



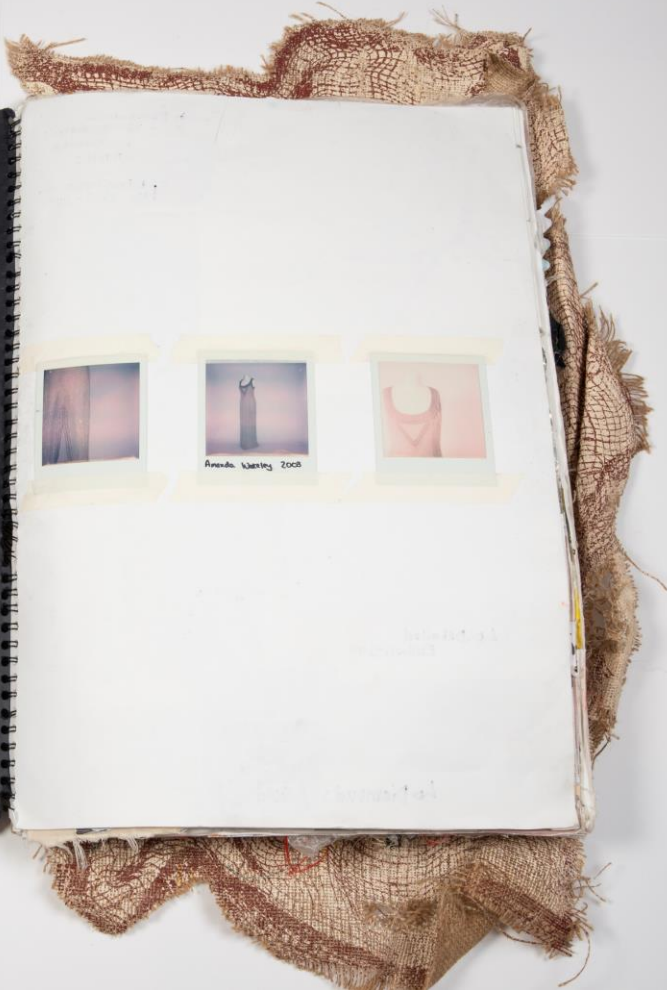
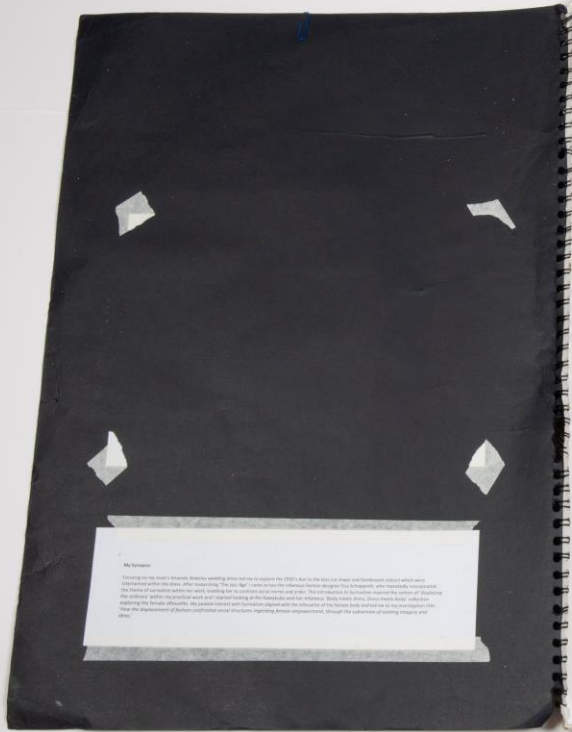
Pearson

GCE A Level Advanced Art and Design

Textile Design
Component 1

Total Mark 66 (53+PS13)

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	13	13	13	14	13
Performance Level	5	5	5	5	5
	Total out of 90				66



My opinion

The design of the 'Amelia Waring' wedding dress was not to explore the 1950s, but to take the shape and form of the dress which was
characteristic of the time, after 'inspiring' the 'Amelia Waring' collection. The dress was designed to be simple, and visually minimalist,
the theme of the collection for each wedding for a couple of years ago. The collection is a fusion of the style of 'Amelia Waring'
and the style of the 'Amelia Waring' collection, which was inspired by the 'Amelia Waring' collection. The dress was designed to
be a simple, and visually minimalist, design. The dress was designed to be a simple, and visually minimalist, design. The dress was
designed to be a simple, and visually minimalist, design. The dress was designed to be a simple, and visually minimalist, design.

EMBELLISHMENT SAMPLES:

CREATING NEG. SPACE

LAYERING:

A close-up photocopy of detailed embellishment

I tried to vary my colour palette by keeping the same colour scheme but introducing different textures. I also tried the negative space concept by using fabric with a pattern that I could layer over. Due to the lack of fabric, I used a different fabric to create the same effect.

I think the gold sequins did a lot to help introduce the more sophisticated side from the beginning - I think the gold was great.

ILLUSTRATION + FREE-STITCH

For making samples of my mum's Amanda wedding wedding dress, which incorporated a mix of gold + brown tones + included different accessories, such as lace, I wanted to try + introduce the 3D elements like paper, and I created a sketch with the help of someone. I think the gold sequins did a lot to help introduce the more sophisticated side from the beginning - I think the gold was great.

1930's

+ what followed

The Prohibition



Flapper Dresses 1920's

ArtDeco



SIMPLE-LOOK

Madeline Vionnet
 ↳ invented under Vionnet
 Reilly (a dressmaker for the Empress)
 ↳ in 1912, Madeline opened her own maison in Paris - she worked with Chanel and Christian Dior.



45° Angle
 ↳ allowing dresses to drape + shape.

The Bias-Cut

↳ 1920's → 1930's
 ↳ the years which represented women's emancipation, adopting their natural silhouette.



1920's

↳ the increase in wearing 'beach' looking dresses surrounded the 1930's/40's

ELSA TIME



Schiaparelli

1935

THE SKELETON DRESS



SKELETAL FORM

... was inspired by Dali + Elsa Schiaparelli
 ↳ she discovered in 1937 the 'skeleton dress' in 1937

SURREALISM



↳ the aim of the Surrealist movement was to break down the boundaries between the conscious and the unconscious.
 ↳ surrealism was a reaction to the rationalism of the 19th century.

NEWSPAPER PRINT



1935

WOMEN



SALVADOR DALI

↳ the 'Lobster Dress' was inspired by the surrealist painter Salvador Dali.
 ↳ Dali's work was characterized by its use of perspective and the juxtaposition of unrelated objects.

EMPIRE-WAIST SILHOUETTE

↳ part of her 'Circus Collection'



THE TEAR DRESS

THE CIRCUS COLLECTION

↳ inspired by Dali's 'Circus Collection' which was a series of sketches of circus performers and animals.

HORSE-SHOE CRAB



LOBSTER

Some have suggested that crabs are the closest to being human, some have suggested that lobsters are the closest to being human, and some have suggested that octopuses are the closest to being human.

OCTUPUS



EXO-SKELETON

ANATOMY







GRAHAM SUTHERLAND





Graham Sutherland (1903-1980) was a British English artist who spent most of his life in London. He was a member of the Bloomsbury Group and was known for his abstract and expressionist work. He was a pioneer of the 'New Objectivity' movement and was a key figure in the development of abstract art in the 20th century.

EXPERIMENTING WITH TEXTURE / SCALE



The idea of creating fabric + using
this as the dominant texture in
the collection. Quarter size also
dominated the fabric color
scheme. I interpreted
this better and mixed some
and also looked to create
a pattern.



Interpretations
of Parca's 2016
Collection

Grid - Netting
+ adds depth

Rough edges
to keep a
sense of
authenticity

Interpretation was created to keep interest in the
collection. Looking at
the collection, I used what I saw
from the collection. Further, my
idea was to create a
series of pieces that
would be interesting.



Tom Walker
June 10th
2012

In manipulation the way
the fabric is draped
being free-hand, I have
found it also place in
designing some more texture
with the fabric.





Further experimentation with
adding texture /
scale to continue
the animalistic aspect

MANIPULATING PLASTIC






The Rainy Season
Spring / Summer 2013





Use the fabric
samples to show
how different
textures are
used.

Use the fabric
samples to show
how different
textures are
used.

SAMPLES

EMILIO Pucci

SPRING 2016

NETTING
↳ Create clear
cutouts in the
fabric
↳ Sample through
microscopic

GEOMETRIC
SHAPES

↳ Drawn on body
- using
- using
- using

Embroidered onto
fabric from the "felt
net"

↳ Sewing
↳ Sewing

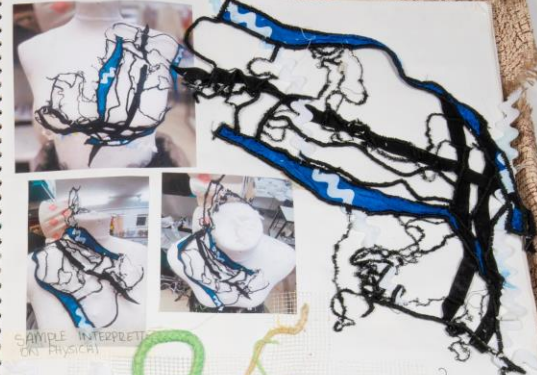
SEMESTICATED
GARMENT

Blue + white
gradient
↳ calm / relaxed

↳ Underneath
the ocean
they (landscape)

↳ juxtaposition of
silence / chaos

↳ Shown fabric
↳ Shown fabric
↳ Shown fabric



SAMPLE INTERPRETATION
ON PHYSICAL

↳ Builders
Material
↳ Netting
↳ creating
structure

↳ DISSOLVABLE

- used to morph
fabric
↳ create
irregular
space



↳ create eye
catching

↳ create eye
catching

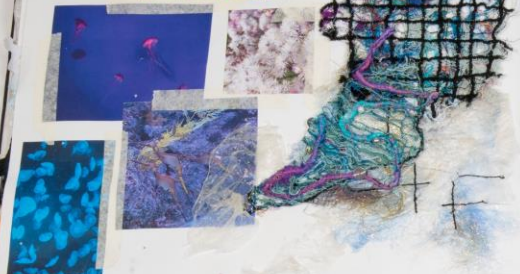
↳ create eye
catching

↳ create eye
catching

↳ create eye
catching

↳ create eye
catching

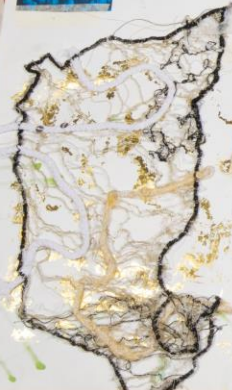
FIRST-HAND
IMAGERY



SCALES



PATTERN



Roland Penrose:



The last voyage of Captain Jack

A model of a brain + a globe. Captain Jack's last voyage...
A model of a brain + a globe. Captain Jack's last voyage...
A model of a brain + a globe. Captain Jack's last voyage...

ADOLESCENCE



Joan Miró: Mai 68

Le 68 mai 1968...
Le 68 mai 1968...
Le 68 mai 1968...

PAS DE DEUX



Luis Macquet: Pas de Deux

Importance of dreams in Surrealism...
Importance of dreams in Surrealism...
Importance of dreams in Surrealism...

The unconscious mind } Breaking 'borders'

DEFAMILIARISATION

↳ making the familiar strange

Surrealism Beyond Borders: Exhibition located at the Tate Modern

A revolutionary movement...
A revolutionary movement...
A revolutionary movement...

- Dalí
- Miró
- Breton
- Masson
- Tanguy
- Balthus
- Léger

TATE MODERN
SURREALISM

SURREALISM BEYOND BORDERS

MIRO: MAI 68





PATCHWORK: FEMINITY+TRADITION



In order to help reproduce these
 thoughts and emotions, I
 which made that in and together
 together and also representing each
 other in my work. This
 notion of coexistence and
 again seen in relationships
 throughout and prominently when
 discussing concepts of blending
 further in the body parts
 dress. Dress makes body
 continuous. The dynamic between
 to reproduce the way that
 can represent to each.



EXPLORING IDEAS OF ANDROGyny

FEMALE + MALE

JEAN PAUL GAULTIER:



BLENDING GENDER DYNAMICS



HISTORICAL SILHOUETTES

In the late 15th century, the "flesh" was becoming a symbol of wealth. It was worn by men, women and children.

The "flesh" coat was made of rich materials and was often lined with velvet or ermine. It was a symbol of wealth.



COLLARS



The ruff collar was made of white linen or lace. It was a symbol of wealth and was often worn by men and women.



CRINOLINE

WASHERMAN CRINOLINES



During the 1850s, the crinoline was a symbol of wealth. It was made of steel or wood and was often worn by women.

The crinoline was a symbol of wealth and was often worn by women.



PANNIERS

The pannier skirt was a symbol of wealth. It was made of steel or wood and was often worn by women.

REI KAWAKUBO



Rei Kawakubo is a Japanese fashion designer. She is known for her avant-garde designs and her use of white fabric.

She is known for her avant-garde designs and her use of white fabric.



WIDE-PANNIER

It is made from metal, cane or whalebone.



MATERIAL CORSET



It is made from metal, cane or whalebone.



BUSTLE FRAME

The bustle frame was created by a woman named...



ISSEY MIYAKE

Issey Miyake is a Japanese fashion designer. He is known for his innovative designs and his use of technology.

REI KAWAKUBO

Spring / Summer 2020

LIBERATION ORLANDO



UNGENDERED



NON-BINARY



GENDER-NEUTRAL JACKET





LOUISE BOURGEOIS



The Bourgeois sculpture 'The Mother' (1991) is a bronze sculpture of a nude female figure in a crouching, fetal-like position. It is a powerful expression of the artist's complex relationship with her mother and her own psychological state.



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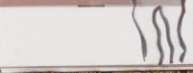


The Bourgeois sculpture 'The Mother' (1991) is a bronze sculpture of a nude female figure in a crouching, fetal-like position. It is a powerful expression of the artist's complex relationship with her mother and her own psychological state.



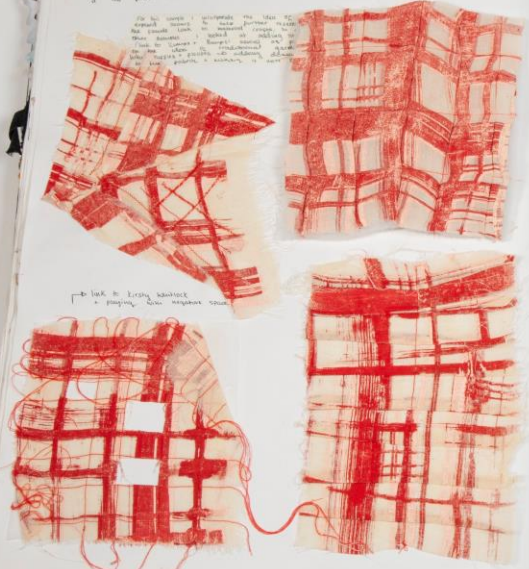
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SAMPLING : THE GINGHAM PATTERN

In 18th century England, the gingham pattern was first used for children's clothing. It was a simple, practical design that could be made in a variety of colors. The pattern is a grid of squares, with some squares filled with a different color than the others. This creates a checkerboard effect. The gingham pattern is still popular today, and is used in a wide range of clothing and home decor items.



the look is really interesting
a simple, but elegant style



EXPERIMENTING WITH WEAVING



PHOTOSHOOT: THE SILHOUETTE



I conducted a photoshoot to test ideas / concepts / themes for a series of portraits, exploring the relationship between the subject and the space. The subject is a woman, and the space is a studio. The concept is to explore the relationship between the subject and the space. I used various props, including balloons, to help create the silhouettes. I used various poses to explore the relationship between the subject and the space. I used various poses to explore the relationship between the subject and the space. I used various poses to explore the relationship between the subject and the space.







EXPLORATION OF THE HUMAN FORM

Exploring the human form
 from a "natural" state
 to an "artificial" state
 where the female
 body is transformed

Shaping the body
 of the female

Using plastic
 to create
 a new
 form
 of the
 body
 that
 is
 not
 natural

To a new
 form
 of the
 body
 that
 is
 not
 natural

Head
 - to
 create
 a
 new
 form
 of the
 body
 that
 is
 not
 natural

- to create
 a
 new
 form
 of the
 body
 that
 is
 not
 natural

The page contains several hand-drawn sketches and photographs. At the top left, a sketch of a female torso is outlined in black with red circles on the breasts. To its right is a photograph of a female torso with a similar red-circled sketch overlaid. Below these are two anatomical diagrams: one showing a torso with red lines and circles, and another showing a torso with red lines and circles. At the bottom left, there are two photographs of a female torso with red circles on the breasts. At the bottom right, there is a photograph of a female torso with a vertical wooden plank and several dark, rounded objects attached to her side.

On the left page of the notebook, there is a collage of fashion design inspiration. It includes a photograph of a mannequin's head wearing a large, ruffled, light-colored hat. Below it is a photograph of a mannequin's torso wearing a similar ruffled garment. To the right of these are two line drawings of a bust or torso with a grid-like structure overlaid. At the bottom left is a photograph of a mannequin's head with a large, ruffled, light-colored hat. At the bottom right is a photograph of a woman wearing a large, ruffled, light-colored dress. A piece of orange fabric with a white grid pattern is also visible.

On the bottom left of the left page, there is a small piece of paper with handwritten text in a non-Latin script, possibly Thai. The text is arranged in several lines and appears to be a collection of notes or a short story related to the design process.

FINAL DESIGN IDEAS:

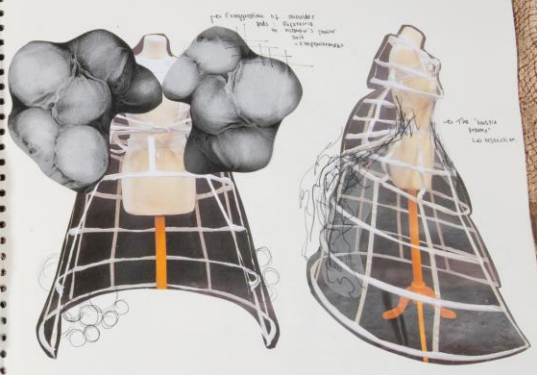




SUBVERTING SHAPE



REIMAGINING CRINOLINE



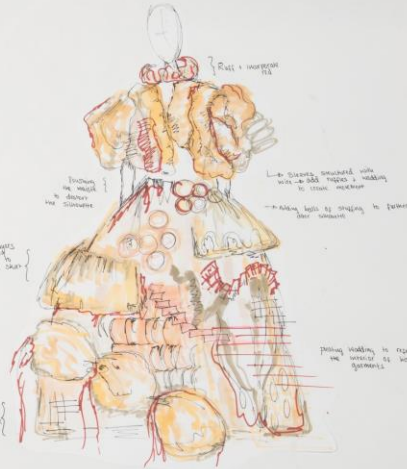


L-1
Empirical



L-2
Sketch
on fabric sample
connecting the fabric
to the structure

FINAL PROJECT DESIGN



L-3
Final Design

Texture
on mesh
to define
structure

L-3
Sketches combined with
wire mesh fabric + adding
to final structure
- adding balls of string to fabric
for texture

Creating holes
with embroidery
to create the
texture

padding
material to represent
volume of material
elements

Incorporating
the signature
pattern (diamond)
function

L-3
Sketches in technical design +
incorporating final into my paper

FINAL PROJECT : THE BACK

1. Created a sculpture with clay & fabric
to incorporate a meaning / desired paper which
I have planned to create this project with the
use of trousers



↳ I aim to create the back of the dress
resembles a corset to create the
back of Alexander

SAMPLING FOR FINAL PROJECT



EXPERIMENTING WITH
DIFFERENT SHADES OF RED



INSPIRATION:



FINAL SCULPTURE OUTCOME

























How the displacement of fashion
confronted social structures regarding
female empowerment, through the
subversion of existing imagery and ideas

Contents Page:

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Chapter 1: How have designers empowered women through the displacement of design ideas in fashion? : Page 4-5

Chapter 2: What is the 'silhouette'? : Page 6-9

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Page 9-12

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Introduction:

Both displacement in fashion and the concept of Surrealism involve the deconstruction and reconstruction of conformed ideas, actively confronting how one perceives a particular idea and altering their perspective. Through the displacement of garments, a designer removes all sense from an existing image, granting them the ability to construct an entirely new perspective and delve into the sub-conscious. Designers which have heavily used this theme of displacement and removed the ordinary from conventional ideas include: Thierry Mugler, Elsa Schiaparelli, Rei Kawakubo, and Chanel.

The revolutionary movement of Surrealism focused solely on the 'unconscious' and 'dreams' and how these could infiltrate our thoughts, thus altering the way which we can perceive the mundane tasks and objects in our everyday lives. The concept of Surrealism initially began in Paris in 1924 and has heavily infiltrated the creative world ever since, inspiring many diverse types of artistic expression. Over the summer, I visited 'Surrealism beyond Borders' at the Tate Modern, which gave me a deeper insight into how the theme of Surrealism has been interpreted by different individuals over the past decades. The term: 'Surrealism' is broad and can be difficult to define, however, a common aspect which was embedded into all types of surrealist art was that it always directly confronted political and social systems in some form.

Throughout this essay, I will be exploring how the notion of displacement, which involves surrealist concepts, has been enabled to confront misogynistic and traditional stereotypes which have been, and still are, placed upon women, restricting their autonomy. I was drawn to this question when I began researching the designer, Elsa Schiaparelli, who often directly challenged the prevailing female silhouettes of the 20th century. Moreover, the designers, Thierry Mugler and Rei Kawakubo, were also heavily influential towards the movement of female empowerment due to their unconventional take on the silhouette. Through this extensive research I was granted the ability to investigate how abnormal and surrealist designs abundantly subverted the conformed idea of how women should dress, increasing their individual authority. To fully answer the question; How did displacement confront social ideas regarding female empowerment, I am going to visit the exhibition, 'Fashioning Masculinities' to further understand how the unbalanced gender dynamics of the 20th century fully impacted the restrictive aspects of a women's garment and how designers were able to challenge this. Moreover, I am going to explore the importance of silhouettes and how these have been altered to match different cultures, generations, and locations.

Chapter 1: How have designers empowered women through the displacement of design ideas in fashion?

Thierry Mugler often incorporated surrealistic themes within his designs to help displace the female silhouette, 'Whimsical' and 'Erotic clothing fantasies'. The 'Harley Davidson Corset' (Figure 1), saw Mugler actively transforming women into a machine, through the integration of materials such as plastic, metal and Plexiglass into his corset. This unique take on a corset, which was traditionally used to restrict women and exaggerate the features that men deemed desirable, was coupled with a sense of empowerment due to the action of the model 'gripping her handlebar panniers, steering herself'¹, granting herself a strong sense of agency while simultaneously referring to notions of submission by wearing the corset. Mugler's focus on creating 'outlandish designs' to help empower women by 'creating the space for self-expression, unapologetic seduction and timeless glamour', is a key example of how artists confronting the social structure regarding female empowerment by altering traditional and out-dated garments and shifting the outline which is created on the female body.²



Figure 1

Elsa Schiaparelli, an Italian fashion designer who collaborated with the Surrealist artist Salvador Dali, was also seen incorporating themes of displacement within her designs to help ensure that they were unique and empowering. In her early career, Schiaparelli began creating more practical clothing for women, a concept which had not yet been explored, with her designs reframing 'the woman's body toward a more active role', showing her ability to grant women a greater sense of liberation. Schiaparelli then increased this idea by creating her 'Circus Collection', which 'demonstrated the ways in which France's traditional feminine norms represented the New Woman as abject'³. Throughout her career, Schiaparelli constantly tried to grapple with the effects of WWI and the impact which this had on female agency, illustrated within her infamous 'Tear Dress' (Figure 2)



Figure 2

¹ Met Museum. (No date)

² Jenzer, E. (2022)

³ Sweeney-Risko, Jennifer. (2015)

which was constructed by both Schiaparelli and Dali and was inspired by Dali's own painting; 'Three Young Women Holding in their Arms the Skins of an Orchestra'. Both the dress and the painting demonstrate a garment which has been ripped and torn, confronting the 'overtly sexual' stereotype which surrounded the New Women and that was deemed undesirable by society. The abundant use of white fabric which is heavily seen in Figure 2 could be interpreted as referencing the pure and innocent aspect of women which men deemed 'respectful'. Through Schiaparelli's designs, she was able to fully confront the restrictions and limitations that were placed on women due to the Great Depression which 'foreclosed financial possibilities' which caused men to begin to 'rely on essentialized interpretations of femininity to place women squarely at home'. It was due to designers like Schiaparelli and Mugler, who incorporated displacement within their work, that fashion was able to offer 'women the opportunity to challenge conventional sensibilities about the relationship between appearance and identity'⁴. Figure 3 displays my practical research exploring Elsa Schiaparelli's use of exoskeletons which lead to explorations of Emilio Pucci's Spring 2016 collection studying different textures and scales.



Figure 3

Through this research I was incentivised to create a garment which was both sculptural and surrealistic, representing the skeletal form.

Chapter 2: What is the 'silhouette'?

The silhouette is fundamental to all designs and garments, with the changes in the silhouette expressing the fluctuating social structures of society. The definition of the silhouette in basic terms

⁴ Sweeney-Risko, Jennifer. (2015)

is 'the dark shape and outline of someone or something visible in restricted light against a brighter background'⁵. However, if we look more closely at the relationship between garments and the silhouette, the truer definition will express how the silhouette really is the outline which the clothes are creating on the body. The drastic way in which garments can transform the female silhouette and alter their shape is emphasised through Constantino Nivola's Mannequins (Figure 4) which illustrate how the stark difference between a women's natural shape and the 'ever-changing silhouettes that fashion imposed upon her form'.

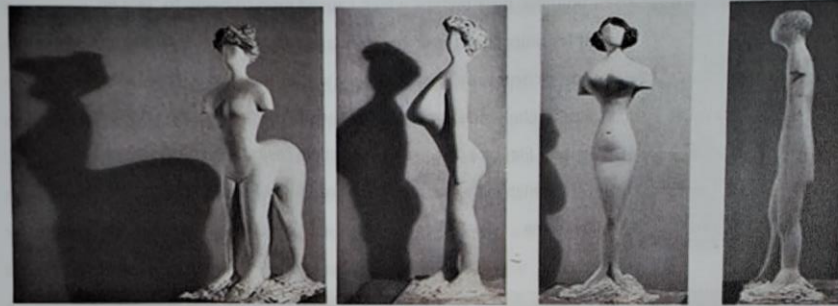


Figure 4

The first mannequin on the left represents the 'bustle frame' of the 1870's, which enhanced a women's 'slender silhouette', this un-natural shape was then morphed to conform to social standards, showing the emergence of the corset and the crinoline which is displayed through the third mannequin, with Nivola's active use of ensuring she has only one leg fully exemplifying the restrictive aspect of the garment, simultaneously reducing a women's capability. Architect and designer Bernard Rudofsky, who in fact designed Nivola's infamous sculptures, once sated how "Our civilization keeps alive the fascination for monsters and, at the same time expresses disdain for the normally built human body. The female figure is redesigned from time to time, like furniture or automobile bodies."⁶, displaying the impact which the female silhouette has on their own agency. I began entwining the theme of the silhouette into my practical work and began exploring how the I could innovate the female form, which I was able to achieve with the help of balloons and tights (Figure 5). Through this process I was able to fully understand the significant changes which can be

⁵ Met Museum. (No date)

⁶ 80sbrookeshields. (2020)

made to the body and how this can in turn impact social order due to the removal of existing ideas and the altering of the 'desirable' parts of the female body.



Figure 5

Analysis of Rei Kawakubo's 'Orlando' Collection:

The process of reconstructing the female silhouette to help match fluxing social ideas surrounding female empowerment has been ongoing for centuries, but particularly during the 1920's after WWI,



Figure 6

which saw women's employment heavily increase, causing many to wear 'masculine attire for their wartime work', leading to the impactful notion of the 'Boyette'. The 'Boyette' was a type of style that involved a woman dressing in a less feminine way to increase their sense of comfort and power. Prior to the 'Boyette,' fashion was only seen to constrain women, finding form in 'coiling skirts and dragging crinolines'⁷, therefore, when female garments started taking on themes of masculinity, the freedom which it granted them was immensely impactful. Virginia Woolf discusses the 'Boyette' through her 1938 novel 'Orlando', which witnesses a young man transitioning into a woman, thus forcing him to fit the restricting roles which were placed on women, heavily shown through the way which they were forced to dress. Woolf draws upon the idea of a women adopting the masculine silhouette by displaying 'Lady Orlando' regularly dressing in her former self's 'masculine apparel'. Rei Kawakubo explored the concept of amalgamating gender boundaries through her collection which

⁷ McKeever, R. (2022)

she designed for the Vienna State Opera's performance of 'Orlando'. Kawakubo actively exaggerated the size of the sleeves within this collection to add emphasis to the historical silhouette, incorporating 'Bloomers', a garment that was typically worn under dresses in the 19th century. Bloomers soon became a symbol of female empowerment as early women's right's activist Amelia Bloomer wore her drawers long enough to be visible from under her a dress, a controversial yet liberating action. Figure 6 displays an extravagance of haute couture fabrics which uses colour and shape to emphasise the silhouette. Magnified pinstripes create movement further adding to this subverted shape which heavily differs from modern day masculine couture and highlights the nonbinary aspect of the collection. Kawakubo's ground-breaking collection however was no surprise to the audience, as she is known for being an Avant grand-ist and acknowledging traditional garments and morals through her garments, often deconstructing them and recreating them beyond recognition.

I was able to intricately understand the timeline of male fashion when I visited the 'Fashioning Masculinity' exhibition, understanding how masculine garments have been reconstructed to fit progressing social orders with the exhibition acting a timeline, beginning in the late 19th century, and ending in 2022. It was interesting to witness that to be seen as wealthy and powerful, men were forced to dress as flamboyant as possible, heavily contrasting the classic tuxedo which many men would opt for now. Further, the concept of the 'Boyette'



Figure 7

was explored in the exhibition through the infamous painting of Frances Stewart (Figure 7), later Duchess of Richmond. The painting displays Frances's steward wearing a soldier's buff coat and holding a sword in her left hand, ensuring that she is holding heavy elements of masculinity and authority, in turn granting her a new-found sense of empowerment. *Fashioning Masculinities* as well as simultaneously referencing influential history and iconic styles, in turn posed a great question as to whether art should be guiding society rather than reflecting, the exhibition displays both themes consciously.

After conducting all this research on the influence which non-gendered clothing has in regards to female empowerment, I was inspired to create an androgynous jacket which incorporated themes of traditional femininity blended with the historical masculine apparel. As shown in Figure 8, I began exploring the silhouette, which was heavily referenced in Kawakubo's collection, with this knowledge, I then began developing the outline of my jacket. I incorporated a sense of restriction within the jacket by cinching the waist. The exaggerated length and volume in the sleeves I designed to reference the flamboyant aspect of the masculine silhouette of the 16th century. Finally, I created

a patchwork to symbolise femininity, including shades of pink, gingham, and floral patterns, fully adding to the concept of being androgynous



Figure 8

Chapter 3: How do designers actively subvert the female silhouette?

The shape of one's body is a subjective and unique thing, however, us as humans have found ways in which we can change and alter this so that we fit into the selective norms of society. One way in which designers do this is by reconstructing the outline of the body, which involves the process of buttoning, tightening, and sucking in, fully adapting one's natural body type. Spanx was founded in 2000 by entrepreneur Sara Blakely, with her innovation flattening and erasing bulges along the waist, meeting massive success and taking the fashion world by storm. Spanx was made from heavy gauge nylon and involved a tightly knitted yarn which helped flatten out the stomach area, displaying an example of a garment being able to alter one's silhouette.

Displacing and challenging the female silhouette was a theme which was heavily prominent in the 1980's, mainly seen through designers such as Rei Kawakubo and Georgina Godley, whose 'Body meets dress, dress meets body' and 'Lumps and Bumps' collection, which both inspired much of my later practical work and simultaneously acted as a direct counterargument to the conventional beauty standards which have been substantially placed on women and their bodies. The female body is something which for as long as we can remember has been seen as an object to be sexualised. In addition to this, men have been able to play into these desires by creating clothes for women which emphasised the desirable aspects of their body, including the traditional corset. Rei Kawakubo was able to 'reject expectations of traditional femininity' by creating



Figure 9

the traditional corset. Rei Kawakubo was able to 'reject expectations of traditional femininity' by creating

garments which reimagined and liberated the female body, either by 'restricting it or allowing it to take up space in unusual, sculptural ways'⁸. Kawakubo's infamous Comme des Garçon collection, 'Body meets dress, dress meets body' created a magnitude of controversy due to her innovative and modern way of thinking. The Spring 1997 collection heavily consisted of Surrealistic themes due to Kawakubo's active use of reshaping the female body through by adding padding and lumpen filler to the garments. Kawakubo's designs, as Francesca Granata highlights, could be seen to 'manifest a relation between' different body types which all deviate from the norm, including 'the pregnant body, the female body and the disabled body.' Figure 9 displays a piece from this collection, highlighting the pure extent of subversion which the female silhouette faced at the hands of Kawakubo, with the magnitude of padding and filling placed along her hips and shoulders directing the viewers' attention away from the conventional beauty standards. Further, the blue gingham pattern acts as a reference to domesticity and adolescence, two themes which men have been able to heavily place on women in the past, removing a sense of authority from them. Through this collection, Rei Kawakubo was able to reconstruct the female body and blur the boundaries of what was socially acceptable at the time using displacing conformed ideas within her garments and creating new perspectives –

"Not what has been seen before,
not what has been repeated, instead,
new discoveries that look towards the
future, that are liberated and lively."

— Press release Comme des Garçons 1997⁹

This quote has been a source of inspiration for most of my practical approach to sampling, incentivising me to go beyond my comfort zone and strive to create shapes and silhouettes which I have yet to see in other designs. I believe that by doing this, I have also been able to incorporate surrealistic notions into my work as I have been able to displace the ordinary and conventional ideas and silhouettes. Kawakubo has been a heavily influential designer when it comes to altering how women should dress, constantly removing notions of the ordinary from her garments. Her Japanese heritage has heavily infiltrated her designs and ensures this ability of innovation was prominent. The

⁸ Mousse Magazine. (2017)

⁹ Game Changers. (No date)

'Kimono' has been a key standpoint in changing 20th century western fashion as the eastern notions of dress are surrounded by a more 'gentle outfit'¹⁰.

Another fashion designer which heavily incorporated this theme of displacing the female body within their work was Georgina Godley, whose 'Lumps and Bumps' collection was one of Kawakubo's main inspirations. The use of subverting padding to help emphasise certain aspects of the female body was shown heavily through Godley's collection as well, simultaneously both helping tackle the cultural tropes of the female body and creating a distorted perspective on how a women should dress. However, although both collections hold many similarities, there are also many differences which can be seen between the two collections, for example, Kawakubo's collection heavily consisted of a gingham pattern throughout her designs which played into the stereotype of men expecting women to function as a domestic servant. This heavily contrasted Godley's 'Lumps and Bumps' collection which consisted of more sophisticated colours such as black and white. Further, Godley's main source of inspiration for her collection was African fertility dolls, which are part of the Yoruba religion, and can be seen often associated with the traditional feminine aspects such as fertility, purity, and love, but also can possess 'human attributes' such as jealousy, vanity, and spite, thus acting as the perfect symbol of the modern-day women due to the more realistic take on how a women should act. However, both designers were able to achieve their goals of deconstructing conventional notions of beauty through their respective collections, which I believe would not have been possible without the active use of displacing conformed ideas and order. I have referred to both collections within my practical work, with Godley's collection acting as an inspiration for my photoshoot (Figure 5), and Kawakubo's gingham pattern (Figure 10), as I admire the subtle but effacing reference which it makes towards a women's role and how over time, women have been able to slowly remove themselves from this domestic concept.

¹⁰ Game Changers (no date)



Figure 10

Chapter 4; Life Drawing and intricately exploring the female form:

To help further my knowledge on the human form I began attending Life Drawing classes. After a few classes of drawing I started trying to work in three dimensions creating clay sculptures.



Figure 11

emphasising and experimenting with glaze, I then created a bigger sculpture referencing the work of Louise Bourgeois, adding texture and using a darker glaze, which Bourgeois often did to reference masculinity (Figure 11).

Conclusion:

Through the process of researching this essay, I have become increasingly informed on the topic of the women's silhouette and how this has been conformed to match social order. I have been able to develop ideas and explore the boundaries of the human form, forcing me to look into how I can further innovate the female silhouette. Further, I believe that the themes of Surrealism which was heavily incorporated within garments in the 1920s, 60's and 21st century has been a leading inspiration for my practical work, causing me to explore the concepts of the Kimono and how 'the space between the body and the fabric' has helped establish women's fashion to ensure that they feel more empowered by the way they dress. For my final piece, I have decided to simultaneously incorporate the concept of adding stuffing and filling to help subvert the female silhouette as well as using a crinoline skirt to not only further magnify and emphasise the subverted silhouette but to also reference the restricting aspect of the traditional female silhouette, showing the adaptation of society and women's garments. I believe that together, these two notions of restriction and reconstructing past ideas have been able to allow me to create a garment which draws upon liberating the natural body, showing the pure importance of fashion and the displacement of it and how this directly affects societal order.

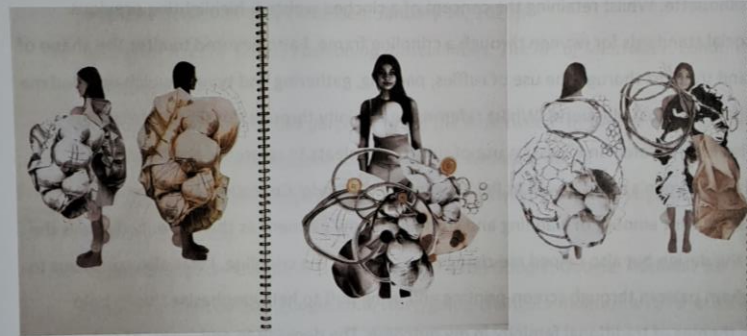


Figure 12

My attempts to displace and recreate the female silhouette are displayed in Figure 12, where I used techniques of layering and negative space to help fully explore the lengths I could go to when distorting the female body and how much it can be altered.

Final Outcome:



Figure 13

The aim of my final outcome (Figure 13), was to use different techniques to fully distort and magnify the female silhouette. Whilst retaining the concept of a cinched waisted, highlighting previous restrictive social standards for women through a crinoline frame, I also ensured to alter the shape of the bodice and the skirt through the use of ruffles, padding, gathering and tying – which enabled me to subvert the traditional silhouette. Whilst referencing femininity through the silhouette of my garment I also incorporated an excessive use of ruffles and pleats to reference the flamboyant aspect of historical men's attire as well as Rei Kawakubo's 'Orlando' Collection. I was inspired to integrate a significant amount of wadding and stuffing into my garment as this not only displays the 'interior' of the design but also helped me change the shape of the crinoline. I was also conscious to add my gingham pattern through screen-printing and using puff to help emphasise this to help increase the themes of traditional femininity in my outcome. The decision to add 'pops' of red was to help the final garment look more asymmetrical and also draw upon a raw sense of femininity which I believe the colour red can allude to. I am very proud of my final outcome and believe that it heavily subverts the 'original' silhouette of the mannequin, which is what I aimed to do. However, a few things I learnt was to not rush to make a range of different samples which involve multiple colours and techniques, and instead place the samples which I already have on the mannequin and make sure to take a step back and not get to overwhelmed by the size of it.

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