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21.02.2012 – 28.02.2012
Sumaria Linn Gallery
London
&
19.04.2012 – 03.05.2012
Galleri KG52
Stockholm

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DRESSED—INTEGRITY

LONDON & STOCKHOLM 2012

Dressed—Integrity presents new logics of expression and functionality in dress and its relation to the body. As an aesthetic research program in dress it is about the fundamental relationship between form and material, between technique and expression. Through the development in art the program aims to challenge the institutions of craft through the appropriation of technology, and through the development science and epistemology the program aims to challenge the institutions of technology through the appropriation of art. The research program is therefore not an empirical research program that aims to introduce new theories about fashion. It is about developing foundational concepts and theoretical propositions of fashion design in and for itself as an academic field with an obvious integrity. As such the exhibition present a few examples of new techniques, methods, models and definitions of dress and its relation to the body, conducted by handful of PhD candidates within the research program in fashion design at the Swedish School of Textiles, Borås, Sweden.

CLEMENS THORNQUIST
Professor, Swedish School of Textile

21.02.2012 – 28.02.2012
Sumarria Lunn Gallery

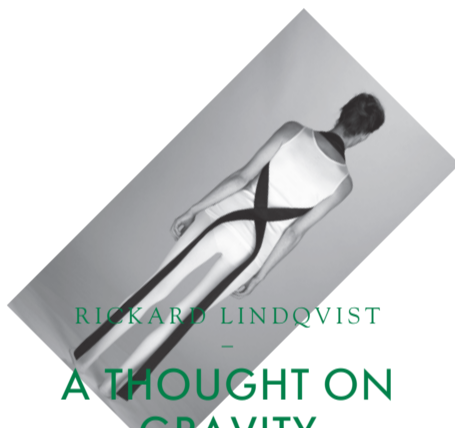
36, South Molton Lane
Mayfair, London W1K 5AB
www.sumarrialunn.com
info@sumarrialunn.com

Gallery hours:
Tuesday - Friday: 11am – 6pm
Saturday: 12 – 5pm

19.04.2012 – 03.05.2012
Galleri KG52

Kammakargatan 52
111 60 Stockholm
www.kg52.se
info@kg52.se

Gallery hours:
Wednesday 12.00 – 18.00
Thursday 12.00 – 20.00
Friday - Saturday 12.00 – 16.00



RICKARD LINDQVIST

A THOUGHT ON GRAVITY AND BALANCE

Picture series together with garment samples in black cotton. Clothing is made for the body. When cutting garments one is foremost dealing with the body itself and its relation to the shapes created. Block patterns often used within the fashion industry as a foundation for pattern cutting abstracts the shape of the body into a two dimensional template taking focus away from the living body into technicalities of a flat shape. Dressed integrity, from a cutting perspective, is to work with, for and on the body without turning to abstractive technical systems. These series are the first in an ongoing research work with the attempt to explore, and further develop the theories and methods on cutting developed by French costume designer Genevieve Sevin-Doering. It highlights two foundational parameters for dressing the body, gravity and balance. Questioning conventional pattern cutting methods and working on and with the body the pattern instead of being a tool becomes the notation of shape and form.

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KARIN LANDAHL

CONCRETE GEOMETRY

The fundamentals of knitting is openings, voids and angles; not the stitch. What defines a knitted garment? When it comes to knitwear I question the prevalent division between form and material – the myth of the silhouette. Can we dissolve the distinction between construction and matter in a concrete geometry of garment making? The research conducted is focused on knitting aiming to develop working methods and vocabulary for basic notions of form within the design process for knitwear; form as the way in which we knit. In this exhibition I show parts of two projects, both of them explore the integrity of form. «Identical» (showing parts of the project). Form is understood as the number of openings, and as the distinctness of a garment's beginning and end. The form is the formula from which the garments are made. All garments start simultaneously around the openings, and end at the row with the contrast colour. Identical forms but diverse silhouettes. «Transformation» (showing parts of the project). Form is understood as the transformation from plain to curved that is held as a possibility within the knit itself. The angle, the opening, the merge of inside-outside; three aspects of transforming.

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STEFANIE MALMGREN
DE OLIVEIRA

SKETCHED PARAMETERS

The human body is the *idée fixe* in fashion design. Like a sculptor searching, through the superimposition of different forms, for the one that attracts, the one that intrigues, the one that inspires and the one that delineates the exploration of the final embodiment, the fashion designers language is that of interrelationships between forms. Through the manipulation of lines, shapes, volumes and textures on the body, parameters interact in search of interesting relationships and certain aesthetic values, expressions and a particular form language. Gradually this reveals itself through further investigation of different perspectives, which ultimately contribute to the composition of a distinctive vocabulary of a fashion silhouette. Integrity lies in the consistency of exploration between the parameters and the constant.

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ULRIK MARTIN LARSEN

PERFORMED GARMENT

How can garments inform and direct movement, choreography and performance? How can movements inform and contribute to the development of garments? These questions are examined from different perspectives ranging from everyday interaction with garments to highly staged scenarios where costume, cloth and scenography are used to underline and convey a certain character and mood. «The Choreographed Garment» movie series explores in various ways garments and cloth as co – directors of movement, choreography and performance. The movements are performed as a consequence of the garments shape and the actions undertaken to wear the garment constitute choreography whilst maintaining integrity in movement that accentuates the narrative. The photographs in the «Ritual» series focus on the daily ritual of dressing/undressing. This mundane task is elevated to a performance where contortions in cohesion or against the cloth unconsciously bring new shapes representing the performance of a garment.

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PARTNERS



WITH THANKS

Anna Millhouse and Charlotte Hodes at London College of Fashion

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