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engineering. I do see a lot of potential, however, in materiality.

AB Fear and clothing. That would bea good theme for an exhibition. In the history of fashion, there are many examples of anxiety, even terror, sur· rounding technology, despite the fact that fashion and technology are inextricably connected .

IVH Within our current technological revolution there isa lot of fear. Technology can be used in very wrong, and in very dangerous, ways. But every tool can be used for the good or the bad. It's what people do with them, that's the choice. But I am a positive thinker and I believe that, in the end, everything will balanceour. In my own work, I do believe that technology should be as invisible as possible.

AB This idea of the invisibi lity of technology is a fundamental premise of the exhibition. In fashion, technology has become synonymous with "wear­ ables;' but for me technology is a creative tool-it's not a functional end product. The show focuses on "fashion in an age of technology;' not fashion and technology per se. It examines materials and techniques that have had realist ic- and practical

- applications within fashion, such as laser cut­ ting, which is a practice that you have used to great effect in your work.

IVH Yes, many of my pieces are embedded with laser cutting. One of my favorite pieces from my most recent collection (spring/summer 2016 pret- 3-porter) was a dress with an overlay of cotton lace hand-wov en with laser-cut leather app lique *(pages 143, 145).* Some materials are better to cut by a laser than by hand. Leather is one of them. The patent-leather dress from my spring/summer 2015 ready-to-wear collection, called "Magnetic Motion," was entirely laser cut *(pages 140-41).* I use a lot of leather in my fashions . I like the fact that each skin is different. Leather is so natural, so formable, that you can give it your signature. Some materia ls don't want to be changed that much, but leather wants to be changed. It asks for it. Going back to your question about synthetic biology, I'm sure you've heard about Modern Meadow, where leather is grown in a laboratory. Ar the moment, I don't think we're going to see it being used to pro· ducegarments. But it has the potentia l to radically change the way leather behaves. Leather won't come in small pieces anymore. You will be able to grow it by the meter, grow it to wrap around an object, and even grow it to be transparent. I t can be complet elyseamless.

AB On the subject of"growing;' you often describe the dress you made in collaboration with Jolan van der Wiel from your autumn/winter 2013-14 haute couture "Wilderness Embodied" collection as hav­ ing been ugrown" *(pages/74-75).*

IVH Yes, that dress has a base made from cotton

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- beforeit sets. The coloratiOn is exquisite because while the rubber is still wet and soft we add a very thin enamel powder that has iridescent qualities. Depending on the light, you see green, purple, yellow- it' s all very subtle.

AB How beautiful. Going back to laser cutting, are there any other materials that lend themselves to the technique?

IVH Acrylic, which I use a lot in my work. The acrylic strips I used in the dress from my spring/ summer 2012 haute couture collection, called "Micro" *(pages 111, llJ),* were all laser cut. Theedge ofevery strip was printed by hand with black lines.

AB I t look s like plisse.

I VH Yes, the piece does look pleated. I love using nontraditional materials to evoke traditional tech­ niques. Basically, it 's plisse but done differen tly. To me, plisse is about layering and using those layers to create flexibility and movement. And this dress does that exactly.

AB As well as using acrylic to evoke pleating, you've also used silicone rubber to evoke feathers?

IVH Correct - Dragon Skin$ silicone. I used it for the"bird"dtess*(pagesl /7,219)* that I made in collab­ oration with Cedric Laquieze for my "Wilderness Embodied" haute couture collection. The process is very complicated. We start with pour ing the silicone ourselves because we want to achieve an exact color as well as an exact thickness and flexi­ bility. We make larg e sheets, which dry overnight. The balance has to be perfect. Not too thin, nor too thick. And not too dry, not too sticky. When we're happy with the consistency, we start the pro· cess of laser cutting. We laser-cut strokes, and we do two strokes at the same time. Bur the process is extremely time·consuming.

AB Because of the density of the material?

IVH Yes, and because it also takes a lot of rime to clean the silicone, which is almost black after it's been laser cut. Once the sheets have been cleaned we stitch them by hand to the fabric of the base dress.

AB How many sheets make up the dress?

IVH I'm norsure, but alor.

AB What about the birds?

Iv H They're made from the same fabric as the base dress with a small cage inside, and then attached directly to the dress. All the feathers are attached by hand. And the heads are real bird-head skele­

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AB What about the acrylic "feathers" in the dress you made in collaboration with Bart Hess from your spring/summer 2009 "Radiation Invasion" collection *(pages 221,223)?* Were they also laser cut?

IVH They were all hand cut.

AB Incr edible. Every "feather" looks so perfect

- so regular and uniform. The hand/machine dichotomy often presents the hand as imperfect and the machine as perfect. The implication being that the hand is expressive and spontaneous and the machine isdetached and undemonstrative.

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garments made by machines are not perfect. There is not one 3-D-printed piece or one laser-cut piece that I've produced that doesn't contain a mistake. As with pieces made by hand, they're a little bit off. A printer, a laser cutter, the hand- each is just a tool for assembling different parts together.

AB Errors are what move fashion forward.

IVH Yes, and they have humanity-both the errors of the hand and the errors of the machine. We like to see things that we can relate to, and we all relate to mistakes.

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