

# **Creative Technical Studio 1: Midterm**

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# NARRATIVE

- For this project, I thought a lot about the prompt of the human anatomy. I wanted to translate it in a literal sense, which explains my use of physical bulges of the shoulders and arms. What inspired the color palette of the dress was definitely Davinci's notebook colors. The pages on his book looked coffee stained and initially I wanted to do the exact same however, I ended up using pure nude/pale fabric instead which I ended up liking much better. This was an overall rather difficult project for me because I did not quite carry out the vision I had in my head, the changes I went through was definitely a pinpoint of this whole making experience. Throughout the making of the dress, the process that helped me the most was definitely the experimental draping because it isn't a technique that I always run to usually because I am a much more two-dimensional thinker. Even though I was not completely satisfied with the final product and that there was much more that I can improve upon, when I put it on my model, I felt much more comfortable with the look of the garment. My favorite part of the garment is definitely the last minute drape of the skirt, it was definitely the change that I needed.

**Initial research**

## LIFE LIKE - SCULPTURE, COLOR & THE BODY. (MET BREUER)



**['The Brass Munchers'] - Urs Fischer**  
 2007. cast aluminum, patinated wax.  
 → Fragmented limbs → can be interpreted as either supporting the central figure or pulling it apart.  
 → Abstract, complicated narrative.  
 → cracks in the center piece & lack of color contrast to supporting pieces. → sense of irregularity & un-belonging.  
 → The whole piece feels melancholy to me & speaks to me a lot.  
 → Sense of restriction is what I see predominantly  
     ↳ expectation vs. true capabilities  
     ↳ Ties in w/ personal experience & my cultural upbringing  
 → Imperfection of the piece makes it realistic.

## **['Schauspieler Actors'] - Isa Genzken**

2013 - mannequins, clothes, shoes, fabric & paper.  
 → Artist took a few male & female mannequins & dressed them in a range of eclectic materials.  
 → can be seen as artist's alter ego's & urban types.  
 → Reference consumerist culture & capitalism.  
 → I was attracted to this piece cuz of its excessivism. it really speaks to issues I am passionate about as an artist.  
 → More visceral seen on a human being's body → focus is put on body even though there's so much covering it.  
 → use of different materials & primary colors draws the eye in.  
 → Covered face → anonymity + universality.  
 → Posture → attitude → consumerist culture.



## Research on the Met Breuer exhibitions

We were initially told to take inspiration from body anatomy exhibitions held in the Met Breuer. When I researched the objects within the exhibitions, I found myself immediately drawn towards sculptures that retained the original formation of the human body. I didn't quite notice the pieces that drifted away from the human body as much. Therefore, that led me to focus on the true, undistorted anatomy of the human body, most noticeably, ligaments and muscle structure. I really wanted to break down the human body and truly dissect the biology and science of how humans were formed and made. Certain pieces like Yayoi Kusama's Phallic Girl really caught my eye because she managed to highlight emotion without hyper-distorting the sculpture of the girl. I think that takes true thought and artistry. The theme of bubbles and protrusion ends up appearing more in my personal work as well.



**['Phallic Girl'] - Yayoi Kusama. 1967 - Mannequin + mixed media**  
 → One of my favorite pieces - Kusama known for polka dots.  
 → Mannequin became a proxy for the artist consumed by her paralytic phobias & neuroses.  
 → externalizes sex from a female perspective - female mannequins often sexualized by male artists.  
 → Reminiscent of ancient goddess sculptures w/ multiple breasts; emotion I constantly re-visit.  
 → Claustraphobia - tryphobia.  
 → Hand gestures of mannequin contrasts to relaxed face.  
 → Awkward posture  
 → Over-crowding, suffocating feeling.  
 → Textural piece exploring a bunch of different materials.  
 → Painted gold/copper → ancient relic look to it.  
 → Protrusion of pimple-like structures make it rather discomforting to look at.  
 → Explores Kusama's mental state

**['Virgin Exposed'] - Damien Hirst. 2005 - Acrylic paint on resin. 9 of 15.**  
 → 14 w/ dancer as a pregnant specimen.  
 → reference virgin mary & the immaculate conception.  
 → reference historical anatomical female figures whose abdomens could be opened → reveal reproductive organs.  
 → no frisson of revelation & concealment, female interior

is unsparingly exposed in public space of a gallery  
 → Highlights power of the female figure → creates life → reference to god → virgin mary → religious connotation.  
 → inclusion of skull & muscle nerves makes the piece jarring but demonstrates how giving birth/pregnancy is a laborious task.  
 → Posture of female → power & confidence → strong & upright.  
 → Reminds me of Damien Hirst's other works which include sliced open animal structures encased in formaldehyde solution.  
 → The shape of breasts in a different & unique perspective





### **Initial sketches**

These are some initial, quick sketches I developed from the first few pieces that I explored in the Met Breuer. I spotted a lot of contrast in texture, especially of fluidity vs rigidity, clustering vs dispersed. Texture was definitely an aspect that I paid a lot of attention to throughout the development and design of my final garment. Juxtaposition and contrast of texture was one of the main interest and focus for this final garment. I also incorporated some aspects of collage and the use of tracing paper to test the depth of these sketches. I definitely found myself trying to mimic certain textures.

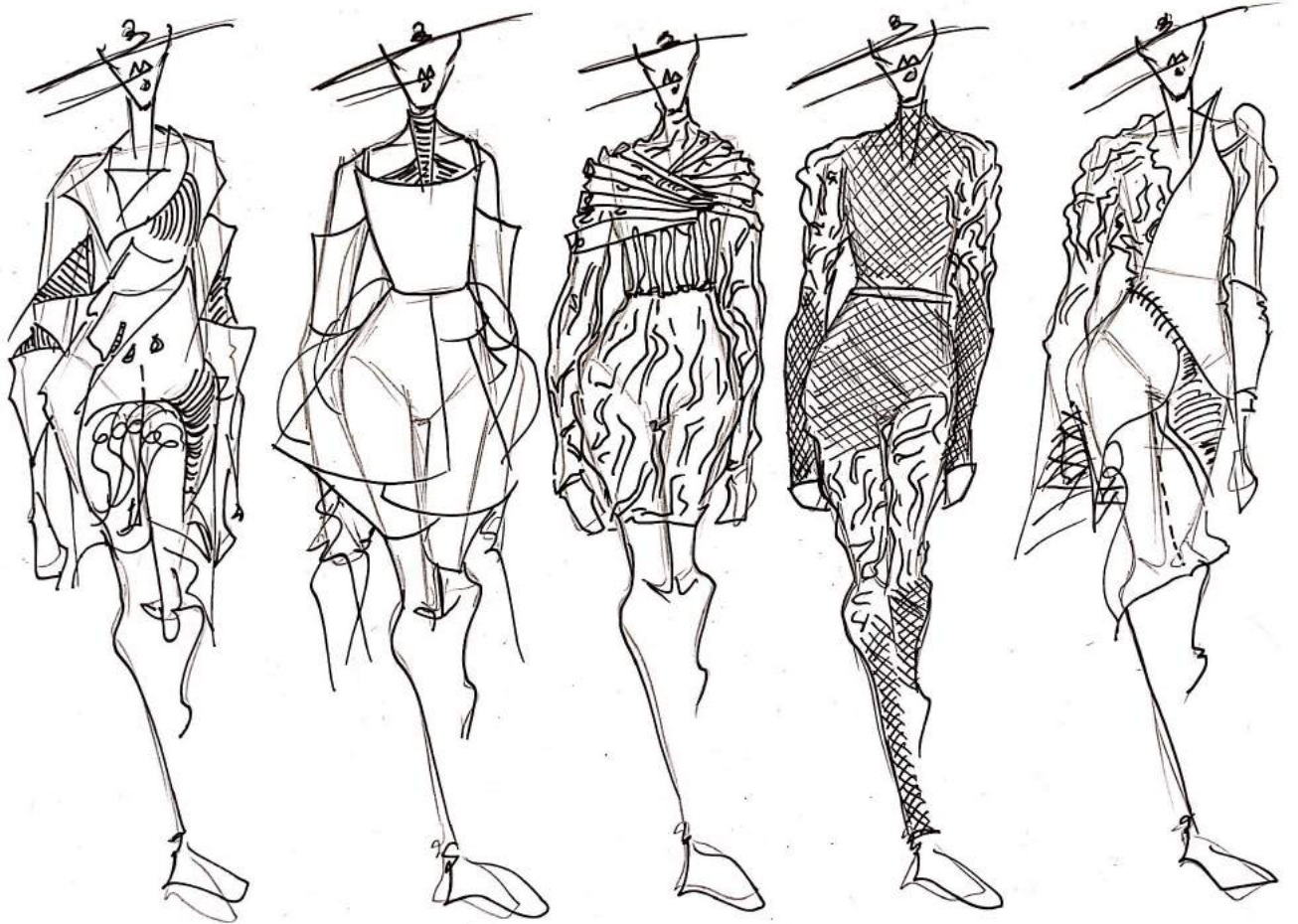


↳ **The Passage from Virgin to Bride** - Marcel Duchamp - 1912. Oil on canvas.  
 ↳ nonsense painting but it doesn't make no sense.  
 ↳ sex & machines. → sex is mechanical  
 ↳ consists of random shapes almost resembling paper mache → tubes, funnels, pistons, pipes.  
 ↳ tendons, veins, ligaments...  
 ↳ it seems like a lot is going on & is unable to be articulated.  
 ↳ Duchamp is the father of conceptualism.  
 ↳ The complicated connective systems of random shapes & lines indicate a sort of machine running its engines → virgin to bride - a transformative process.  
 ↳ The limbs & human anatomy is still somehow visually present when I look at the artwork.  
 ↳ complication in simplicity  
 ↳ idea I want to explore upon.



↳ **Anatomical studies of the human shoulder** - Leonardo da Vinci c. 1509 pencil on paper  
 ↳ da Vinci is a perfectionist & his work is so soothing to the eye.  
 ↳ turns to science + to improve his artwork  
 ↳ his work is always stunningly realistic  
 ↳ first artist to study physical proportion of men & women  
 ↳ discovered ideal human figure  
 ↳ believes in laws of nature rather than perspective.  
 ↳ his studies are stunning & unbelievably realistic.  
 ↳ the way nerves & muscles are built within the body is what determines the body shape.

↳ **DYNAMISMS OF THE HUMAN BODY** - Umberto Boccioni, ink on paper - 1913.  
 ↳ Boccioni rejected representation of movement through repetitive sequence of images & based his art on "the intuitive search for the one single form which produces continuous space".  
 ↳ I like the dichotomy of moved & sharp lines.  
 ↳ The idea of representing fluidity through rigidity really intrigues me.  
 ↳ complicated yet rendered with simplicity.  
 ↳ so much flow yet harsh at first glance.



These were my second set of rough sketches. The bubbly texture transformed into a texture that more so resembled veins. I definitely began forming a silhouette in this set of sketches compared to my first ones.

This part of the research was done separately from the Met Breuer, I began tapping into artists that explore the body more abstractly but somehow found myself re-attracted to literal translations of the human figure. Specifically, Leonardo Davinci's interpretations of the human body. I didn't focus on a final piece that he did but instead, I was very intrigued by his sketchbook drawings of human figures and limbs and ligaments. His anatomical studies of the human shoulder was what began my interests. The fact that he conducted these realistic drawings in 1509, a time period where science was under-developed, is so fascinating to me. Davinci dissected bodies in order to achieve these accurate representations of the human body. I wanted to translate not only his accuracy but the process he used to achieve the final product in my design.

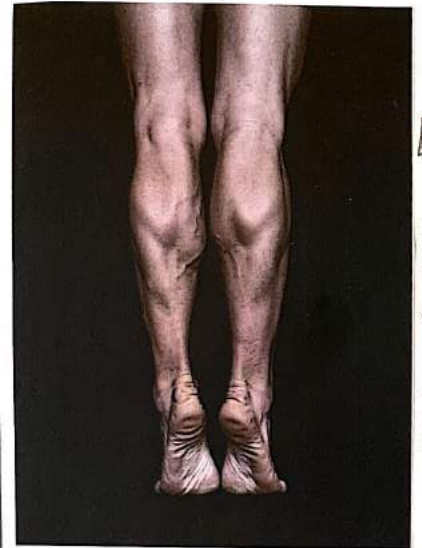
**BODY STUDY**

My interest is definitely primarily in the surface layer of the human body, specifically the skin & it's natural, beautiful creases.



Creases in the skin are one of the most natural & beautiful things on a human body.

I also have very big feet which is why I also want to focus on proportion & the lower body



My legs are one of my biggest insecurities beuz they are so short & muscular especially my cuts. I definitely have yet learned to embrace them but I have come to terms of my human anatomy

Being someone who works out regularly, women with muscle's really inspire & empower me as a female myself.

masculinity vs femininity

The discussion of muscle



I have a bad habit of biting my skin on my nails & everytime I go through airport & security, my fingerprints would be unrecognized.

I want to focus on skin for this project predominant beuz it's the part of my body I have the most conscious & unconsciously therefore it is incredibly personal to me.

I decided I wanted to extend my interest and studies of the bulges and lines of the human body so I conducted research on certain parts of the body that captured the beauty of muscles and creases and skin blemishes.



- Da Vinci's interest in the human body stemmed from his apprenticeship in Verrochio's workshop  
 - He originally pursued a career as an artist but his study of anatomy had grown into an independent area of research by the 1490s.  
 - Based his drawings on dissections.  
 - Early studies involved solely of skin, bone, muscle.  
 - I'm very intrigued w/ his scientific studies & it is the science behind all his findings that truly inspire me.



**[Mechanics]**  
 - interested in study of friction, resistance.  
 - mechanical potential of motion.  
 - As he began the study of mechanics, he discovered just how much nature would work w/ & against it

- The fact that he conjoined art w/ science truly fascinates me.  
 - 4 main themes:  
 • treatise on painting  
 • treatise on architecture  
 • elements of mechanics  
 • human anatomy.  
 - I really liked the idea of sort of restraining art which seems like a bad thing since everyone now is so expressive.  
 - I want to go back to square one & discover how science shaped the canvas for most designers today.

- These drawings are one of the most significant achievements during Renaissance period of science.  
 - drawings are based on connection b/w natural & abstract.  
 - drawings were superior to descriptive words.  
 - Proceeded to publish findings of human proportion but kept anatomical drawings private



# CODEX ATLANTICUS

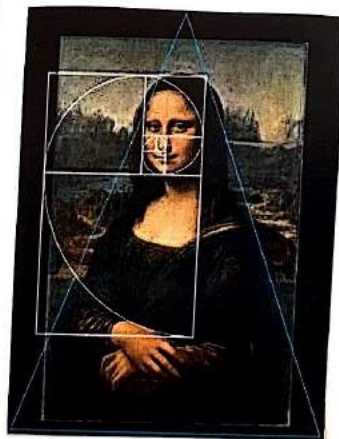
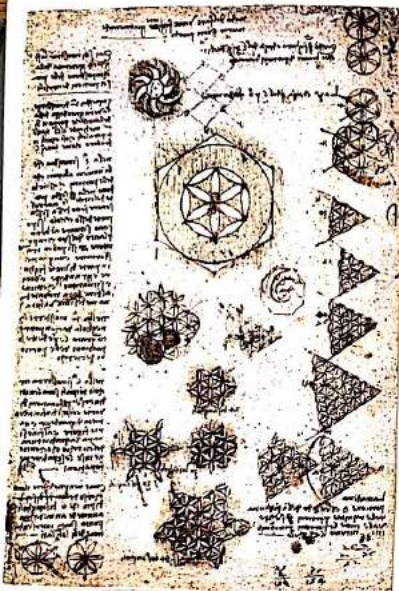
- Book of basically Da Vinci's entire life as an artist & scientist.
- Includes mechanics, hydraulics.

## Flower of life

Da Vinci's principle to Complete Mind:

1. Science of Art
2. Art of science
3. Learn to see
4. Realize everything connects to everything.

smocking could create similar effects.



## GOLDEN RATIO

"Divine proportion"

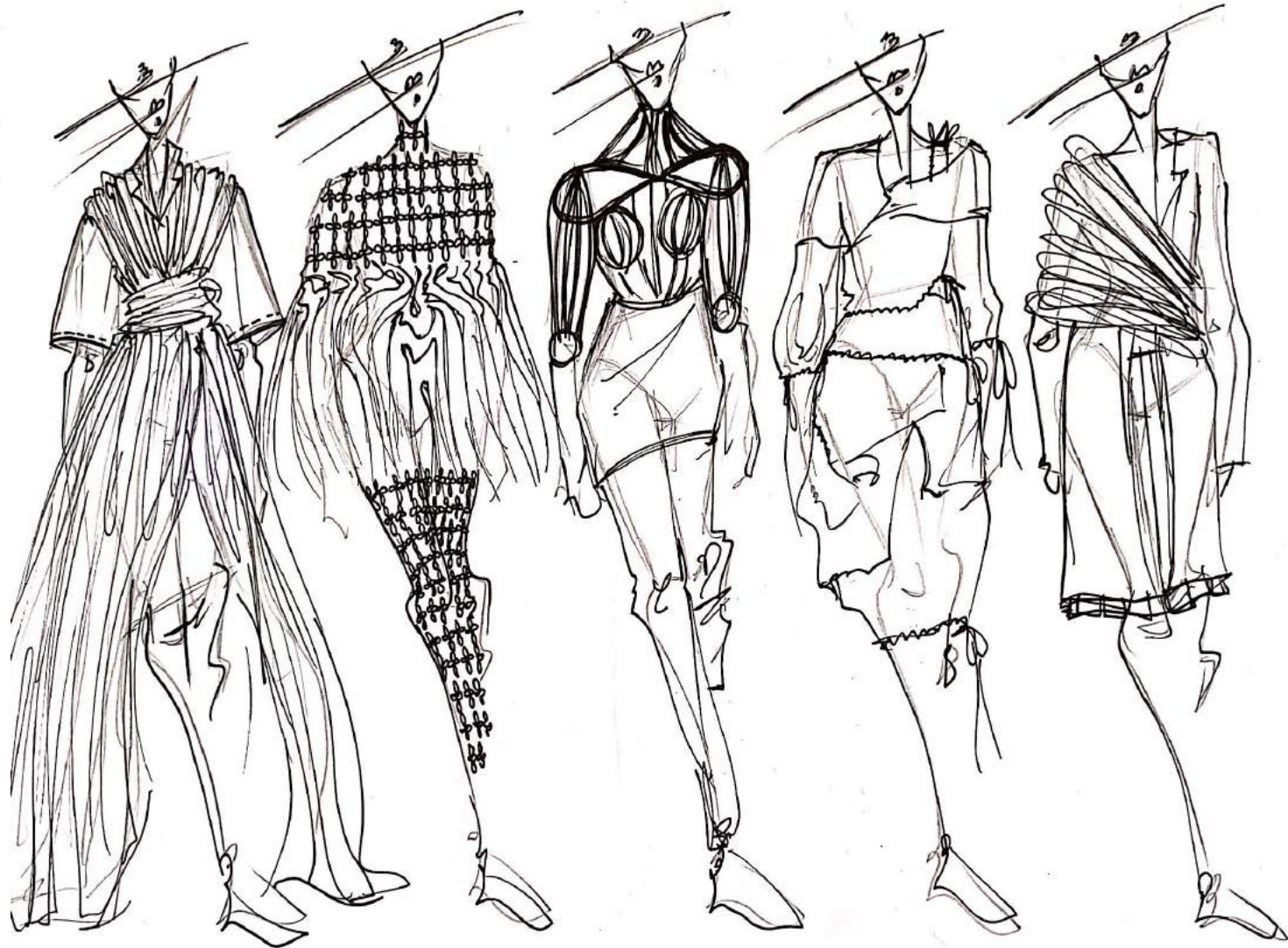
1.618033988 ...

→ Da Vinci found the unique properties to the Fibonacci numbers.

→ Appears in all forms of nature

& science:

- flower petals
- seed heads
- pine cones
- tree branches
- etc.





**FINAL DESIGN**



# **DRAPING and SAMPLES**



**Elastic sample that joins top and bottom of dress**



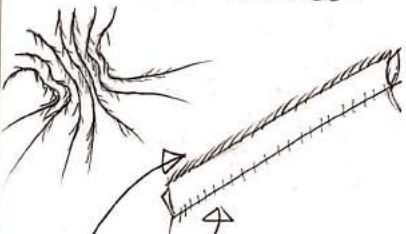
**Distress sample (did not end up using)**



**Invisible zipper sample**

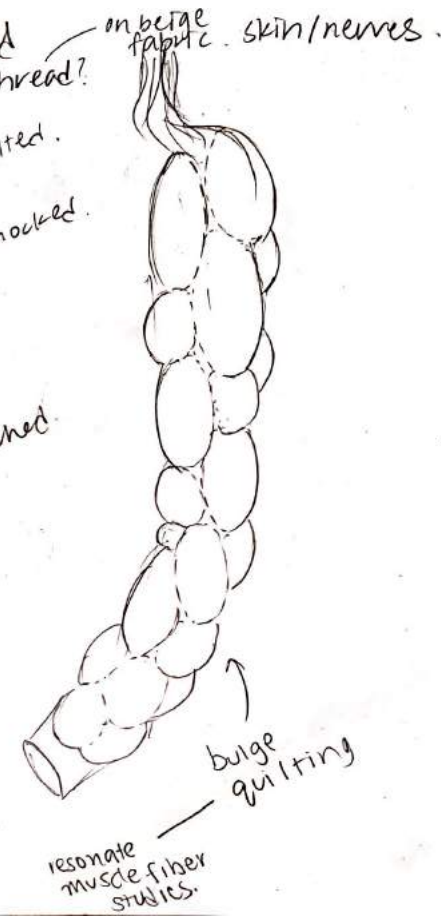
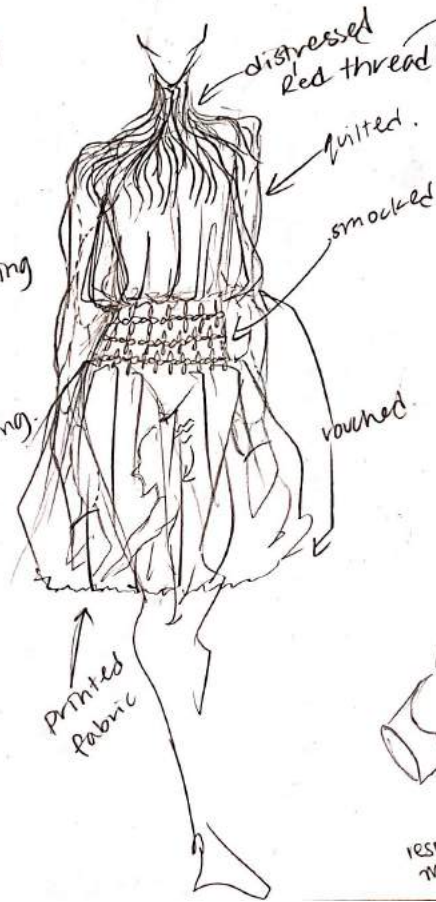
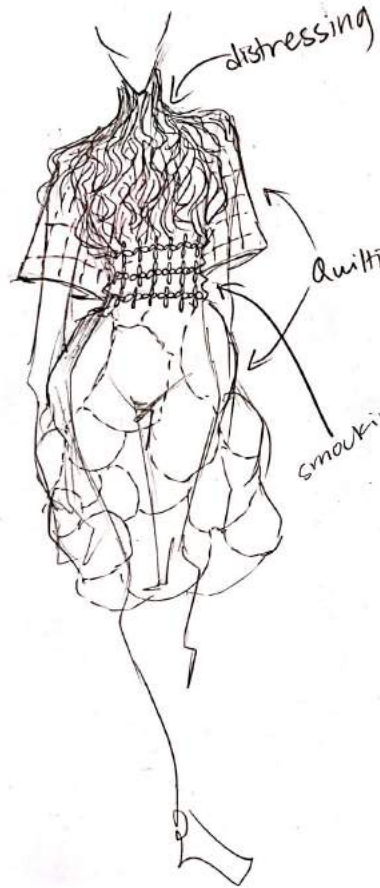


DRAPE TEST  
 ↳ Texture on one side.  
 sewn with fabric hanging across to create a little pocket  
 pocket cut open & distressed.



mimics muscle nerves.

I initially wanted to do a distress texture on the neckline to resemble veins coming down from the neck. I also initially wanted to do smocking on the waist because i thought it was a nice contrast to the irregular bubble of the skirt. However, I ended up keeping the neckline simple by just raising it and also got rid of the bubble because there was enough happening on the arms so I ended up using loose drapery to highlight the bubble of the muscular sleeves.

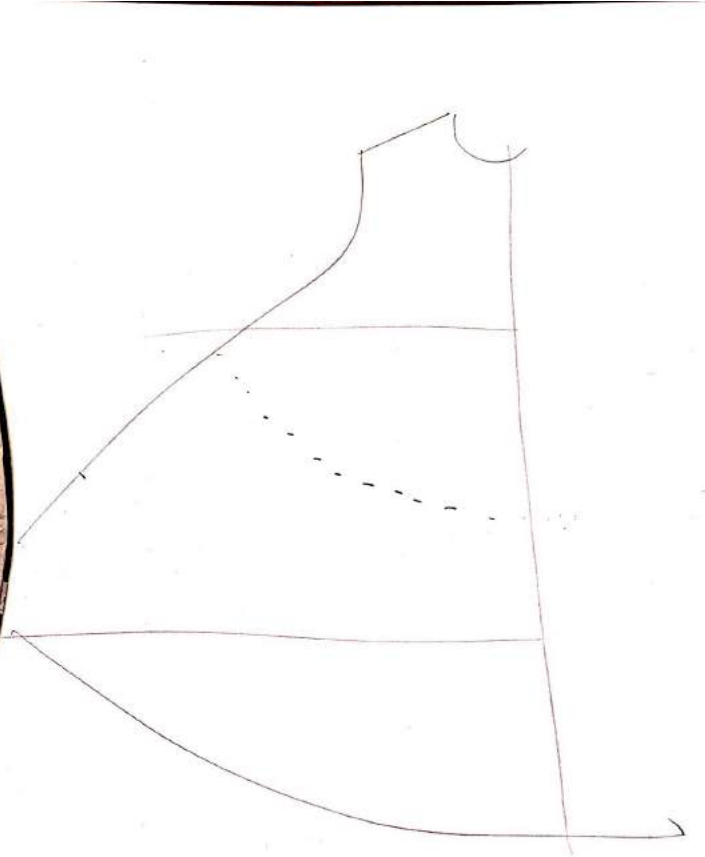


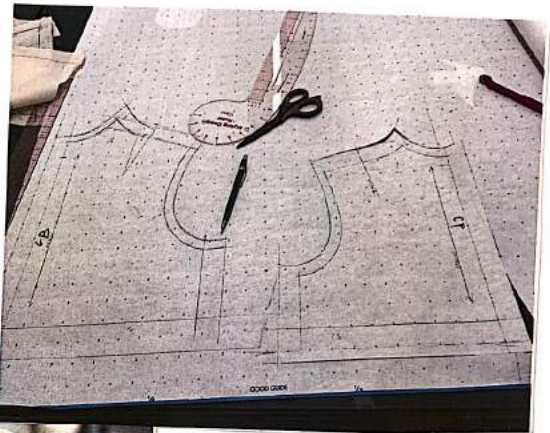


Distressing  
— best to use  
cotton or  
denim.

but make  
sure there's  
space for neck  
to fit if fabric  
is rigid.

denim will be  
hard to create  
washed effect.





I draped the raise neckline because it was more effective than doing a separate collar and also it took less time. The raised neckline ended up looking quite effective on the garment and was quite easy to draft as a pattern and I achieved it by removing the darts and alleviating space.





The arm was honestly a process to make, I had to cut two pieces of the armpiece and make one two inches bigger than the other and fill the inside with polyfills and stitch above it in random shapes that resembled. The most troublesome was the armhole length and making sure that joined to the bodice. The rouching of the armhole really helped the adjoinment to the bodice.



**GARMEN**



**PHOTOSHOOT**





