

I HAVE BEEN TO HELL AND BACK

NOGA KARPEL

















I DO

I REDO

I UNDO





A MAN AND A WOMAN







My collection is inspired by the life and the art of Louise Bourgeois.

“Art is a guarantee of sanity” - the main aspect of her creation was therapeutic, she was making art because the creative process kept her sane. She needed to create in order to cope with life.

Bourgeois created impressive personal works. Out of her darkest, most painful memories and emotions, she create beauty. As she said in one of her interviews for Tate London - “I transform hate into love, that's what makes me think”.

Bourgeois was reducing the gap between her inner world and reality, bringing outside what was happening on the inside. Applying this manner of creation became a goal I set for myself as part of my process of making this collection. This approach inspired me, I could relate to it.

I decided to put my own very personal experiences of pain, struggle and happiness into this collection.

I was always very attracted to the image of the “perfect women”. Working around glamorised garment references from different periods, the fantasy of beauty, and by bringing Bourgeois’s crafty and emotional elements together with my visual world I aimed to deliver my message.

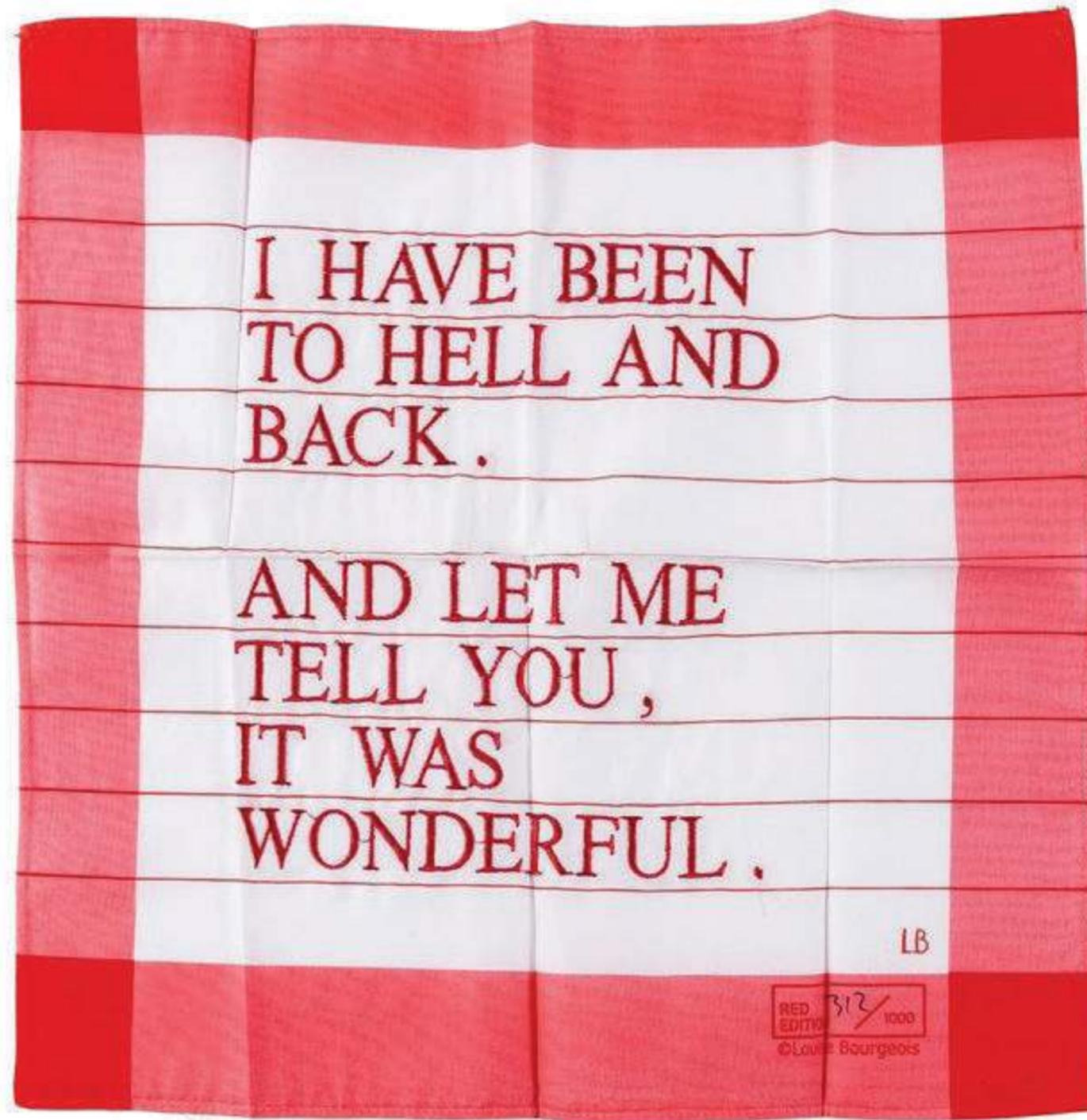
Under each look I created mesh suits, printed with my handwritings. Pieces of my diaries and quotes that touched me. The different skin tones represent the verity of femininity I design for. The different tones are sampled from photos of the women in my life.

For the first look I concentrated on the most famous work of Bourgeois - The Spider. It stands for the femininity, for the delivery, the female blood and the process of carrying a child, for motherhood. The spider is a representative of the mother. That lead me to the connection between femininity and needle work throughout history.

For the second look I focused on the female body. I worked with leather in a molding technique and created a corset in the shape of a female torso. The jacket is made with an appliqué of an image of my own torso with different tapestry textiles from an old sofa, which I ripped and restitched to create the jacket. The skirt shape is inspired by cage undergarments and the feminine parts of a woman’s body. The jacket restricts the hands of the wearer just as women are restricted by the ideal of beauty.

The third look was inspired by Bourgeois’s studio. She used to communicate with herself in a therapeutic way by hanging notes all over her studio’s walls. When reading about it I noticed that I do the same in my own work space. I took pictures of the walls of my apartment and from that developed a print for a suit.

The last look is inspired by the relationship between the man and the women in Bourgeois’s work. For that I was mainly inspired by the performance - “SHE LOST IT”. It shows a painful text about a woman who is locked in a relationship. The woman is waiting for a man, and in the process she becomes smaller and smaller. This metaphor touched me and I could relate to it from my own past experiences. I decided to work with an amount of leathers that reminded me of a human skin tone to create a dress that captured the wearer inside it, she is trapped in beauty again. I developed 3D models in the shape of hands, inspired by several of Bourgeois’s sculptures in similar shapes, connected to each other. These 3D models form a dress that is also a piece of jewellery.



<https://vimeo.com/562111957>

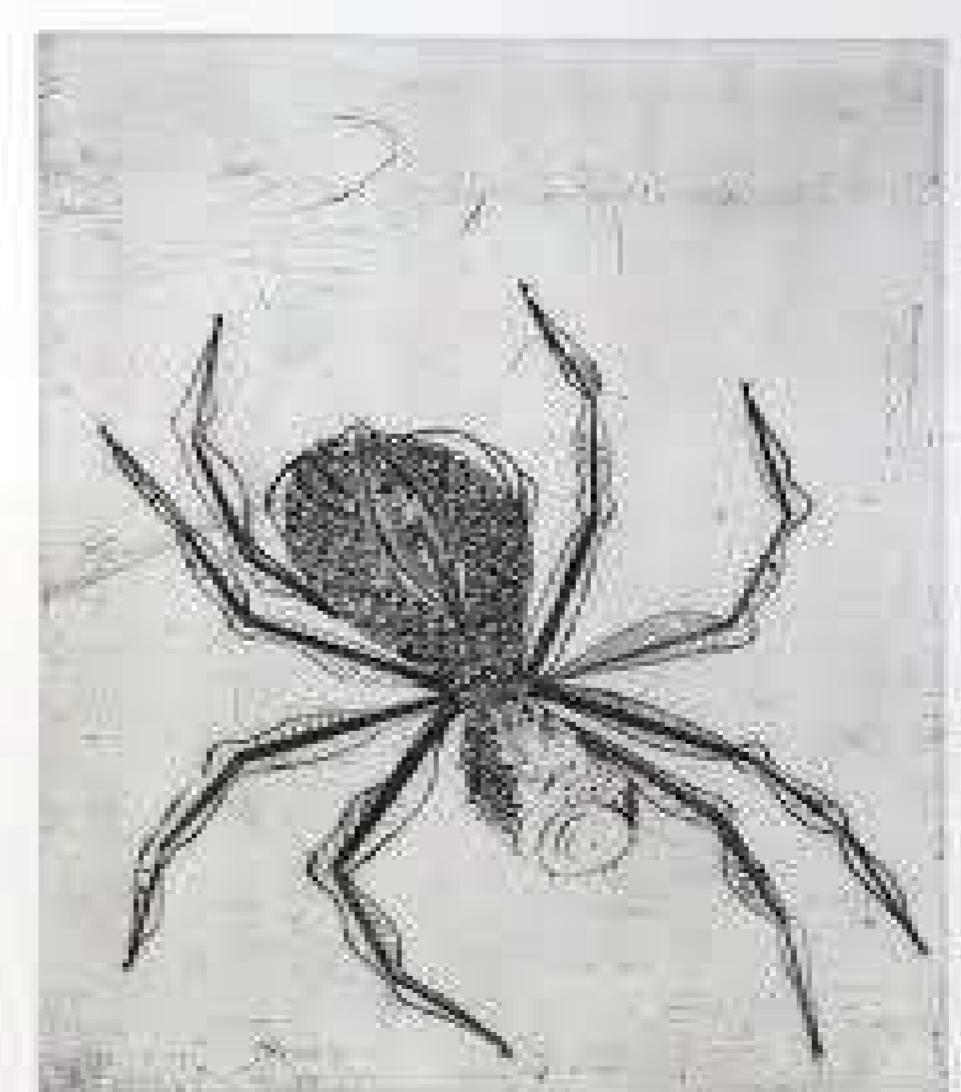


My name is Louise Josephine Bourgeois.
I was born 24 December, 1911, in Paris.
All my work in the past 50 years, all my
subjects, have found their inspiration in
my childhood.



WHEN I WAS GROWING UP ALL THE WOMEN
IN MY LIFE WERE USING THE NEEDLES
I HAVE ALWAYS HAD A FASCINATION
WITH THE NEEDLE
THE NEEDLE IS USED TO REPAIR THE
DAMAGE
IT IS A CLAIM TO FORGIVENESS
IT IS NEVER AGGRESSIVE
IT IS NOT A PIN

This is my mother with her tapestry. She was well-off and didn't have to work but it was a great pleasure for her to sit out in the sun and repair a tapestry or repair a petit-point. She just loved it.



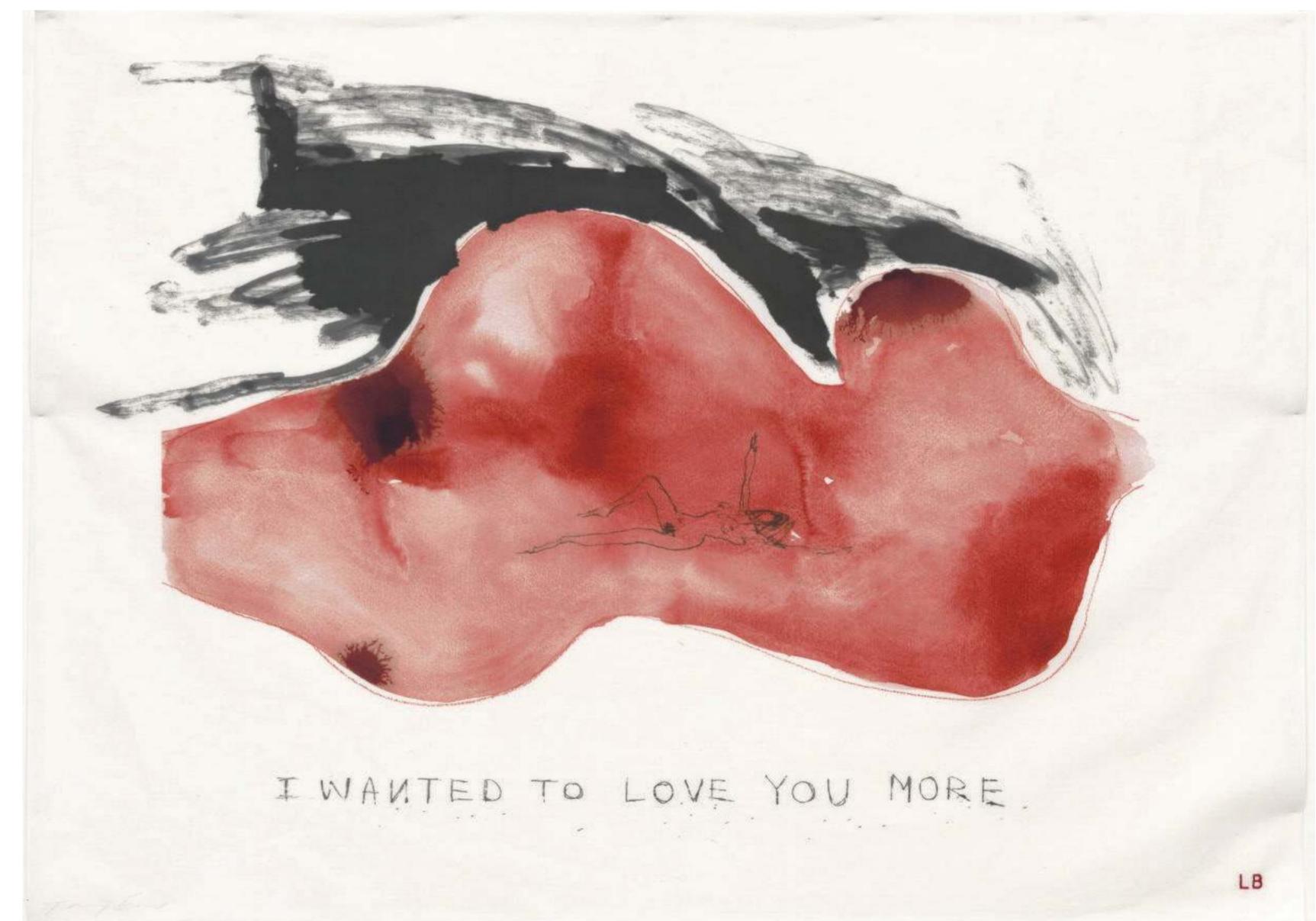


UNEXPRESSED EMOTIONS WILL NEVER DIE
THEY ARE BURIED ALIVE AND WILL COME FORTH
LATER IN UGLIER WAYS

SIGMUND FREUD



LB

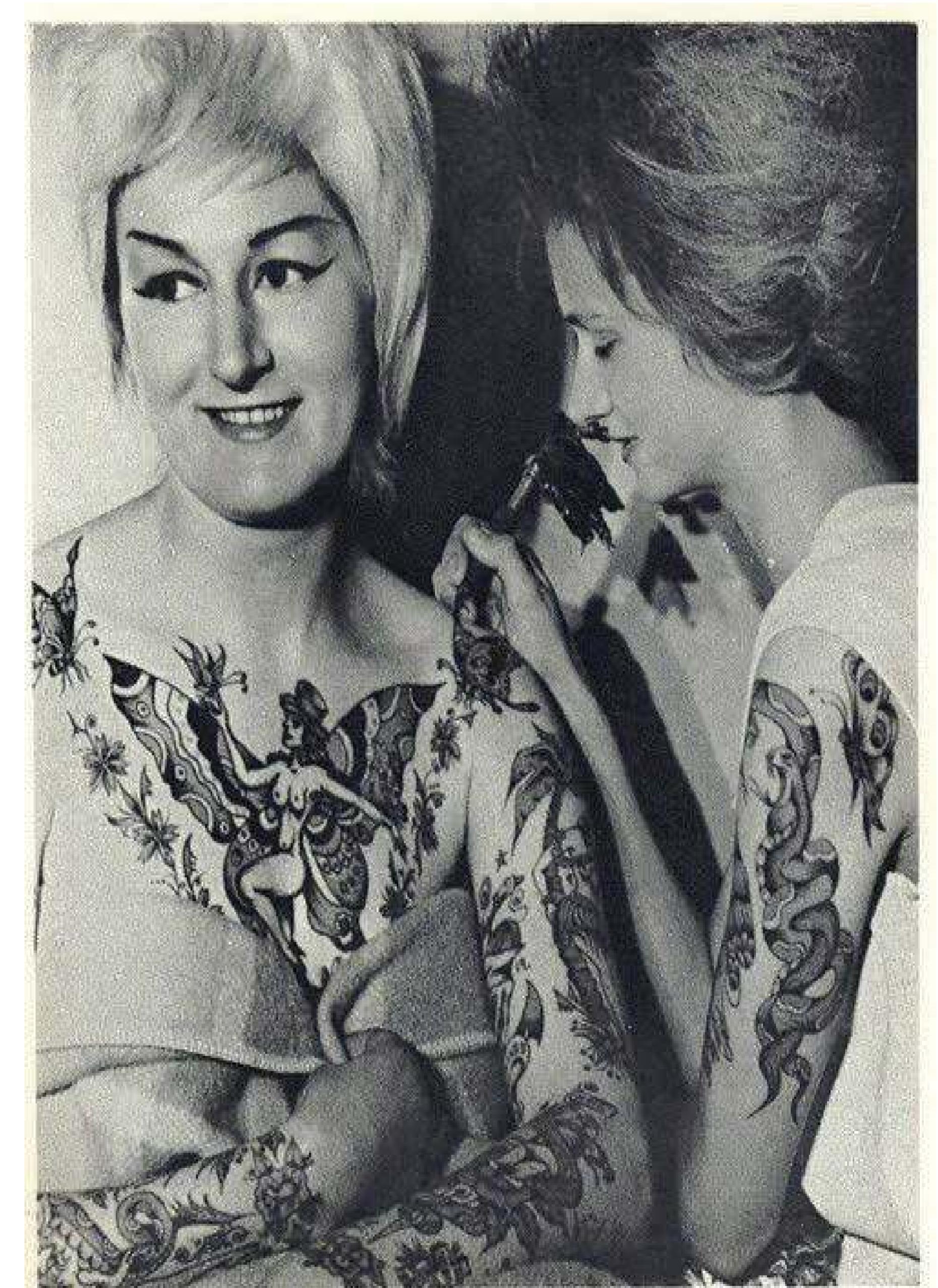
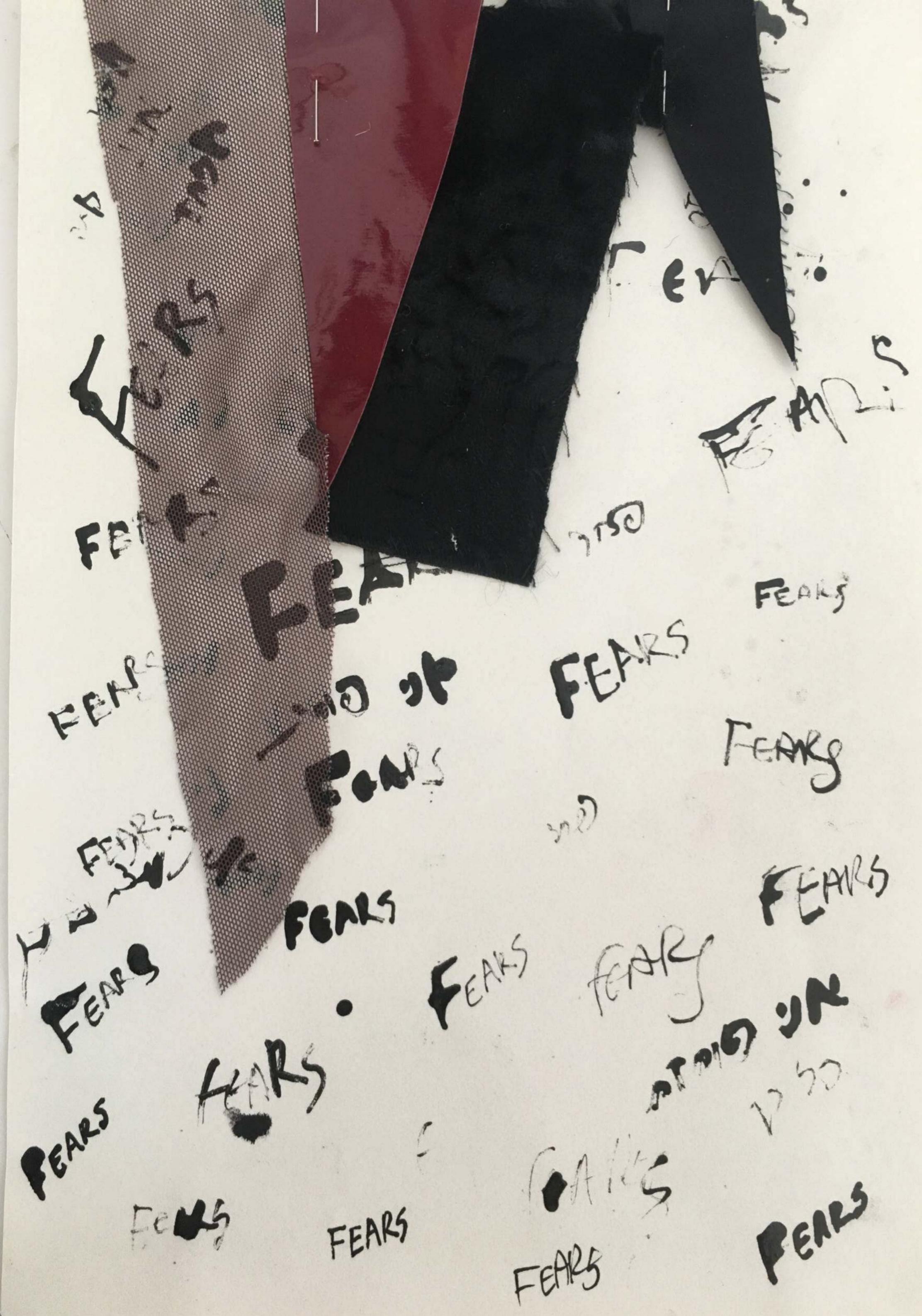


WHAT I AM
DO WITH MY

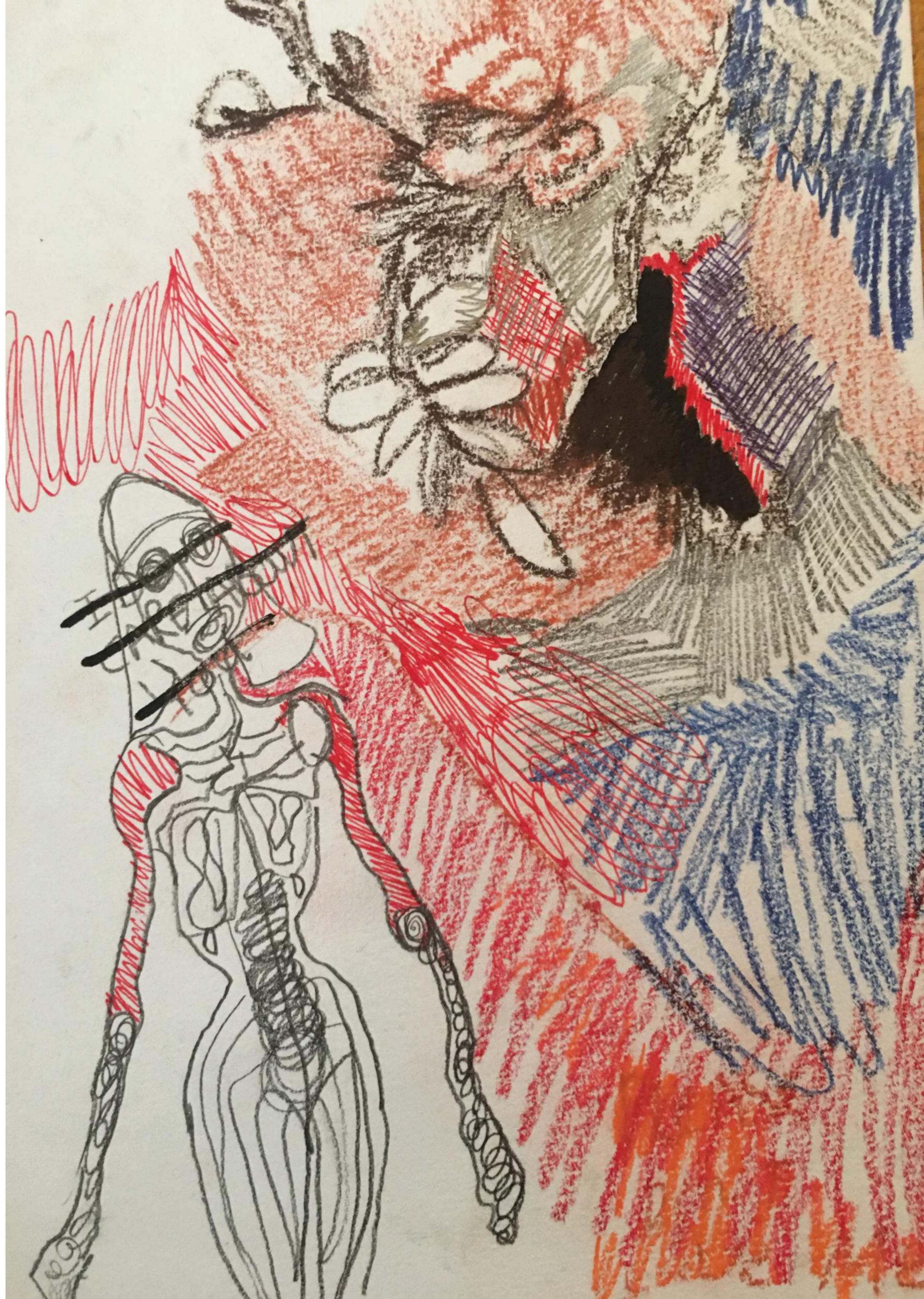
I FEAR TO DEATH

DD

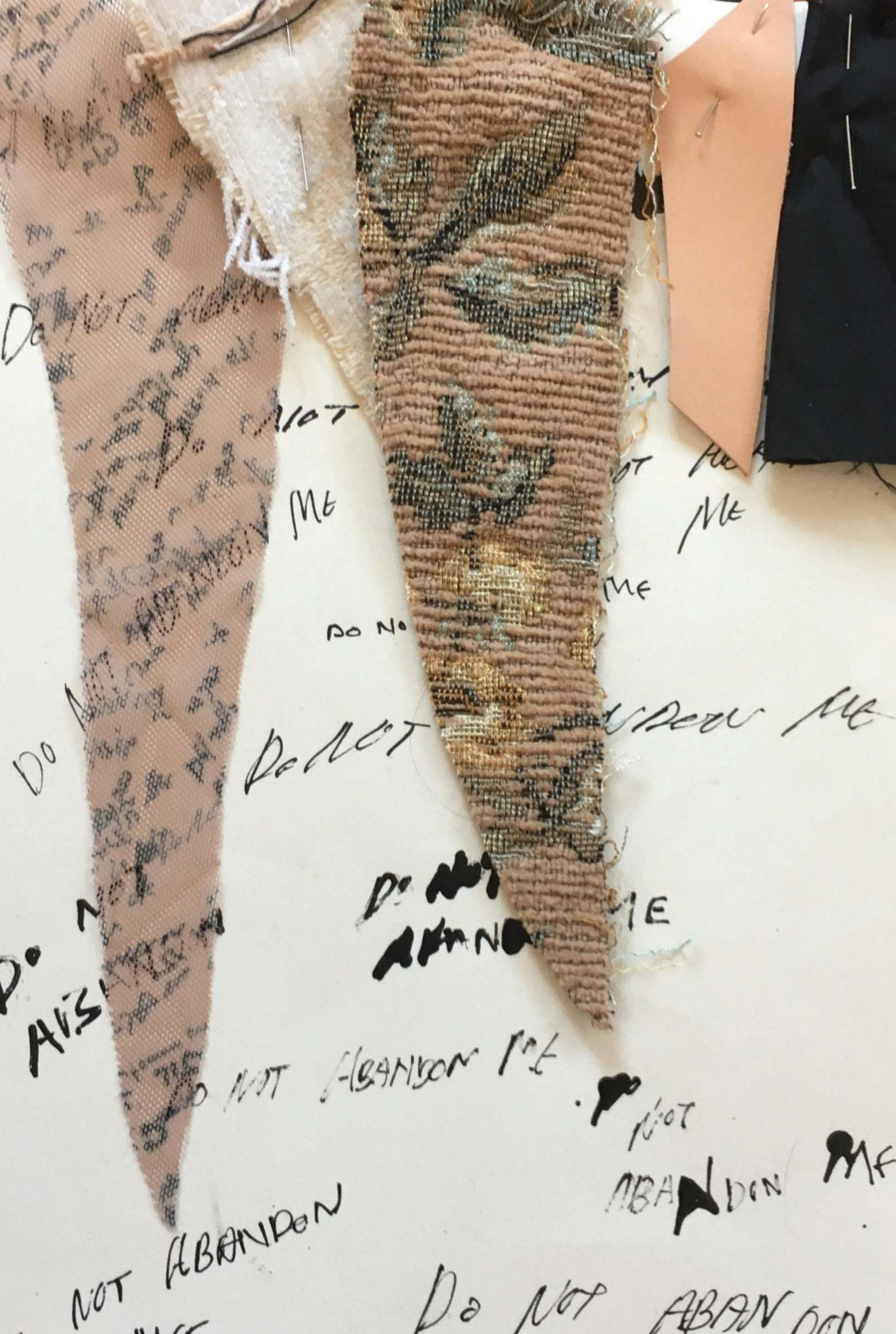






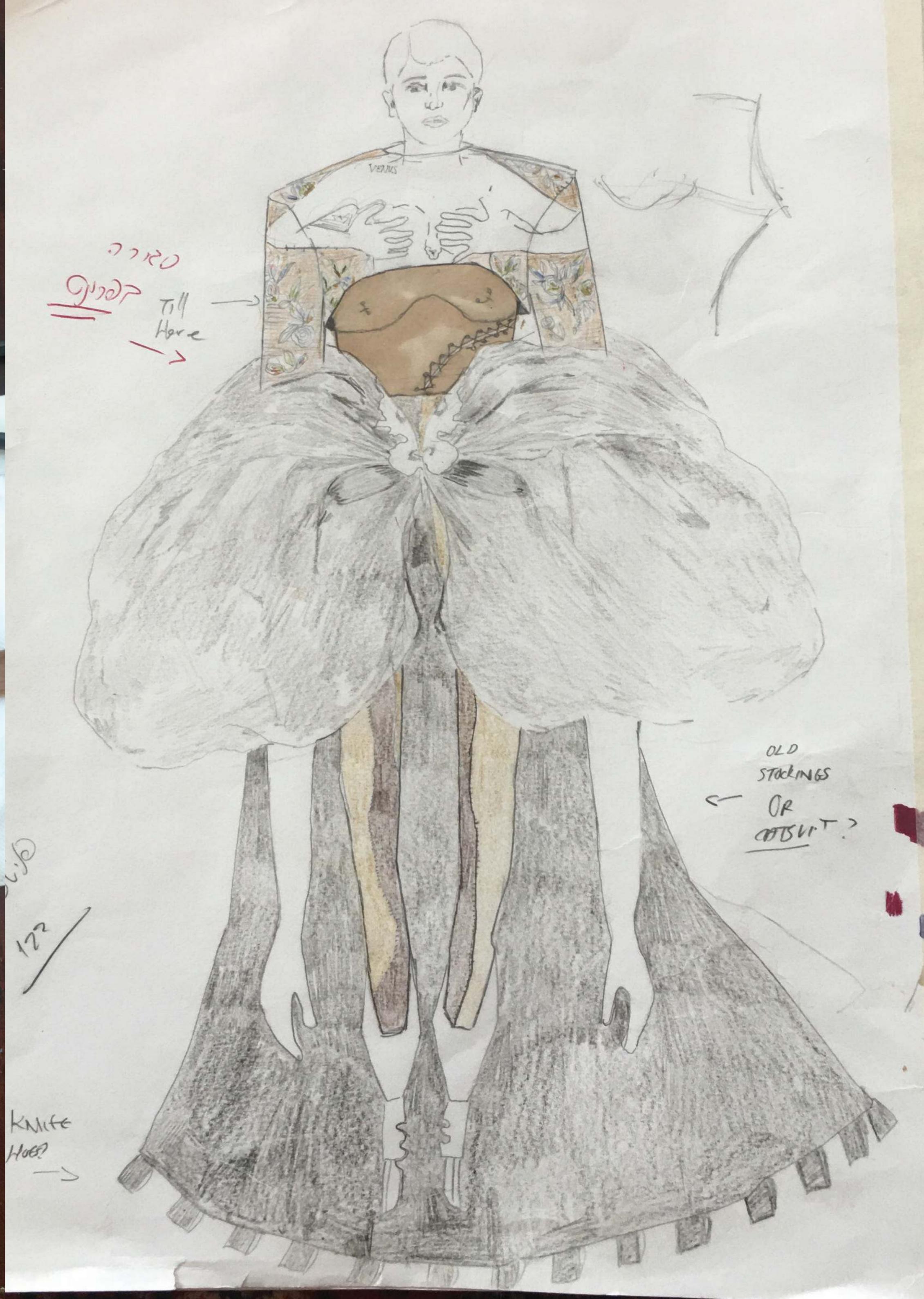




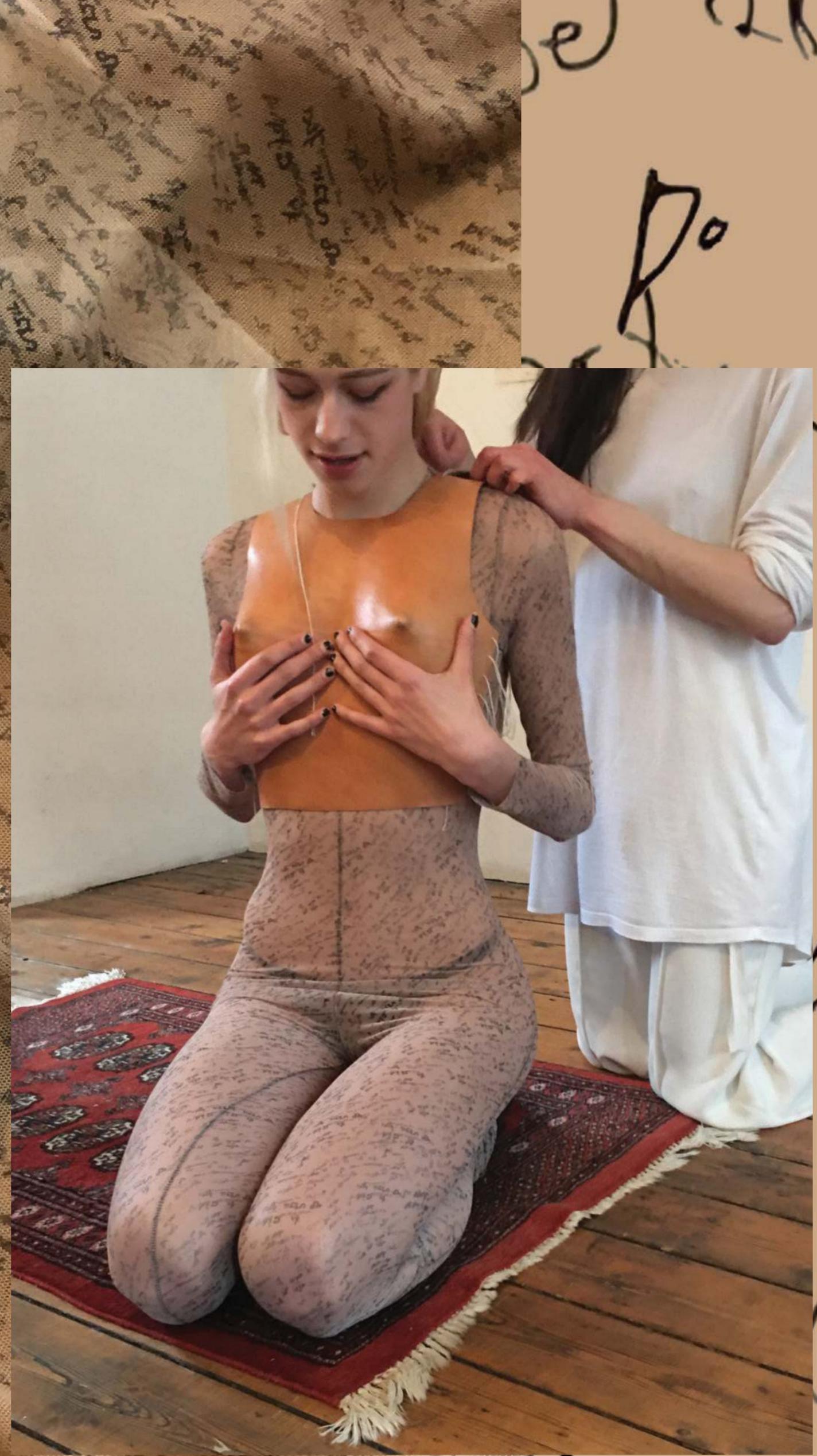


VENUS



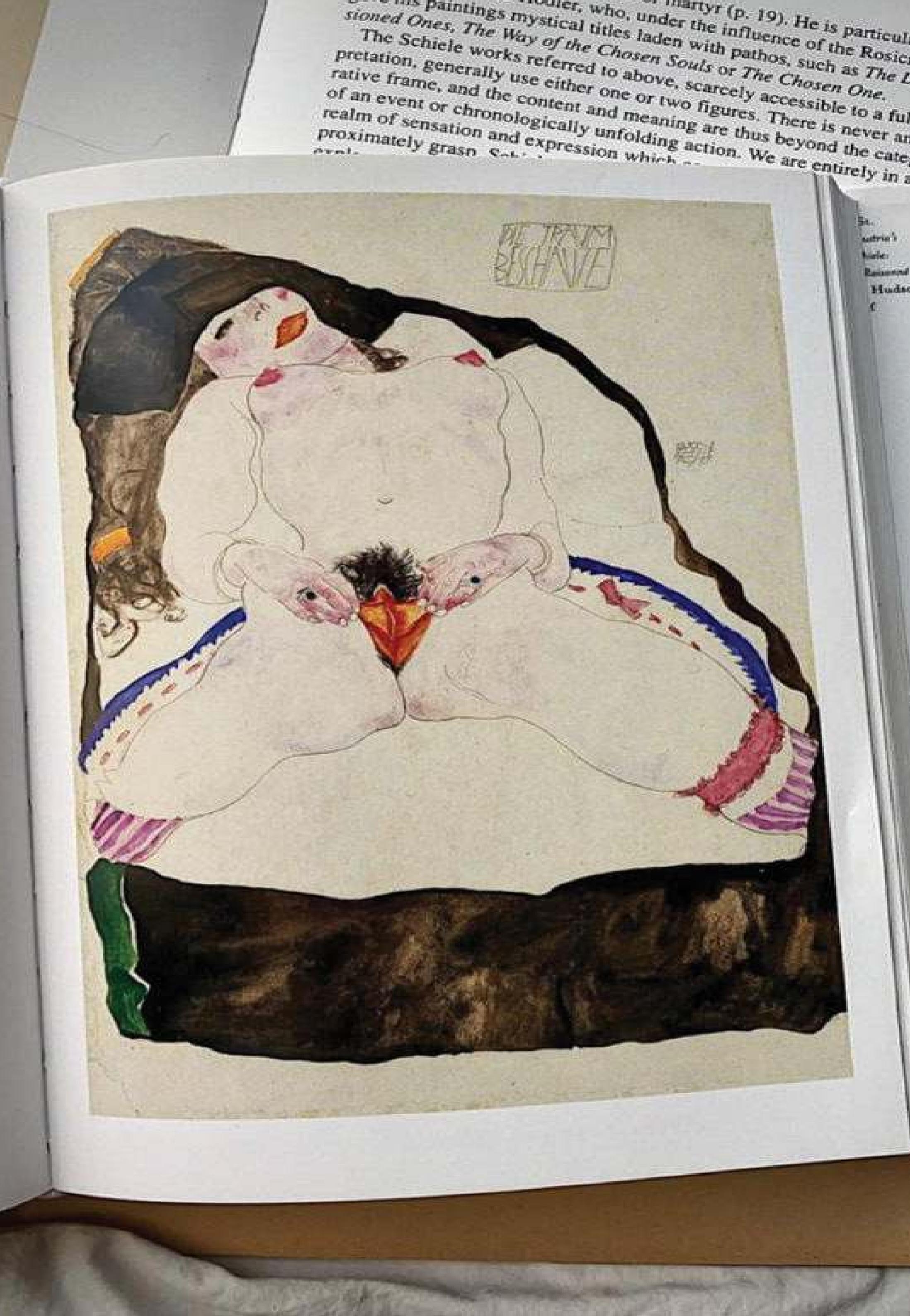


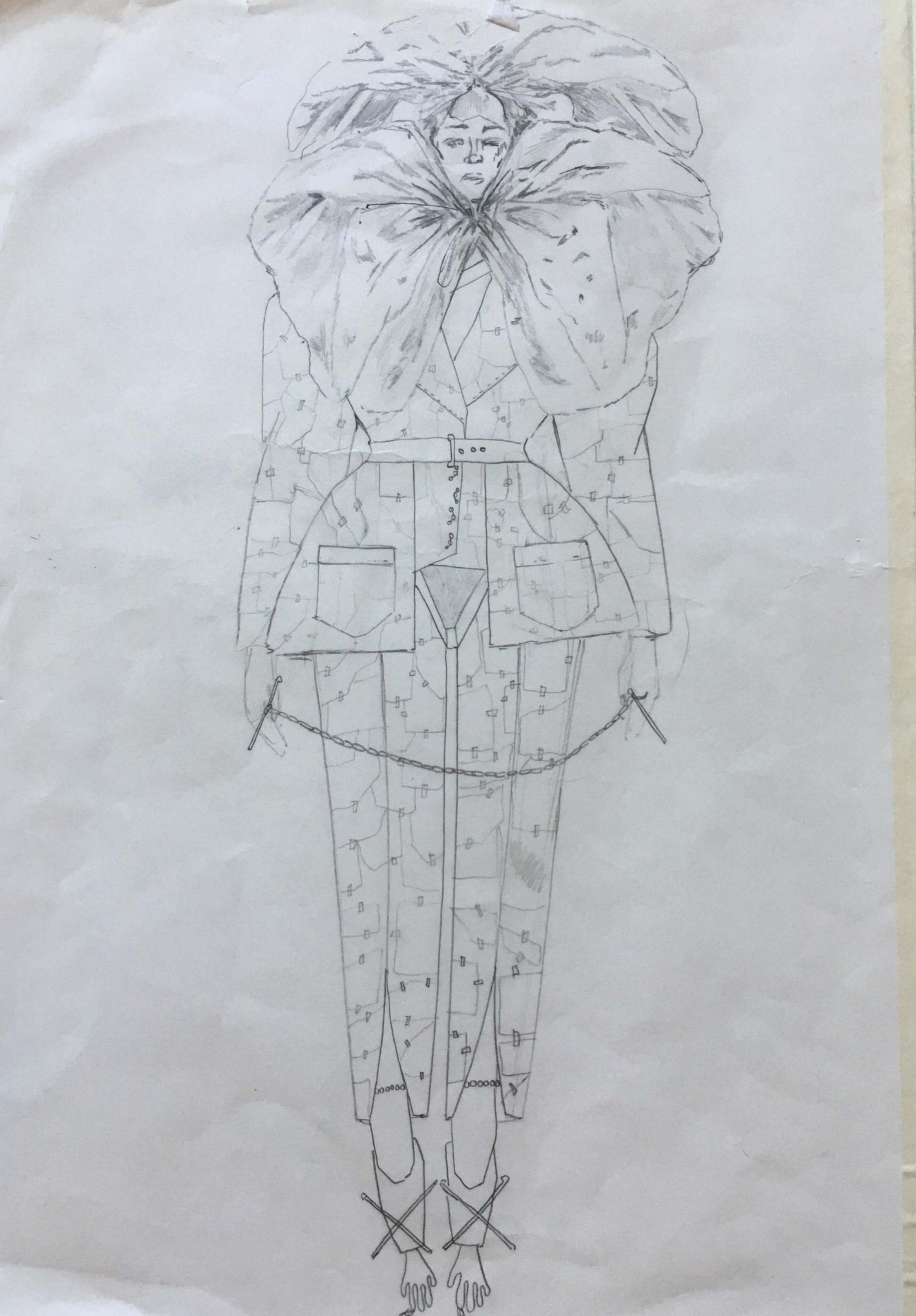
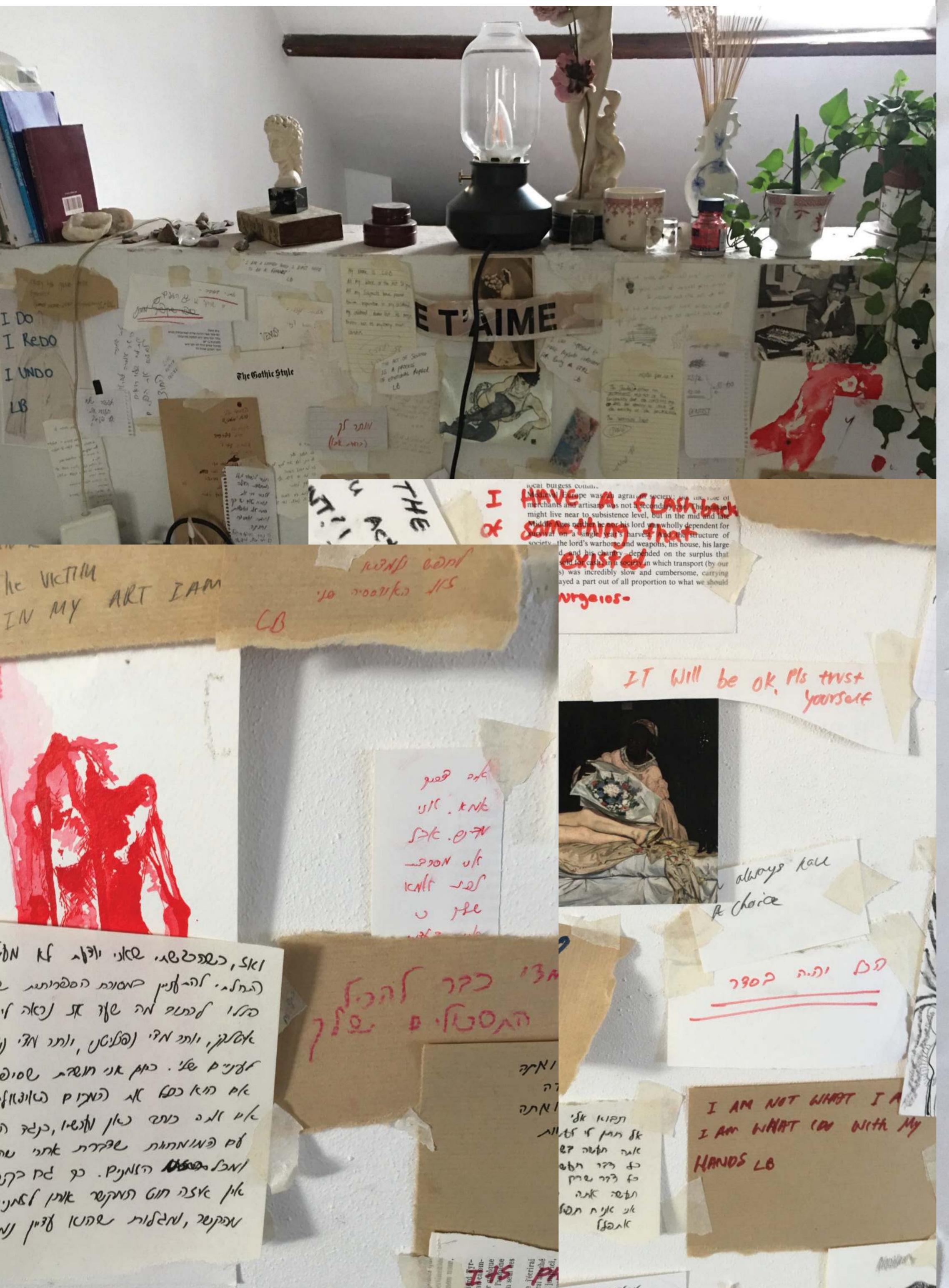


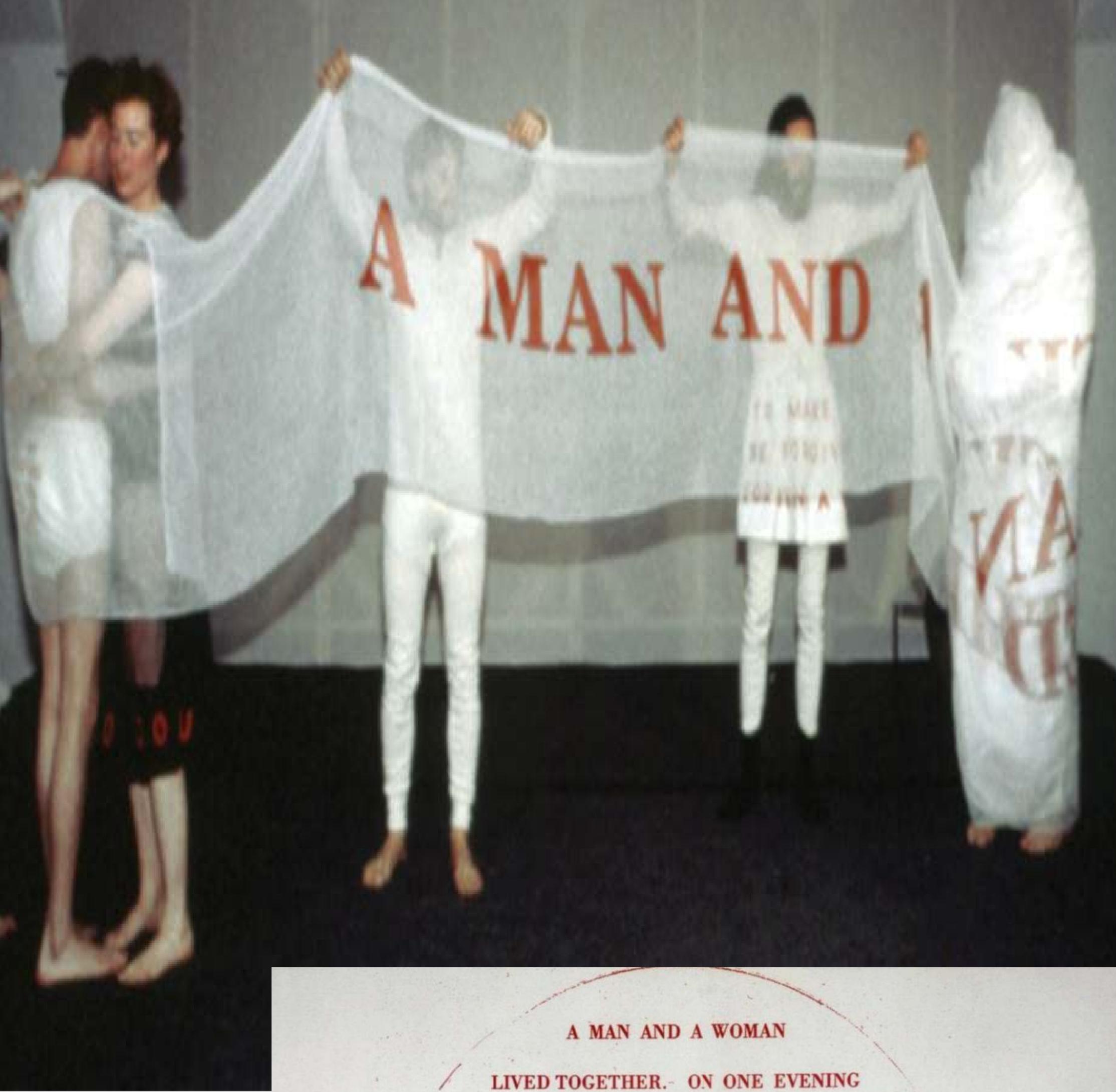


The image consists of two parts. On the left, a person in a white t-shirt and light-colored pants stands on a wooden floor, leaning against a wall. On the right, there is a large, faint watermark-like text in black ink on a light background. The text is a repetitive phrase in all caps: "DO NOT ABANDON ME", "I WILL NOT ABANDON YOU", "DO NOT LEAVE ME", and "I WILL NOT LEAVE YOU". This text is repeated four times vertically across the page.







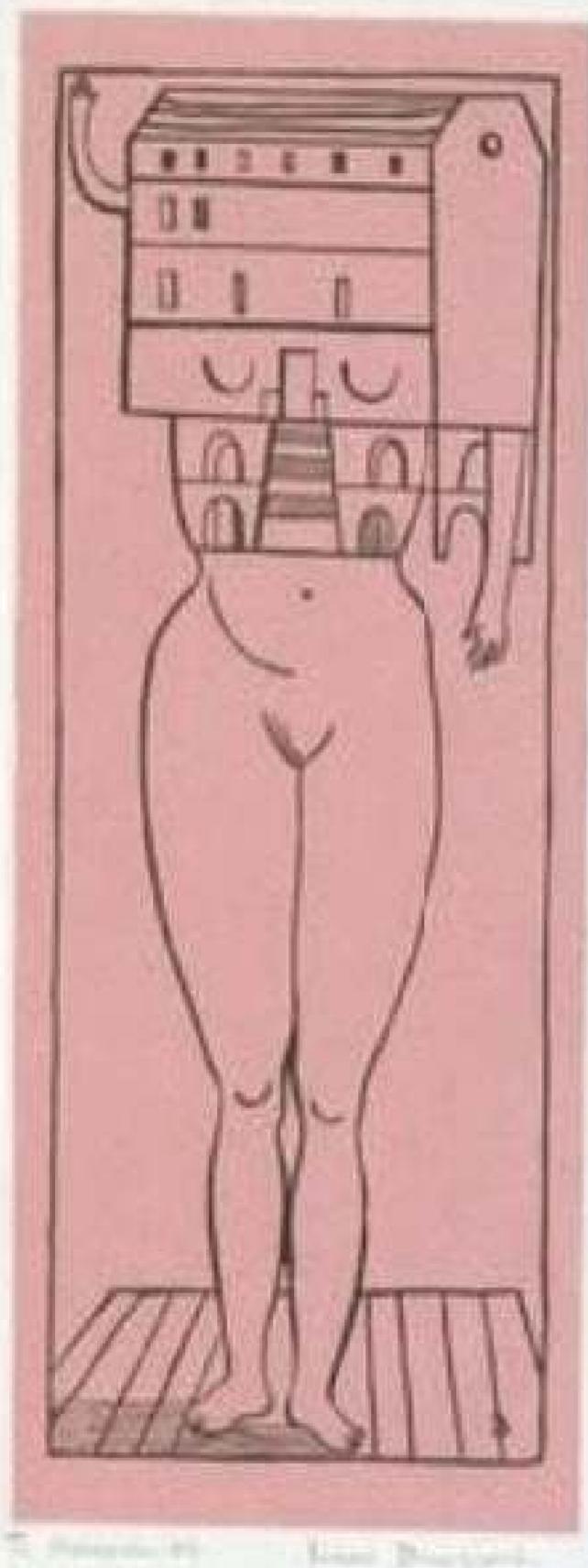


A MAN AND A WOMAN
LIVED TOGETHER. ON ONE EVENING
HE DID NOT COME BACK FROM WORK,
AND SHE WAITED. SHE KEPT ON WAITING

AND SHE GREW LITTLES AND LITTLES.
LATER, A NEIGHBOR STOPPED BY OUT OF
FRIENDSHIP AND THERE HE FOUND HER, IN
THE ARMCHAIR, THE SIZE
OF A PEA



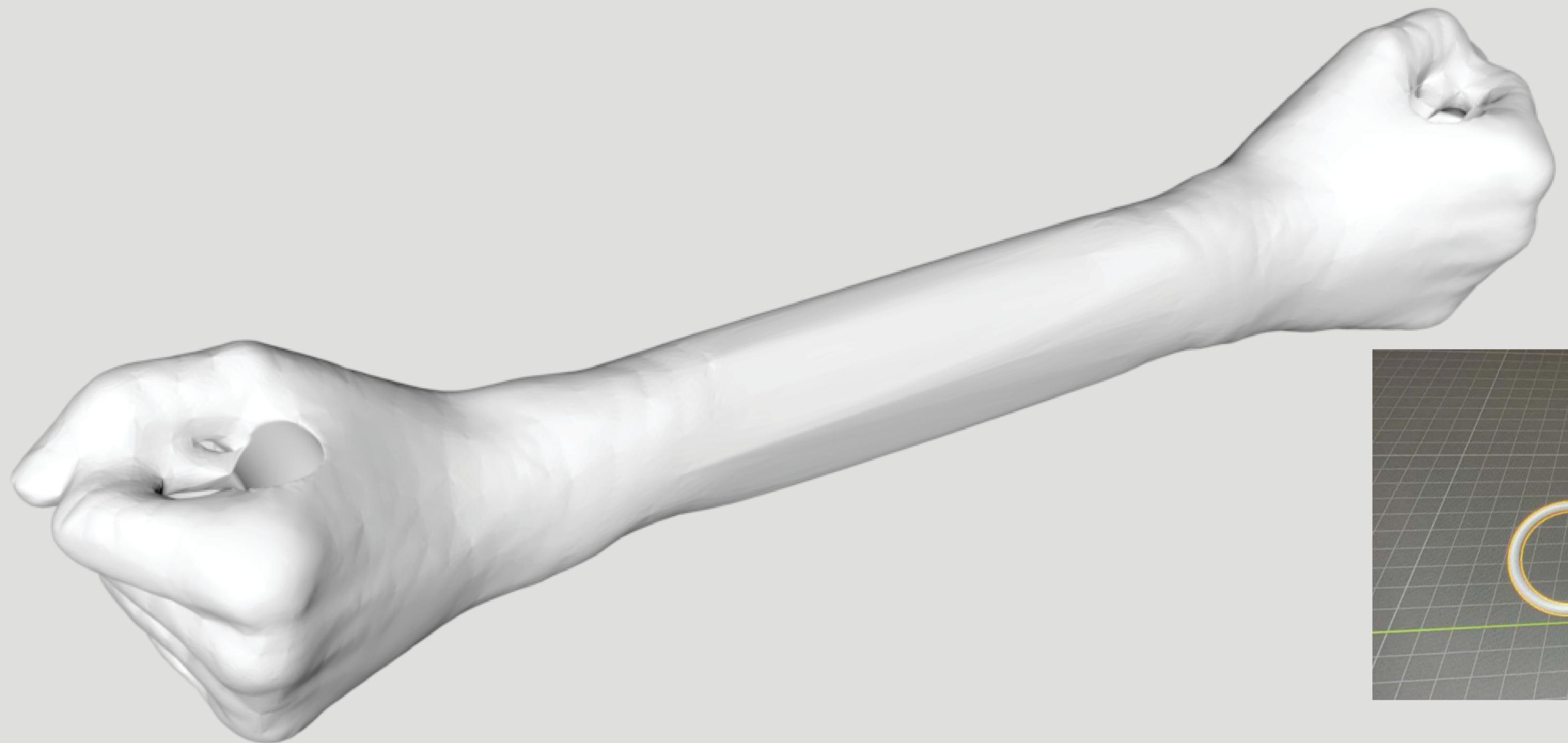
A MAN AND A WOMAN



איש ואשה
יום אחד אשה הבינה שהיא קצר פוחדת מאיש
בוקר ועד בוקר היא חומקת מזרועותיו
מתבוננת בו ישן
ומכחיה שאיש יהיה לא יותר איש
ויתר האהוב שהיא לה









DO NOT ABANDON ME



FEARS

MAMAN

