view

CHANTAL STOMAN

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Is photography obsessed by fashion? 攝影被時尚迷戀了嗎？

EXECUTION & COMMENTS TAKEN: Gene (Ching)-Ku Chien

Chantal Stoman Portrait
PHOTO: Chantal Stoman

A photography artist circling in the fashion world but yet keeping a distance from fashion, Chantal Stoman, observes the phenomenon of fine works of fashion infiltrating the modern world through her sharp eyes, presenting fashion images of a reporting nature and even literary sense. At the respective invitation of the French daily "Liberation", French fashion magazine "Madame Figaro", Japanese fashion magazine "HighFashion", etc., to collaborate, in between her individual photography publishing and worldwide exhibition tour, Chantal Stoman accepted the photography project of PPAPER SHOP magazine special write up on the clothing designs of Yohji Yamamoto. In order to help us present her views after years of observing French fashion works, she used her camera lens to capture Yohji Yamamoto, the Japanese designer who changes the face of Paris fashion, and the visual aspects of his extremely artistic clothing creation. Through Chantal Stoman, a Parisian immersed in the fashion world, the world of fine works is perceived with a sense of normality, viewing another form of fashion definition reflecting on the fine works of France.

一個在時尚圈裡打滾卻與時尚保持距離的攝影師藝術家，Chantal Stoman以她尖銳的雙眼，觀察摩登世界裡精品時尚入侵生活的現象，呈現出既具報導性，更富文學性的時尚攝影。在法國日報《Liberation》、法國時尚雜誌《Madame Figaro》、日本時尚雜誌《HighFashion》等接踵而至的種種合作邀約，與個人攝影集出版和世界巡迴展覽的繁重工作之間，Chantal Stoman接受了《PPAPER SHOP》雜誌特寫Yohji Yamamoto服裝作品的攝影計畫，為我們呈現她多年來觀看法國時尚精品的姿態後，以攝影機鏡頭面對山本耀司這位改變巴黎時尚現象的日本設計師，他極富藝術感服裝創作的視覺看法。透過Chantal Stoman，就是透過置身時尚世界的巴黎人，對精品世界習以為常的觀點窗，來看日本設計反射到法國精品的另一種時尚定義。

CHANTAL STOMAN × PPAPER SHOP

You are a photographer and an artist. Would you like to talk about your background?
I have always wanted to be a photographer. Besides creating images, I cannot remember ever wishing to do anything else. Therefore I chose a rather traditional pathway, attaining my photography degree going through an arts school. Subsequently, I became an assistant to several well known photographers, giving me the opportunity to witness some mastery works, which only further extended my passion.

When did you do your first photography? What was that about?
I was 15 year-old when my parents gave me a camera as a gift, and humans have always been the subject I wish to explore in photography.

Generally saying, how do you choose the topic as photography?
Every photo is a subject on its own. I have always been affected by l'air du temps, and the ambience of time. I am circled by the reality of the surroundings, and attempt to bring them within my most objective vision, since they are entirely the same subject, as every photographer can see it through his own perception.

We know you don't define yourself as a fashion photographer. How do you feel that many editors ask you to do fashion-related photographs for the fashion magazines?
I started from being a fashion photographer, and I feel that this is very restrictive to the definition of photography. Fashion photography is often being restricted to the simple thoughts of the exhibits. When I was working for fashion magazines, I never thought about products. I always thought of the image in itself first, whether that in itself is sufficient, and then I can let myself add in the fashion accessories that were never part of the theme of my photographs. Perhaps it is this reason that those photographs in fashion magazines which have a life cycle similar to that of seasonal trends are always beckoning for me to provide visual assistance.

In 2007 July, you took a series of photographs "Little Miss Fashion" for French daily "Liberation", interpreting Anna Wintour, the boss of "American Vogue" , by a little girl appearing at first rank of every big fashion show in Paris. Where did this idea come from?
The world of fashion is a an extremely special universe, everyone is performing to its individual intrinsic importance, which is often an irritating world which makes people uncomfortable, and filled with so much vanity which cannot be rationalized. Perhaps it is for this that makes me wish to seek out and unfold a little girl, borrowing her age of innocence to act out the queen of the fashion drama show.

Is your view the critic or the observer? Could we say your works are provocative?
There is no appraisal in my works, but obviously, the interest of my vision may be things that are annoying to others, however each has to interpret on their own.

Your book " A Woman's Obsession" comes with the exhibitions in Tokyo, Paris, and New York. Do you prefer people seeing your photographs at the gallery or via book?
To me, a real genuine photo is not a print. I am very dependent on myself for the importance of the feel of the film development. I use only silver film for my work, a form that is better with tradition, with no editing and no special effects. My film developer is one of the most particular one in Paris, a handiwork craftsman, or why not just say an artist. I can say that, with these film developments, he lets my work shine. Each photo developed is an exhibit; it is the most correct attitude of treasuring a photo.

What is a woman's obsession according you?
I guess there must be a similar number of mesmerized women. The sad thing is that too many women are obsessed by the same values. I hope to meet even more women being obsessed by the arts, opera and diverse matters.

As a French woman, how do you face against luxury French brands?
I don't dress up in brand names; I don't have the financial strength or the interest. But I observe these French brand names to be beautiful, it is a form of reflection to the historical capabilities of our nation.

In "A Woman's Obsession" , Japanese women are living fashion like a religion, what does Japanese designer, like Yohji Yamamoto, mean to them?
I guess Japanese women seek after the different brand names of the western world.

Is Yohji Yamamoto luxury or arty according you?
Yohji Yamamoto, like many other Japanese designers, has the perfect artistic imagination.

Do you prefer seeing Yohji Yamamoto at the museum or the shop?
I'd rather see clothes and not an arts museum in the store; I feel that that's the purpose of their creation.

PHOTO: Chantal Stoman

PHOTO: Chantal Stoman

妳是一位攝影師和藝術家。能談談妳的背景嗎？
我從過去以來就一直想成為一位攝影師。除了創造影像，我並不記得曾經希望過別的事情。所以我選擇一個算是正統的途徑，通過藝術學校的攝影學位。之後我曾經擔任一些知名攝影師的助理，讓我能夠目睹大師級的作品，這只是更擴張了我的熱情。

妳的第一張照片是什麼時候拍攝的？那是關於什麼？
當我15歲的時候，爸媽送我第一台相機，人一直是我想拍攝的主題。

一般來說，妳怎麼選擇照片的主題？
每一張照片就是它自己的一個主題。我一直被l'air du temps，時間裡的氣氛影響，我被周圍的現實環繞著，並試著將它帶到我絕對主觀的視野中，既然都是同一個主題，每個攝影師就以他個人的視野來觀看它。

我們知道妳並不以時尚攝影師定義自己。對於許多編輯邀請妳為時尚雜誌拍攝時尚相關的照片，妳的感覺如何？
我從擔任一個時尚攝影師開始起步，我發現這是對攝影非常侷限的定義。時尚攝影常常被約束在展示產品這種簡單的想法。
當我為時尚雜誌工作時，我從來沒有想到產品。我首先想到的是影像本身，它本身將能不能足夠，然後我才能讓自己添加那些從來不是我照片主題的時尚配件進去。也許就是為了這個原因，時尚雜誌中那些經常和季節流行擁有同樣生命週期的照片，召喚我提供視野上的幫助。

2007年七月，妳為法國日報《Liberation》拍攝一個攝影系列「Little Miss Fashion」，由一位小女孩來扮演美國版《Vogue》雜誌老闆Anna Wintour，出席在巴黎每一場大型服裝秀的第一排位子。這個想法是怎麼來的？
時尚的世界是一個非常特別的宇宙，每個人表演著他自己重要性，經常是一個irritating令人不自在的世界，填充著那麼不能被合理化的虛榮。可能這就是為了這個，讓我想要求和展現一個小女孩，借用她天真的年紀來表演時尚秀劇碼裡的皇后。

妳的視野是批判的還觀察的？我們能說妳的作品是挑釁的嗎？
我的作品裡從來沒有一種批判，但是顯然地，我視野上的興趣是那些打攪人的事物，每個人再各自去詮釋。

妳的書《A Woman's Obsession》伴隨著在東京、巴黎和紐約的展覽。妳比較希望人們在藝廊裡觀賞妳的攝影作品還是經過書本？
對我而言，一張真正的照片不是一頁的印刷。我非常依賴自己在沖洗質感上的重要性。我只使用silver film底片工作，一種愈傳統愈好的方式，沒有修片，沒有特效。我的沖洗師是巴黎最講究的其中之一，是一個手工匠，或還不如說是一個藝術家。我能說，經由這些沖洗，他讓我的作品發光。一張沖洗，就是一個展覽，是珍惜一張照片最正確的方法態度。

對妳而言什麼是「a woman's obsession」，一個女人的痴迷？
我想必須要有和痴迷同等數量的女人。可惜的是，太多女人被相同的價值所迷惑。我期望遇見更多女人被藝術、歌劇、多元的事物迷惑。

身為一個法國女人，妳怎麼面對這些法國精品品牌？
我不穿奢華的品牌，我既沒有經濟能力，也沒有興趣。但是我發現去觀察這些法國精品品牌是美好的，是一種對我們國家歷史性技能的反映。

在《A Woman's Obsession》這本書裡，日本女人活在時尚裡像宗教信仰一般，那麼日本設計師，像是Yohji Yamamoto，對她們的意義又是如何？
我想日本女人追求的是各種不同的西方世界精品名牌。

對妳而言Yohji Yamamoto是精品還是藝術？
Yohji Yamamoto，像許多其他的日本設計師一樣，擁有完全藝術性的思惟。

妳寧可在美術館看到Yohji Yamamoto還是在店裡？
我寧可在店裡看到衣服而不是美術館，我覺得那是它們被創造的目的地。

PHOTO: Chantal Stoman


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Fashion edito:

THROUGH THE WINDOW

reflection is interpreted by clothing, which, in daylight, transforms the fashion characters into everyday showcase

透過窗戶，反射倒影被衣服詮釋，那些衣服
在白天的光線下，將時尚角色人物轉變到日常生活的展示櫥窗裡

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Yohji Yamamoto 2008 Spring/Summer OVERALLS COTTON PANTS 長罩衫連身褲　Yohji Yamamoto 2008 Spring/Summer LEATHER BELT 皮帶　Yohji Yamamoto+NOIR 2008 Spring/Summer LINEN KNIT 短袖針織　Y's 2008 Spring/Summer COTTON SHOES 鞋子　Yohji Yamamoto 2008 Spring/Summer WOOL JACKET 西裝外套

Yohji Yamamoto 2008 Spring/Summer SILK DRESS 絹洋装　Y's 2008 Spring/Summer LINEN CAP 麻帽子　Yohji Yamamoto 2008 Spring/Summer Dr.Martens LEATHER BOOTS 皮靴

Yohji Yamamoto 2008 Spring/Summer WOOL JACKET 毛紡ジャケ　Y's 2008 Spring/Summer COTTON TANK TOP 綿ワンピ　Y's 2008 Spring/Summer LINEN PANTS 麻皮革縦縫パンツ　Yohji Yamamoto 2008 Spring/Summer LEATHER SHOES(white) 白靴

Y's 2008 Spring/Summer ASYMMETRIC COTTON SHIRT 不対称T帳衣刺繍シャツ Y's 2008 Spring/Summer COTTON SHORT SKIRT 台形短衣 Y's 2008 Spring/Summer LINEN CAP 斜縞帽

Yohji Yamamoto 2008 Spring/Summer WOOL JACKET 西裝外套 Y's 2008 Spring/Summer COTTON TANK TOP 背心 Y's 2008 Spring/Summer LINEN PANTS 羊皮質縫腰長褲 Yohji Yamamoto 2008 Spring/Summer LEATHER SHOES (white) 白鞋

Yohji Yamamoto 2008 Spring/Summer OVERALLS COTTON PANTS 長罩衫連身褲 Yohji Yamamoto 2008 Spring/Summer LEATHER BELT 皮帶 Yohji Yamamoto+NOIR 2008 Spring/Summer LINEN KNIT 短袖針織 Y's 2008 Spring/Summer COTTON SHOES 鞋子

Y's 2008 Spring/Summer ASPESI LINEN JACKET 外套　Yohji Yamamoto 2008 Spring/Summer COTTON SHIRT 襯衫　Y's 2008 Spring/Summer ASPESI LINEN PANTS 長褲

Y's 2008 Spring/Summer ASYMMETRIC COTTON SHIRT 不對稱T恤式襯衫　Y's 2008 Spring/Summer COTTON SHORT SKIRT 吊帶短裙　Y's 2008 Spring/Summer LINEN CAP HAT 針織帽

Yohji Yamamoto 2008 Spring/Summer SILK JACKET SHIRT 襯衫式薄外套 Yohji Yamamoto+NOIR 2008 Spring/Summer COTTON PANTS 長褲 Yohji Yamamoto 2008 Spring/Summer Dr.Marten's LEATHER SHOES 皮靴

Yohji Yamamoto 2008 Spring/Summer COTTON SHIRT 襯衫 Y's 2008 Spring/Summer WOOL PANTS 長褲 Y's 2008 Spring/Summer VISCOSE+COTTON+LEATHER HAT 帽子

Yohji Yamamoto 2008 Spring/Summer SILK JACKET SHIRT 襯衫式薄外套
Yohji Yamamoto 2008 Spring/Summer COTTON EVENING DRESS 晚禮服

Yohji Yamamoto+NOIR 2008 Spring/Summer LINEN KNIT 短袖針織衫

Yohji Yamamoto 2008 Spring/Summer WOMEN'S COTTON WORKER DRESS 女性工作服連身褲裝

Y's 2008 Spring/Summer VISCOSE+COTTON+LEATHER HAT 帽子

Yohji Yamamoto+NOIR 2008 Spring/Summer LINEN KNIT 麻ネル編み

Yohji Yamamoto 2008 Spring/Summer WOMEN'S COTTON WORKER DRESS 女性工作服型神父

Yohji Yamamoto 2008 Spring/Summer SILK JACKET SHIRT 絹ジャケットシャツ

Peter: Yohji Yamamoto 2008 Spring/Summer COTTON EVENING DRESS 晩会服

Yvonne: Yohji Yamamoto 2008 Spring/Summer 絹ジャケットシャツ

Yohji Yamamoto+NOIR 2008 Spring/Summer WOMEN'S COTTON WORKER DRESS 女性工作服型神父

Y's 2008 Spring/Summer VISCOSE+COTTON+LEATHER HAT 帽子

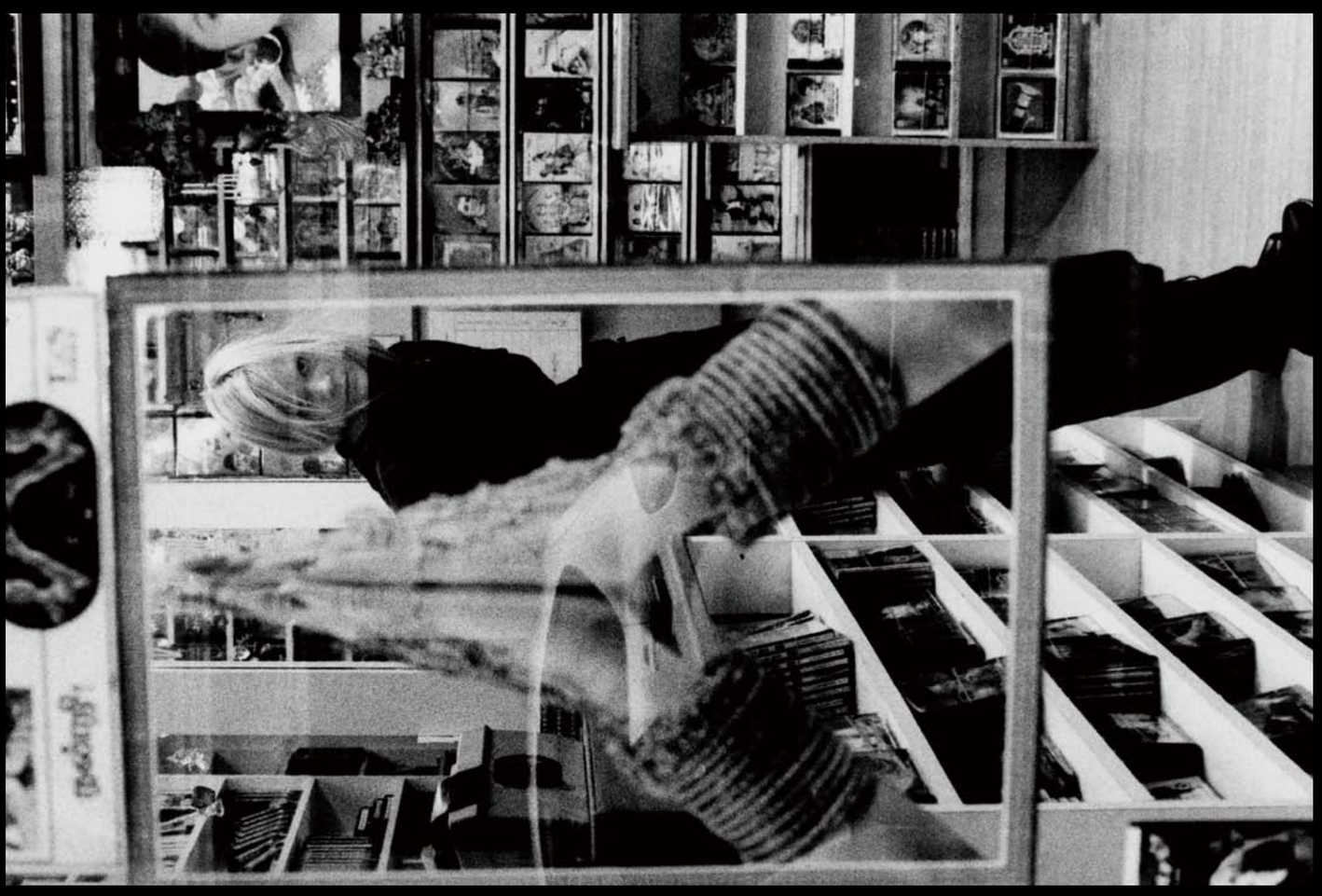
Yohji Yamamoto 2008 Spring/Summer WOMEN'S COTTON WORKER DRESS 女性工作服型神父

Y's 2008 Spring/Summer VISCOSE+COTTON+LEATHER 帽子

Yohji Yamamoto+NOIR 2008 Spring/Summer LINEN KNIT 短袖針織　Y's 2008 Spring/Summer COTTON PANTS 長褲裙
(on the waist腰上) Yohji Yamamoto 2008 Spring/Summer COTTON JACKET 短夾克

Yohji Yamamoto 2008 Spring/Summer WOOL JACKET 西裝外套　Y's 2008 Spring/Summer COTTON TANK TOP 背心
Y's 2008 Spring/Summer LINEN PANTS 長褲　Yohji Yamamoto 2008 Spring/Summer LEATHER SHOES (white) 白鞋

Y's 2008 Spring/Summer LINEN KNIT 針織衫　Yohji Yamamoto 2008 Spring/Summer COTTON SHIRT 襯衫　Y's 2008 Spring/Summer COTTON BROWN PANTS 卡其褲



Yohji Yamamoto 2008 Spring/Summer COTTON JACKET 短夾克　Yohji Yamamoto+NOIR 2008 Spring/Summer LINEN KNIT 短袖針織　Y's 2008 Spring/Summer COTTON PANTS 長褲　Y's 2008 Spring/Summer COTTON SHOES 鞋子