SUN PIECE - actions of cutting

- The investigation of conceptual art-form;
Event Scores, as a method for fashion design
Abstract

This work explores how to work with Event scores as a design method. In the search for what is real or what is reality the already existing things are being explored. The work started with investigating suitable ways to work with the moving body in the design process, with the aim to find a method that gave control but also left some parameters to the undecided and ambiguous. Convinced that this will lead to something new some parts of the process were highlighted and re-formed. Those beliefs early got support from a quote from Rei Kawakubo where she is talking about the search for beauty: “I find beauty in the unfinished and the random… I want to see things differently to search for beauty. I want to find something nobody has ever found… it is meaningless to create something predictable.” (Kawamura, Japanese revolution in Paris fashion, 2004)
Background and motive

The moving body
The body is a moving being. In human anatomy the human body as an organism and the structure that it consists of is being studied (Gray, Anatomy of the human body, 2000). To treat the body as a moving organism is closely related to reality and the aim of this work has been to work as close to reality as possible. Models of the human body are often made three-dimensional to be as close to the source as possible. In the field of fashion design, dummies are made to serve the same purpose. Unfortunately dummies are complex when it comes to including the entire body and tends to focus on mainly the torso. Further the dummies are not moveable as a real body with its structure including joints, muscles, etc.

Two-dimensional sketching has the same issues. The sketches generally consist of a front and a back, and sometimes only a front, which makes the garment/dress really flat and the body subordinated the garment/dress.

For example the traditional art of Africa is not supposed to be seen in a one-dimensional view, as written in Fashion as performance (D.Shivers, Fashion as Performance: Influencing Future Trends and Building New Audiences, 2009), mainly because of its purpose. Shivers is describing it further as; “Color, structural material and cloth were used to live through a stylized or ritual performance and or motion.” (D.Shivers, 2009).

Warwick and Cavallaro are questioning the status of dress in Fashioning the frame, if dress should be regarded as a part of the body or as an extension of, or supplement to it. They refer to Jacques Derrida’s analysis of the logic of supplementarity where dress in this case should be threatened as a necessary element but they argue that to look at dress, as a supplement to the body is too complicated. Instead they want to emphasize the partnership between the body and the dress. Further in their preface of the book they ask another relevant question; “where does the body end and where does dress begin?” (Warwick, Cavallaro, 1998, p. xvii) They also compare dress to a kind of container or wrapper that frames the body and separates it from the rest of the social world, that it traces a line between self and other.

“...dress may be treated as a deconstructive instrument for the interrogation of ideas of difference and differentiation, of their ideological fabrication and attendant demystification...” (Warwick, Cavallaro, 1998, p. xxiii)

Warwick and Cavallaro talks about the unclothed body and how it traditionally has been seen as unfinished without dress, dress have been what made the body complete. Warwick and Cavallaro further argue; “The body, in this respect, has often been conceived of as a hanger or peg for clothing” (1998, p.3).

Body presence in performance and deconstruction
After watching the performance event Transformer of Nick Knight (Showstudio, 2002), with Alexander Mcqueen, the work got influenced by this metamorphic way of working in a creative process in fashion. What is being shown is a play on the body and that is why it is to be seen
as closely related to previous assumption by Warwick and Cavallaro about the partnership between the body and the dress. McQueen is working in a deconstructive way on a body on a performance live-streamed to an audience, starting with the highly archetypical clothing: the suit.

Fashion deconstructionists have forced a revaluation of clothes and how they are worn by breaking down the component parts of fashion and reassembling them. “Their clothes have been described as raw and deliberately unattractive” (O’Hara Callan, Dictionary of fashion and fashion designers, 1998, p.79). The method they are using can be seen as working with reality and what already exists but showing this reformulated through deconstruction. An example that punctuate this assumption is when O’Hara Callan is writing about deconstructivist Martin Margiela; “Margiela’s shredding of existing clothes enables him to create new ones” (O’Hara Callan, 1998, p.159). Warwick and Cavallaro are writing about the transition to deconstructive approaches as philosophical shift from theories within the body is absent to reassessments of the body’s place and functions linked with psychology and ideology as well as with post-structuralism (1998, p.8). Further O’Hara Callan’s words about Japanese fashion designer Yohji Yamamoto where she writes: “He swathes and wraps the body in unstructured, loose, voluminous garments…” (1998, p.263) His method is evidently concentrated to the body and dressing the body, as well as it consists of an awareness of the body as a moving feature. The body is given enough space to be the most important thing in the act of dressing. It should have the same importance in the creative process it seems natural when the goal is to show the collection in a fashion show on moving bodies. It has been of great importance to find a method for working with the moving body in the design process can be.

Documenting the process
In the hunt for a method that is beneficial when working with the moving body, documenting the work felt as an important aspect. Since aiming for reality, still photography or film seemed like the best ways for documenting a moving body. When comparing stills with moving image, Salla Tykkä explains her attraction to film as a possibility to come even closer to real life than realism. That it is almost a form of naturalism, nearly connected to the question about how people see their life. “If you close your eyes and then use your memory it’s like a film – the image enters and is projected in the back of your brain. I think there’s something that is inside you, built in already, innate – it’s connected to memory – so that’s why I use film. I think with film. Sometimes certain sequences or scenes are already played out in my mind. I’m a child of TV so it might have something to do with that too.” (Tykkä, 2001).
After performing in one of Brecht’s pieces, Cage quipped that he had “never felt so controlled before” (Wikipedia, 2011). He advised Brecht to pare the scores down to haiku-like statements, leaving space for radically different interpretations each time the piece was performed. In addition to these thoughts of Cage, Brecht got more interested in Marcel Duchamp and his theories on art. After reading Robert Lebel’s monograph on Duchamp from 1959 Brecht formulated the event to have the same status as Duchamps art. In Duchamps art readymade objects are lifted into an art context and Brecht therefor saw the potential of the event to be an act as simple as the actions performed daily (Wikipedia, 2011). Bois describes Brecht’s work for the George Brecht exhibition at museum Ludwig in Cologne (2006), including his scores, as a collection of Haiku. Brecht understood Cage’s criticism about the necessity of poetry and started to provide a single poetic frame for his entire production.

George Brecht was one of the most engaged artists in the work with event scores, and it was he who gave the name to these new pieces (Kotz, 2001). He wrote them as performance instructions as a start and he send them to friends and occasionally showed them in gallery settings. An example is Water Yam (1963), where about fifty of the texts were assembled as small printed cards in a box. Water Yam is now considered to be one of the most influential artworks released by Fluxus, the internationalist avant-garde art movement in the 1960’s and 70’s (Wikipedia, 2011). Fluxus comes from the Latin word meaning “to flow” (Wikipedia, 2011) and constitutes an international network of artists, composers and designers noted for blending different artistic media and disciplines in the 1960s (Wikipedia, 2011). The “fluxscores” (Wikipedia, 2011) can be performed in public, private or being left to the imagination and are a critique of conventional artistic representation and a gesture of resistance against individual alienation. The scores leave a lot of space for chance, since they often are open-ended and calls for large amount of interpretation by the performers and the audience (Robinson, 2009).
Method

To carry out this work, experimental research has been made, by starting with existing thoughts about Event scores but developing those further to a method for design. Performance experiments were made to investigate how different scores could affect the outcome. A large variety within the concept has been tried using scores from original Haiku poetries, meditation and mindfulness instructions and those written for this specific project. By experimenting, different scores have been valuated and an alternative design method has been explored and formulated.

Grapefruit by Yoko Ono is an early example of conceptual art consisting of a series of Event scores that replaces the physical work of art, with instructions that anyone may or may not wish to enact (Wikipedia, 2011). Her art is about ideas and vice versa where the main focus is the participation of the audience. (James, 2009) Yoko Ono’s texts initially took the form of instructions for paintings, exhibited in 1961. One year later she displayed those instructions in the form of hand-written sheets (Kotz, 2001). Shortly after that Ono expanded the idea and produced many short instruction-like and meditative texts, which she published in the form of a book in 1964, after staying in Japan for two years. One of her pieces is called Cut piece (Ono, 1965) and is the one that influenced this work the most, mostly because of the performance Ono did from it. While wearing a dress she let the audience cut a piece from it one by one, forcing them to ask themselves about their boundaries. A deconstructive performance made from an event score.

Kotz asks further what these texts really are (2001). They have been read under different rubrics: music scores, visual art, poetic texts, performance instructions, or proposals for some kind of action. “Most often, when they are read at all, these “short form” scores are seen as tools for something else, scripts for a performance or project or musical piece which is the “real” art - even as commentators note the extent to which, for both Brecht and Ono, this work frequently shifts away from realizable directions toward an activity that takes place mostly internally, in the act of the reading or observing.”
Something eligibly is creating the concept, this together with the market gives the inspiration and the conditions, through research, and then those things are translated into the designs. How this translation is done can often be rather unrefined, often when made without any specific method. By investigating how to work with Event scores as a design method this work has not only been questioning and re-formulating the design process of fashion design but also been formulating how to invent new designs within this method.

This work has been an alternative way of working as a fashion designer, in contrast to the stereotypical design methods in fashion design. As McKelvey and Munslow are writing in their book, Fashion design: process, innovation and practice (2002), the general fashion design process starts with analysing the brief and finishes with promotion of the collection. In between there is the research of inspiration, meaning personal inspiration and building of the concept. Parallel with the research of inspiration, research of what direction to take with the collection is to be made, according to McKelvey and Munslow. This includes fashion prediction, market research and so on. The design process seems to be what starts after the research and stops before the making of prototypes, however there is always an overlapping of the different phases. In this work the design process has been the main focus of what has been investigated. According to McKelvey and Munslow (Fashion design: Process, innovation and practice, 2002) the design process consists of “colour, silhouette, proportion, fabric, print, pattern, texture, sampling, construction” (p.3). There is often this kind of thinking when summarising the design process of fashion...
Development

The work has been executed in a spontaneous, random and unstrained way, in the way that a designer is feeling affection to some things and less to others. The design process has been running more or less by itself in these matters, the choices that been made based on what I wanted and what I liked, by instinct and in terms of aesthetical preferences. Each photo has been viewed upon objectively without thinking about how to realize the silhouette, the construction of it or what it consisted of. This had to be a later issue, in order to be as true to the method as possible. What’s been looked at in the selection and the rejection has been the composition, the silhouette, general aesthetical value, forms, the picture as a whole and in a sense also details. For example, a picture has been important because of a hole or how there could be a cut through the collar present in it. In this matter it has been important to make notes about this as much as going through the material continuously.

The same thinking or way of working has been applied to the selection of colours, materials, structures and prints. I have forced myself into situations where I had to think about it and choose something. I have been collecting everything through my process, I have been the one who have linked everything together, therefor I was the designer of all this. In the same way I was the designer of the performances, or more correctly the designer in charge. The given factors were the instruction, the room, the archetypical garments, the scissors, the time (about twenty minutes), the music and the video camera. This had almost the same structure as in a design team, when a head of design gives the designers of the team a mood board as a starting point for making their design ideas. The head of design, in this case me, are then choosing from the material coming from the designers, in this case from the performances. A lot of my choices were based on the concept and what’s right for the method and the concept. In that matter it has also been about harmony and balance between what I want and the conceptual parameter. This also made the project challenging, cause it has been a battle between those two sides. In broader sense it has been a battle between being a fashion designer and being a conceptual artist. It made me question what my aim was in all of this and what my role as a fashion designer could be. When continuing to hold on to the concept, I reconcile myself with thoughts about it all.
STILLS FROM FILM OF PERFORMANCE; SUN PIECE
being too simple, too minimalistic and too easy. Finally I had become friends with the simplicity. From now on I was going to do whatever I felt was the right thing for the concept, by exploring the method in its different facets.

Different things were founded in different parts of my method. A lot of beautiful shapes and silhouettes were generated and the mood and the room where it takes place inspired a lot. This method about these performance experiments did not only composing the method, they pervaded the entire design process. The sessions have been important all the time, the characters were present, their movement, the garments, etc. The method and the concept have been behind every decision and every choice that has been made. It has been important to be true to the performances and especially the actions of cutting within them. Further how the person was using the scissors, how they did cut on themselves or not, how they cut. The cutting describes their reaction of the given instruction even if the person was more or less aware of it. That was why I let every person of each performance experiment be in a room alone, I wanted to create a mood in there where the performance went on almost as a meditative act. Closely linked to the act of designing, where you make your interpretation of something, the persons in the performances has been taking something into his/her world and been modifying it or changing it entirely.

The experiments and the characters within them have been real inspiring. They bred a lot of interesting material, which I was the one choosing from. Within this method the concepts own material has been created, literally, where chance and spontaneity has been on the front line. So much new things were created, so much that has been impossible to come up with if not been working like this. The method also brought a lot of freedom, to include what wanted and exclude what not wanted. Already from early in the process I've felt that my project was too simple. Held up by thinking that the construction of the garments where not advanced enough nor interesting enough, together with a feeling that the process where floating too smoothly. Because of this I started to analyse further what was really holding me back. My conclusion was that it all together made a quite simple picture for me but that it was details, types of garments, materials and construction that made up the most of my disturbing thoughts. I had to go back to my method, to being the conceptual artist and not the fashion designer. By answering the question about how to show the method clearly enough I got my answer. This question have been important to ask over and over again through the project to put this important issue in relation to other parameters of fashion tradition and other considerable values. I also asked myself why it all feels so simple. The feeling of total freedom that I got when I travelled in my design process was my answer. What happened was the truth and I got to choose the most precious of all the treasures collected. As mentioned before, it can be compared to the design method of bricolage (Wikipedia, 2011) or just the structure in a design department. I set the method free for a while, away from me, in the meantime I was passive. The reactions were spontaneous as well as the movements and the actions. When I got the control back I structured the chaos. I was observing, analysing and assorting the material by looking at the movie from the performance over and over again taking screen shots of key moments, silhouettes and forms. The screen shot defines a frozen moment, a moment that was lifted out from the movie and which was given its own place and time. It felt uncertain when and where it started and likewise where it would finish, perhaps it was endless. The frozen moment made it feel like it was the garment that was controlling the movement, when it actually was the person who was trying the garment around, on her or his body.

In my process, due to my method, instead of creating something from scratch I took something that I broke down. Instead of starting with a mood board as in traditional design process (McKelvey and Munslow, Fashion design: Process, innovation and practice, 2002) I started of with the instruction, the archetypical garments and the room. My work could as well be compared to the work of artist Sophie Calle (Wikipedia, 2012). But where Calle most often is totally conceptual and passive I have been the designer in charge. Where she has been observing I have made decisions, about what to show and how to present it. I see both Calle and Ono as more true in their art than I am but I had to be, to investigate my aim of the usage of this method for fashion design purpose. The material involves classical garment, deconstructed and re-worked within the method. They carry a spontaneous and free expression. Form and aesthetical values has been very important when choosing from the material. Yet has the conceptual factor, when wanted the method and the concept to be clear for the viewer. The method has given an abstract result but still with a strong connection to fashion and garments. A lot of vertical lines and slits are appeared in the sketches, revealing the naked skin and underwear. This became an
The construction of the garments presupposed from the suit and the shirt constantly, or as in outfit number 2 from the original dress used in the performance act it descended from. There was something beautiful in this way of taking care of old clothes. In how to lift them up from the charity shop and give them importance and value. The base of the collection was made from already existing garments and fabrics, which also this spares on resources. As well as the final result shows how few simple garments can create so many different facets. It shows the potential of styling and how styling can superlatively be a question of how garments are worn and torn, not only about the composition of an outfit.

In the design process, when realizing a silhouette or a garment, I began by copying it and by trying to imitate the actual screen shot from the movie. I actually did copy the garment I’ve been using in the performances as a start. Then they could easily be improved later on and it did feel logical to start as close to the still picture/sketch as possible. Later in the process some elements were still remaining though others evolved. In matter of creating the mood from the screen shots the focus has been mostly on colours and materials. By trying to create the same atmosphere in terms of stillness, bated light, grainy and colour shifting materials like nacre and foil, transparency and the quite meditative state. The room and the background became to be more important for my work than intended, together with the pile of cut-off fabric. It makes sense of course, because, when looking at a photo, the eyes are looking at it as a whole even more than aware of. This is an example of how the project includes multiple layers and aspects. Different things will be communicated in matter of how the work will be presented; if the models walk, standing still or in the original screen shot pose. These are appealing factors with the work, that it’s alive and evolving.

When it comes to decisions concerning the construction in the realization of the sketches it has been quite hard to make those. The pieces had to feel unforced and natural as in the sketches. It has been about making decisions about whether to construct the garments to hold the frozen moment from the movie snap shot. The question has to do with composition and about making the construction harmonize with the sketch but still keep the beauty within the composition of it. For example in some of the pictures the garment was held up by the model, creating a special pose of the model as well as a certain fit and draping of the garment. It gave a certain unrestrained feeling. This was again a battle between the designer and the conceptual artist. Where the fashion designer in me wanted to come up with a solution of how it could hang on and fit the body, perhaps it should have been accepted that this was how this garment were to be worn. A decision was made to use belts and other unrestrained accessories as help to make the garments fit the body and hang on the body in the way they were made to do. This is a good example of one of the questions I have been compelled to answer during the process. It has been about how close to the truth to be. The context has been fashion; therefor the aim has been to create something conceptual within that context.

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What has been of great importance was to show the concept as clear as possible and display the different layers of and the possibilities with the method. This was explored by starting with imitating the frozen moment in the actual still picture by re-creating the garments in it. By going back to how the garments looked then and there, how they were cut and how they were worn. Each sketch was chosen because of its aesthetical value and with what would be the best for the concept and collection so it made a lot of sense to stay close and true to it. Next step in its evolution was when developing an outfit by starting with what a sketch consisted of, the truth as explained above as first step of realizing, but then taking in consideration what was visual in the sketch.

When exploring working with making replicas as the first step in the realization, that way of working proved to be quite rational. Again, a lot of material was collected in form of tree-dimensional sketches and patterns from the original garments. This helped throughout the process; with getting the right shape, form and construction. The original garments also set the foundation for the materials in use for the collection. This way of working was based on the randomness aiming for, but it should be mentioned that there are various possible ways that this method could be used in.

Next aspect of the project was the question about how to work with prints and materials without it taking focus from the concept wanting to transmit. The answer turned out to be a visualisation of the mood in the photo. This within materials, colours, prints and structures. Immediately it felt that it has to be executed in a refined and subtle way but during time it became even more and more delicate. Subtle, almost like a background, like the background in the room, it’s there but not in focus. By imitating that feeling of the background and the details in the photos the collection gained the mood of the sketch material. Again it was about composition of the sketch and the room was not only being used to find the right way to work with materials and prints, also materials and prints were used to create the same mood and atmosphere as in the sketches. This has also been accomplished by making replicas of some of the original materials, by weaving the same fabrics and by using parts of one original garment. In others the features of the originals was used as an inspiration for a fabric.

**Working structure**

Throughout the project the work has been focused around 6 of 7 outfits, saving the last outfit to something that later on could improve the collection as a whole. This way of working is how a classic design cycle (Jenkyn Jones, Fashion design, 2005) works and systems of deadlines often is formulated. When first presenting the finished concept, approximately 30 per cent, two of seven outfits, of the collection in tree-dimensional sketches were realised. Then more and more were added to those first two and for a longer period in the process the work has been concentrated on six of the seven outfits, representing a part of circa 85 per cent. This because, as mentioned above, by saving the last outfit there was a possibility to improve the collection as a whole in the end of the design process.

Also to completely let go of the control during different periods of the process a kind of system of structure has been used. This has been very helpful to completely let go of the control, when knowing that there will come a time of structurizing the result from the non-control periods. This model was working as displayed in the sketch below.
OUTFIT N.2

06:43:14 DRESS
OUTFIT N.3

13:08:27 SHIRT

13:19:34 APRON

13:22:04 PANTS
OUTFIT N.4

06:15:52 SHIRT

06:10:34 JACKET

06:57:23 PANTS
OUTFIT N.5

14:07:49 SHIRT

15:00:37 LONG JOHNS

14:37:12 APRON
OUTFIT N.6

06:08:34 COAT

06:49:51 PANTS

06:48:21 SHIRT

GRETA GRAM
Result

The work could be viewed from various angles. In one way it could be seen as a rather sarcastic comment to the existing fashion industry where the majority of the produced garments are quite archetypical garments. Here the same kind of garments are used but in a banal and simplified way. The same shirt, pant and jacket is becoming different garments, the process starts with the most archetypical and well defined of garments. Something happened with them after being that, what happened was the performance act and that was what changed them from being what they were in the beginning. A bit problematic has been to get the right dynamic feeling in the collection though. As a composition it became stationary and boring when translating it directly and without taking issues of rhythm, aesthetics and composition in consideration. It easily became static and mannered when using only basic garments to create new garments. Even though it has been important to illustrate that the concept includes a method that takes something existing and changes it, there must be a balance between that factor and between the creating of a final result that also affects aesthetically. This has been the largest challenge in the project. Harmony between what is true conceptual and what is making the collection as strong as possible visually was what aiming for. This also involves the question and the struggle of how to, as successfully as possible, transmit the idea with the concept; the method of the work. One thing to consider was whether one parameter could be to name the collection to something that is sending the right message. It is clear that inspiration for this came from the way Yoko Ono is communicating her conceptual art (Grapefruit, 1964). In her work she has replaced the physical work of art with instructions that anyone who wants can enact (Wikipedia, 2012). Therefore the title of this work clearly refers to her Event scores as well as explaining that the cutting was the focus in my performances.

The fact that existing garment was used in the performance act, which further was the core of the project, was added to the design process. It is closely related to the design method in use likewise as it is to other design methods used in fashion. An example is how a lot of fashion brands are using vintage garments in their design development. This buying of vintage clothes for making replicas or almost replicas has because of this become a huge industry. In different locations there are held big vintage fairs and there are companies, stores and agents dealing with this kind of vintage market. Brands in all layers of fashion are working like this, from big fashion houses to small brands and chains. In the process it became rather clear why it is a well-used method for designing clothes and in the view of product design and development. It might be viewed upon as cheating by some but it is a rational way of working when you get something visually for the collection fast and something that adds value to the collection. It can be everything from details to materials or a construction technique, giving additional value to the collection aesthetical and profit wise. In this project it has really been giving a lot of material fast and visually clear to work with existing garments within the method. The material has been giving a clear picture of each outfit or look that was framed by each still picture.

When aiming for the truth the first step has been a re-making of the original garments in each sketch and then making changes of those until it was both close to what was visible at the sketch and to the aesthetical preferences. Important add regarding aesthetical issues is that in the concept and in the mood there was some Japanese mystique and aesthetics that has been created both by the early use of the Japanese form of poetry called Haiku and by my own affection for a special kind of aesthetics. In some cases the translation by copying to imitate has shown to not fulfil the beauty and aesthetics visible in the concept and remarkably in the sketches/still pictures. Next step consists of adjusting what was needed to match that. By doing this it has been very vital to analyse what could be the weak spot of the outfit or garment as well as to try different variants of how to construct it. In this late phase I therefor completely let go of the original garment in the sketch. I tried different suitable construction techniques to find the desirable expression. By doing this realising how important this step was. Not only in what it added to the collection in dynamic, rhythm, interest and valuable pieces but also the fun in inventing fresh and exciting pieces.
Discussion

The method explored, about using Event scores as a design method for fashion design, proved to have a lot of potential. In this project it was used not only as a method, it has also formed the entire concept. This was accomplished in a quite effortless way and left a lot to the undecided and random. Even though this study was dealing with this method not only as a method, but also as the concept, it has a lot more possibilities. It can with ease be used as a method when working with any kind of concept. One major profit gained was three-dimensional designed products and collection. It also emphasizes the partnership between the body and the dress by taking care of the moving body and by treating dress as an extension of the body in the design process. The way the design method was formulated in this project improved the final result of the collection. This thanks to working with film together with a moving body helped the viewing from different angles of the body as well as of the products. The method could also be flexible when for example choosing what type of garments to start with.

There are some limitations to this method. In the performance acts there was a lack of control. Either the actions or the designs of the garments were based on any research of for example facts concerning analysis of the market. It was truly based on the assumption that randomness and spontaneity was what was so enchanting within. However it was not said that some adaptions could be done to oblige for example the market and reigning trends. Examples from this project was all concerning the translation of the still pictures; the sketches. All choices that have been made have carefully been considered and if done with another aesthetical ideal those choices could definitely have been different. To be more specific those choices deals with mostly details and construction of a garment, which exists inside the frame of what has been worked with. Though it is absolutely possible to work with specific silhouettes within this method. Indirect this was made when choosing which garments that was to be used in the performance sessions.
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CRITIQUE OF THE WORK ESSENCE OF EXISTENCE

-construction with illusion
of Maria Hedmark

This project explores how to create illusion within pattern making. It also treats the relationship between body and volume, when working in a two-dimensional way. Hedmark is adding up to the discussion about how a lot of designs are created in a two-dimensional way, but instead of criticize it she is playing with it. Her work displays an unrestrained and vivid way of working with construction where she works with her ability to visualise how to fold a two-dimensional piece of fabric around the three-dimensional body and thereby create new shapes and lines. This with the aim to create illusions of many garments and layers with only one pattern piece and therefor only one garment. She herself is comparing her work to the Jil Sander SS12 women’s collection, where illusions of garments is created by cuts, seams, double fabric contra transparency within a slim silhouette. Where Sander is too reductive and safe, Hedmark is brave and convincing. Her concept and method is so focused it almost runs by itself and gives a feeling that it all is made by the joy of someone with a mathematical and logical mind. An important issue to consider is, as always, how the concept can be shown clearly. The collection shows the expression of this way of working but gives clues and glimpses about what it is about. In my visual critique I am adding a few more of those hints to continue giving the viewer information about the core of the project. Also because if adding a comment in the debate of flatness and two-dimensional thinking in the average design process, it has to offers some glances of the irony of it.

In this project a variety of fabrics with strong features are used. With an ambition to investigate the aesthetics of those vibrant polyester, polyamide and vinyl fibres, the traditional exclusive materials are questioned. About the choices of fabric Hedmark is referring to kitsch, 90’s fashion and sport references. She also says that she wants to avoid predictable and commercial fabrics. Because their un-exclusiveness she is lacking of respect of them but in the dissertation there is not enough relevant arguments of the usage of those fabrics for this specific project. What I think she is trying to say is that the fabrics help her to create what she is aiming for; how to create illusion of many garments by using one garment and one pattern piece but especially the relationship between substance, dress and volume.

Although the dissertation is not complete and with a lot of lingual shortcomings, when summarizing it, the work makes perfectly sense. As said before I think she is not fully aware of how brilliant she worked with the materials to add something to the discussion of this subject. What also is a bit confusing is the discussion she is tending to get back to in her writing, about her work at Siki Im, this for me is totally unnecessary and uninteresting within this matter.

In the design process different sketching methods are being used, something also underestimated by the designer Hedmark. What she is doing is that she in her sketching is moving between two-dimensional and three-dimensional, this again prove her talent to move between those states without any difficulties. I also miss a written discussion about proportions, lines and form when it is obvious she has taken a lot of decisions about this in her process (as clear in her sketches). The majority of the lines in the collection are strong and geo-metrically related. With my visual critique on the following page I tried to create increased diversity and balance with preventing what is now on the verge of tautology. I also tried to make it as strong as possible by using the same kind of idiom as Maria Hedmark.