

The image is a complex digital collage. The background is a close-up of a car's front end, showing a headlight and a bumper with a circular pattern. Overlaid on this is a scene of a man with long, dark, curly hair and a beard, wearing a brown, textured robe, crucified on a wooden cross. The man's eyes are closed, and his expression is one of suffering. In the upper right, there is a semi-transparent brown banner with the text "DON'T JUDAS GOD" in a white, serif font. On the left side, there are four vertical strips of dark, textured material, possibly leather, each showing a vertical tear or hole. The overall color palette is dominated by browns, greys, and the metallic tones of the car.

DON'T JUDAS GOD

IZ LUCENTE

I want to draw the connection between the tradition of body modifications and belief systems such as Catholicism. Are there any teachings within Catholicism that say getting excessive piercing, tattoos, and implants are for or against our faith? Maybe it's because I was raised with conservative parents that don't have tattoos themselves that these sorts of body modifications were looked down upon. But my faith has also affected these topics. The body as temple is a teaching from the Bible that I've always interpreted as having respect for your body because it's not your own since God made us.

If we willing change our appearance, are we rejecting what God has given us, our body and our life? Does partaking in aesthetic procedures that purposefully scar and alter the body, coincide with the teachings of the Catholic faith?

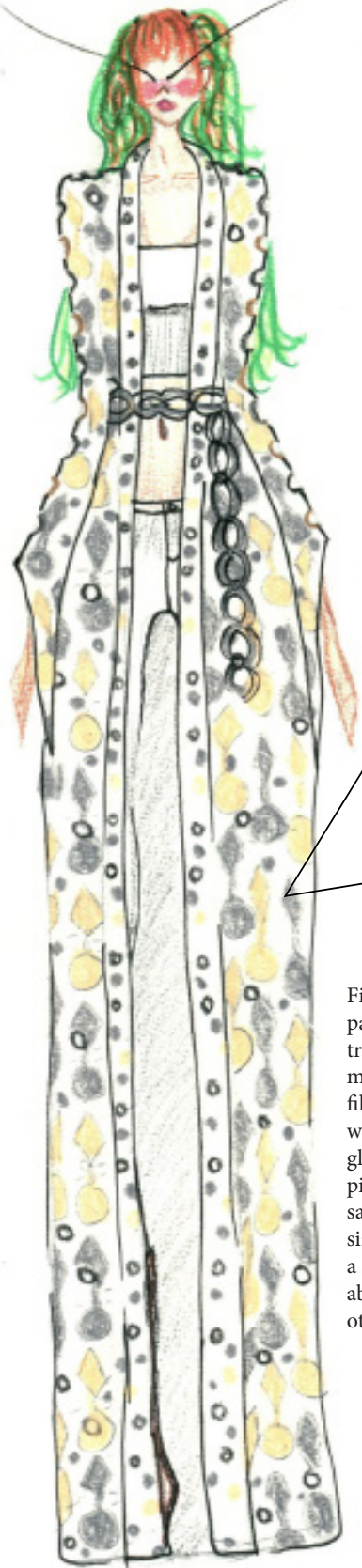
When we purposefully experience pain for aesthetic procedures are we partaking in satanic practices? Are Catholics meant to participate in and support the evolution of the human aesthetically or participate in actions that cause us pain just to say we survived it?

Are these aesthetic practices considered self harm in the eyes of Catholicism and should we be constantly looking to change and evolve what God has made?

In this project, I will explore how religion and body modifications fit into each other, to see if they can be lived out simultaneously, and to learn their truths.





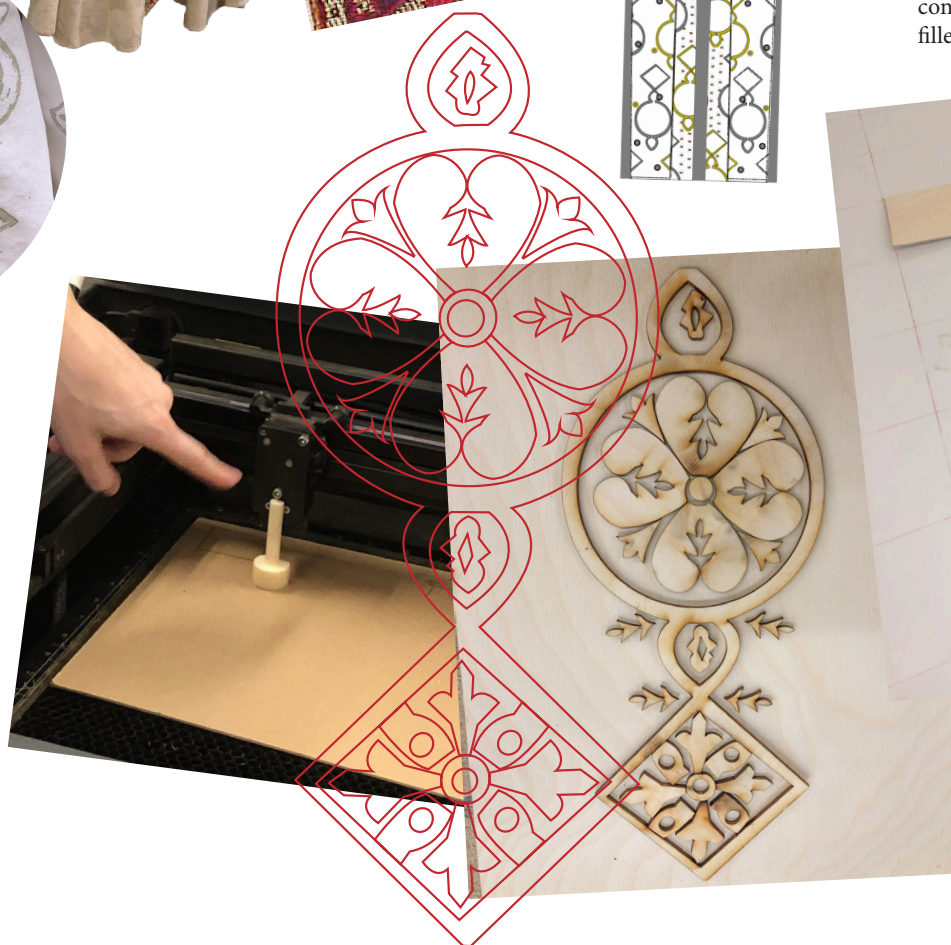


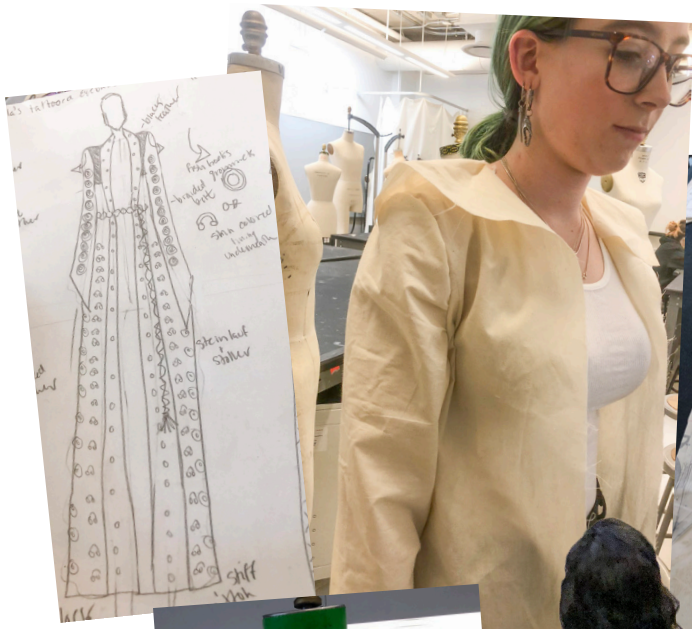
After defining my topic I researched religious motifs and designs so that I could create a block print pattern on my jacket. By taking a tour of the priest's changing rooms and seeing their vestments, I learned that the patterns on the Chasuble, or outermost cloak, are very ornate and colorfully embroidered.

I decided that my motifs would be printed in silver and gold because those are popular colors that appear on Chasubles. I noticed that many of the designs on the vestments were composed of simple shapes layered inside each other so I made my design with a big circle and diamond, connected the shapes, and filled them with smaller shapes.



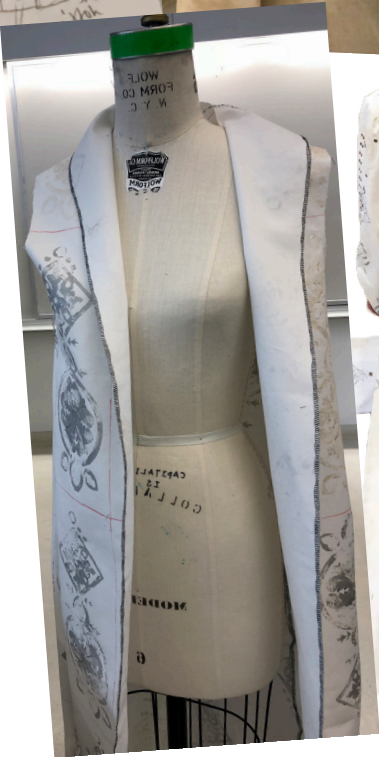
First, I drew out the design on paper and then scanned it and traced it on Illustrator. I then made all the adjustments to the file so I could laser cut it out of wood. I then cut it and had to glue all the pieces to another piece of wood. Next, I used an saw and cut the rectangle to the size I wanted. Then I sketched out a grid onto my fabric with erasable pen and block printed every other motif in silver or gold paint.





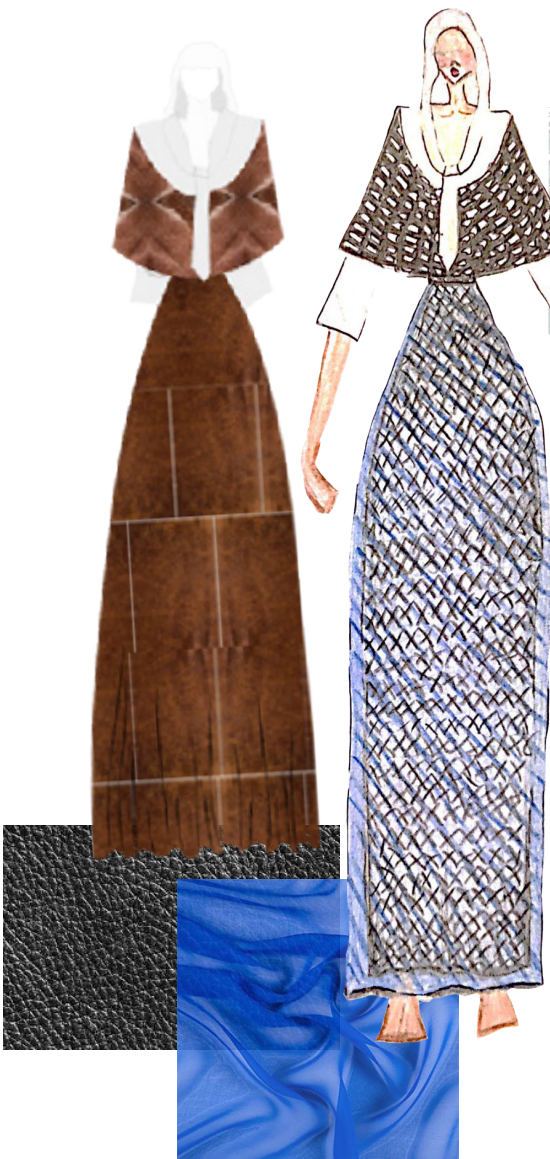
I made my initial sketch and started draping. Then I started to develop the pattern pieces. After printing out the fabric, I started cutting the pattern pieces and sewing the garment. I had intended for their to be a lining however I decided on using binding tape to finish the raw seams.

Before all the sewing was finished I took it to get the grommets and studs installed. I bought small 1/4" silver grommets and studs to go on the collar. I bought 1/2" gold and silver grommets for the center of the sleeves and center back. Then I bought gold and silver 1" grommets to be integrated into the block print designs all over the jacket. Afterwards I finished all the seams and the jacket was complete.



I wanted to create a modest jacket that was long sleeved and floor length. The jacket would be relatively simple silhouette wise. I added the pointed sleeves because certain sects of nuns wear geometric hats, as well as the Pope in formal situations. I decided to open up the side seams at the low hip which, when kneeling, creates a cross shape. I chose white because I wanted it to symbolize a purity that was being destroyed by being printed, or branded, on and having all the "piercings" installed in it, altering the fabric completely. It is also worn numerous times throughout the liturgical year.





To the right: This look includes white jersey fabric with black leather, dark blue chiffon, and black silk. The hood extends low on the chest and attached to it is a tie like shape. There is a black leather poncho which is attached to the white hooded top with 3/4 length sleeves. The leather has patterned engraved tick marks which are filled with white paint. The skirt has an elastic waist. The underskirt is black silk which has been digitally printed with many "x's."

Attached on top is a blue chiffon fabric that is a little longer in length. I used a cyanotype fabric to create white, flat, "engravings" on the fabric. The silhouette, like all five of the designs, is based around modesty and is a reference to vestments and the long, loose clothing worn during Jesus' time. The tie like piece of fabric attached to the hood references the male dominance within the clergy as well as the Pope's pallium. For this look I did a lot of research on leather engravings and brandings and used the tools available to me to experiment.

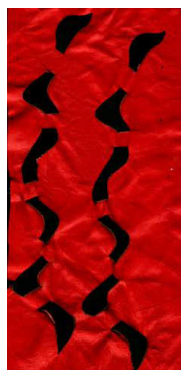
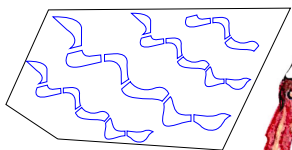
I chose to work with leather so that I could work with actual skin. Having the ability to carve the leather was a reference to carving skin through scarification. I chose black because Priests can wear it for funerals. I chose to do the cyanotype on the blue chiffon to reference the permanence that comes with body modifications.



The hat is very similar to the Pope's however on the inside of the flaps is tattoo-like printed fabric. The other side of the flaps are the same white fabric as the dress making the "tattoos" concealed to people depending on what angle they are looking at the wearer. The first time I experimented with liquid latex I realized it was perfect for this project because the natural color and texture of it is very skin like. Some swatches I made by using pre-made molds while others I made from bubble wrap and egg cartons. Liquid latex creates a really interesting end result because it is flexible, strong, and stretchable. I tried to sew fabric to the back of a swatch and it worked but it didn't look too nice. After further research, it seemed that most people that wanted to attach fabric to the latex simply used super glue.

This look consists of a white hat and dress. The dress has a white collar and half the dress is white and the other half is shaped latex. The halves are connected by hidden velcro and the white half has two buttons near the shoulder to secure the closure. The dress ends a little after the knees. Again, the white is a symbol of purity. The dress shape and design took inspiration from the Alb which is worn under all of the Clergy's outer vestments. In the inspiration photo, the men in all white are deacons and they are wearing dalmatics over their albs while the priest is wearing a chasuble over his.



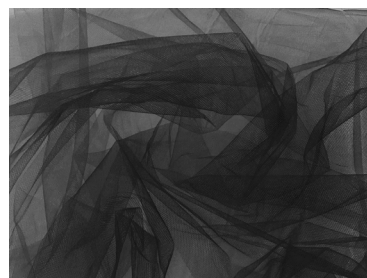


For this look, I experimented with laser cutting leather. I drew an Illustrator file and then cut out my leather. The first time the laser was too strong and I burnt my fabric (right). I lowered the power of the laser and tried it again. This time it successfully cut out my imagery. I ended up liking the burnt leather better so I decided to incorporate it into a look. Priests wear red during Pentecost or on Apostle's feast days. I used the chasuble vestment shape as inspiration. After reaching out to Patrick Boylan, who designs Catholic vestments, I learned that the "Y" layout of orphreys, or decorative bands on the chasuble, represents Jesus' body on the cross.

I decided to mimic the cross shape in my design but instead of filling it with intricate embroidery, I filled it with the mangled, un-uniform burnt leather, allowing the wearers skin to peek out. Having this cross cut out in the fabric meant that the white panels would be separate and therefore wouldn't have side seams. For the white sections, there was only two pattern pieces, cut two times. Again, the white fabric references purity while the leather symbolizes the alterations of the skin after body modifications. The hat is white with sections of latex. The white sections were pierced with grommets and studs. The hat was inspired by a nun's hat. Certain sects of nuns wore hats that distinguished them. Some sects still wear hats but for the most part they have adapted their uniforms to be more modern.

This look was heavily inspired by the Pope's daily, "casual" outfit. This outfit includes a cassock (coat), zucchetto (hat), a pallergino (shoulder cape), a white sash belt, and cross. All of the vestments of the Catholic church are inspired by clothing worn in Jesus' day. The pink cape in my look was intended to be made from rosaries trapped by a heat gun in pink plastic. Priests wear a pink chasuble one Sunday during Advent and once during Lent. Instead of rosaries though, I experimented with resin. I found that not all plastics melted into each other.

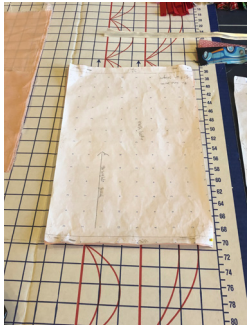
The pink plastic in my swatch required a lot of heat to melt and where it did melt it lost its color. This swatch is a reference to subdermal implants which are silicon shapes that are inserted between layers of skin. To give the cape volume I included layers of black tulle that would extend about two or three inches past the pink hem. Underneath would be a simple white short sleeve mid calf dress with silver, 1" working buttons running along the center front.



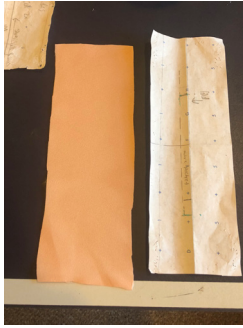
Specialized Studio

Mask Assembly

1.



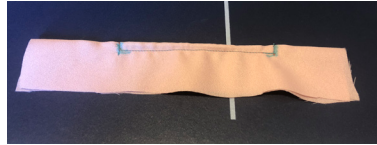
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3.



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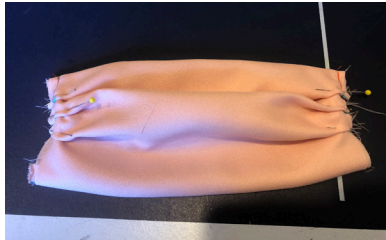
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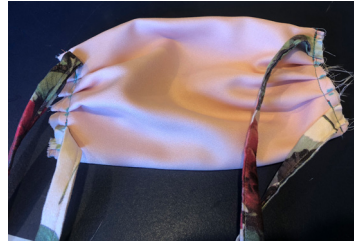
7.



8.



9.



10.



11.



Making masks to
donate but if anyone
wants one dm me!

\$5

Other colors available!

Each are washed
before and after
sewing

I sell the masks through my Instagram and Etsy @needsrepair. I sell masks with elastic or fabric straps as well as with or without metal nose bits. To the left is the first Instagram advertisement I made for my masks. I found basic measurements online and then made pattern pieces from them. I had to experiment with different pattern pieces for the metal nose bits as well as experiment with different metal widths and lengths.

Customer Photos



I've made about 65 masks so far and made around \$400. I was commissioned by Spir-wink RI to make 15 masks for their employees and I will continue working with them. I am also working with Ponnopozz to sell masks.

Textile Development



I liquid latexed about 10 coats onto different parts of an egg carton. I found that the carton had a religious quote on it which was very fitting.

After pulverizing sea-shells in a plastic bag I wanted to see, simply for aesthetic purposes, what it would look like if it was liquid latexed.



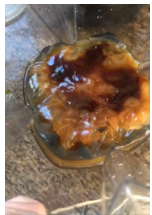
I was inspired by a presentation in my ARS class by Sho Konishi. In one of his projects he trapped nature within pieces of clothing made from plastic. That got me thinking about preserving time and place during this pandemic. I took a newspaper article that was about the pandemic and liquid latexed it. The first layer had splatters of paint. The next, I spilled the paint. After that I started mark making with paint and random objects. Then I added some ground up seashells. I added in grass and finally I added in a twig. I then covered it with two more layers of liquid latex bringing it to about 10 layers in total.



1. I gathered the seaweed and scoured the fabric for 20 minutes. I put the seaweed in the blender. I let the fabric simmer in the dye on the stove for one hour and forty one minutes.



2. I pureed the seaweed and sifted it so I had just the liquid. I scoured the fabric for 20 minutes. I let the dye soak for about an hour. Then hung it out to dry.



3. I found the Jellyfish and scoured the fabric for 20 minutes. I then put it in the blender. I let it sit simmering on the stove top for about one hour and five minutes.



4. I collected the seaweed and scoured the fabric for 20 minutes. I then put it in the blender. After the first 20 minutes on the stove top the seaweed turned black. I added in 1/4 cup of apple cider vinegar to see if the color changed but I didn't see a difference. I let it sit simmering about two hours.

2. Synthetic Yellow and Dark Seaweed Tie Dye w/o heat

3. Jellyfish Boiled

4. Soft Red Seaweed Boiled

1. Hard Dark Seaweed Boiled



5. Hard Dark Seaweed w/o Heat

6. Powdered Shells 2x Boiled

7. Powdered Shells Boiled

8. Bright Green Seaweed Boiled



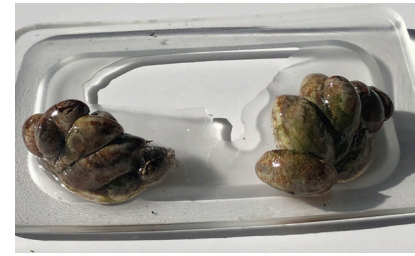
8. I collected the seaweed and scoured the fabric for 20 minutes. I then put it in the blender. I let it sit simmering on the stove top for about two hours.

5. I found the seaweed and scoured the fabric for 20 minutes. I put the seaweed in the blender. I let the fabric sit in the puree for about a day and a half. It sat on the porch with plastic wrap sealing the bowl.



6-7. I found a bunch of shells and scoured the fabric for 20 minutes. I hammered the shells until I had one container of fine powder and one of small shell pieces. I simmered the fine powder with the fabric (right swatch) for fifty four minutes. I took out that fabric. Then I added in the bigger shell bits and left a new fabric (left swatch) in for an hour and twenty two minutes.





Resined Beach Plant and Shells
When I resined the seaweeds and beach plant I had to keep them at an angle so they wouldn't stick to any other surface. I pinned each piece to a cork like board and then leaned it at such an angle that they weren't touching the board anymore. I put heavy objects on the inside and outside of the boards so they wouldn't fall.



Resined Seaweeds



In the Process of Drying



Dried Seaweed



One Layer of Polyurethane
I allowed the pieces to lie flat on the cork like board because I only painted one side of each piece so I knew it wouldn't stick to the board.



After my first round of acquiring seaweed, I wanted to see if I could transfer any of their color onto white fabric. I cleaned all the seaweed of rocks and sand and layed them flat on fabric with a board underneath. I did not scour the fabric before.

I then covered the seaweed with another board and put a lot of weight on top. After a day and a half of being compress I removed the weights. Most of the seaweeds were pressed flat while others still held there shape. A couple of the seaweeds transfered color but they only left a very light yellow color that was pretty hard to see.