digital dances
11.09.2015
12.12.2015

FASHION | SPACE | GALLERY
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Digital Disturbances presents the work of seven designers and creative teams whose work investigates the impact of digital concepts and tools on the design and representation of fashion. Digital technology has advanced from a fringe preoccupation into an integrated and mainstream component of how fashion is conceived, produced, distributed and interpreted. This sustained engagement, while comprehensively affecting how fashion works practically, has also given rise to new ideas about how the physical world might be understood and represented, leading to experimentation in aesthetics and form.

Many ventures undertaken with new technologies in fashion reflect utopian values about the ability of science and technology to revolutionise our wardrobes and lives, implicitly for the better. However, a growing body of work raises questions about the current potential, limitations and desirability of integrating digital phenomena and content into the fabric of the material world. This work reveals the strange and uneven process of translation across virtual and material platforms - often using both digital and analogue techniques - in which information is potentially lost, gained or distorted. The effects can be traced across the surfaces of garments, through the realisation of new silhouettes, in the remixing of images and bodies in photography and film, and into the nuances of identity projected into social and commercialised spaces.
ANREALAGE combines the words ‘real,’ ‘unreal,’ and ‘age.’ The label was founded in Tokyo by designer Kunihiko Morinaga in 2003. It has subsequently built a reputation for concept-driven fashion which systematically interrogates and disrupts the codified components of dress. Each collection thoroughly examines and playfully amplifies a singular design principle, which is developed into different iterations with each successive look. This investigation touches on all aspects of the garment – from silhouette and design details to fabrication and pigment. In order to achieve desired effects, Morinaga engages extensively with new technology and science, in turn using clothing as a means to interpret the visual codes and systems of these disciplines – pixels, vectors and photochromic materials have all featured in previous collections. The results are often otherworldly and have garnered the label a number of accolades, including the Avant-Garde Grand Prix Award at Gen Art in 2005, the Mainichi Fashion Grand Prix for best new designer and the Shiseido Incentive Award in 2011. ANREALAGE has been presenting seasonal collections during Paris Fashion Week since 2014.
The name *Echo* is derived from a common software filter which is used to visually reconstruct the journey of a movement through time. In this time lapse animation, semi-transparent plastic materials, including balloons and foils, are passed across the body to create the illusion of liquid glass. Movements are captured, repeated and delayed, rippling across and distorting physical forms. The body becomes fractured as common materials are transformed into what Hess describes as ‘sculptural timelapses in a digital world.’

**Film, running time: 2 minutes**

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**Autumn/Winter 2010**

This collection explores fundamental principles of manipulating objects using computer design software, elongating and compressing images along their horizontal and vertical axes. The body of a dressed mannequin is stretched out to create super-wide and super-tall detailed replicas, whereby the proportions of the clothing are dramatically altered. These new proportions are then reapplied at scale to the original model, resulting in two divergent silhouettes.

*Customised mannequins*

*Cardigan: Cotton, Jeans: Cotton, T-shirt: Rayon*
Bart Hess works across material studies, photography and animation. His approach is intuitive and experimental, reaching forward toward possible futures to uncover things strangely primordial, often unsettling and seemingly new. He combines unexpected materials and, after subjecting them to a litany of physical, mechanical and digital processes, pushes them to places almost beyond recognition. The human form, which is central to his practice, is treated like another material to be manipulated, distorted, reshaped and remoulded into new potentialities. Over the past six years, Hess has established a unique and independent position for himself within fashion. During this time, he has collaborated with high profile designers and artists including Lucy McRae, Nick Knight, Lady Gaga and Walter van Beirendonck. In 2013, his work was the subject of a mid-career survey at the Rijksmuseum Twenthe.
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*Film, running time: 2 minutes*
Flora Miranda is an Austrian fashion designer, graduating from the Royal Academy of Fine Arts in Antwerp MA Fashion Design programme in 2014. Her work focuses on the relationship between the body, senses and perception, as well as the shifting configuration of these relations through physical and virtual experiences. Her work is expressive, extravagant and experimental, often incorporating both alien and atavistic elements. Originally from an artistic background, Miranda continues to produce paintings alongside her fashion practice. Most recently, she debuted Openinghours, a large scale digital painting printed on velvet exploring sexuality and the displacement of physical sensation in the Internet era.

_sidereal_etheral_immaterial_ / 2014

_sidereal_etheral_immaterial_ explores the premise of a digital body, in which the physical body is treated as pure information. The initial concept was inspired by ideas of teleportation and the possibility of sending oneself in tiny fragments from one place to another. The aesthetic is derived from scanning, a process through which forms can become pixelated, distorted and warped. The resulting two-dimensional, monochromatic and fragmented images are retranslated back into material as a visual language - digitally printed onto silk and leather, which is cut into narrow strips and reassembled. The resulting garments explore principles of restriction, elasticity and volume in relation to the physical body.

Warp Coat: Digitally printed leather
Glitch Top: Digitally printed leather, elastic straps
Glitch Skirt: Digitally printed polyester and leather, silk
Glitch Gloves: Leather

POSTmater is an initiative of the creative agency MeriMedia which produces editorial, exhibitions and art commissions. Its focus lies at the convergence of the digital and physical in art, architecture and design. Its online platform, which launched in 2010, profiles people and projects utilising technology in provocative and groundbreaking ways. Editorial features, interactive interviews and special collaborations champion interdisciplinary creativity. In March 2014 they presented POSTexhibition in Milan, unveiling three original artworks – Ripple, Echo and Gravity – which utilise interactive technologies to create immersive experiences and explore new relationships in digital content.
Ripple is an audio-visual installation which investigates the potential for new types of interactions between digital content and users. The use of a tactile fabric interface aims to simulate the physical experience of touching the images and clothing on the screen. As visitors run their hand across its surface, images respond in real time, peeling back and bleeding into each other to reveal layers of film. The audience becomes directly involved in the production of visual content and on-screen action. Ripple exemplifies a movement to bridge the gap between material and virtual objects and experiences, and to create a seamless flow between two worlds. However, it also indicates current limitations, as interaction takes place within a static framework.

Interactive film
Textile-based motion sensor console
Realface Glamouflage / 2013

Realface Glamouflage is a collection of t-shirts which address the ubiquity and implications of facial recognition technology, used across social networking sites like Facebook as well as in government mass surveillance programmes like Optic Nerve – which secretly and at random intercepted ‘private’ Yahoo! Webchat conversations in order to build a facial database for future research and profiling. The t-shirts are designed to confuse these devices and programmes by giving the wearer multiple identities.

The collection uses dazzle, a style of camouflage which employs optical illusions to conceal the target through confusion. Each pattern is comprised of the faces of celebrity impersonators and pirated faces used for fake social media accounts and romantic spam. The faces are repeated in multiples, raising questions of identity, privacy and verification while providing the wearer with a modicum of anonymity. The project also indicates ways in which personal privacy, listed as a human right in various legal traditions, has been transformed into a commodity for sale.

**Film**
*Running time: 3 minutes*

*Match.com: Polyester cotton*  
*Byrus Cieber: Polyester cotton*
This film addresses the cultural implications of translating our physical bodies into machine readable data for the purposes of identification. Beginning with French police officer Alphonse Bertillon’s criminal index of 1893, the translation of the body into archivable numerals and measurable data has long been performed under the pretext of the public’s protection. However, increasingly it is being undertaken by corporations under the auspices of providing a service to users and, in turn, other businesses. The incentives for biometric data collection are problematic in so far as they are normalised, and therefore refusing entry into the system signals secrecy or something to hide, leading both to loss of privacy and the illusion of transparency.

At the same time, the methods used to measure and record identities are inadequate in addressing the complexity of corporeal and cultural realities. Biometric processes distil our identity into a pass/fail binary, presupposing a level of coherence and stability. Cosmetic surgery, celebrity lookalikes and facial copyright all present an alternative scenario in which visual identities can be fluid, overlapping and even multiplied – a single individual with different, encrypted and at times borrowed identities as a form of camouflage.

Film
Running time: 7 minutes
PROXYBODY is a collaboration with New York-based experimental photographer Alexander Porter and online service Print All Over Me. It features prints inspired by people’s use of their own bodies in attempting to understand new imaging technology, with the result of digitising their own corporeality. Specifically inspired by the scanned body fragments, forgotten limbs and uploaded girlfriends of Autodesk’s 123D catch application, PROXYBODY repurposes these digitised ‘ghost skins’ into wearable identity surfaces. A collage of gender, race and age, the fabric on display is a wearable communal body and forms the foundation for an active wear collection providing privacy through shared identities. Launching in autumn 2015, the clothing pieces enable the wearer to assemble new identities by encapsulating their own and rerouting identification via bodily proxies.

Film
Running time: 3 minutes

Linen
Image sources: 1030178_jev2, 1535752_Barry1, 1543625_ventre, 946740_Capture Name, 1292784_on the beach
Texturall is a company founded by Rosemary Anrude and Kat Bitner to create products which evoke memories of locations by incorporating unique, site-derived textures into their surfaces. *An Archive of London Textures* features examples taken from thirty famous cultural and unknown destinations, each a perfect replica of the original site surface captured through the use of a 3D scanner. These surfaces have been reproduced in different materials, including leather, silver and foam, to create a range of accessories which, like postcards, continue to evoke memories of visited landmarks, even from afar.

- **The Natural History Museum Tote Bag**  
  Leather

- **The Southbank Shoes**  
  Leather

- **The Barbican Pendant**  
  Silver

- **The Oxford Street Flip Flops**  
  Polyurethane

Image credit
Texturall
The Barbican Tote Bag
The London Eye Flip Flops
The Oxford Street Flip Flops
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Duty Free Pour Homme
Spring/Summer 2015

*Duty Free Pour Homme* references the phenomenon of tax free shopping in designated areas like outlets and airports and can also be understood in relation to the theory of non-places – hypermodernised spaces for temporary passage, communication and consumption devoid of relationship to history or identity. The alienating effects of these spaces can be multiplied indefinitely through the limitless

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Tigran Avetisyan graduated from the Central Saint Martins Menswear programme in 2012. His graduation collection, which received backing from LVMH, combined the symbolic language of activist culture with a strident approach to DIY artisanal techniques, such as hand painting. He is currently based in Moscow, where he continues to produce collections under his eponymous label. He has also become known for his short films which critique aspects of fashion culture and media, providing a framework for his own practice and collections.
Duty Free Pour Homme references the phenomenon of tax free shopping in designated areas like outlets and airports and can also be understood in relation to the theory of non-places – hypermodernised spaces for temporary passage, communication and consumption devoid of relationship to history or identity. The alienating effects of these spaces can be multiplied indefinitely through the limitless networks of the virtual domain. A collection featuring digitally-printed, then hand-assembled heat-transfer prints and pirated perfume metaphorically reverses those processes. The perfume bottle, Duty Free Pour Homme, has been 3D printed and contains a ‘remix’ of four well-known fragrances by Chanel, Dior, Calvin Klein and Gucci.

This collection continues to use film in order to comment on fashion marketing, through which products are sold as the means to more fulfilling lifestyles. A mock perfume advertisement shows a young male and female protagonist reach out to each other in romantic embrace, their bodies then morphing into the perfume bottle against a cloudy, horizonless backdrop. The film parodies ways in which desire is manipulated through advertising to the extent that symbolic gestures become void of content and meaning.

**Film**
**Running time:** 1 minute

**Look 1 & 2:** Polyester  
**Duty Free Pour Homme:** Plastic, customised fragrance

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**Image credit left**
Photographer: Felix Swensson  
Styling: Emelie Hultqvist @ Un-categorized  
Hair & Grooming: Karolina Danielson  
Model: Henry @ Nisch Management

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**Image credits right**
Camera, Fedor Bitkov  
Styling: Emelie Hultqvist @ Un-categorized  
Make-up & Hair: Katya Stolbova  
Models: Anastasia @ Point Management and Sergei Nadtochiy @ Lumpen
This exhibition has been curated by Leanne Wierzba
Commissioned by Ligaya Salazar, Director
Assistant Curator: Polona Dolzan

Graphic Design: Nikolai Garcia

Special thanks to all of the designers who have generously lent their work for display and contributed to the events programme.

For a full schedule of accompanying events please visit:
www.fashionspacegallery.com

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Cover image credit
Tigran Avetisyan, SS 2015
Photographer: Felix Swensson
Styling: Emelie Hultqvist @ Un-categorized
Hair & Grooming: Karolina Danielson
Model: Henry @ Nisch Management

Opposite page image credit
Tigran Avetisyan, SS 2015
Photographer: Nadya Filatova