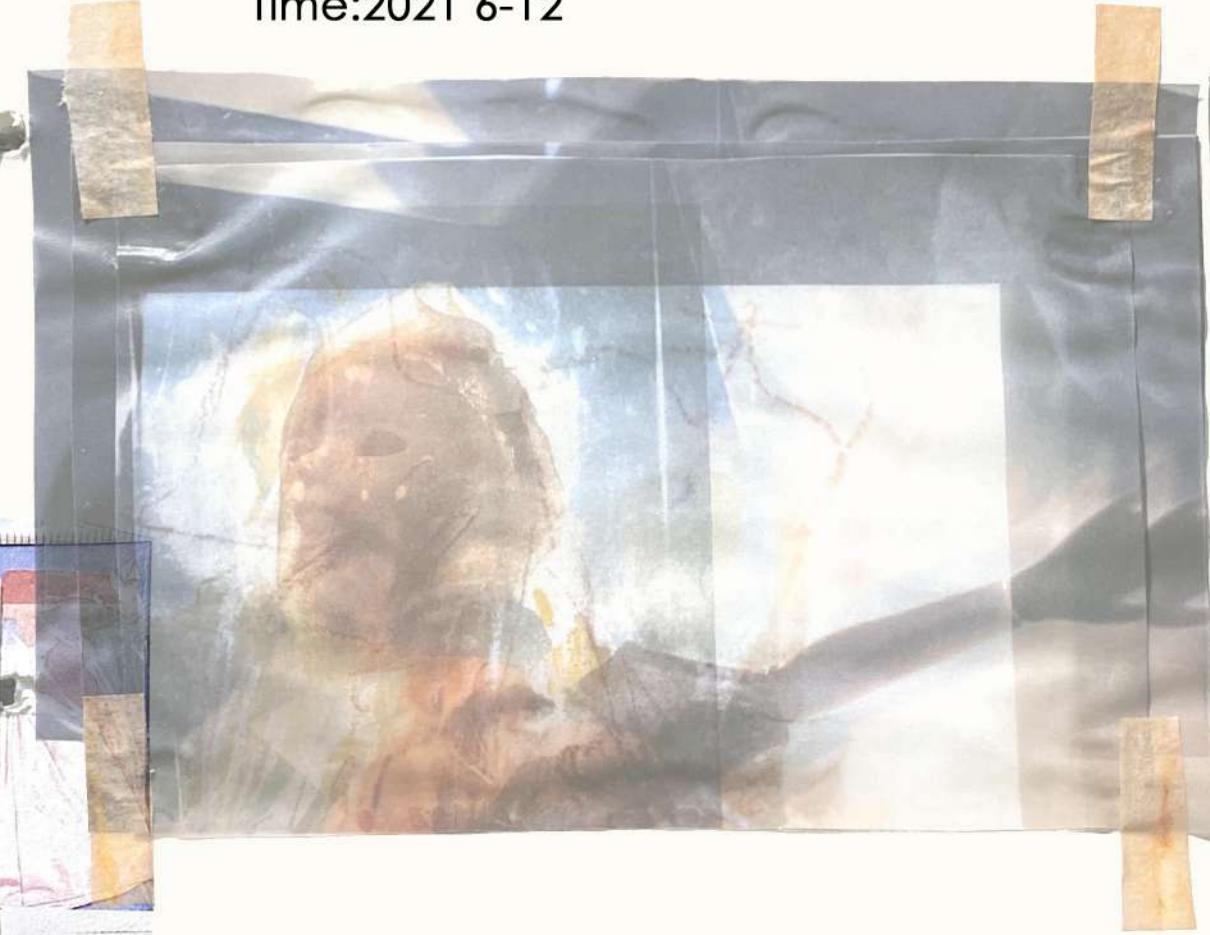


Falternwurf in cage

Time:2021 6-12

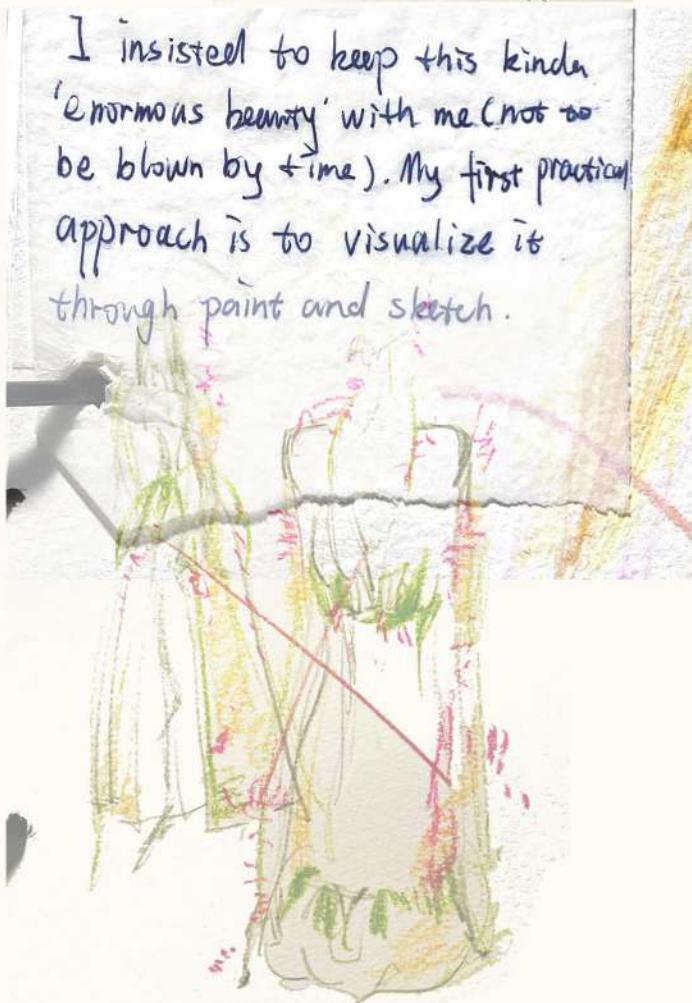


My obsession for fashion design started from Barbie. The barbie's garment was an expensive cost for my family in my early childhood. Told by my mom: I always spent a whole day standing in front of the showcase and staring at the garments in the plastic boxes. The figure wrapped by the package imposed an imagination. And represent an enormous beauty.

initial sketch



I insisted to keep this kinda 'enormous beauty' with me (not to be blown by time). My first practical approach is to visualize it through paint and sketch.

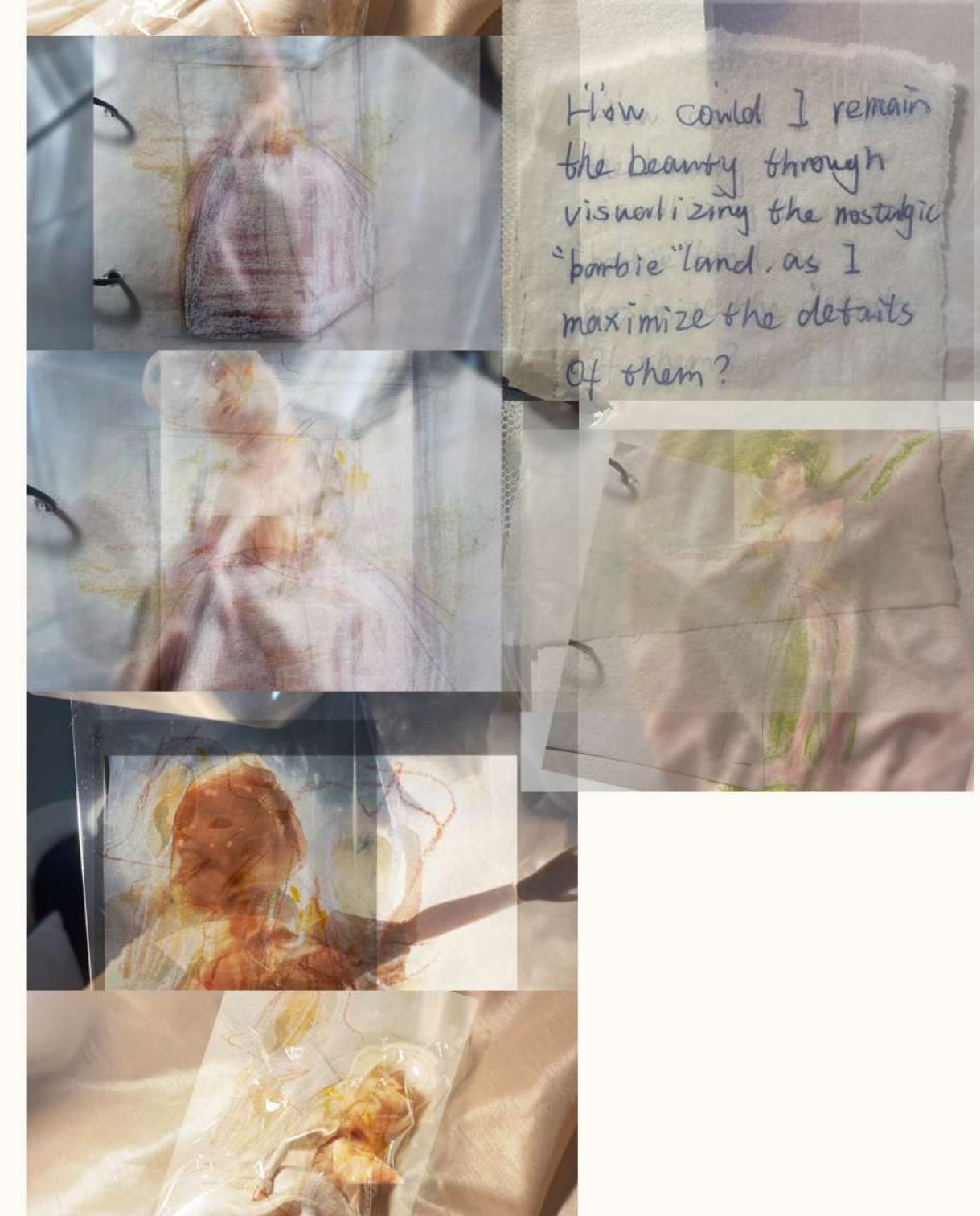


After experimental sketch and paint, I realised all I can reminisced is the blurry color system and probable texture of the garment. (But weirdly, the package material and the plastic box and face mask is clearly)

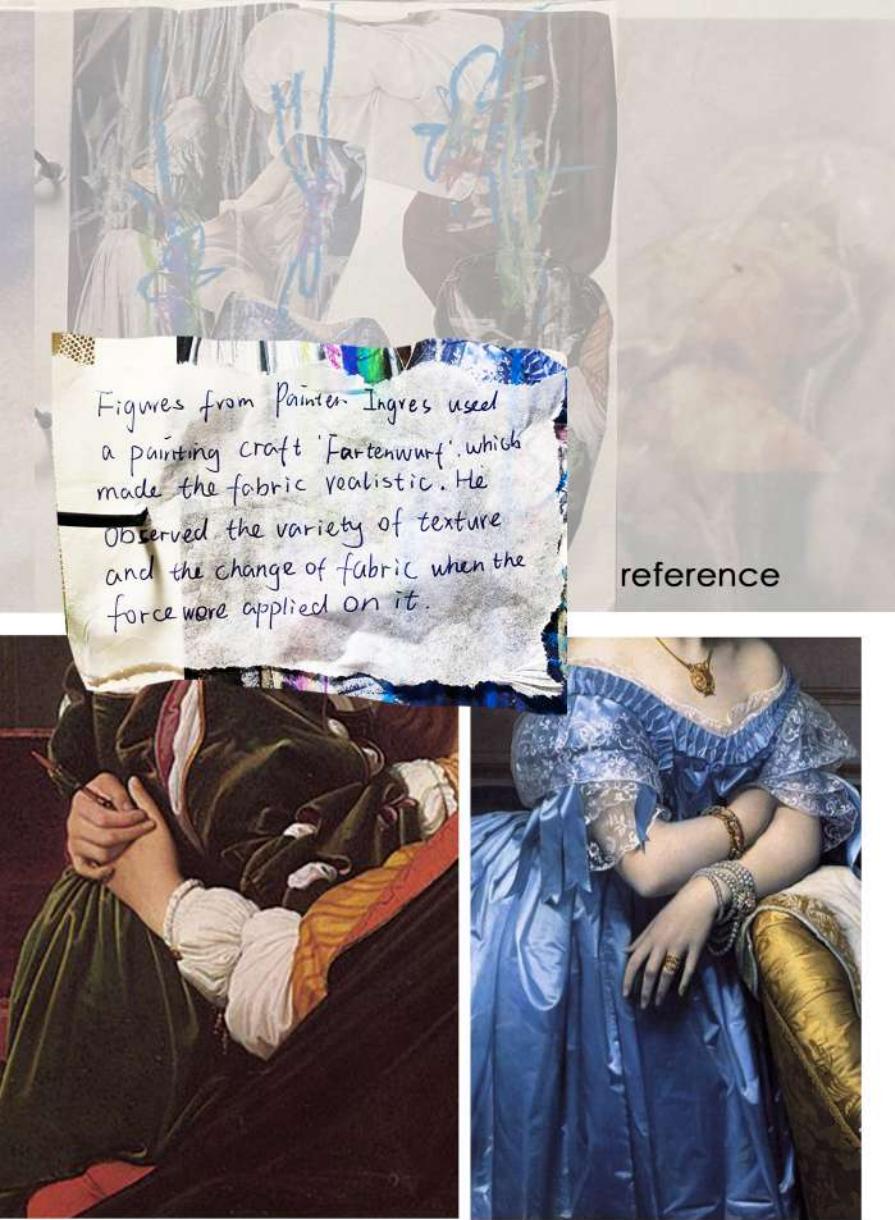


When the figure gets close to the 'beauty', it's made up. It turns to be specific while the beauty eradicates.

This phenomenon is called 'Attribute Amnesia' in psychology. Subject conscious activity is influencing our memory, so that our memory is in disorder.



How could I remain the beauty through visualizing the nostalgic "barbie" land, as I maximize the details of them?



painted by Jean Auguste Dominique Ingres

The craft made the fabric realistic, and he observed the variety of texture and the change of fabric when the force were applied on it.



variety materials I recalled
while I wrapped the Barbie cloth again



As I was suffering astigmatism, my
green wallpaper of my 'Barbie room' had
a sense of 'green velvet' although I can't
tell it was which kind of green today.

handmade crafts
inspired

lace from the
curtain.



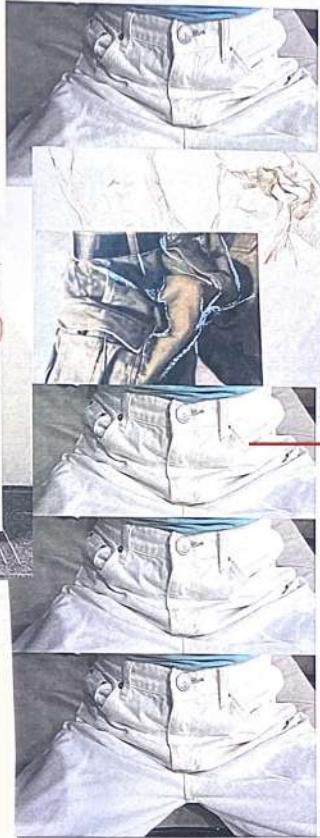
reference
Photos by Wolfgang Tillmans



The sculpture attribute can be shown in 2D pic.

the drawer was broken. I substituted it with a picture of a drawer. But nobody recognise it!

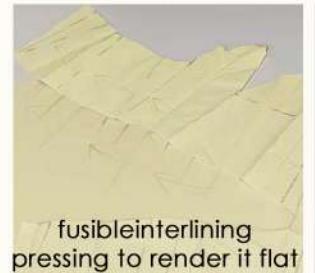
digital print sample



The 'DISORDERED' Sant Sculpture attribute
I feel from Tillmans' pic



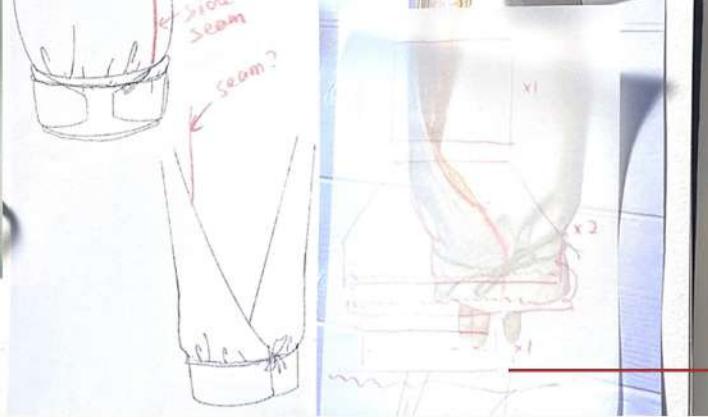
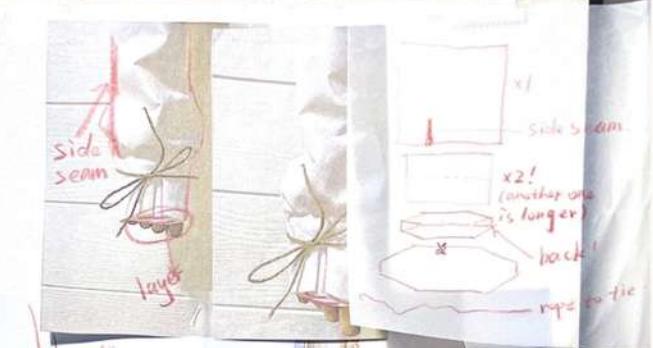
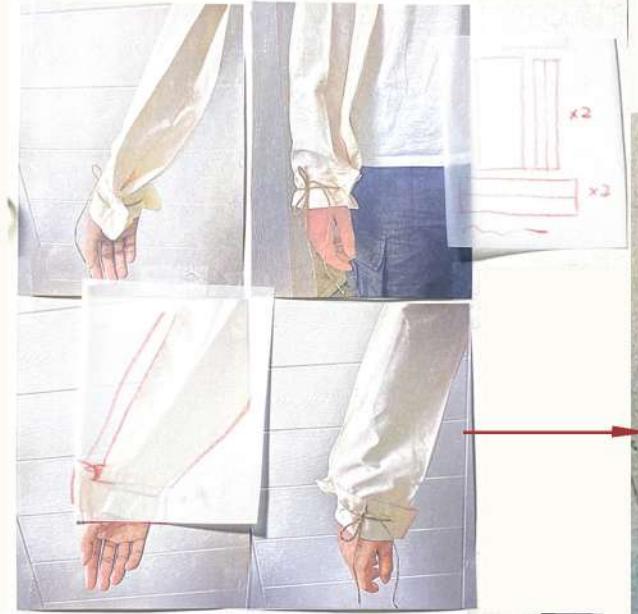
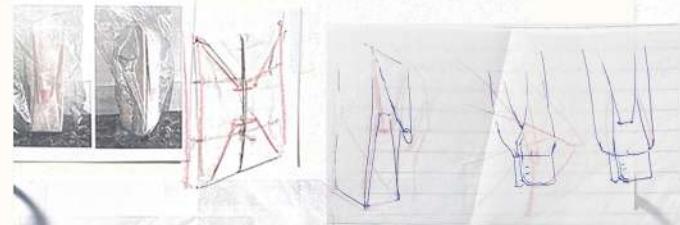


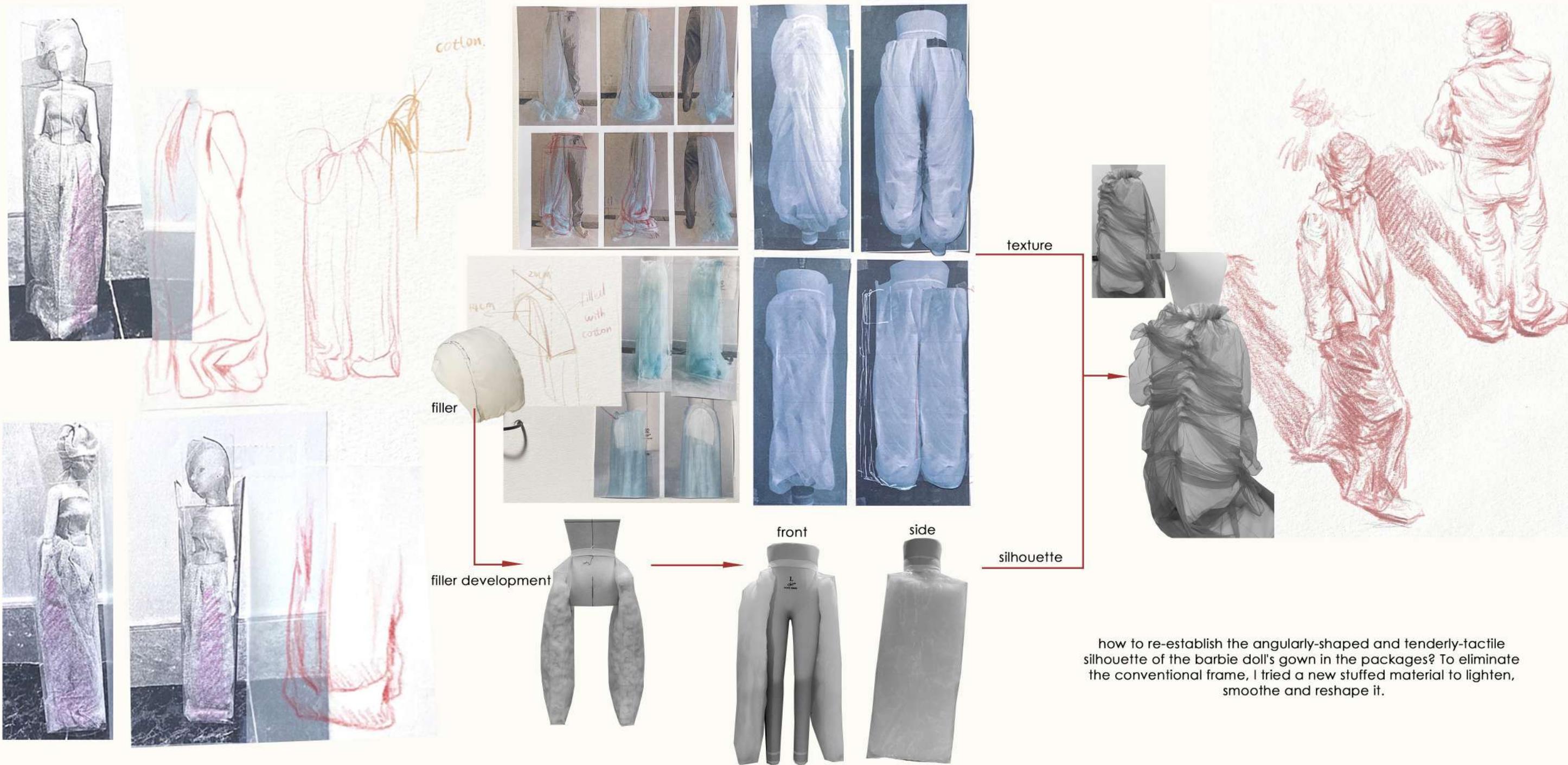


To avoid the 'rigid' on the flat part



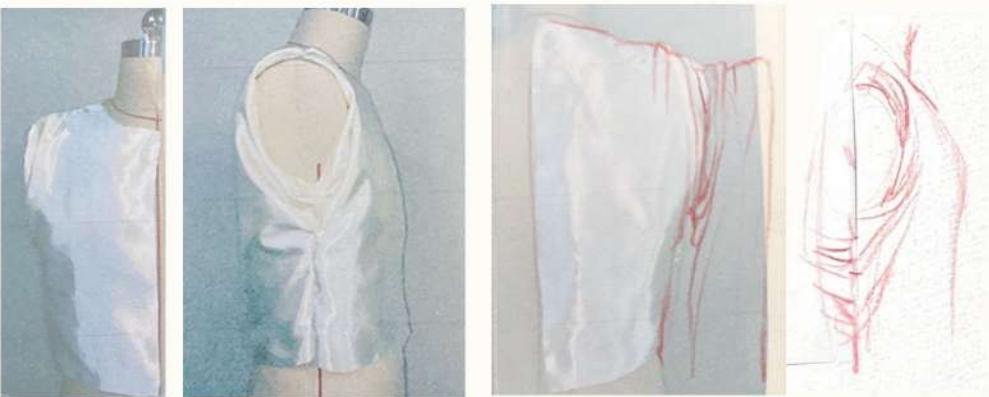
draping development
organize details from the shape of wrappers of barbie.



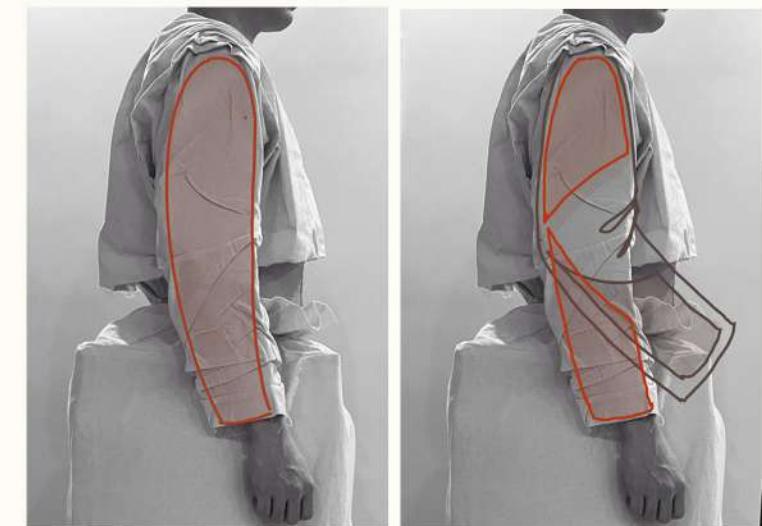


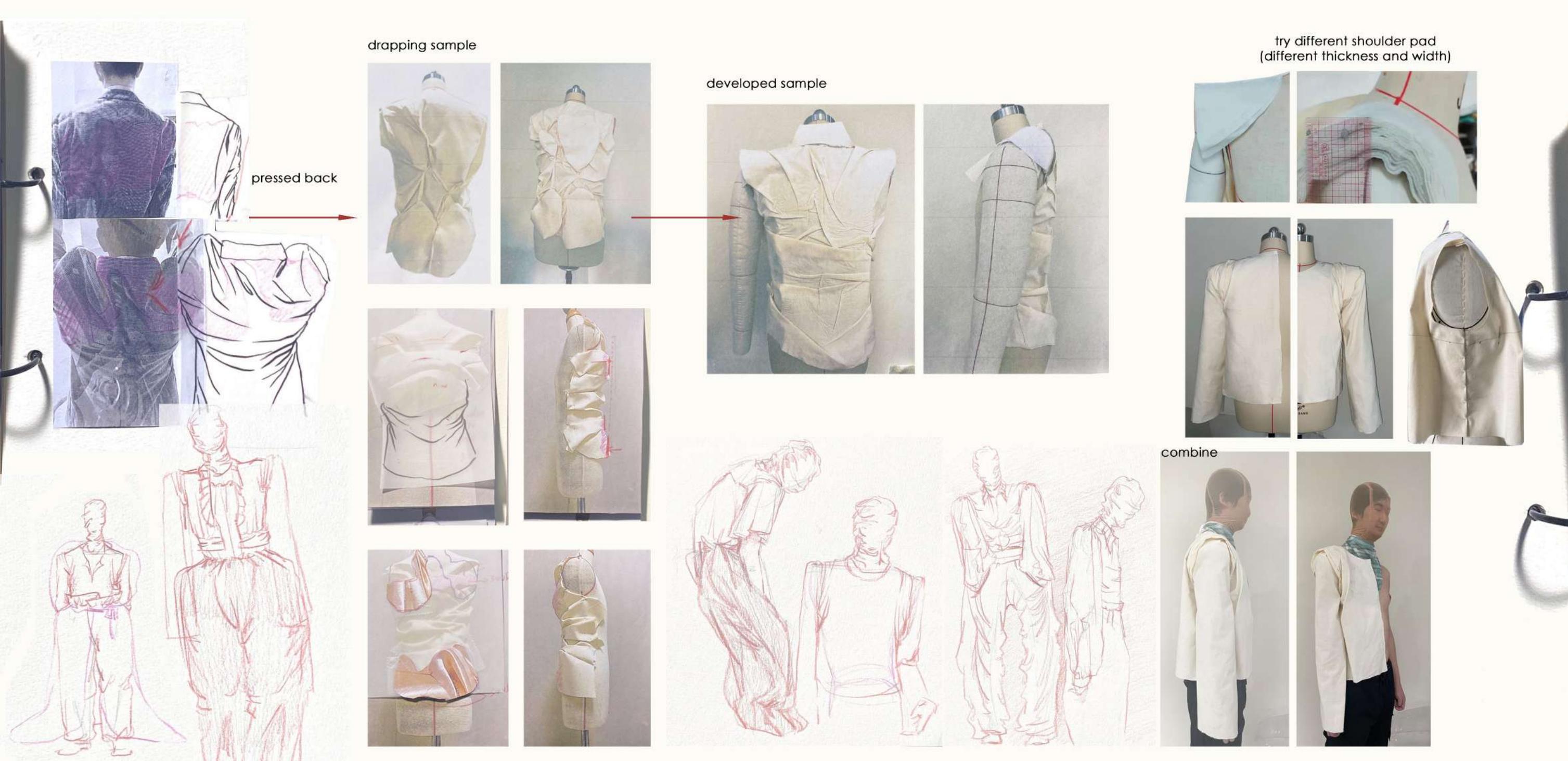


drapping sample



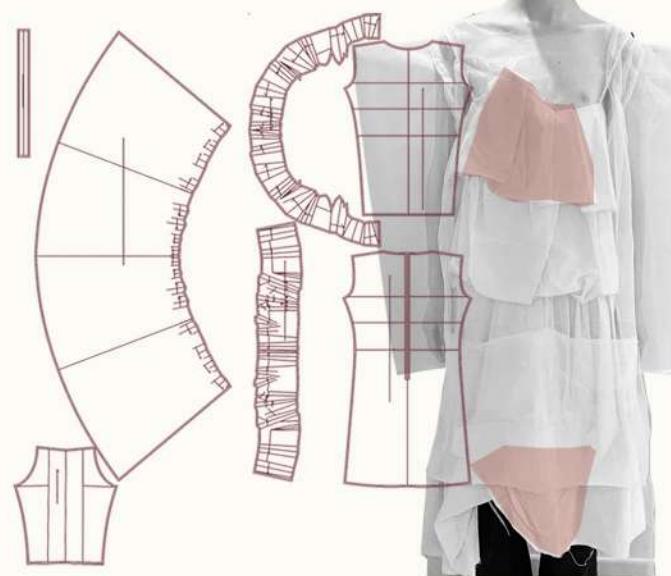
- inside:nonwoven fabric
- flat but not wearable while raising hands



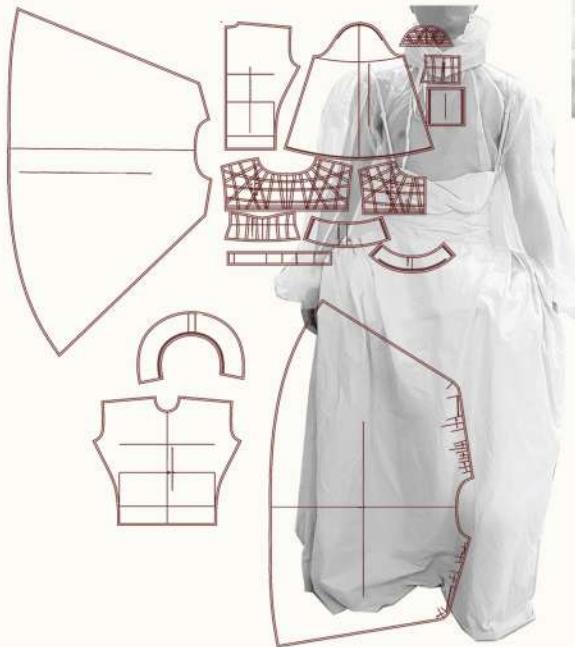




toile



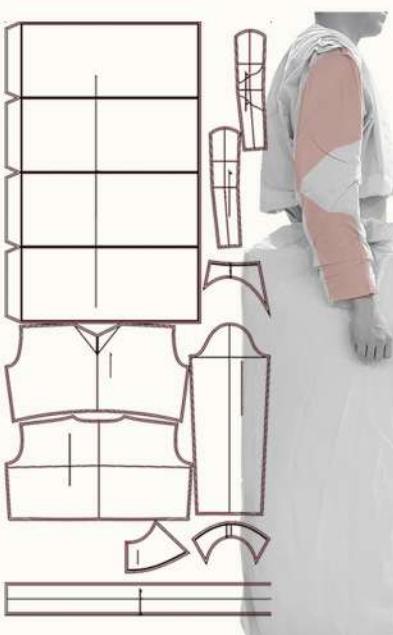
- double-faced adhesive interlining
- laminated fabric (whole dress)



→ add
tulle

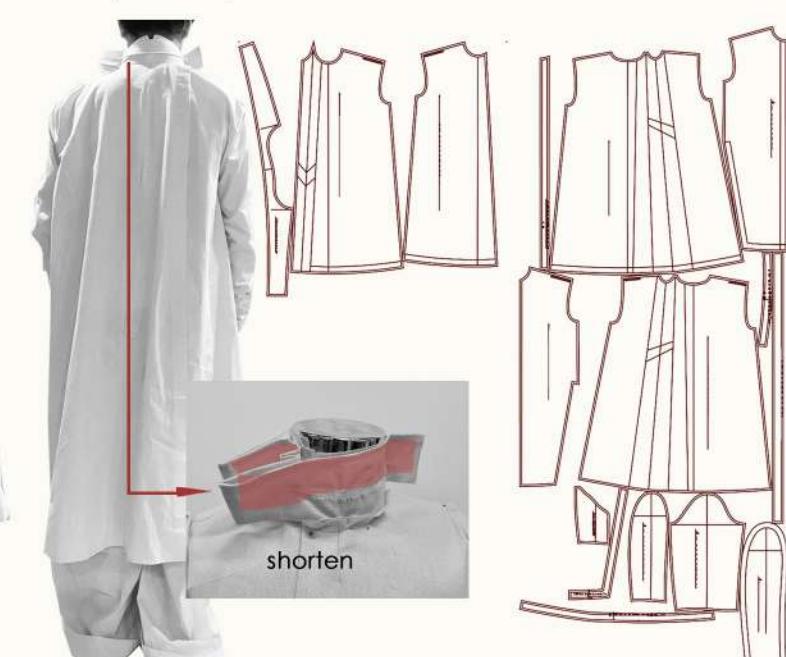
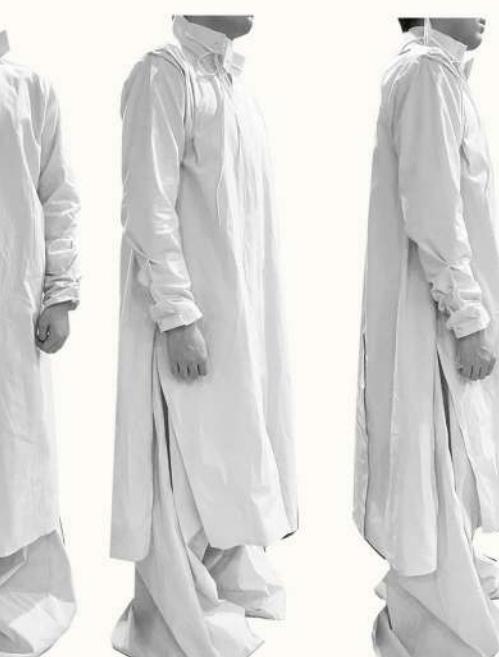
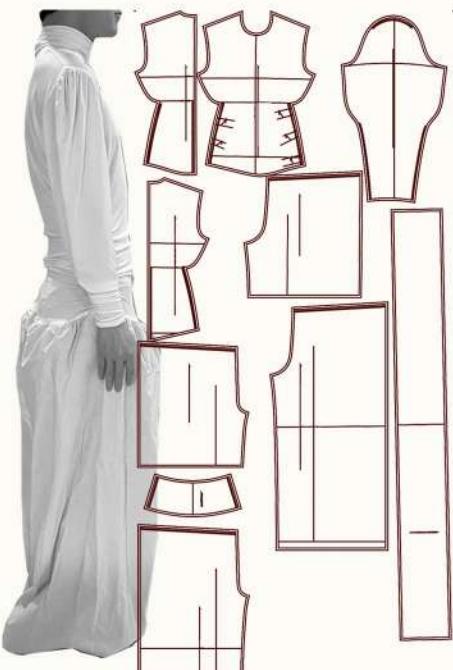


double-faced adhesive interlining



non-woven







campaign









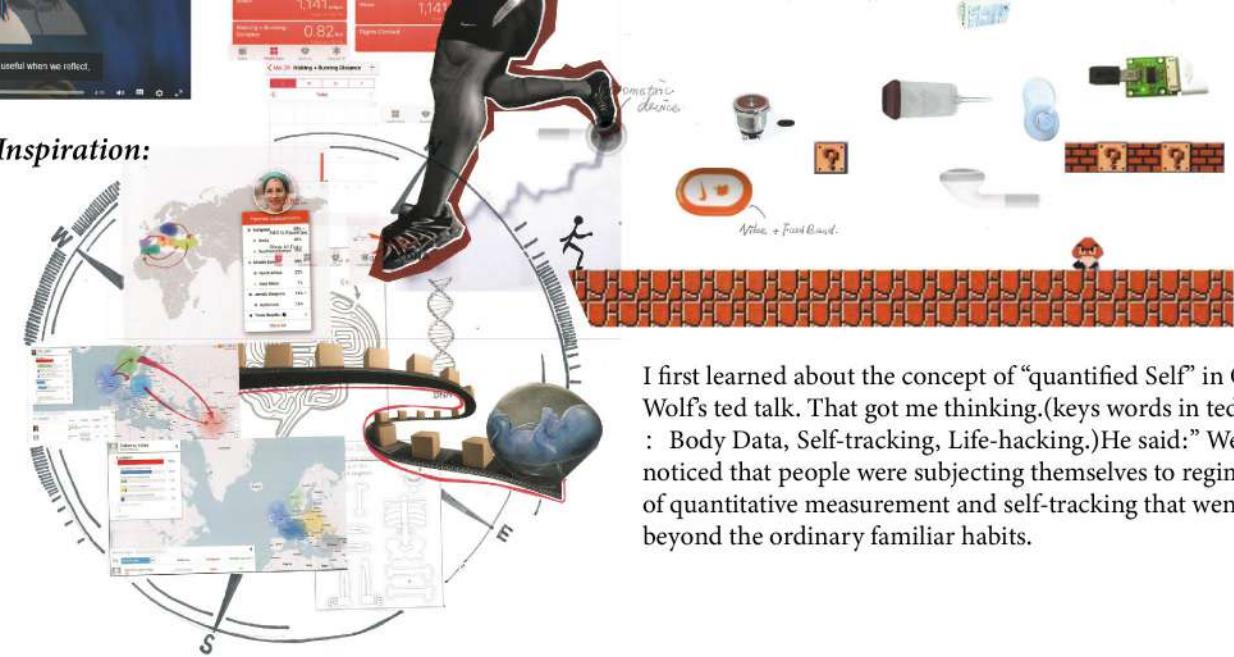


Time:2019

Quantified Self



Inspiration:

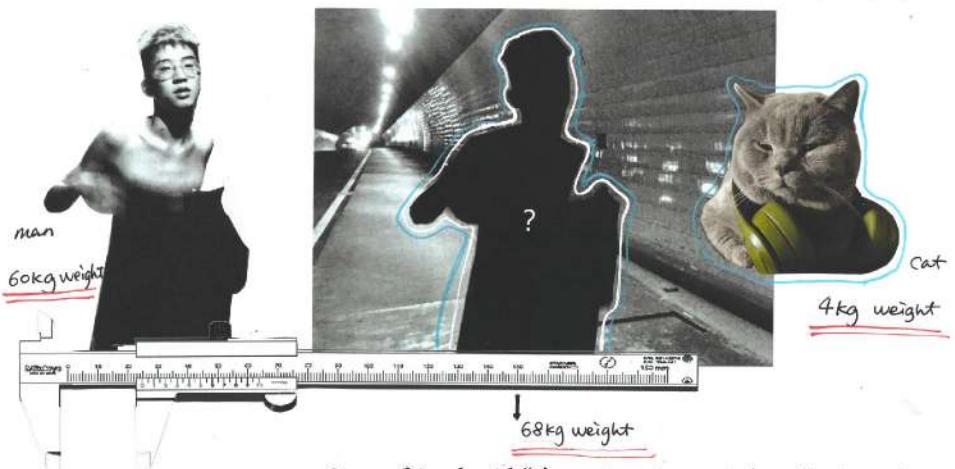


I first learned about the concept of "quantified Self" in Gary Wolf's ted talk. That got me thinking.(keys words in ted talk : Body Data, Self-tracking, Life-hacking.)He said:" We noticed that people were subjecting themselves to regimes of quantitative measurement and self-tracking that went far beyond the ordinary familiar habits.

Research:

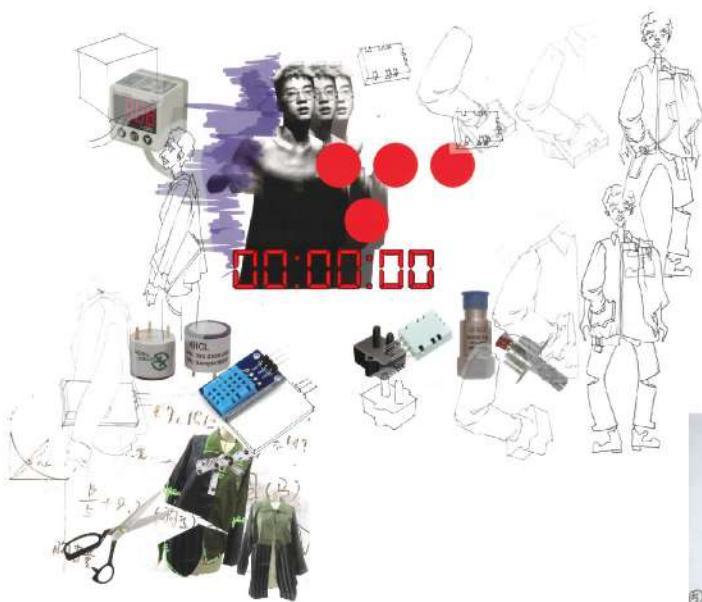


Quantification in contemporary life is more like a new form of communication. For example "This film is so bad" = "This is such a terrible movie, in my opinion, it's even two times worse than" First Blood", but can only be a ninth of " godfather".



Or my friend said:"I've put on two cat since I got a cat.



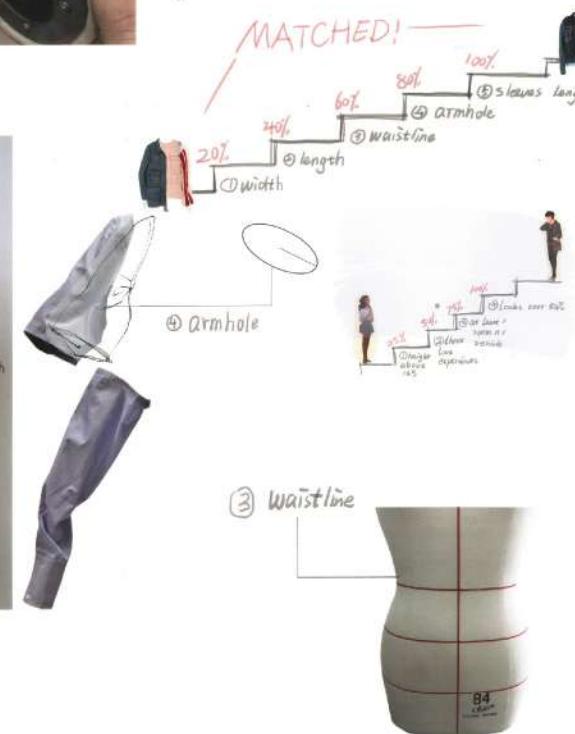


According to the research of "quantified self" in contemporary life, quantifying requires: **1.number 2.units 3.measurement tools**



Methodology:

Clothes also need to be quantified in our contemporary future life.



	Bust line	The width of shoulder	The length of sleeves	clothes length	waistline	armhole	
A	110	42	60	57	102	44	A&B have same length of sleeves. They have 97% match.
B	106	39	62	62	86	48	
C	116	47	51	96	116	52	C&D have same length of sleeve. They have 40% match.
D	118	48	58	65	110	66	
E	96	39.6	59	63	88	80	E&F are same size. They have 100% match.
F	96	39.6	59	63	88	80	B & E/F have same width of shoulder and almost same length of garments. They have 40% match.

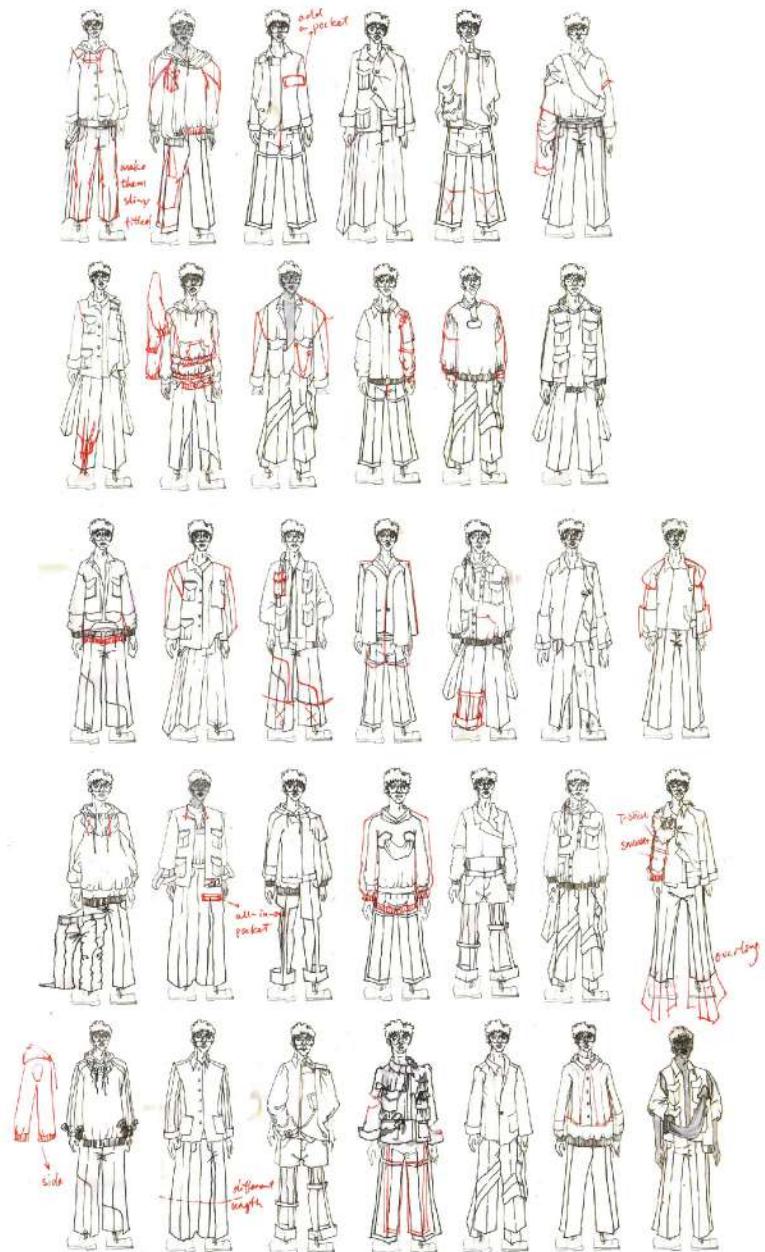
	Bust line	The width of shoulder	The length of sleeves	clothes length	waistline	armhole	
G1	106	47	128	67	114	50	G&B/G1 have same length of waistline and armhole. They have 80% match.
G2	120	55	126	73	112	48	G&D/G2 have same length of sleeve. Except Bust line. They have 80% match.
G3	114	53	124	71	110	46	
H	side-seam	center front	pants legs	breach back	waistline		
I	98	26	38	35	70	67	H&I have almost same length of every part, except waistline. They have 50% match.



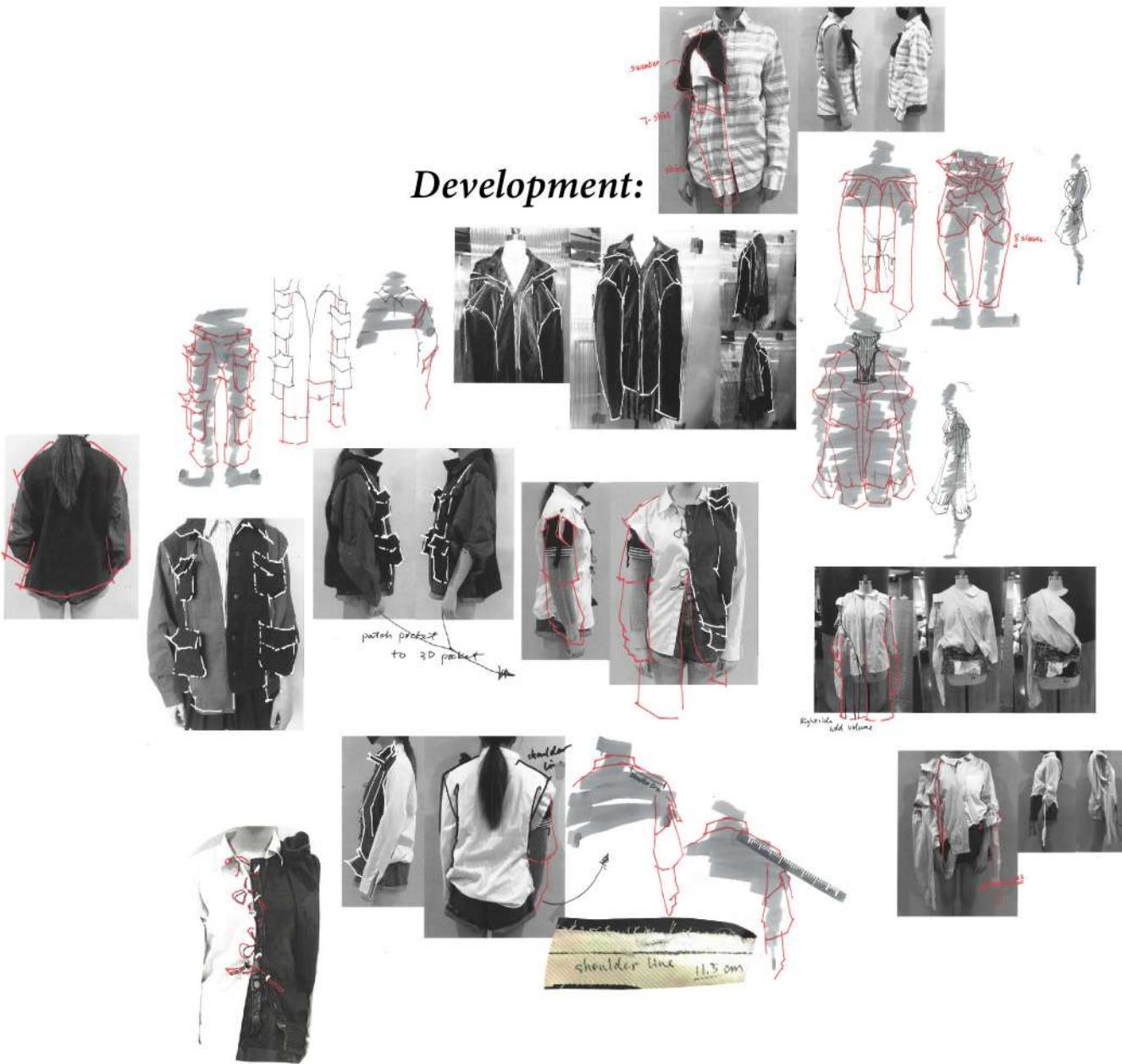
Development:

The method of quantifying clothes to make the clothes communicate with each other

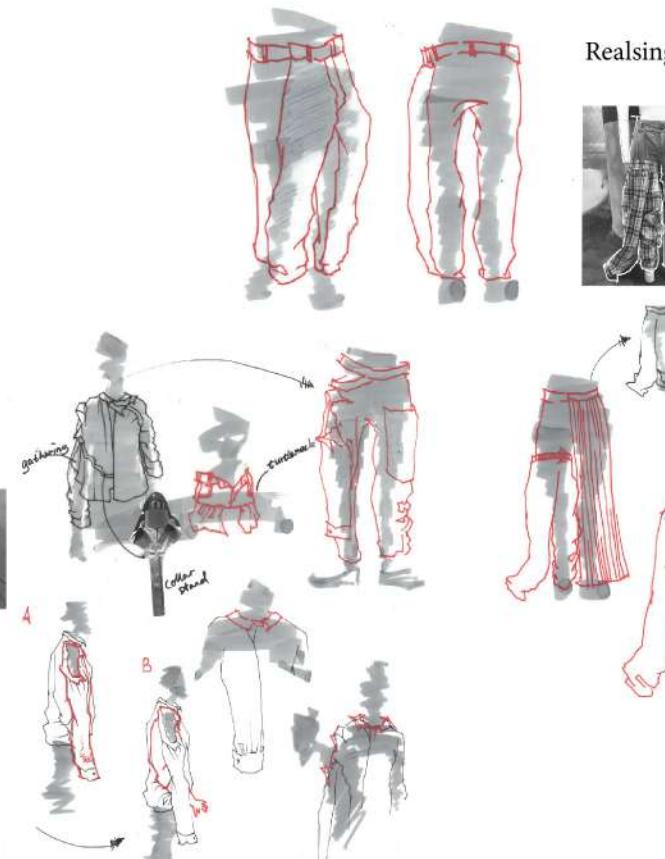
For example: '100%' Complete Communication is 'Width(20%)+Length(20%)+waistline(20%)+armhole(20%)+sleeves length (20%) =100%'



Development:



Realising the 2D sketches by collecting some old clothes



Developing the ideas by deconstructing and transforming the clothes.



Line Up:



Illustration:

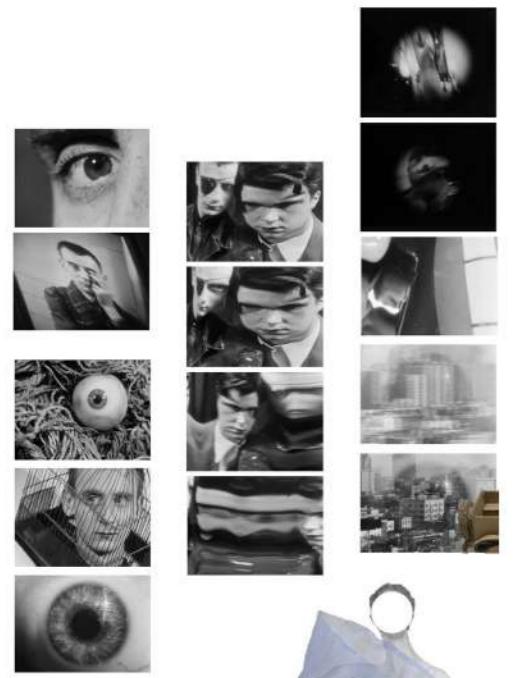




Quantified Self



Quantified Self



Sidney Peterson's monochrome experimental film 'The Cage' in 1947, visualized the process a man removed his eyes.
The twisted images incited me to record the world I saw when I drank a lot.



Methodology:

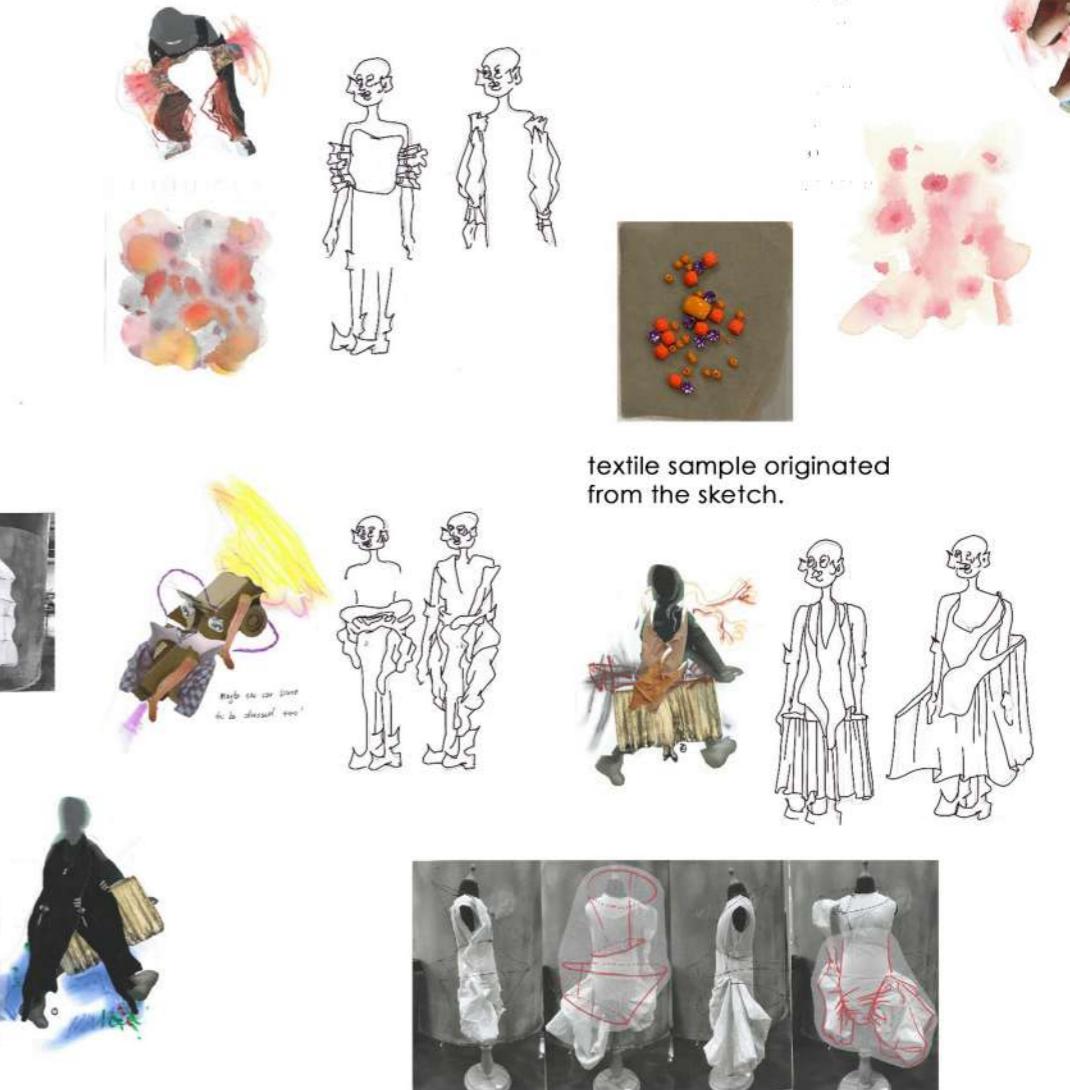


I recreated my photos of overdrunk through collage and made it into drapping sample and pearl embroidery.

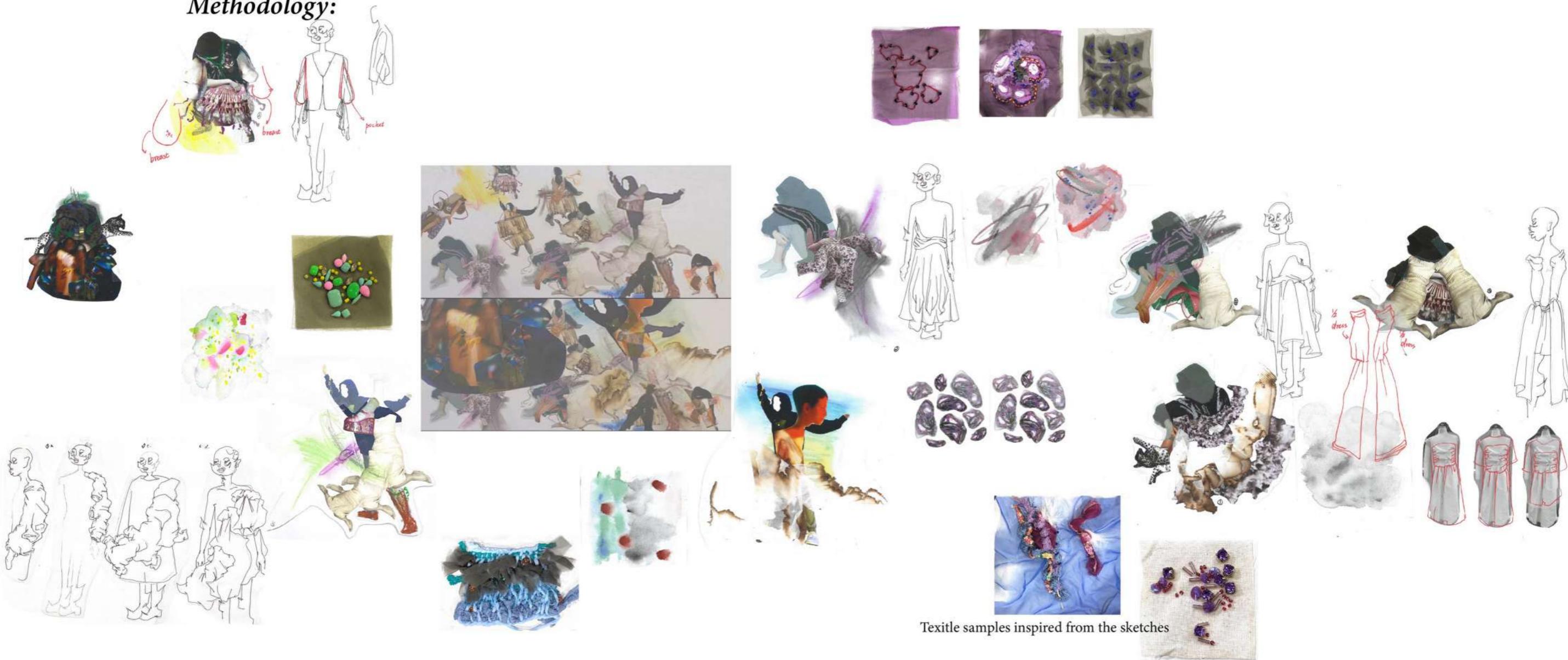


Time:2020

(drapping and fabric development process)
twisted life

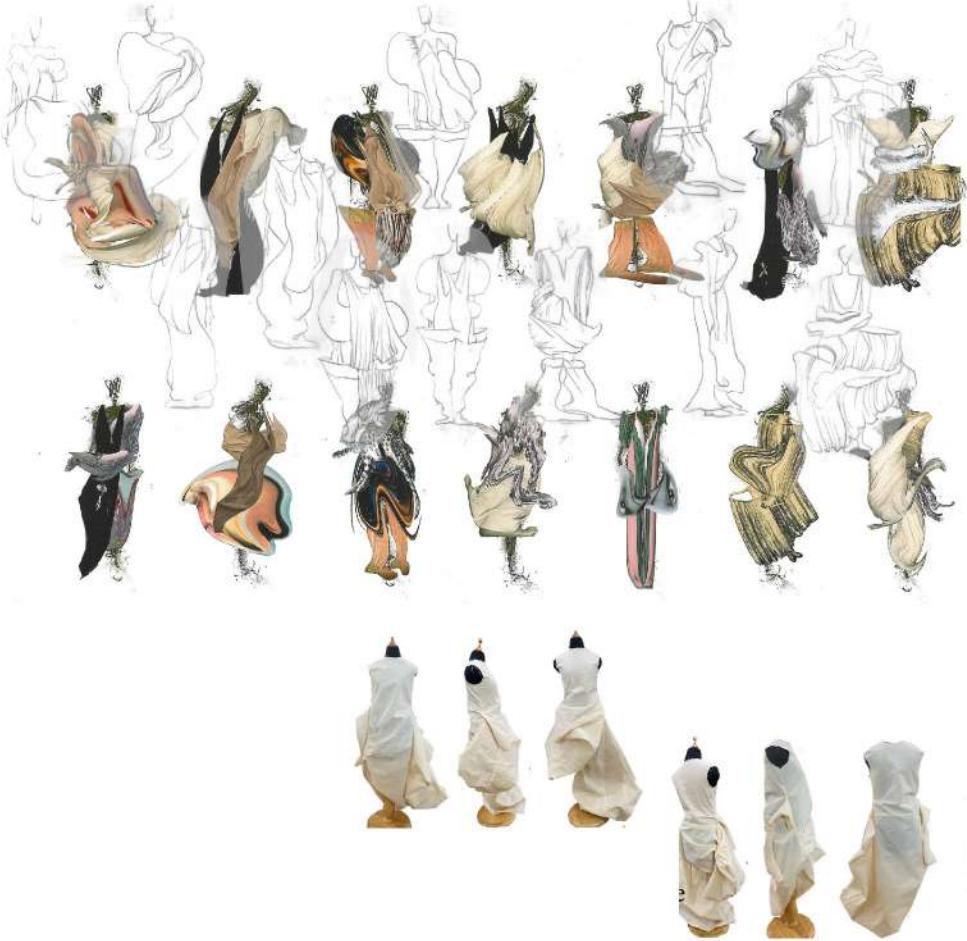


Methodology:



Textile samples inspired from the sketches

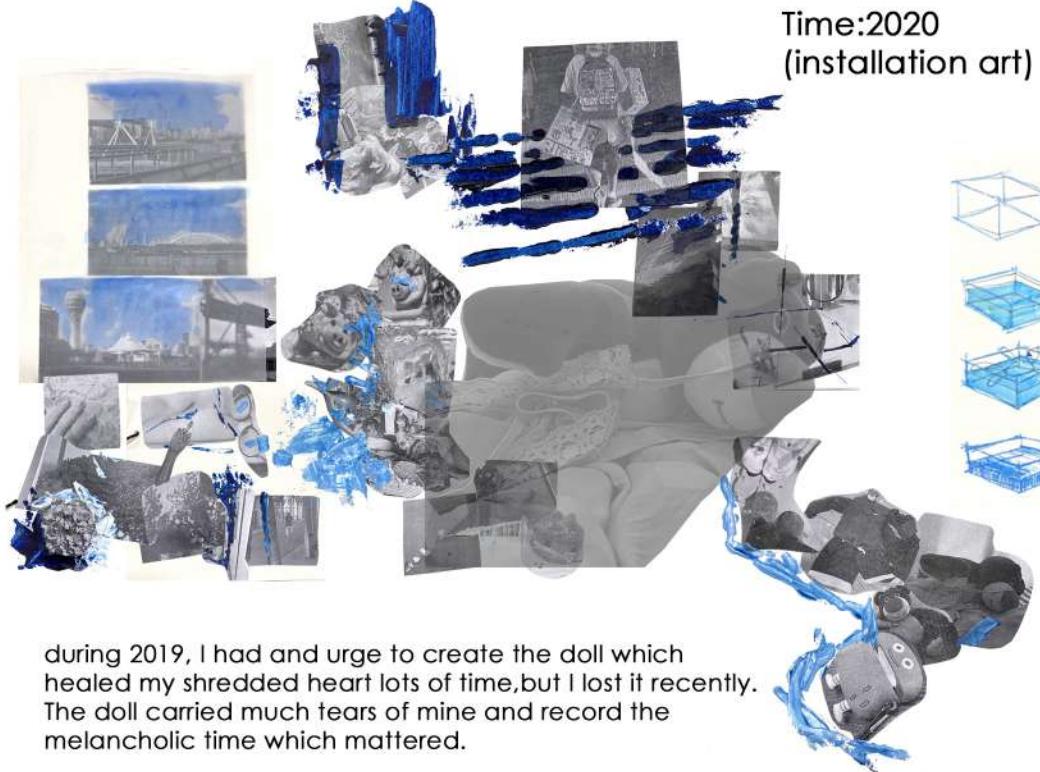
Development:



Draping:



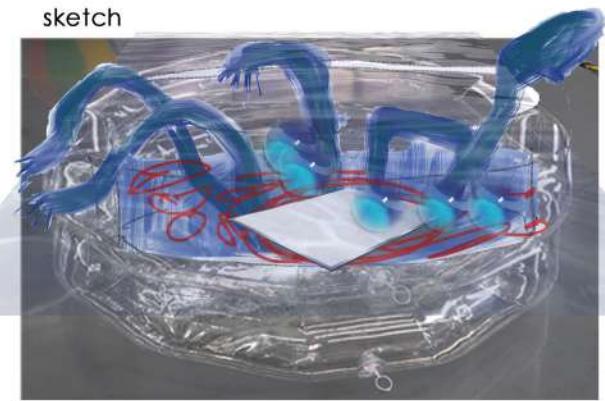
Time:2020
(installation art)



during 2019, I had an urge to create the doll which healed my shredded heart lots of time, but I lost it recently. The doll carried much tears of mine and record the melancholic time which mattered.



I tried cyanotype on different fabric.



Tried the technology in different weather conditions: ultraviolet ray, humidity, thickness of clouds...

