. It's also about making sure people get sustainable livelihood and fair wages. It's about mindful consumerism and making sure the lifestyle we live is sustainable with less waste. It's about balance. It's about small steps we make for the planet, even in the form of choosing what we wear or where to buy our clothes from.



BOX LAYOUT



PANELS - USED FOR INFOGRAPHS
- BUY LESS CHOOSE WELL -

BOX - MIRROR & ARTWORK
INSTALLATION



PAM QUINTO



"Excess"

8 x 8 x 8 feet

Textile and wood

2019

The immersive installation's prompt is the overwhelming amount of textile waste left over from the production of garments. Statistics show that around 60 billion square meters of cutting room floor waste ends up in landfills or is incinerated. I wanted to create a project that would entail the upcycling of these discards, by collecting retaso from designers and artists, to help reduce waste. By inviting the audience to walk through these materials that would otherwise have been thrown away, hopefully it will also invite them to reflect on the amount of waste that fast fashion and linear economy leaves behind.

Pam Quinto graduated in 2014 from the University of the Philippines. Dlliman with a Bachelor's Degree in Fine Arts, majoring in Studio Arts (Painting). She was awarded with the Outstanding Thesis and the Gawad Tanglaw awards for her undergraduate thesis, Engaging Depressive Disengagement. After graduating, she participated in Artery Art Space's Artery Mentorship Program (AMP), a three month postgraduate program for four young artists chosen to work with over 30 mentors consisting of artists, curators, gallerists. and writers such as Dominic Mangila, Kiri Dalena, Mery Espina. Gary Ross Pastrana, Ricky Francisco. Leo Abaya. and Ling Quisimbing. She has since participated in exhibitions curated by Gary Ross Pastrana in Preview20 (2015), and Ricky Francisco in Nuances of Form: Sculpture Review (2017).

Last year, Quinto held her first two man show with Lui Gonzales, Tirhan, wherein both artists presented perspectives and observations of their homes. Quinto's works were an amalgamation of photographs, collected unsent letters, ceramic and cement sculptures—which examines the subject of living with someone who has mental health issues, as well as the ripple effects of such an environment on other family members. In a series of photographs that the artist has taken over the span of two years, she documented symptoms of depression such as lassitude and social isolation.

After the Program, what did you plan to explore with your work? How has this exploration developed or transformed as the process went on?

After the program I was playing around with ideas of upcycling textile waste. Initially, I planned to use old/throwaway clothes since they're already part of my practice, but I decided to use retaso or textile leftovers instead. I collected textile retasos from designers and artists, to somehow help reduce their waste.

Anything they had for disposal, I collected.

How exposed were you to the textile or fashion industry before this project, and how has FRP engaged you in it?

What I knew of the fashion industry, only stemmed from my interest in style and fashion, or whatever articles I would come across. Fash Rev has widened my understanding of the issues in the fashion industry (sustainability, waste issues, labor

issues, etc), and what changes need to be implemented to achieve a circular economy, how to close the loop.

As an artist, what do you think is your role in the movement for sustainable fashion?

I think as an artist I have this platform to share issues and information, to translate the data into something experiential. Sometimes it's overwhelming when you absorb a lot of information, it's a bit easier to understand certain issues through something visual or tactile. Art can get under your skin, and tap into a person's sense of empathy.

I think my role in the movement for sustainable fashion is to make works that both talk about the issues industry and apply sustainable practices in making the works.

The issue of sustainable fashion has so many aspects, and is so complex. What aspect was particularly interesting for you? What did you focus on in your work?

There were so many aspects that I found interesting, like sustainable processes in producing clothes, natural dyes, technological advances in the fashion industry. But I decided to focus primarily on textile waste, specifically cutting room floor

waste. We produce 60 billion square meters of it, which usually ends up either being incinerated or dumped in landfills. I wanted the art making process to involve an element of lessening textile waste, so I decided to collect retazos from designers and artists.

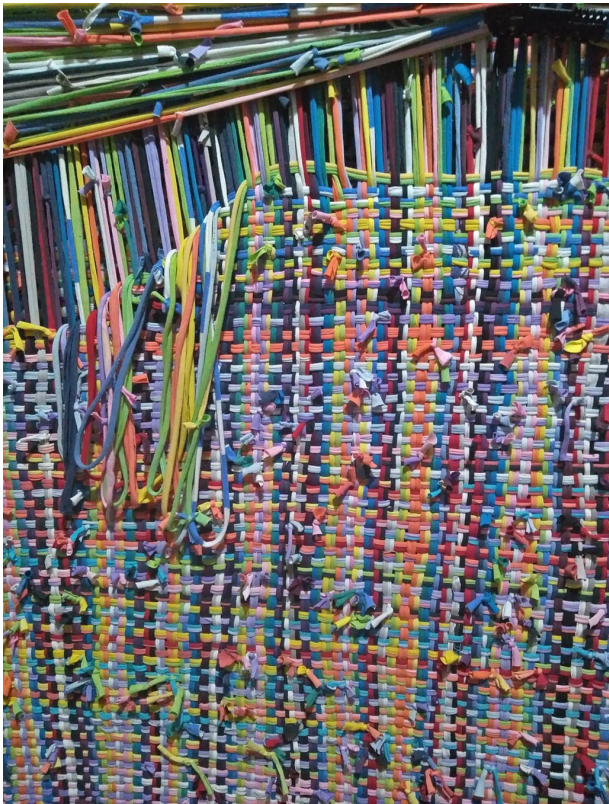
Since the discussion on sustainable fashion talks a lot about the wastefulness and toxicity of fabric and other materials, has the project changed your relationship with materials as well? As an artist, how has it affected or complicated your practice in general, if at all?

Some aspects of my practice already involve repurposing clothes or objects, but I think now after all the discussion on sustainability, it's a more conscious and deliberate act. The discussions have made me reflect on the carbon footprint of my practice as well. Ceramics is a big part of my practice, and that involves firing processes, which produces a lot of carbon emissions. So as much as possible, if I do decide on making a ceramic work, I keep it down to just one round of firing. I usually don't use glazes, since that yields waste that gets washed away. But I've been exploring other media as well, like installations that repurpose old objects and furniture, performance, and using clear resin to turn clothes into sculptures.



Your interactive installation delves into “textile waste realities” in an “enveloping fashion.” In this experience of being overwhelmed, how do you link the issues of the fashion industry with the discourse on mental health?

I think the issues of the fashion industry can be linked to the discourse on mental health in terms of Climate Grief. When you realize the implications of these issues to our home (this blue dot), and how these issues directly affect you, there’s this overwhelming and (to a certain point) debilitating wave of panic. But being faced with such absurdities of life, the only way out of that rut is to move forward. So one has to start questioning what practices we should be changing in order to live a healthier/eco conscious lifestyle, even little and everyday practices we could start changing.



**TEKLA
TAMORIA**

Ma. Athela “Tekla” Tamoria graduated from the University of the Philippines Diliman College of Fine Arts with a Studio Art degree Major in Painting. After working in the advertising industry, she took up Garments classes in a local technical school to learn about the technicalities of tailoring. She has participated in various group exhibitions since 2013 and was a featured artist in Art in the Park 2018 with her outdoor paper installation Colony. She held her first solo exhibition soon thereafter, Baby Girl X in Kaida Contemporary, displaying floor-length gowns made out of her signature folded paper forms, then held another show featuring more organic forms in Mono8 Gallery’s Collecting Floura. Tamoria was represented by Vinyl on Vinyl in the Asia Now Paris Asian Art Fair 2018 and Art Fair PH 2019 with her wearable fabric artworks.

“Salome”

About the piece: In turning deconstructed t-shirts sourced from numerous individuals and upcycling these into couture pieces, “Salome” blurs the lines that demarcate fashion. Instead, our gaze is turned simultaneously to both the materiality of fashion and its transcendent nature, as something suffused with the history, labor, and creativity of its maker while also being a completely independent force that goes beyond representations. “Salome” is an inquiry into the nature of fashion, and a vibrant declaration of the inevitable threads of community and innovation that are necessary for its survival.

Of all the artists involved, you are the one with the most experience with textile. Why has this always been a preferred medium/material?

My primary materials in my works are paper and textile. Hindi ko naman prefer ang textile pag gumagawa agad, depende ito kadalasan sa idea mismo. Pero mas nauna ang paper kaysa sa textile kaya unang wearable art na ginawa ko ay gawa sa papel. Through experience at techniques din sa pagtatahi naging comfortable na din ako sa fabric.

How did this project affect your pre-existing relationship with textile and fashion, if at all?

Nang naimbitahan ako sobrang saya! Pero 'yung pinaka-okay ay 'yung knowledge at awareness na nabigay ng program. Napareflect ako sa mga previous works ko, parang nagkaroon pa sila ng growth and characteristic. Masaya din na dahil dito nag-aral ako gumawa ng basahan na new skill sa'kin. At sa fashion naman, umpisa pa lang ng project I took the opportunity na baka okay 'yung silhouette ko mas i-lean ko sa fashion, kaya jacket at dress.

**TANYA
VILLANUEVA**

Hello, my name is **Tanya Villanueva**. I am a visual artist, born and raised in the Philippines. I graduated with a Bachelor's degree in Studio Arts from the University of the Philippines as well as a Dressmaking Certificate at Miriam College's night school program. My work as a visual artist has developed over the years from looking into work and production of art objects through the lens of painting, craft and photography; to exploring the performance and nature of this cultural labor through the use of photography, video installations and collaborations. To collaborate with artist friends and with my daughter is my way of working to care for our place in the art system, and to highlight the life that thrives behind the objects and the output of art production. I use various mediums to explore ways to merge and perform the specific position I have as a mother, an artist and the sole parent to my daughter. My approach is to pair grand gestures with personal positions employing the method of embellishment for transformation. using these to guide compositions about documenting the practice of my time by marking personal movement/non-movement, inspiration/non-inspiration. I am guided by the fact that art has always been perched on the idea of excess, all the while living in a condition of lack. I am looking for ways to be incorruptible and ways to share a personal garden where I can move with intention of tending life around me with critical care and private splendor.

"Mend project"

About the piece: I want the focus in fashion to shift from the hands that create to the hands that mend. Sustainability is not a product. We as humans and as consumers can help mend our planet by taking a pause.

"Habang buhay ka" translates differently depending on where you put the stress. It could mean you are forever or as long as you exist. Taking time to step back from producing more things is accessible to all. Taking time to stop buying new things is beneficial to most. Through mending and care work, what you have right now can last forever. And as long as you are here, you can help save our planet. You can step back from the grind and consider taking care of your body. To nap more and rest more. To buy less and produce even lesser. To take care of what is already in existence is to learn to love your clothes more as much as it is to love your own time more.

Part of the mend project is to exercise and make mending and this care work more visible. I am creating a practice of creating my work on people's clothes through visible mending. I want to replace my canvases with what you already have and use every day. Every surface can thrive and be lovely again if we take time to care for them.

Follow @mendproject_kintsugi for updates on this project.

Medium: inter-media installation – video (3min), mattress, needlework, live flowers

After the Program, what did you plan to explore with your work? How has this exploration developed or transformed as the process went on?

From the program, especially from the conference with PTRI, I learned that to tackle the project by thinking of new innovations for making clothes is too far away from the things I do, although going back to the beginning, I've been keen on tackling sustainability and clothes in the sense that is close to the vision of the scientists and business owners and designers. But the conference gave me an insight that the grand solutions and technological advancements are not worker friendly. A guy from Catanduanes asked an earnest question on how can the innovations be applicable to their set up and found no direct answer from the guest speakers. This led me to be more mindful of how feasible and helpful my effort can be. I don't want to waste other people's time or miss a good opportunity to actually start something pragmatic and helpful.

Circular economy as a system is new to me and it gave a good structure on how I want to tackle things and guide me on how realistic my project can be. This program also allowed me to develop my philosophy and ethics about my whole art practice-- particularly the effort to be sustainable

by stopping or pausing the creation or future wastes.

How exposed were you to the textile or fashion industry before this project, and how has FRP engaged you in it?

I was on the outside, only admiring and dreaming of being involved in fashion. My love for clothes stems from wanting to have the ability to make my own clothes. I think that is empowering especially for people who have no purchasing power/ money.

As an artist, what do you think is your role in the movement for sustainable fashion?

As an artist, we don't really exist in the rawest reality. Most of our audience are the rich, the people who have access to varied information, people who have access to education so my role is to make them empathize to the real real reality. As an artist I want my work to still be grounded and accessible to reality. But being aware of my privilege to be able to try out impractical thoughts and beliefs, I can provide new or powerful ideas that can help people open their minds to more hopeful possibilities and realities. We cannot solve the crisis but we can help by inspiring innovations and movements. We can inspire desire to act for the

development of sustainability.

The issue of sustainable fashion has so many aspects, and is so complex. What aspect was particularly interesting for you? What did you focus on in your work?

i like the mending and dissuading production of new things. I think that is the most sustainable way. It is also close to the ways of indigenous cultures. The way that listens to nature and putting man out of the center of the world. The way of sustainability of slowing down and taking care of things that are already existing is also a good way to decolonize your life and your ways.

Since the discussion on sustainable fashion talks a lot about the wastefulness and toxicity of fabric and other materials, has the project changed your relationship with materials as well? As an artist, how has it affected or complicated your practice in general, if at all?

Yes I've been more conscious and proactive in resisting plastic, resisting buying new fabrics for "future use" and more aware of the things that I already have and can improve more than the things that I lack and want to have. Very effective tool to enable me to be more participative on finding solutions, on being pro-environment. The funding and the support of many

institutions on this project is a major reason for giving me the power to contribute my ideas to help more than just myself.

**ZEUS BASCON
X
JAS FERNANDEZ**



Zeus Bascon (b. 1987 | Laguna) creates works in various forms to illustrate folk mysticism and the supernatural. Crossing over other disciplines, such as film and fashion, lead him to further explore the performative and costume works - focusing on the body and the setting; materiality and movement; as well as labor and art production.

Jas Fernandez (b. 1977 | Aklan) owns and manages JAF Handicrafts & Piña Industry and is currently an officiating member of Aklan Piña Mantra, an association of Abaca and Piña textile manufacturers in Kalibo, Aklan. His initiatives support the advocacy for sustainable practices and green solutions, the preservation of the weaving tradition and creating opportunities among the members of his community.

Their collaborative effort presents a portrait of the current weaving industry in Kalibo, Aklan - on how the economic situation affects the environmental landscape and the behavior of the local community towards this sunset industry.

“Tawo-tawo”

About the piece: The initial study for this project takes on a form of a scarecrow, this figure is to scare birds that feed on the crops of the farmers. Crows are intelligent birds and are able to identify threats, some scarecrows are accessorized with weapons along with the old garments that clothed these figures. Tawo-tawo is the Akeanon translation of the scarecrow. Tawo means Tao in Tagalog.

The plot: A standing figure at the center while our natural environment keeps on getting polluted. Birds morph into human beings, our natural resources are depleting. Human as the ghouls of this nightmare. Human as the root of this problem. Human also be the light.

These costume pieces are products of a collaborative effort in trying to understand, at present, the weaving industry in Kalibo, Aklan. It is a painting of an ideal, a vision of abundance and hope over a representation of the cycle of consumption and production - to be worn as to portray the extremes of being human.

Components: Costume pieces made of retaso, commercial fabric, Abaca-Silk blend fabric painted with acrylic paint and textile medium; Dead Mask (acrylic paint on tarpaulin); Editorial shoot produced by the artists featuring excerpts from the Workshop on Moving Forward the Region 6 Wearables and Homestyle Cluster (Localization of the National WHIC Roadmap).

For your work, you interacted with so many key players in the industry on a grassroots level, from artisans to weavers to local associations and LGUs.

What kind of connections did you manage to make? Were difficulties, if any, did you encounter?

I think it is in my nature to connect easily with people, a magical person told me once that i have a portal on my face that just let energies pass through. In Kalibo, i was able to connect personally with many individuals as well as key persons that shared with me their experieces and stories on how they are involve in the wearables and textile manufacturing sectors. But it was with Jaf, my collaborator, that gave me access with agencies

that support and create platforms for the MSMEs such as Women Economic Empowerment (currently operating as Great Women Project in partnership with the Canadian Government), Bayan Academy, DTI Aklan and Region 6, DOST, PHILFIDA. Interacting with these agencies along with various MSMEs from different provinces in Region 6, during workshops and trainings, provided first-hand accounts as they share to the group their own actualities.

I have yet to learn the dialect. A difficulty on my part is that i am an outsider, i can only share stories and ideas as an artist. During the entrepreneurship and roadmapping workshops, the participants were required to contribute actual entrepreneurial experiences. Time

was spent mostly for logisticals, trainings & workshops, and production. We need more time for an in-depth reearch.

How is the idea of “sustainable fashion” understood when we have yet to translate it into local languages?

“Basta green and natural (ay) sustainable”

But I believe as time progressed, sustainability meant how to create opportunities for the community and how will that generate profit that would be able to provide enough, if not the best, for the people they work with.

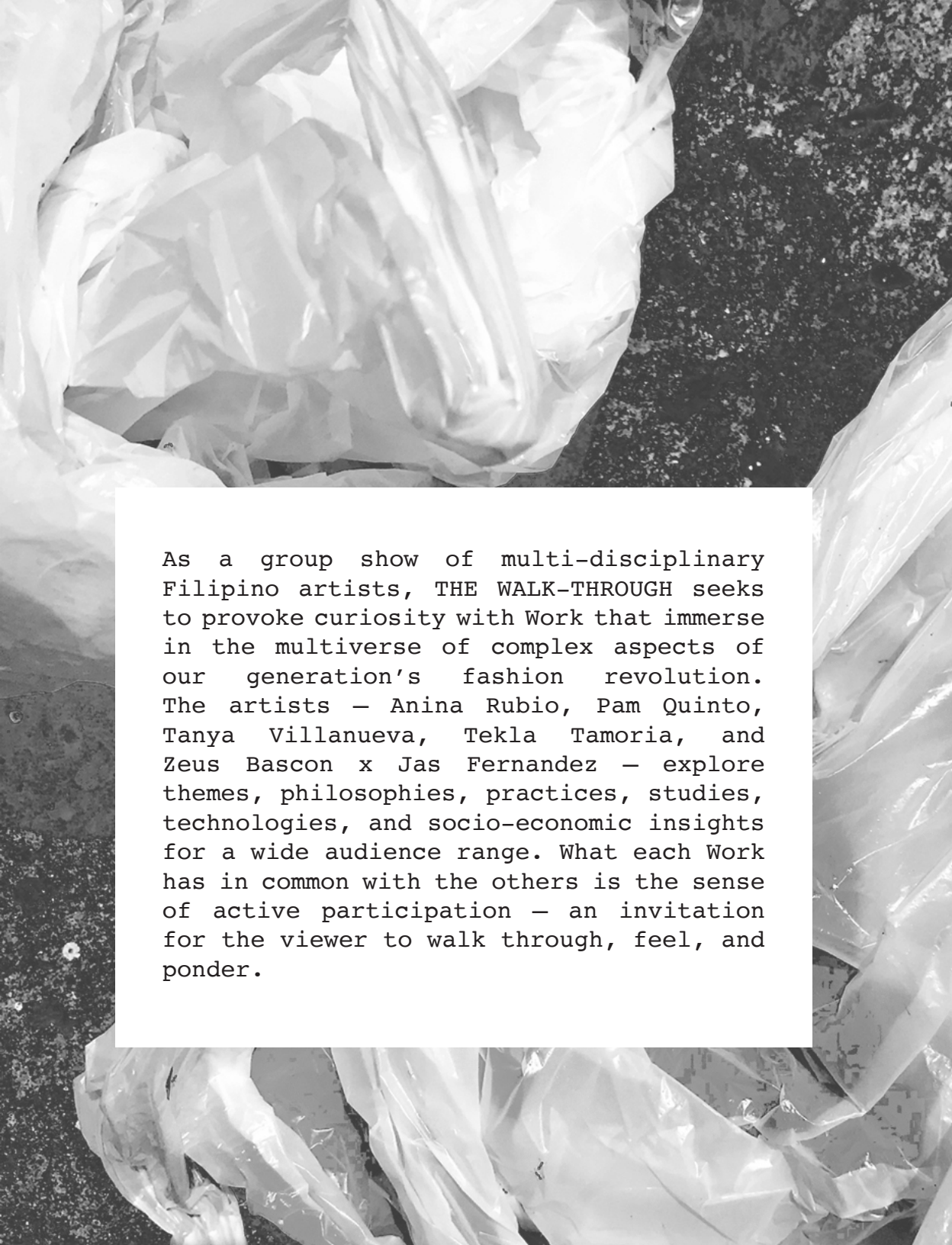
How did your work with them enrich the overview from the Artist Program? What gaps in the current mainstream discourse were filled or made obvious?*

“Who made your clothes?” – Knowing the people who contribute on producing a garment made of 2 yards of fabric opened my senses, not only to the lives of the members of the weaving community, but also to the people involved in the many industries of Region 6.

The value chain (input provision, product development & production, marketing & promotion and distribution) was established in assessing the situation of the industry, and how transparent do the reports reflect given the inputs of the MSMEs and NGAs involved.

The Market defines opportunities, supplying the demand depends on production capacity.

And the difficulties that were identified along the sections of the value chain has been the issues of the industry for at least a decade.



As a group show of multi-disciplinary Filipino artists, THE WALK-THROUGH seeks to provoke curiosity with Work that immerse in the multiverse of complex aspects of our generation's fashion revolution. The artists — Anina Rubio, Pam Quinto, Tanya Villanueva, Tekla Tamoria, and Zeus Bascon x Jas Fernandez — explore themes, philosophies, practices, studies, technologies, and socio-economic insights for a wide audience range. What each Work has in common with the others is the sense of active participation — an invitation for the viewer to walk through, feel, and ponder.