

Exhibition Catalogue



The End of Fashion

8-9 December 2016
Massey University
Wellington New Zealand

Fashion's Horizons

Adam Geczy

Before entering into any other philosophical dialogue, to exhibit fashion is already to encounter some kind of end point. For the garments are bereft of the body, and they are intentionally displaced from the scene of life, placed within the unstable objectivising logic of the exhibition. This is the connecting theme with the conference, and we have thought it advisable to stop there, as we did not want to inhibit the artists and designers, not did we want a suite of works that read too literally or programmatically in one direction or another.

The issue of disembodiment has always dogged exhibiting fashion, and items related to fashion, however these concerns have become more relaxed in recent years. Not only has the fashion exhibition become a more popular and accepted museological quantity, but fashion and clothing has become increasingly circulated on virtual platforms, from fashion film to clothing retail. Moreover, the commonalities of fashion and art have also been subjected to enlivened re-readings that have revealed numerous misprisions in the history of art in which fashion and art have had, in the hands of certain artists and designers, more than a symbiotic relationship. As such, fashion is not only something that is a growth area for exhibition consumption, but contemporary artists—who identify themselves as artists, not designers—are more frequently turning to the idiom of clothing as a conceptual and historical armature to express ideas. Often the 'artistically' purpose designed clothing item is intended as not having a wearer, where the garment without a body expresses absence, loss, and death.

For designers, the fashion exhibition has also become not only a convenient forum for showing work, but one where ideas be presented in particular ways. These ideas are likely to be fragmentary or hypothetical: fragmentary in the respect that some aspect of a garment, or the life of the garment, or the design

of a garment, is extracted then modified to become a discrete and independent work that speaks behalf of its abstract as well as concrete conditions. Hypothetical design practices follow in the mode popularised in the late 1980s by architects. Postmodern and 'deconstructive' architecture toyed with the outlandish and unrealisable as a direct reaction to modernist utility, functionality and formal truthfulness. The architectural model, and now the digital model or a structure or site never to be realised, has since become a significant design language and methodology. Neither approaches needs to avail itself of the body although the body still lurks in some form. The play of absence with regard to the body can be a productive conceptual tool, as it allows the fashion design exhibit to be cast into an alternate space, insisting that fashion is seldom if ever substantive but rather subject to the myriad uses and cultural languages that gave rise to it, and which mobilise it.

The works in this exhibition are remarkable for the way they demonstrate the still evolving nature of the contemporary fashion exhibition. From artists and designers of a range of disciplines and cultural backgrounds, some of the works evolved out of actual, working, commercial design practices, while others use clothing as metaphor or trope for the corporeality, the evanescence of time, and the fragility of the flesh. Hence the cover image for the conference by the Croatian-based artist-designer, Adriana Lacko. Wryly entitled *Fashion Victim*, the image consists of a white, strapless dress suspended in thin air, at approximately the same height it would be had a body been occupying it. All against a white ground (the commercial, seamless 'void'), the lower portion of the dress is steeped in red, what we ascertain to be blood, given the clinical stand supporting a bag of dark red fluid affixed to a tube leading to the dress. The image is uncannily sinister yet also humorous, the title suggesting that this image be an emblem of the way in which commercial pressures sap the energy and spirit from an individual, who has become subject to the unabating pressures from commodity culture, mass imaging, and commercial media.

Also exploring the expressive possibilities of showing violence on clothing, Coventry-based designer, Anna Maria Sadkowska's work consists of three re-worked men's jackets, and a video depicting a male torso uncomfortably grappling with wire that squeezes and almost lacerates his skin. Each jacket has been subject to various forms of mediation and violation: one partly covered with an uncompromising tar-like black substance, another is torn and tied out of shape, while the third appears to have more than two sleeves. These works engage with male ageing, the jackets becoming symbols of the diminution of strength and virility.

While still exploring the darker side of the fashion industry, Adele Varcoe's claymation films are a direct foil to Sadkowska's and Lacko's work. *FASHx* is a film that presents five TEDx-type discussions from the point of view of five known fashion icons. 'TED' stands for 'Technology, Entertainment, Design', beginning as a series of conferences in 1984. 'TEDx' applies to more informal and independent 'TED'-related events whose 'talk library' has burgeoned to the tens of thousands in the present day. Varcoe, by mimetically staging one of these in the diminutive and cutely appealing claymation format is, among other things, pointing not only to the growing divide between everyday people and commercial celebrity, but also the extent to which the proliferation of so much talk and discussion has divorced discourse about design from practical and workable operations.

Also a commentary on the fashion industry, Matt Ellwood's drawings derive from *Frieze* magazine from a particular year to which have been added the art gallery advertising on the following page, creating not only jarring juxtapositions, but also unforeseen parallels. As the artist himself states:

'The series stems from my research into the underlying ideologues and controlling interests behind major fashion labels, like the stories behind the conglomerate 'Kering'—how Tom Ford left Gucci, Alexander Wang replaced Nicolas Ghesquière at Balenciaga, Heidi Slimane became the creative director at Saint Laurent, and how both Wang and Slimane have recently left or been replaced. Behind all this is the rise of François-Henri Pinault, CEO of Kering, husband of actress Salma Hayek, father to a child with model Linda Evangelista, and son of the company's founder, François Pinault—arguably the world's most powerful art collector.'

Reduced to greyscale monochrome, the execution of the drawings lends these images a decidedly eerie edge, which with great subtlety conveys the sinister dealings behind the back-room collusions between the art and fashion world.

The collaborative work by Finnish artists Salla Salin and Timo Rissanen is also a comment on the fashion world, but directed at the opposite pole of discount, disposable clothing, affordability and waste. The work *15%* documents a performance (one of a series conducted in international venues) where the

artists make white T-shirts from plain white cotton. The shirts are then numbered, while the cut-off waste is carefully packaged in a paper bag in the manner of higher-level boutiques, thereby inverting the semantic. For the waste is treated as having value, while the T-shirts are priced as \$4.95, which is the average price of the same item at lowest end of the market. Despite being numbered, the T-shirt 'art object' is overshadowed by what is normally consigned to oblivion. The cast-offs can be read as a symbol for a number of things, including the countless faceless workers working in sweatshops on clothing that they themselves would never be able to afford.

The language of the negative space, the prototype, the plan, the schema, is the focus of the work by Deb Cumming and Nina Weaver. The series under the title *oneP-active* deals with the growing trend for the digitisation of pattern design, in their case devising patterns that, when shown in their as yet unrealised two-dimensionality, resemble intriguing abstract shapes. At the beginning of the twentieth century artists such as László Maholy-Nagy and Aleksandr Rodchenko would photograph urban sites but from angles that would undermine the narrative content for the sake of abstract configurations. In many ways these works are within this artistic lineage. The final designs are given as icons, stressing the dramatic difference between the aesthetics of the original idea and the final result.

Also investigating the abstract and disembodied potentialities of fabric and clothing, the Berlin-based designer Aïcha Abbadi's work *The Rag Trade* is an enigmatic 'carpet' from which segments of clothing—sleeves, lapels and so on—appear as outgrowths, or alternatively sinking deliquescently into the surface. The work is motivated by the artist's 'disillusionment' with the fashion industry, as she states:

'We now live in a world of overproduction and overconsumption where it is easy to feel that all has been done already. When sales objectives dictate the designs, the results are predictable and nobody is excited anymore. The motives are barely concealed, the dream fades away and the clothes are just what they are: material put into shape.'

As in the world of architecture, the fashion industry is ruled by a very small, élite few, and only they have the license to arrive at original designs. For the greater part of the rest, if they need to survive, they are compelled to follow the dictates of market analyses. Formulaic fashion becomes the equivalent of kit homes, each as repetitious and predictable as the other.

The installation work *The Situationist Zero*, the independent fashion designer Lela Jacobs consists of Japanese rice paper garments and ceramic pieces, that document the process of making. The work is motivated by the principle of sustainable fashion, here approaching fashion in an untraditional way. A similar materiality and unconventional approach to fashion is manifested in the work of London-based performance artist Madaleine Trigg. The film of the performance *Sutre* consists of the artist in a dress that slowly disintegrates. The garment, interspersed with 'vein-like embroidery visually amplifies the body', as the artist herself comments. As opposed to covering or protecting the body, the garment gradually exposes it, rendering it more vulnerable.

The questioning of the role of the garment, and the nature of fashion in the contemporary world, is also the subject

of the work of the London-based artist-designer, Lara Mendonça Guterres Torres. Her multi-channel video work *Unmaking* reflects her ongoing interest in, as she writes, 'fashion as a self-referential process of creation and reflection, not only embodied in dress, but also reflecting a method of thinking'. She is one of growing number of both theoreticians and practitioners who recognise the critical potential in fashion, which is one of the most fundamental forms of self-expression, a conduit and mediator to being-in-the-world. Presented as kind of stylised archive, *Unmaking* uses fashion as the core point around which to explore 'thoughts, memories and representations'. The editing is rhythmic creating a pulse that is suggestive of sewing weaving, but also on a more abstract level, the gaps in memory itself.

Margo Barton's *Citizen Stylist* sets out to challenge the traditional binary of designer and wearer by disrupting the original intentions of the designer and allowing the wearers to take over. The result as Barton remarks, is that the wearer/consumer becomes the designer 'of their own fashioned selves, the citizen stylists'. In many ways Barton's work is a comment on the new breed of digital *bricoleur*, the virtual consumer who cannibalises from multiple digital sites, portals and conduits to assemble his or her own individualised, hybrid style that is grounded in cultural histories or specific design traditions.

One important practice of such individual approaches to fashion derived from digital technologies is 3-D printing, a development that has had an untold effect on the fashion industry, in ways that are still hard to measure. One of these is the change in the skill set of the fashion designer, for the maker need not necessarily be a bone fide designer, let alone have the skills to cut and sew garments. (An analogous change occurred in art a little under a hundred years ago with the Bauhaus that re-oriented venerable priorities of what constituted artistic skills, including the primacy given to academic representative drawing.) Another result is the look and sensation of the objects produced. In her *ReMODEL/ReFORM* Jane Morley engages with the new forms that result from the introduction of new technologies, as well as the enmeshing of old and new. In exploring the various

points of meeting (and divergence), the work is necessarily multi-disciplinary, and in its original conception involves garments, photomedia, digital; models cast objects, collage, text, and, of course 3D printed models. The result is work that is both familiar and strange, pointing not only to a new era of clothes' production, but also new hybrid notions of thinking the self that have recently been theorised in terms of an age after humanism, namely 'posthumanism'.

New conceptions of body and self are also actively at play in the work of John Gosper. *The Anti-Luddites* (rubber band dress) and *Augment* (leather/faux leather) are photographs of garments expressive of extreme or alien bodily states, or psychological states turned inside out on the surface of the body. The overall effect of these works is eerily elegant and eccentric, familiar and strange. It is as if the artist had tasked himself with costuming the denizens of futuristic versions of Dante's purgatory or hell, the inner sin having been turned inside out to reveal a cruel, and unfamiliar beauty.

If there is anything that these works can teach us with regard to the theme of 'The End of Fashion' it is that the 'end' is not an annulment, or an abrupt casting into a void. But rather, the opening of possibilities that disavow lines between histories and genres ('art' as against 'fashion'). If the art-fashion crossover has been with us since at least the beginning of the last century, what these work attest to is that it is becoming something less contestable, and something with its own history and with its own, albeit protean, logic. The end of fashion means that fashion is now uninhibited in occupying spaces that were formerly exceptional.

In her blithely gossipy memories, Diana Vreeland, writes of the third exhibition for the Costume Institute of the Metropolitan Museum in New York 'called "Romantic and Glamorous Hollywood Design"', whereupon Tom Hoving, who was the director then, got on the phone. "In the name of God, Diana, why are we dragging *Hollywood* into the Metropolitan?". This is all seems to us something of a garish and glamorous memory, from the 'good old days' when 'high' and 'low' were still distinguishable, and where men were men and girls were girls. And while the

fashion and art world continue to turn upon such spectacles of wealth and luxury (the replacement for religious idols), there are now innumerable other spaces and practices where fashion and art are made, evaluated and consumed. If the 'end of fashion' is the end of the world inhabited by Vreeland and her peers, we may offer a sigh of nostalgic regret, but more likely followed another of wry relief.



Artists & Designers

Adele Varcoe

—FASHx

Adele Varcoe is an Australian artist and designer who creates fashion experiences that explore the social affects of fashion, dress and clothes. She brings people together to construct films and participatory performances that explore the elusive nature of fashion by putting people in a situation where their sense of self is heightened through their clothes. Working with actors, models and the public Adele investigates how fashion affects the interactions and relations between people. She is interested in the behaviour fashion evokes and the role social interaction plays in shaping our perception of dress.

Adele has created performances for *The Future of Fashion is Now* at Boijmans Museum, curated by Jose Teunissen, *Momenting the Momento*, IFFTII Polimoda, curated by Linda Loppa, Virgin Australia Fashion Festival at The Australian Centre for Contemporary Art (ACCA), *Melbourne Now* at The National Gallery of Victoria and The Fashion Space Gallery in London. Currently, Adele is presenting her new film entitled *Jumpsuit Girl* as part of the Markings Festival at Central Saint Martins Lethaby Gallery.

Adele Varcoe has presented her work worldwide. Some highlights include: *The Future of Fashion is Now* at Boijmans Museum and *Melbourne Now* at The National Gallery of Victoria. Currently, Adele is undertaking a PhD entitled 'Fashioning Situation: Affecting fashion and everyday life' in the School of Fashion and Textiles at RMIT University.



Adriana Lacko

—*Fashion Victim*

Fashion Victim, is the first work in a series exploring the boundaries of post-human existence. Contemporary fashion, more than any previous era, reveals our fragile identity and is no longer defined by modern society or postmodern culture. In a continuous cycle of reinvention, fashion is driven by fewer boundaries than ever before, and will be further liberated by technology and media prompting the question of freedom in the growing fashion paradox.

Adriana Lacko, is a Croatian born fashion and graphic designer with a Masters degree in Fashion Theory. Lacko works across Europe on projects as a designer and creative director and is currently setting up her own fashion brand whilst writing about contemporary fashion for the emerging Fashion Deconstruction magazine.



Aïcha Abbadi

—*The Rag Trade*

The Rag Trade carpet is a condensed form of the fashion cycle: from fiber to cloth to garments to shreds. If the pace continues to speed up, what will be left to appreciate in the future? As soon as something is produced, it is already obsolete. Overproduced luxury items are destroyed to avoid downpricing, whilst fast fashion is 'recycled', shredded to pieces.

We now live in a world of overproduction and overconsumption where it is easy to feel that everything has been done already. When sales objectives dictate the designs, the results are predictable and nobody is excited anymore. Motives are barely concealed, the dream fades away and the clothes are just what they are: material put into shape. Garments lose their value for consumers and the industry itself. What is the point in producing more, only to sell more for short-term gratification and entertainment?

The Rag Trade, expresses the disillusionment with the industry that I felt towards the end of my fashion design education. I believe that it is the duty of today's graduates to question and reshape the workings of the industry. They should reposition fashion as a creative discipline, while being aware of the consequences of each individual decision. In today's information age, fashion has lost its innocence and there are no more excuses for ignorance of its inherent failures.



Aïcha Abbadi was born in Luxembourg in 1993. Abbadi moved to Berlin to study fashion design at the University of the Arts. She interned for menswear labels in London and Florence and assisted at fashion weeks in Paris and Berlin. Dedicated to the discipline of fashion and its freedom of expression, Abbadi is critical of the ethical, environmental and over-consumerist shortcomings of the fashion industry.



Ania Sadkowska

—Distancing, Dis-Comforting and Presenting

This exhibition is to acknowledge a new era in fashion education reflecting the emergence of practice-based PhD scholarship. Such a scholarship embraces the concept of an active integration of fashion theory and practice, and challenges the artificial disciplinary division between being a fashion researcher and designer.

In my recently completed PhD investigation my aim was to develop an in-depth understanding of a small sample of contemporary older British men's experiences of ageing through the conceptual lens of fashion and clothing. For this I employed various artful making practices as a way to enhance and extend my interpretative analysis of the empirical data gathered via interviews and personal inventories with the study participants. This allowed me to alternately utilise the practices of creative making and interpretative writing within one coordinated research mechanism, which generated a series of visual and textual outcomes corresponding to my unfolding understanding of the phenomenon under study. The outcomes of this hybrid research methodology are nine men's suit jackets, nine corresponding fashion films, and nine textual accounts.

Dr Ania Sadkowska is a Lecturer in Fashion Design at Coventry University in the United Kingdom. Previously she worked as a research fellow and lecturer in fashion at Nottingham Trent University. Her research explores the intersection of sociology, psychology, and art and design practices. Her ongoing research interests span a variety of topics including: fashion education; fashion and ageing; masculinity; phenomenology; art and design research methodologies; and qualitative research methodologies.

Photographer: Fraser West



Deb Cumming & Nina Weaver

—oneP- active

Digitisation is rapidly impacting on traditional modes of fashion design creation. With developing use of fashion software avatars to simulate pattern designs, alternative developments in pattern and garment methodologies are radically altering current methods practiced in the fashion industry. The predominant 2D processes of flat pattern cutting with corresponding front and back pattern blocks derived from a set of measures based on vertical and horizontal axis is shifting to spherical 3D views of virtual bodies and garment pattern design. Yet digitisation software tools are still yet to acquire the nuanced translation of shaping manipulations and fabric behaviours on the live body.

The designs in this exhibit expose the skilled craft of draping on the dynamic body, highlighting curved balance lines in synchronisation with fabric grain-lines and performance. The one-piece pattern shapes are created to wrap the moving body and inform new applications for digital pattern design developments. Reducing manufacturing and production that can provide uninterrupted surfaces to allow for print and smart textile injection.

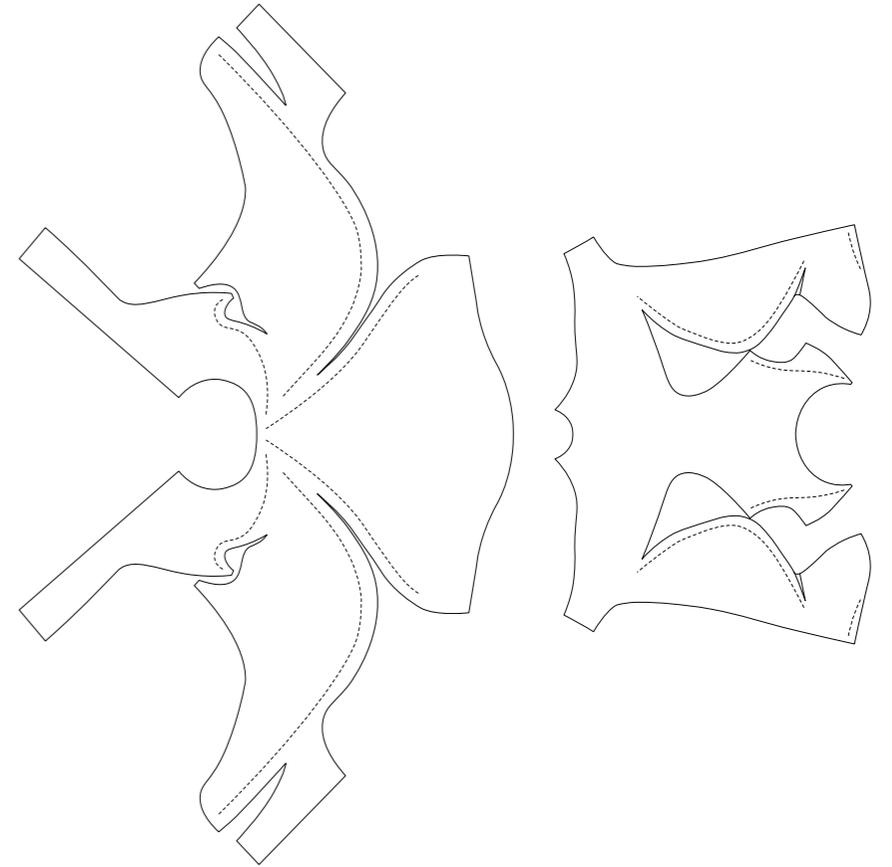
This design work displays an alternative method of design development resulting in a one-piece pattern shape, which views the dynamic body and fabric behaviour as an implicit and integral practice. Curved garment balance lines draw the fluid design lines in pattern shaping and print, exposing this pattern process as the design itself.



Deb Cumming is a fashion design academic who has research interests in adaptive fashion design processes in a social context. She has specialised expertise in apparel design technical development including exploration in alternative pattern and drape processes.

Nina Weaver is a creative practitioner and fashion educator with a focus on knit and contoured apparel design, pattern making and construction.

Print research assistant: Megan Stewart
Photographer: Amber Griffin
Model: Holly Cumming



Jane Morley

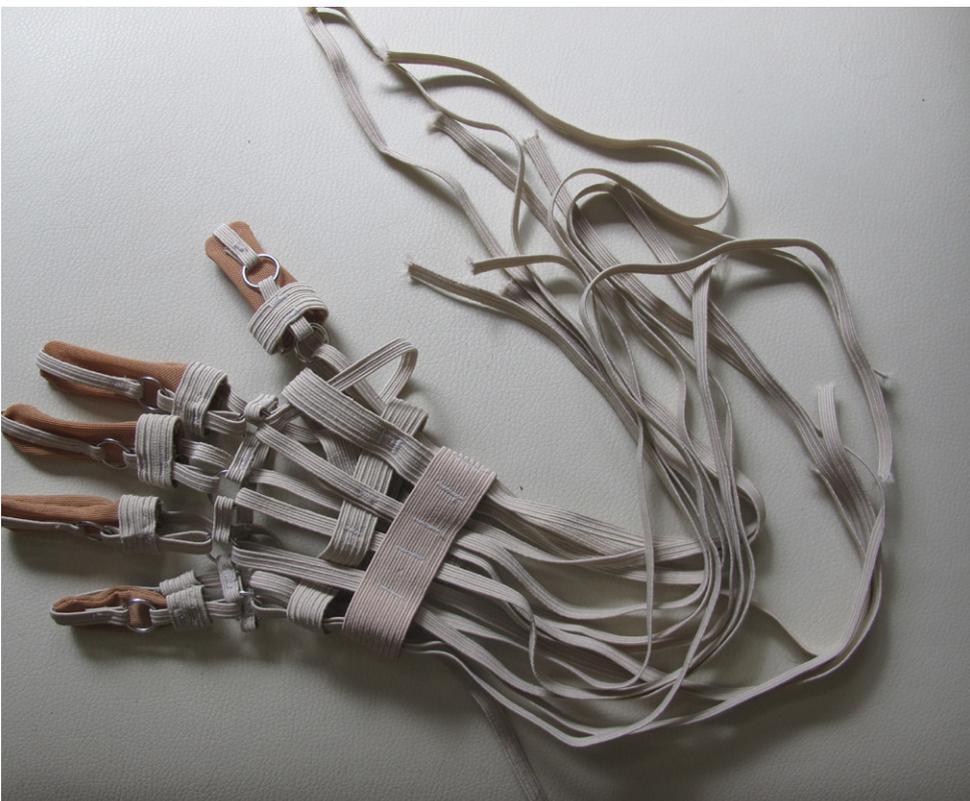
— *ReMODEL ReFORM*

Through an exploration of laser cutting, 3D modelling and printing in fashion design process this installation of creative works reflects on Martin Heidegger's (1977 [1927, 1954]) *technē* and his ideas about the use of technology in human endeavour as either enframement, and a 'means to an end', or as *poiēsis*, an expansive influence that opens up new and unforeseen possibilities. These creative works are part of a larger investigation of practitioner knowledge and fashion design process being explored through my practice-based PhD research project, *The Disrupted/ Disruptive Body*. Many researchers argue that fashion produces bodies and subjectivities through the wearing of clothes (Vinken, 1997; Gill, 1998; Bancroft, 2011) and also influences representations of the unclothed body (Hollander, 1978; Svendsen, 2006). However, there are those who claim that the relationships between bodies, identities and aesthetics in fashion are currently shifting and evolving (Teunissen, 2014). This installation interrogates approaches to developing fashion forms for the body through an investigation of fashion hardware, such as zippers, underwire and hooks and eyes, as a form of technology. To evaluate how developments in this technology may influence approaches to clothing the body, new tools and methods, such as 3D modelling and printing are used to experiment with alternative methods of working. Through this installation I invite viewers to explore possible approaches for blending new and traditional technologies in fashion practice and to question whether they present opportunities for developing new relationships and dialogues between the body, form and fashion.

Jane Morley is a lecturer, researcher and creative practitioner who has been teaching design and contemporary enterprise at *RMIT University* in Melbourne for the last two years. After working as a fashion designer for labels such as *Easton Pearson*, Jane lectured at the *Queensland University of Technology* for three years and completed a practice-based Masters of Research entitled, *Conceptual Fashion: Design, Practice, Process*. Jane is currently pursuing a practice-based PhD at *RMIT University* focusing on design process, and is exploring the tacit knowledge around the body and form in fashion through disruptive uses of technologies.

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John Gosper

—*The Anti-Luddites*

—*Augment*

John Gosper is interested in movement and materiality within the construct of the body by exploring themes of the 'posthuman' and the 'more than human', through the lens of fashion psychology and philosophy. His work interrogates the psychology behind specific individual and social motivations and asks the questions;

How does the art/not art idea stand up to a practice driven by materiality, given the craft vs contemporary art opposition? Can we redress the value of physicality vs intellectuality within art by applying tension to the polarity of formalism and abstraction? How does the idea of gender manifest within our globalised culture today and how did it evolve? Will it evolve further? Are we unfair in the treatment or non-treatment of gender politics?

Gosper's work addresses the beautiful and the grotesque as opposing values that can be both subjective and objective. Is the 'grotesque' disgusting? Do people differ in how sensitive they are to feeling 'disgust'? The more easily disgusted you are, the more aversion you have to 'out-groups' and is the fetishisation of all things grotesque a subversive means to changing the status quo?

John Gosper has studied the practical and theoretical elements of fashion design: Diploma of Applied Fashion Design and Technology at Metropolitan South Institute of TAFE and Bachelor of Design (Fashion) Honours 1st class at RMIT University. Since 2011, he has produced and exhibited work in Melbourne and internationally, with outcomes in sculpture, costume, film and installation. He usually works with jersey; wadding, rubber, latex, glass, wood and beeswax.

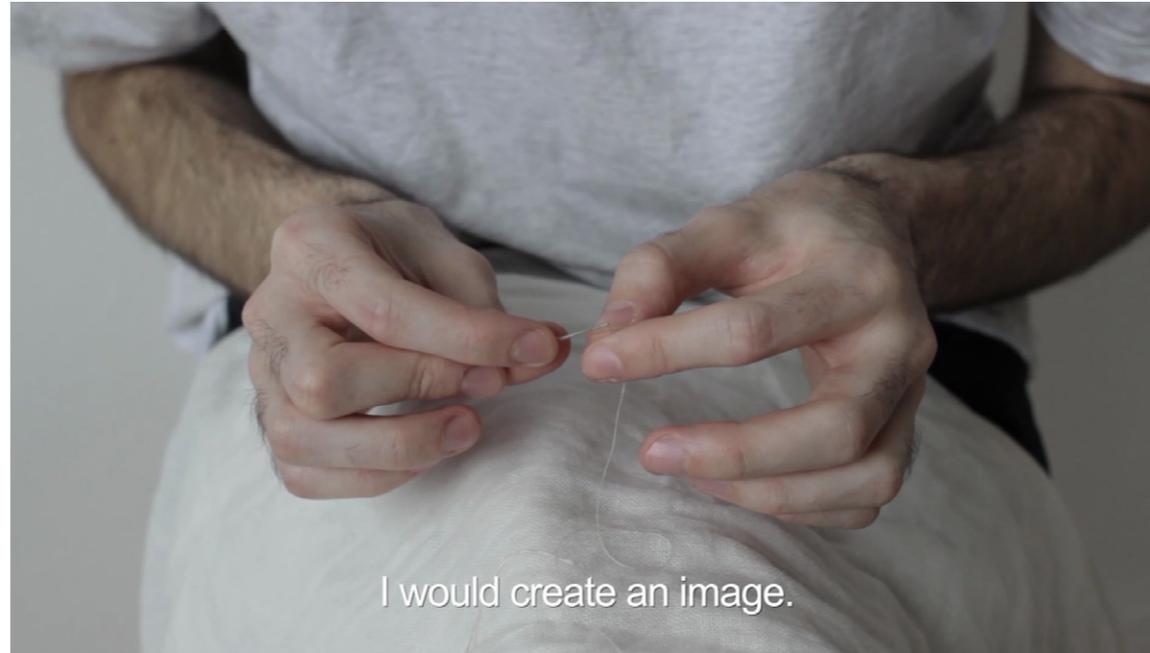
Photographer: Bella Capozio



Lara Torres

—*Unmaking*

I am a fashion artist and design researcher, and my research practice argues for the relevance of establishing theories of interdisciplinary fashion practices to better understand the contemporary field of fashion, challenging assumptions about fashion's role in the 21st Century. I work in the expanded field of fashion across a varied range of media, from sculpture to performance to video installation. In this context, I do not focus on the frequent aporia of the fashion or art comparisons (Pecorari, 2011). Instead, I am interested in exploring fashion as a self-referential process of creation and reflection, not only embodied in dress, but also reflecting a method of thinking. As the cinematic/ video apparatus has given fashion designers a medium wherein clothes are presented as part of a larger work signifying the fashion idea (Healy, 2013), my practice uses the video format to build on layers of images and meaning. The project for this exhibition focuses on the juxtaposition of images and meanings; in the case of the installation, the piece's narrative is used here to both discuss and question what fashion is. My work revolves around images as thoughts, memories, and representations. My process is similar to that of a poet working with images and words. Each work constitutes an archive of observations, often in dialogue with the discipline of fashion itself. Through the rhythmic editing of image and sound, my video essay attempts to generate criticality, making intuitive leaps between associations and meanings.



I would create an image.

Lara Torres is currently a PhD student at the University of the Arts London where her research project, entitled 'Towards a practice of unmaking: a strategy for critical fashion practices', is under the supervision of Prof. Sandy Black and Dr. Thomas Makryniotis at the London College of Fashion. Her practice-based research debates the role of the fashion designer and questions fashion's critical agency. She has presented her work globally, and was awarded the Unique Design Award (2011) for the project *An impossible wardrobe for the invisible* at the Fashioning the Future Awards in London. Her work was shown in the Museum Boijmans Van Beuningen exhibition *The future of fashion is now* (2014), which then travelled to Shenzhen and Shanghai in China (2015–16).



marked with numbers

Lela Jacobs

—*The Situationist Zero*

This work was made during my stay at the VARDA artist's residency from May–August 2015 in Sausalito, San Francisco, with a focus on zero waste design. Working with three elements; ceramic (hard), paper (hard/soft transitional), silk linen (soft), I show how the formal properties of one design influence manifests as three final works. What interests me is how designs of a similar dimension executed in a variety of materials can result in forms that are unique but complementary.

The project was started with clay based on my original zero waste pattern *The Smoking Jacket*. This form was replicated in different clay substrates and scales. From there I moved into Japanese rice paper mâché where a series of life size seamless garments were completed, transitioning into an eight piece silk linen wearable capsule collection

The residency gave me the opportunity to explore materials outside of my general practice but also to expand upon ideas within the realm of zero waste design aesthetics. By beginning the process of fashion design in this non-traditional way I'm exploring the idea of *The End of Fashion* by giving a new *beginning* to the formative idea process.

Lela Jacobs is a clothing designer based on Auckland's K road, working from her open studio 'The Keep'. The self-titled label stocks boutiques around New Zealand and is currently in its 17th collection. With various other creative pursuits such as jewellery, ceramics, bespoke hand painting and numerous collaborative projects with local artists, each body of work sends a nod to not only her creative contemporaries but the conscious consumer she serves.

Photographer: John O'Sullivan



Madaleine Trigg

—*Sutre*

In my practice I experiment with transient materials and costumes to create poetic and provocative performances. In particular I am drawn to creating performative garments, which expose the complex relationship between the image, clothing and fashioning of the female body. This manifested in *Sutre*, a disintegrating dress. My performance actively invites and problematises the gaze, exposing tensions between the sensual fabric and the inevitable undressing and stripping of the body. Not only does this garment reveal the naked form but the vein-like embroidery visually amplifies the fleshy body. As the costume is designed to exist solely for the duration of the performance, it also denies itself its purpose. Instead of sculpting, flattering or adorning the female body it exposes it, denying its potential to be worn or owned.

In my photographic work I experiment with both analogue and digital technologies and this has affected my documentation and subsequent work. Transforming *Sutre* into a hologram added another layer to the project, posing questions on the authenticity of the image and engaging with the projected images and ideals of the fashion industry. This garment is the antithesis of fashion, critiquing it through its ephemeral and unwearable nature.

Photographer: Jemima Yong



Madaleine Trigg is a performance artist, photographer and director. She trained in Alternative Theatre and New Performance Practices (CSSD) and has since devised and performed in collaborations at the ICA, BAC, The Place, The Roundhouse and the National Theatre Studios. Her solo, *Sutre*, premiered at the SPILL Festival's National Platform (2009) and has since been transformed into a hologram for the Kinetica Art fair, exhibited in the Extreme Costume Exhibition (2011 Prague Quaddrenial) and was longlisted for the Aesthetica Art prize (2013). Following artistic residencies in Brussels and Freising, Trigg presented a new costume performance, *Felt Me* at the Critical Costume Conference (2015, Helsinki). She also collaborated with Chinese Fashion designer Rui Xu, to choreograph performances for her paper dress collection for private views at the RCA and Saatchi Gallery (2015).



Margo Barton

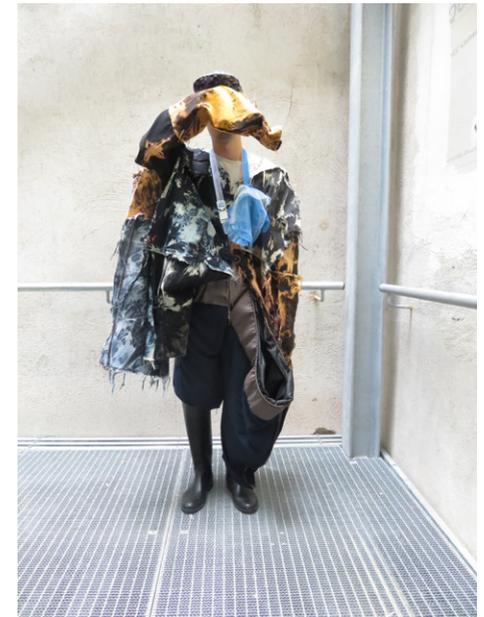
—*Citizen Stylist*

Communication between the fashion brand and the consumer begins once the clothes have been designed and made. Fashion designers then style their collections for creative editorials and lookbooks that offer consumers a way of wearing their garments, whilst fashion editors, stylists and bloggers influence consumers buying power.

But what of the consumer's voice and what of the wearer? By disrupting the fashion designer's purist fashion communication intention, the facilitator of this project, Barton challenges the authorship of the fashion designer and proposes a shift in power. The power shift from designer to wearer occurs once the clothes are in the hands of the latter. This experiment and the resulting photographic documentation reveal something of the culture and context of the time and place. Wearers (or potential consumers) become the designers of their own fashioned selves, the citizen stylists. Individual voices of citizen stylists pronounce the end of fashion and the birth of the individual fashioned diva.

Citizen Stylist highlights imagery from a recent series of wearing experiments which took place in Austria and in New Zealand, and is a wearing experiment which plays on and with the last few words in Barthes essay, *The Death of the Author* (1977).

Dr Margo Barton is Professor of Fashion at the School of Design, Otago Polytechnic. Her research focuses are twofold and converge often as she examines fashion from a design practitioner and from a viewer and wearer's perspective. As a designer/maker, Barton's fashion and millinery studio is located in analogue and digital spaces; a hybrid practice of crafting and sketching. Her research explores fashion communication and cross cultural collaboration, including the discourse between the designer and the wearer and the opportunities and challenges that this dialogue promotes.



Matt Ellwood

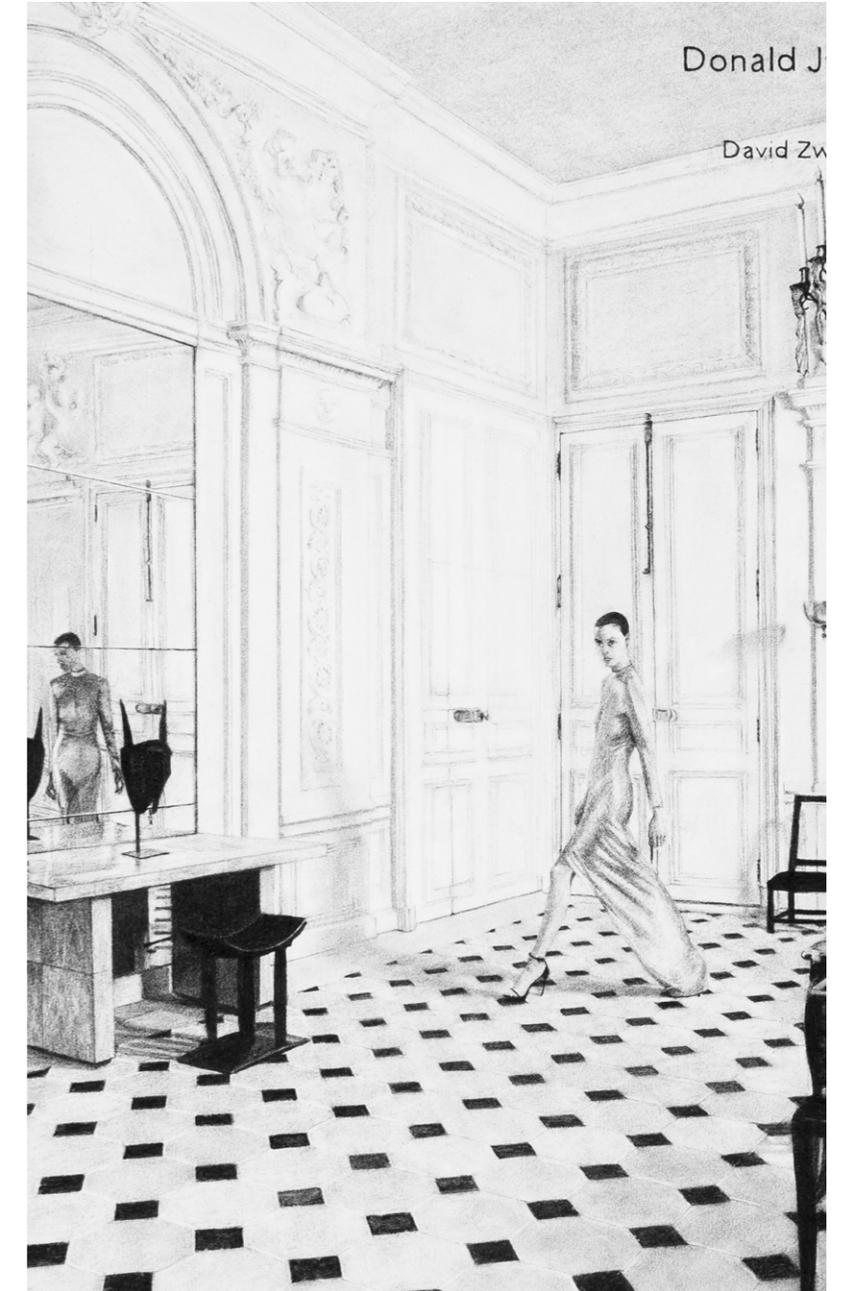
—*Frieze Saint Laurent series*

These three artworks are part of a series where I have meticulously enlarged and drawn in charcoal every Saint Laurent advert published in *Frieze* magazine for the duration of one year. Over the top of each drawing I have superimposed and hand-copied the art gallery advertising from the following page in the magazine. This simple act has created various connections and collisions with the imagery (depending on one's knowledge of the artist and gallery) as well as providing qualitative research on art world politics—artists from Asia are more prominent now but still only one of the artists in the series is a woman. Some of the fashion imagery also hit the headlines recently because of the size of the models. The series stems from my research into the underlying ideologies and controlling interests behind major fashion labels, like the stories behind the conglomerate 'Kering'—how Tom Ford left Gucci, Alexander Wang replaced Nicolas Ghesquiere at Balenciaga, Hedi Slimane became the creative director at Saint Laurent and how both Wang and Slimane have recently left or been replaced. Behind all this is the rise of François-Henri Pinault, CEO of Kering, husband to actress Salma Hayek, father to a child with model Linda Evangelista and son of the company's founder, François Pinault—arguably the world's most powerful art collector. Cue *Frieze Art Fair*...

Matt Ellwood was born in Wellington, 1973, currently lives and works in Auckland and is Associate Head of Department, Fine Arts at Whitecliffe College of Arts & Design, with an MFA from Elam in 2003. Recent solo exhibitions include: *Frieze Saint Laurent* (Melanie Roger Gallery, Auckland, 2016), *Il Fumo Tom*

Ford (Melanie Roger Gallery, Auckland, 2014), *Smoking Tom Ford* (GSCA, Sydney, 2013) *Taste the Good Times* (TSB Wallace Arts Centre, Auckland, 2013), and *Citizen K* (Altes Spital, Switzerland, 2012). Important group exhibitions include: *Headlands Sculpture on the Gulf* (Waiheke Island, 2013 and 2015), *ISCP Open Studios* (New York City, 2005) and *Break-Biennial Contemporary NZ Art review* (Govett Brewster Gallery, New Plymouth, 2003). Ellwood has received prestigious awards for his works including the Kaipara Foundation Wallace Arts Trust Award (2011).

Photographer: Yoon Tae Kim



Salla Salin & Timo Rissanen

—15%

15% is a performative installation addressing the global fashion system: an industry interconnected with both human and ecological systems. The installation captures a production line in a gallery setting. Two performers, working on the production line, make white t-shirts. The whole process, from cutting the fabric to ironing the final product, is put on display and documented. Each shirt is numbered, the off-cut waste is packed boutique-style and the shirts prepared for retail—as a by-product of the waste. The uniquely numbered t-shirts are priced at \$4.95, to match the price of t-shirts by several fast fashion brands. The work blurs the line between an object of value and waste, and the line between mass-produced fashion and a unique artwork.

15% has traveled globally since its first exhibition in Helsinki in 2012, to Washington DC and New York City in 2013, Tokyo in 2014 and Berlin in 2016. Helsinki and New York saw a performance, with Janelle Abbott performing the factory worker, while the other versions have been video installations of the work.

<https://sweatshop-in-shop.com>

Salla Salin is a Finnish artist based in Helsinki. She is the holder of an MFA-degree both in visual art and in performing arts, and has extensive experience in working through various media. Active as a solo artist while engaged frequently also in creating and initiating collaborative projects, Salin investigates the multifaceted concepts of reality and existence, focusing especially on spatial questions related to perception. Her practice includes for example installation, sculpture and performance/intervention. Salin's work has been widely exhibited and performed in venues and festivals in Finland and internationally.

Timo Rissanen is Finnish artist and academic who activates his work in fashion and textiles through installation and performance. He has been based in New York City since 2010, after 14 years in Australia, and he is faculty at Parsons School of Design at The New School. He has published two books on fashion and sustainability, and his practice-based PhD focused on zero waste fashion design. His scholarly research and artistic practice are inseparable, each informing and enriching the other. During the past decade his work has been exhibited internationally, most recently in Berlin, Germany and Murmansk, Russia.





The End of Fashion 42



Photographer: Salla Saini

Adam Geczy & Sue Prescott

— Curators

Dr Adam Geczy is both an artist and critic/historian working across concerns and disciplines. He has worked across painting, printmedia and photomedia, and installation practice, strongly inflected by performativity. In 1997 he exhibited in the historical exhibition 'BODY' at the AGNSW, and in 2000 he was resident at the Künstlerhaus Bethanien, Berlin. It was there that he began working with the electroacoustic composer Thomas Gerwin (formerly ZKM), with whom he has been working ever since. His collaborative practice developed with a series of national and international performance-based installations with Mike Parr in 2003–04 and, since 2002, an ongoing suite of works with Australia's foremost composer, Peter Sculthorpe. Several musical 'music+video' works, one involving a major sculptural installation, were included in the survey of 6 key Australian video artists, 'Video Logic', in 2008 at the MCA, Sydney. The political side of his practice is evident not only the Geczy/Parr collaborations but also in works such as 'I Hate Australia' and the more recent collaborations with Aboriginal artist Adam Hill. In Ghent, Belgium in 2010 he conducted a performance and made an installation on the legacy of the Belgian Congo.

With twenty years of artistic practice, his video installations and performance-based works have been exhibited throughout Australasia, Asia and Europe to considerable critical acclaim. His *Art: Histories, Theories and Exceptions* (Berg, 2008) won the Choice Award for best academic title in art in 2009. With Vicki Karaminas he has co-edited *Fashion and Art* (Berg, 2012), and co-written *Queer Style* (Bloomsbury, 2013). His *Fashion and Orientalism* (Bloomsbury) was also released in 2013. Recent titles include *Fashionable Art* (with Jacqueline Millner, Bloomsbury, 2015) and *Fashion's Double: Representations of Fashion in Painting,*

Photography and Film (with Vicki Karaminas, Bloomsbury 2015), *Artificial Bodies in Fashion and Art* (Bloomsbury, 2016) and *Critical Fashion Practice: From Westwood to van Beirendonck* (with Vicki Karaminas, forthcoming Bloomsbury 2017).

Sue Prescott is a British designer and researcher living in New Zealand. Fashion, costume and performance connect her research, interdisciplinary creative practice and teaching. Research into sensory systems, materiality and synaesthesia inform her work, occupying a position between the cultural, historical and social latitudes of fashion and costume.

Immersing fashion within specific environments to explore and expose methods of sensory engagement, in particular audio-visual and visuo-tactile connections have been central to her work. Relationships between the body and environment as in *Seeing Sound, Hearing Light 2*, exhibited at the Critical Costume Conference (Helsinki, 2015), examined how clothing as an expressive language, has the innate capacity to engage with sensorial response. Soundtracks created from audio recordings in specific environments translated into a visual context through audio-responsive lighting embedded within the garment creating an embodied multi sensory experience.

In *Outer Reaches of Inner Self*, a traditional musical score in the form of a fashion exhibit, for the Third International Visual Methods Conference 2013, challenged traditional theories on the organisation of sense modalities. Silk organza cello dresses and electro luminescent wiring challenged the notion that humans perceive their world with five senses, through an interplay of cross modality.

During *Masi*, a theatre production performed at the Sydney Festival 2013, directed by Nina Nawalowalo, costumes created alongside British illusionist Paul Kieve, questioned shifting perceptions of materiality as specific costumes disintegrated during the performance, leaving only threads of memory and identity. This work explored the multiple strands that connect the visual, haptic, audio, taste, weight, implicit sound and environment, via the expressive language of clothing. Prescott is Head of Department for Fashion Design at Massey University, Wellington, New Zealand.

This publication is published
to coincide with the international
conference and exhibition
The End of Fashion, held at the
College of Creative Arts, Massey
University, 8–9 December 2016.

Curated / Authors

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Publication design

Anna Brown

Publisher

College of Creative Arts
Massey University
Private Bag 756
Wellington 6040

ISBN 978–0–473–38200–1

FRONT COVER IMAGE

Fashion Victim, Adriana Lacko
Photographer: Zvonimir Athletic



