Centre for Heritage Arts & Textile

CHAT Announces Eight Finalists for Second Edition of Contemporary Textile Art Prize

The Grand Prize winner and exhibition to be revealed at CHAT in March 2027



Hong Kong, 24 March 2026 – CHAT (Centre for Heritage, Arts and Textile) proudly announces the selection of eight finalists for the second **CHAT Contemporary Textile Art Prize.** Building on the success of its inaugural year in 2024, the **CHAT Contemporary Textile Art Prize** is returning for Spring 2027. CHAT will exhibit the finalists' works from 20 March to 13 June 2027, offering the public the opportunity to view a diverse range of exemplary contemporary textile art pieces in response to current society. The recipient of the coveted Grand Prize of HK$300,000 will be revealed at an award ceremony, set to take place at The Mills on **19 March 2027**. An Audience Prize of HK$20,000 will also be presented to a recipient chosen by popular vote, with the winner announced after the exhibition ends.

The art prize inspires and empowers artists to harness diverse textile materials, techniques and technologies, fostering the development of creative concepts and visionary ideas in response to contemporary society. Embracing a global perspective with an Asian focus, the prize seeks to explore the boundless possibilities of textile art and kindle new outlooks.

The eight finalists were chosen from a pool of 28 nominations representing diverse backgrounds. A panel of globally renowned curators undertook the selection process, evaluating candidates based on five key criteria: artistic potential, originality, skill, idea and methodology. The panel of judges consists of **Diana Campbell**, Artistic Director at Samdani Art Foundation and Chief Curator at Dhaka Art Summit; **Patrick Flores**, Chief Curator at National Gallery Singapore and Director of Philippine Contemporary Art Network; **Carol Yinghua Lu**, Director at Beijing Inside-Out Art Museum; **Iaroslav Volovod**, Curator at Guggenheim Abu Dhabi; and **Takahashi Mizuki**, Executive Director and Chief Curator of CHAT.

The eight finalists of the CHAT Contemporary Textile Art Prize 2027 are (in alphabetical order): **Majd Abdel Hamid** (born in Damascus, based in Beirut and Paris), **Aoki Ryoko and Ito Zon** (born in Hyogo and Osaka, based in Kyoto), **Gidree Bawlee** (Thakurgaon),

Mella Jaarsma (born in Noordoostelijke Polder, based in Yogyakarta), **Lee Kang Seung** (born in Seoul, based in Los Angeles and Seoul), **Gulnur Mukazhanova** (born in Semipalatinsk, based in Berlin), **T. Vinoja** (born and based in Kilinochchi), and **Wang Yuyu** (born in Shaanxi, based in Shanghai). See Appendix for information about each finalist.

The jurors commended the Art Prize as an important platform elevating textiles within contemporary art while bringing together diverse artists from across Asia. They highlighted the finalists' breadth of approaches, shaped by varied cultural backgrounds, materials and lived experiences. Their works reconsider how textiles can function within contemporary artistic practice, inviting audiences to rethink assumptions about the medium. The jurors praised the way the finalists challenge traditional perceptions of textiles, connecting cultural heritage, personal histories and contemporary realities through experimentation and material exploration. The finalists' works address urgent themes such as identity, displacement and ecology while expanding the expressive possibilities of the medium. Collectively, they demonstrate how textiles can function as powerful tools for storytelling, critical inquiry, and imagining new artistic and social futures.

Takahashi Mizuki, Executive Director and Chief Curator of CHAT said, 'Launched in 2024 to mark CHAT's fifth anniversary, the prize has resonated deeply with the textile art community in Asia, establishing a vital new platform for interpreting textiles as both a profound material medium and a powerful vehicle for historical narrative and contemporary urgency. Our international jury is confident that the eight finalists' work will demonstrate the unlimited potential of textiles to convey the complexity of our past and present. The artists will imagine possible futures through surfaces, textures and colours, manifesting the power of textiles – one of the oldest human inventions that has accompanied us since time immemorial.'

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High-resolution images are available in the link below:
https://drive.google.com/drive/folders/1EGHg6GO-dCT2cuGcFhMahlXAgB56B1Na?usp=drive_link

APPENDIX 1: Artist Bios

Majd ABDEL HAMID (born in Damascus, based in Beirut and Paris)
Abdel Hamid's material, time, is permanently in motion on the fabrics he embroiders. Categories become obsolete, only experimentation and transformation count. He observes his surroundings, from everyday spaces to political territories. Opposed to the speed of the 'outside world', the slow, repetitive and subjective gesture of embroidery draws new trajectories.

AOKI Ryoko and ITO Zon (born in Hyogo and Osaka, based in Kyoto)
For Aoki and Ito, collaboration is a method of positively embracing unpredictable change. They explore the transformations of form, whilst learning about past nature conservation movements that led to the formation of a 'plant orchestra'. The act of dismantling materials, tracing them back, receiving messages woven from the past, and weaving them anew feels to them the very nature of textiles. They are interested in what might emerge by connecting these chains of transformation through the structure of patchwork.

Gidree Bawlee (Thakurgaon)
Gidree Bawlee is a collaborative practice based in rural northern Bangladesh, working across contemporary art, ecology and community-based artistic research, with an on-going commitment to textile and fibre as living practices that connect people and their environment. The collective's practice engages with land, water, memory and collective knowledge through long-term processes, unfolding through storytelling, performance, film, installation and communal gatherings.

Mella JAARSMA (born in Noordoostelijke Polder, based in Yogyakarta)
Jaarsma's work often functions as a direct commentary on urgent social and political issues, and uses the potential of costumes and wearable art as a means of connecting artistic concepts directly with the public. She has lived in Indonesia for over four decades, and her work investigates wearables and patterns related to diverse social contexts and colonial histories. Within the context of local knowledge systems increasingly at risk of disappearing, her research focuses particularly on the use of barkcloth and the changes in meaning under different power structures.

LEE Kang Seung (born in Seoul, based in Los Angeles and Seoul)
Lee's work explores identity, community, and collective memory, often addressing the legacy of transnational queer histories as they intersect with art history. He often researches and repositions personal and public queer archives and collections. Committed to the handcrafted and anti-monumental, his practice intertwines drawing, text, embroidery, video installation, and movement.

Gulnur MUKAZHANOVA (born in Semipalatinsk, based in Berlin)
For Mukazhanova, material is a living, transitional body. She works with felt and traditional Central Asian textiles, transforming them from utilitarian objects to spatial and performative presence. Coming from Kazakhstan, she considers felt as central to her work because of its archetypal role in nomadic cultures. Through attention to weight, texture and touch, her work invites embodied encounters where individual sensation meets shared and collective memory.

T. Vinoja (born and based in Kilinochchi)
Vinoja's textile projects explore the personal and collective narratives of the Sri Lankan civil war (1983–2009). Rooted in interviews, observation and reflective inquiry, her work

resists the forgetting of silenced memories and hidden histories embedded in bodies, landscapes and materials shaped by conflict. Using textile processes of tearing, fading and stitching, her work depicts displacement, the disruption of domestic life, the creation of shelters in bunkers, and the communities of care amid landscapes of war.

WANG Yuyu (born in Shaanxi, based in Shanghai)
Wang's practice revolves around the liminal states presented by the movement of bodies and matter. Working collaboratively with materials through embodied labour, she reveals behavioural logics embedded in everyday scenes and domestic work. Her recent projects focus on non-human urban inhabitants, proposing adhesion, parasitism and infiltration as strategies for survival, transformation and multi-species dialogue.

APPENDIX 2: Juror's Comments

Patrick Flores
It was great to see the wide range of works as well as the depth of the experience and thoughtfulness that animate the very inspiring and instructive forms, gestures, and sensibilities. The artists come from different places, referencing the extensive sources of materials, histories, everyday lives, social contexts, and imaginations. I like how the idea and status of textile are being actively mediated by the artists to prompt the audience to revisit preconceived notions about it and speculate on its potential. This is what discipline and experiment do, and we see that in full efflorescence in this project.

Carol Lu
It has been a privilege to participate in CHAT's Contemporary Textile Art Prize as a juror and to witness such a highly diverse and distinctive group of artists and makers in textile art from across Asia. This prize has proven to be the playground and centre stage for artists working with textiles and beyond. It manifests CHAT's unique institutional vision to situate textile art in the practice, discourse and history of contemporary art. This year's selection exemplifies the depth and intensity required to bridge the gap between material heritage and the broader discourse and history of contemporary art. These works are far more than mere objects; they are artistically potent contributions that challenge us to think critically about the burning issues and complex states of existence in our contemporary society. By treating textiles as a vibrant field of exploration, these artists and makers are expanding the very possibilities of what contemporary art can achieve.

Iaroslav Volovod
CHAT continues to cultivate a unique institutional nexus between contemporary art and textile practices, one of the most primal and universal conduits for manifesting human creativity. With the new iteration of its Contemporary Textile Art Prize, this commitment gains renewed momentum, and we are especially excited that through this platform artists and makers from across Asia — West, East, Central, South, and Southeast — are empowered and celebrated. In their work, textile addresses the urgencies of our time — from erasure, displacement, and identity politics to ecological crises — serving as a site of exploration and an analytical tool for research and inquiry, while also becoming a source of formal and sensual joy, a medium through which ancestors and Indigenous cosmologies are invoked, and a means of envisioning alternative aesthetics, new worlds, and possible futures.

Diana Campbell
It is inspiring to see textiles gaining recognition as a long-standing vehicle of artistic expression, and this prize plays a meaningful role in catalyzing new textile-based explorations within contemporary art. The finalists represent a remarkable geographic breadth — spanning West, Central, South, Southeast, and East Asia — as well as several generations of practice. We are excited by the distinct ways each of these artists engages with textiles, and by the potential of this platform to amplify their work and extend its reach in the world.

Mizuki Takahashi
Launched to mark CHAT's 5th anniversary, the prize has resonated deeply beyond the textile art community in Asia, establishing a vital new platform for interpreting textiles as both a profound material medium and a powerful vehicle for historical narrative and contemporary urgency.
Our international jury is confident that the 8 finalists' work will demonstrate the unlimited potential of textiles to convey the complexity of our past, present, and to imagine a possible future through surface, texture and colours, manifesting the power of textile as one of the oldest materials that human has accompanied.