

IFFTI Proposal 2016.

Exhibition- Presentation format.

Sub-Theme 3. Society·Economy in fashion:

Title: Sight;Site;Cite.

Whereas Fashion has found its place within the academic community the artistic community has been slow to use fashion as a broader visual commentary around the notion of individual, collective or national identity and socio-economic, cultural and historical position. There are some exceptions Lucy Orta's, 'wearable architectures' for example, which not only questioned contemporary living space but were transformative garments in themselves and 'occupied' urban areas and Susan Stockwells Money Dresses and Maps reflected on borders, trade, and globalization.

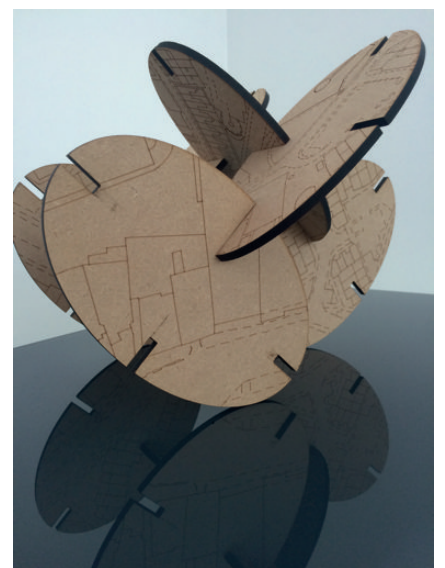
The proposed exhibition-presentation piece considers how we as people connect physically and virtually and are rooted within our environments and our cultural identity, yet free to embrace stylistic characteristics within globally influenced systems. It considers how cultural divergence through the digital age has influenced fashion and garments to exist without borders and has contributed to a decline in the uniqueness of individuals.

It will be created specifically for IFFTI Beijing 2016, using techniques and materials developed previously (see images) and will be site specific.

The piece is neither sculptural nor product, and the laser etched images are drawn from a range of visual references, including tattoos, fabric representations, graffiti art, urban cityscapes and digital image representations. All references which hint at the familiarity of global visual codes and a stylistically homogenized fashion landscape.

The work considers the meteoric rise of the digital world and how this has added to the complexity of individual identity. The body although central to the piece is encased yet open to influence and asks the question if we are able to develop multiple collective identities that are no longer appropriated through a range of clearly defined factors such as gender, kinship, space or territory, race, culture and nationality (Smith National Identity 1991), then will future fashion and cultural identities become irreverent, impersonal and anonymous?

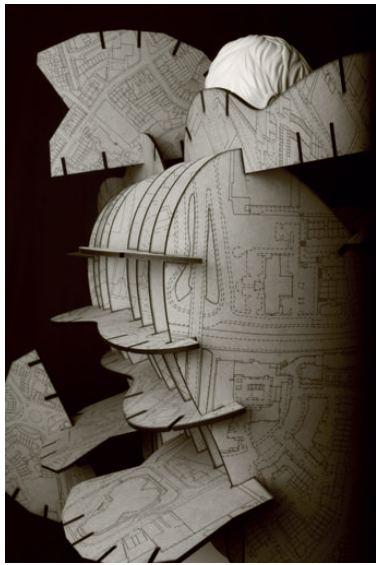
Key Words: Cultural Identity, Visual Codes, Sight, Site and Cite, Sculptural design.



Sight:Site:Cite

'Phsycle'

Modular constructions developing construction techniques 2011



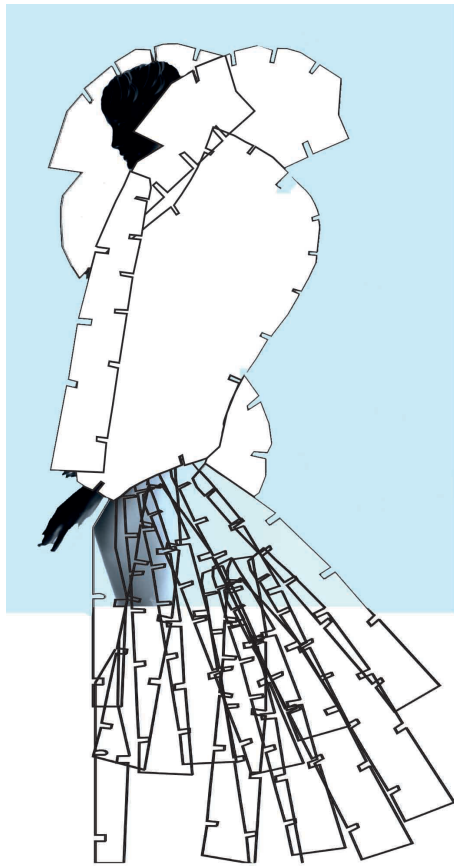
Sight:Site:Cite

Final Images for "HOME" Installation 2012



Sight:Site:Cite

Initial design developments of laser etched images into wood.
All sides of the pieces will be individually designed
and etched accordingly



Sight:Site:Cite

Initial sketch of silhouette however the final piece will be constructed in card forming a 'toile' and patterns which are then laser cut and etched accordingly. The final design also has a multi layered 'skirt' and the top is more refined and garment like than the previous installation..