

DRAWING & THE BODY

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An exploration of the body through
drawing by creative practitioners
from London College of Fashion

PARTICIPANTS

- | | |
|----------------------------|----------------------|
| - Simon Thorogood | - Penelope Watkins |
| - Lucy Orta | - Tony Glenville |
| - Helen Storey | - Darren Cabon |
| - Doyeon Noro Kim | - Karin Askham |
| - Charlotte Hodes | - Donatella Barbieri |
| - Hormazd Geve Narielwalla | - Agnes Treplin |
| - Rob Phillips | - Yuliya Krylova |
| - Philip Delamore | - Heather Phillipson |



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University of the
Arts London
College of Fashion


THE SWEDISH SCHOOL
OF TEXTILES
UNIVERSITY OF BORÅS

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drawing by creative practitioners
from London College of Fashion

KG52 Gallery,
Kammakargatan 52, Stockholm
28 April – 14 May 2011

An exchange exhibition between London
College of Fashion, University of the Arts
London, and The Swedish School of Textiles,
University of Borås, Sweden.

www.drawingandthebody.com

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FORWARD

— Professor Frances Corner OBE

What is so pertinent about the subject of the exhibition *Drawing and the Body* is the fact that, for both fashion and fine art, the body is central to their histories and to their current preoccupations. For each discipline, members of staff, students and graduates have explored what it means to be clothed, naked or nude, how the body is given presence through clothing and how the body interacts and occupies space. Having the opportunity to share these preoccupations with another institution is central to the development of artistic and design practices. This new ambitious exhibition, which takes place at KG52 Gallery, Stockholm, will extend the debate about the body and its place in the development of fashion, showing how drawing is central in these debates. This exhibition presents an exceptional range of work by sixteen fashion designers and illustrators, costume designers and artists from London College of Fashion. It includes work by young up and coming practitioners as well as established, high profile figures as Professor Helen Storey MBE (Fellow of the RSA), Professor Lucy Orta (artist, environmentalist and Member of the European Cultural Parliament) and Charlotte Hodes (winner of Jerwood Drawing Prize 2006).

Drawing and the Body is the third within a series of exhibitions developed by London College of Fashion, University of the Arts London. It has been preceded by the shows *When Photography and Drawing Meet Fashion*, at The Hong Kong Polytechnic University (2009), and *Drawing Towards Fashion*, at Fashion Space Gallery of London College of Fashion (2007). These exhibitions highlighted the crucial role that, for students, researchers and practitioners, drawing plays within creative thinking and the fashion design process. They also disclosed an insight into the ongoing dialogue about drawing that is currently taking place at London College of Fashion. The intention of *Drawing and the Body* is to explore the relationship between drawing and the body, which indeed constitutes a primary concern within fashion design. From the material and individual body, designers and practitioners in fact reinvent and redefine the concept, shape and even movement of the body. All the participants in the exhibition contribute to create a dialogue, bringing in their own particular perspective as well as being representative of the wide range of approaches towards drawing that is evident at London College of Fashion.

- Dr. Flavia Loscialpo

Just like a piece of cloth, composed of threads intersecting one another, the invisible warp woven in the space of the KG52 Gallery is made of drawn, sketched, imagined, projected, evoked, unravelled lines. A plurality of lines in which explorations, metaphors, abstractions, recollections, and investigative wanderings crossing the universe of drawing play a central role. Sixteen artists and designers come to dialogue: Helen Storey, Simon Thorogood, Charlotte Hodes, Lucy Orta, Philip Delamore, Hormazd Geve Narielwalla, Rob Phillips, Donatella Barbieri, Doyeon Noro Kim, Heather Phillipson, Darren Cabon, Karin Askham, Tony Glenville, Penelope Watkins, Agnes Treplin, Yuliya Krylova. What immediately emerges from this convergence of voices is that all the contributions to the exhibition stem from an inquisitive attitude around the role of drawing in conceptualising and representing the body. If drawing is experienced by each artist along a unique path, in which it can even become absent, so is the body. A body in formation, deconstructed, disembodied, a performative body, its traces, shapes, volumes and voids are articulated by the participants through an endless questioning and reinterpreting drawing.

The variety of such contributions reflects indeed the different ways of understanding and practicing drawing that are connected to and supported by LCE. It is a lucky circumstance, a fruitful encounter that *Drawing and the Body* reveals. The methodologies implied by the single works, and the directions to which they point, manifest themselves through a texture of resonances and differences. When the pieces are posed next to each other, their collision can in fact disclose the possibility for an unexpected dialogue. It traces the contours of a 'polyphonic' occasion: not a monological discourse on drawing from a privileged perspective, but

rather a multiplicity of voices and gestures that dramatize the position of drawing as that realm where numerous disciplines intersect one another. A topology of drawing is an impossible one to sketch, due to the characteristically multifaceted nature of drawing itself, of its manifestations and applications. Drawing indeed is at once medium and process, performative act and idea, it is sign, symbol, signifier, and it is diagram. It is a space of negotiation for both established meanings and what is yet to be known, defined and articulated. It is a medium for analysis, for the acquisition and facilitation of understanding. It is observational tool and recording practice.

In all its expressions, drawing is always already home to the conceptual and the perceptual. It crosses domains and specialisms. Not by chance, at the beginning of the twentieth century, Constructivism, Suprematism and de Stijl, through emphasising the geometrical aspects of the line and by using simply 'orthogonals', aimed at creating a universal aesthetic language. In the name of the *Gesamtkunstwerk* conceived by Walter Gropius, a cross-disciplinary journey, encouraging the coalescence of art, design and architecture, was inaugurated.

Following the lines in action within the works exhibited in *Drawing and the Body*, one is taken on a walk through art, design, illustration, performance, interactive and digital technology. This is not just a walk through borders and apparent distinctions, but it is a walk on the verge of drawing as a process, while it unravels itself. And significantly when randomness, incidents, mistakes and unexpected results all reveal their heuristic function, unlocking new possibilities of signification and representation.

It in his text *Francis Bacon: the Logic of Sensation* Gilles Deleuze provides an interesting definition of the 'diagram', a term that he borrows from the semiotic theory of Charles Sanders Peirce who had highlighted the important role that diagrams play in mathematical thought. The diagram or graph, says Deleuze, is 'chaos, a catastrophe, but it is also a germ of order or rhythm' (G. Deleuze, *Francis Bacon: the Logic of Sensation*, Continuum, New York and London, 2003, p.102). The creative quality of the diagram consists in the fact that, as an early drawing, it generates information for something yet to happen. Recurring to typical Wittgensteinian expressions, Deleuze affirms that the diagram constitutes a 'possibility of fact', out of which the fact itself will emerge. From chaos and chance germs of rhythm can then emerge, guiding through the process of creating. Within the works presented, and particularly in the methodological conversations with Helen Storey, Simon Thorogood and Philip Delamore, the explorative and experimental nature of drawing reaffirms itself. Independently from its actual and final configurations, drawing emerges as the carrier of the creative process itself, and of the continuous negotiating that characterises it. In the drawing gestures of the participants resonate scribbles, diagrams, permutations, accidents, lines taken 'for a walk' (Klee), lines that slip off the track and disclose unpredictable solutions. In such interpretations, drawing can even become absent, being only evoked or alluded to.

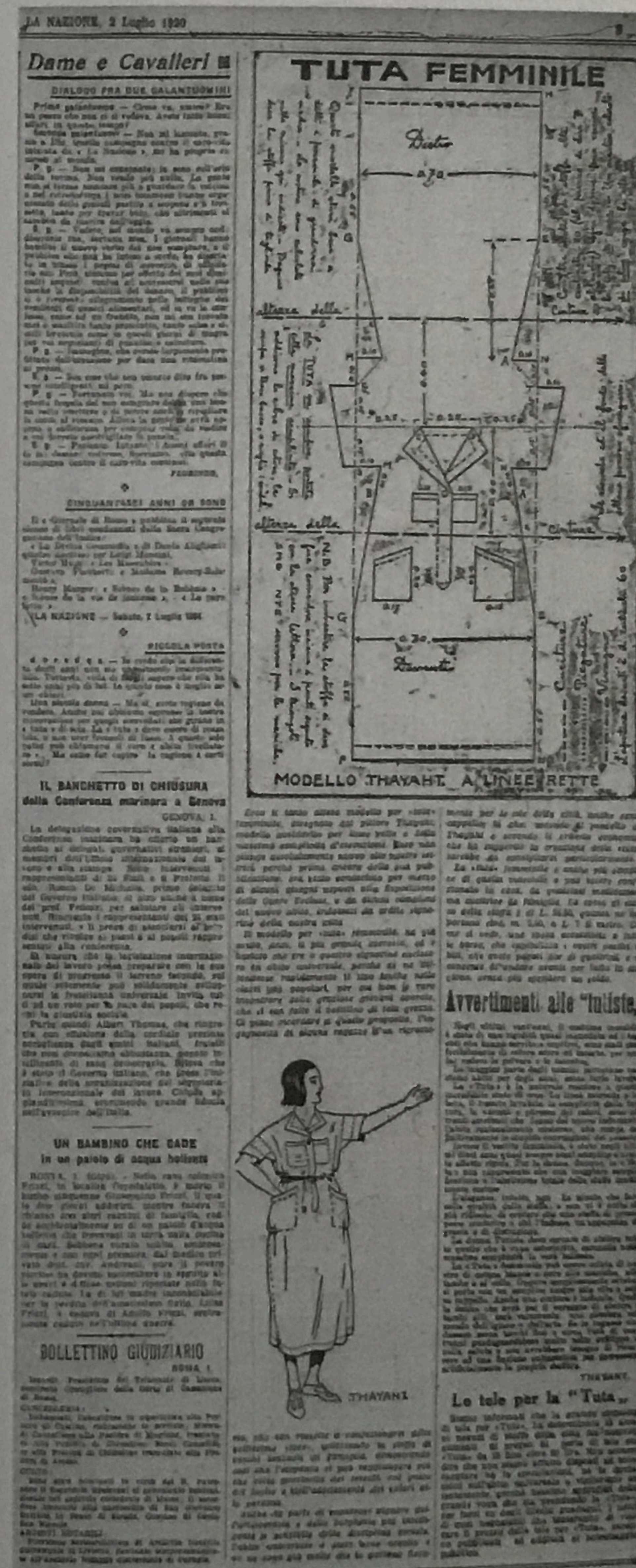
From this variety of trajectories, a figure, or better, a trace appears: the trace of the body, with its complexity of tensions and meanings. In all the modalities of its being-in-the-world, of its measuring and conflicting with stereotypes and mythologies, the body is the physical and cultural territory where the performance of the

identity takes place. Paradoxically, in fashion some designers have stimulated a fertile reflection questioning the relationship between the body and the garment, as well as the concept of 'body' itself. In particular, in the early 1980s the work of Japanese designers as Issey Miyake, Rei Kawakubo and Yohji Yamamoto was considered a direct attack on western ideas of the body shaping. Their designs, apparently shapeless, were radically unfamiliar. And yet such a new 'shapeless' shape was subtly threatening the parameters prescribing the exaggerated silhouette of the mainstream fashion of the times. Later in the decade, the so called 'deconstructivist' designers, by rendering visible the operations that are part of the dress construction, demonstrated how the body is inhabited by its idealization, and suggested different possibilities of giving voice to the corporeality. As Barbara Vinken has observed, the great contributions of avant-garde designers such as Martin Margiela reside indeed in having revealed how fashion 'brought the ideal to life, an ideal which, however, was such located out of time, untouched, like the dummy, by the decline to which the flesh is subject' (B. Vinken, *Fashion Zeitgeist*, Berg, Oxford and New York, 2005, p.150.).

Whether in art or in fashion, the drawn body implicitly calls into question the relationship between the individual body and its idealization, as well as traditional conceptual pairs, as subject/object, inside/outside, nature/culture, which govern our way of talking and thinking about the body. If abstraction can take place only through a process of simplification that each time selects certain common features, this means renouncing to the singular differences existing between 'real' bodies. Interesting is the case of Futurist fashion and the *tuta*, a 'universal' one-piece garment created in 1919 by designer and artist Ernesto

Michaëles, under the pseudonym Thayaht. Inspired by concepts of simplicity, functionality and reproducibility, the *tuta* in its innumerable versions has deeply permeated not only fashion, but more generally everyday life. Originally, it was composed of straight lines forming a T shape, and even in the variant for women was deprived of any ornamentation, reflecting thus the Modernist aesthetics. Being adaptable to any occasion and allowing a complete freedom of movement, the *tuta* followed parameters of universality and uniformity, and responded to the 'new' need of favouring through clothing the 'vertiginous movement of human life' (Umberto Boccioni, "La Pittura Futurista", lecture given at the Associazione Artistica Internazionale, Rome May 1911, in *Futurism*, ed. by D. Ottinger, Centre Georges Pompidou and 5 Continents Editions, Paris and Milan, 2008, p. 55). Within the history of art, design and fashion, this is just an example of how the body is being continuously moulded by the contemporaneous Zeitgeist.

Nowadays, the emergence of new technologies, as body-scanning, has just started to disclose an exploration of the body in its full and irreducible peculiarity. Listening to the body in movement, or in transformation, is a central motif to many of the works displayed in *Drawing and the Body*. If the representation of the body assumes in some of them the contours of a stylized formula, this formula is a sort of handwriting or the underlying structure for the stratification of the creative process. Through the lines, diagrams, scribbles and re-interpretations of drawing presented by the sixteen participants, the body manifests itself. It is a plurality of testimonies, a dialogue that could go on and on, every time starting again for it misses, and in principle renounces to find, a last word. After all, as Sybil Moholy-Nagy writes in her post-introduction to Klee's *Pedagogical Sketchbook*: "The dot, extended into a graphic curve, cannot come to rest...it urges on to further explorations, both in space and spirit" (Paul Klee, *Pedagogical Sketchbook*, Faber and Faber, London, 1968, p.63).



Pattern of the tuta, published in 1920 by the Italian newspaper "La Nazione", 2 July 1920.

WANDERING THROUGH DRAWING & AROUND THE BODY

The following conversations took place at London College of Fashion, in October – November 2010, between the curators of the exhibition - Charlotte Hodes and Flavia Loscialpo - and Helen Storey, Philip Delamore, Simon Thorogood.

IN DIALOGUE WITH

– Professor Helen Storey MBE

C&F – How do you engage with drawing? Has its role changed through the years within your activity?

HS – I do a lot more than fashion now, so I often do not think about it in fashion terms. I believe that, since I have been working with scientists, I have had to reinvent how to think with drawing. I scribble more often than I do anything else. Drawing had to become part of how to explain what is in my head to people who do not work in the arts. It has taken on a different role, whereas before I sort of knew my audience. In order to work with a seemingly opposite discipline, like science, I had to develop a different way of using my hands and my head. I have often had an awkward relationship with drawing, because I see it in my head and I do not think my hands are as skilled as they need to be.

When I am working on something as 3D, whether it is a dress or any kind of art piece, it ends up being a sort of hybrid between hand gestures, conversations and drawings, and very often the drawings have the scribbles of three or four different people on them. There is no direct authorship, but rather a lot of 'what do you mean this?'. Often what is beautiful about it is that you can stand back and then

see something that has gone out of three or four people's scribbles onto the same thing: it was not in any of your heads but somehow you have been scribbling it together. You have got something that none of you could have thought of.

C&F – What relevance has drawing for you at the very inception of an idea and, in particular, had in the early stages of Primitive Streak?

HS – As Primitive Streak is a science project, the first drawings were biological drawings. It would be my sister trying to get me understanding something really complex, but luckily she can draw really well. We would start off in her hands, and then I would take my understanding of what she has drawn and develop it around a female form. Part of that work would be directly into cloth, with no drawing at all, and other times it would be incessant drawing to convince myself of something. There is a kind of negotiation between the 3D object and drawing, backwards and forwards, backwards and forwards, until this thing I have got in my head is out.

My natural language is tactile, it comes through the touching of something, and I consider myself a poor illustrator or poor drawer.

I am also so keen to solve certain things in the world that I will use whatever medium it takes. Drawing still remains part of that, but part of quite a complex language of methods of being able to talk to other people in the creation process, but then also of being able to communicate it to people when you are not there at all. It still has to carry a resonance, and it still has to show a process.

C&F – You have just mentioned the female figure. At the intersection of science and fashion we find the body. In Primitive Streak, a body is represented in formation. Has drawing been a medium, as well as a mediator, for you in representing the body?

HS – Drawing has had for me a role indeed as a mediator in representing the body. I think that, because I learned fashion drawing before I learned life drawing, I missed the whole opportunity to understand and study the female form, how it truly is rather than how it gets projected within the fashion world. Lots of my fashion drawings were often accused of being extraordinary, unrealistic to how the female body truly is. Idealized. I have never really understood where that drawing technique came about, how we managed to get to this place where they are so

unrepresentative of the female form, of the true people. But it is a kind of handwriting, and it is a short kind of handwriting. And you actually find that, when you have got a lot of fashion design ideas, you can work quite well just on a template because it is the ideas, not necessarily the female form, that you are drawing underneath. So that becomes a kind of formula or formulaic, whereas the creation of clothes that you are drawing on top becomes important.

C&F – In your work transformation is indeed a recurring motif (e.g. in Primitive Streak, Wonderland). How do you manage to represent or eventually perform transformation without fixing, crystallising it?

HS – I am on a sort of journey. If we go back to the beginning, which for me is Primitive Streak, I think I was quite literal as I was trying in different ways to show the first thousand hours of life. There is a work at different scales: I would dive at a cellular level and find a way of representing that or I would zoom out on a structured level and show how the heart was forming, for instance. Or I would zoom out entirely at the finished recognizable form, as a sort of baby, if you like. I think that I was practicing at that stage, and what I have come to rely on now is nature.

In the dissolving dresses for Wonderland, for example, I am relying on a chemistry that I know will happen. What I am doing is manipulating it, positioning it and attaching it to something that has nothing to do with nature, as frocks and dresses, but using the essence of what that chemistry is absolutely destined to perform, to help me deliver something that is transformative.

C&F – The idea of transparency pervades Wonderland and, in a different way, Primitive Streak, in which the linear drawn elements onto the dresses articulate an exploration of the inside onto the outside. This linear quality emphasises the transparency that brings the viewer around the body, and imaginatively through, into the inside of the body. Could you say more about this?

HS – This actually mirrors how I experience life, or the process of living. I am far more fascinated by people's interior world, than I am by their exterior world, which is at odds with working in fashion, to some degree and on an obvious level. But that dance between enormous and nano, the outside and inside, has an energy force that lays behind all my work. I tried to do it in a way that is not self-conscious, but there is so much yet to understand about how the human mind works and I am hoping that it never gets to a place where it becomes self-conscious.

For Primitive Streak, I was quite literal to begin with. I was really grappling with trying to understand: trying to understand biology, trying to understand what it means to produce clothes that probably none would wear or is meant to wear, trying to understand who is going to be interested, given that when it was done, 13 years ago, it was neither art nor fashion, and finally trying to work out what this language was, as it was emerging in the process of making the work. And allow myself to get lost, so in a way Primitive Streak is full of quite a lot of naïve marks. That was the only place to start really.

C&F – Did you take scientific drawings that already existed?

HS – Yes, one was an embroidery that was done by a Japanese girl. It was the first known drawing of implantation, that is, the moment in which the embryo embeds itself into the uterus walls. It had such an amazing quality to the line, irrespective of the bound that it was elucidating. Why it worked is that somehow, in the tremble of her hand, she kept that in the thread. That was one of many experiences we had. Everybody, consciously or unconsciously, worked at the collection because all were working at the edge of what they thought they knew, and all were working at something that was incredibly wondrous. In the end, we developed a kind of Tai Chi hand language because there were things we did not know how to describe. I rather liked those moments, because you are working on something so foreign that you have to invent a language for the different levels of understanding and appreciation in the project.

What I liked about Wonderland was the pain of the work going, knowing what it took to make it. I was trying to capture something that reflected the greatest sadness that people carry for the loss of anything and to make it material, but in order for that to go for circle it also had to destroy itself. And that was the beauty of working with the cloth that is destined to dissolve.

IN DIALOGUE WITH

– Philip Delamore

C&F – As new technologies are emerging within the fashion industry, how do you think that the role of drawing has been re-configured in recent years?

PD – I would say that probably for most fashion designers very little has changed, as they are using exactly the same processes that they have always used in sketching, in doing a 2D sketch, which is then translated into a 3D prototype. I think that some designers have begun to experiment with a new vocabulary that technology or an emerging technology allows, which consents to describe a three dimensional shape. Particularly in architecture, people like Frank Gehry have explored the idea of drawing in three dimensions. In terms of the way fashion is created, with 3D scanning technologies we can capture 3D data about the body and visualise cloth in a three dimensional way, or pre-visualise things in new ways. How this relates to drawing, I do not think that is something that is really happening yet. The experiments that I have been doing maybe point a way to what might happen in the future in terms of being able to describe three dimensional space quite quickly in a sketch, and translate those ideas into a three dimensional form. I guess I am playing with the idea of how one might notionally do that.

C&F – According to you, are technologies such as body-scanning opening up new possibilities for the exploration and representation of the body?

PD – Absolutely they are, in both positive and negative ways. Certainly, we are now able to capture data about people's bodies, and essentially we are now able to capture their three dimensional body shapes, which is something that traditional measurement could never do. Everybody's body shape is individual, unique. In order to better understand how clothes fit people's body shape, this is a really big step forward. It is something that tailors and couturiers have understood for a very long time. I believe that, for the production of ready to wear clothes, this is a really big step forward.

C&F – How do you feel that your drawing has helped you to understand the body, particularly the body in 3D?

PD – I think that what is interesting about such drawings is that they are actually drawings onto the body, so you are physically exploring a surface, which is very different from sketching a two dimensional representation of a surface. In fact, it allows you, firstly, to take a line for a walk, and describe

something that is not necessarily relating to a physical feature, or a seam or a traditional way of breaking up a three dimensional surface. You can follow a contour or a surface in any way that you choose, in an aesthetic path rather than in a construction path, for instance. There are indeed different approaches to design: some are very technical and work on flat 2D patterns which are then taken to 3 dimensional forms, while others are much more about draping on the body, and then they reverse that down to 2D patterns. I think that the physical act of drawing on a body allows you to feel your way around a 3 dimensional object, and I guess it improves your understanding of what the topology of the body is.

C&F – Does this trigger a different creative thinking in respect to working in 2D on a piece of paper, where one has to actually create the armature of the body before he can continue to work?

PD – When you are drawing on a body, the armature is already there. Interestingly, since you are recording it live, you are controlling the start and the end, being very much aware of the physicality of the person that you are drawing onto. But it is not until you look at the drawing that you then begin

to realise how little you need to describe, and how little you can show of a person in a way that a line describes somebody's characteristics. This is something quite emotional maybe.

C&F – Do you think that the assimilation of emerging science and technology into the creation of fashion is encouraging a multidisciplinary approach to design?

PD – Yes, definitely it is. I think that you have a convergence because there are people in very different disciplines that are using very similar tools. It is possible to think about an architect, a fashion designer and an aerospace designer being able to have a conversation. It has been quite interesting for me, as I have recently had conversations with someone from Rolls-Royce Aerospace, where we were comparing practices in terms of physical prototyping from 3D.

It is amazing to have these discussions, and to understand as well how much tacit craft skill is implied, for instance, in creating a turbine blade design. They in fact feel the surface and understand from touching whether it is right or not, while I had imagined that it was much more removed, cold and computer driven than it actually

is. I think that the ability to create three dimensional objects quite quickly now allows you to improve on the design much earlier on.

C&F – What is interesting about the drawings that you are doing is that you are working on a computer, but you seem to actually be trying to bring the tactile within that structure.

PD – I think that what will be exciting in the next ten or fifteen years is that we will not be sitting at keyboards any more, and many interfaces that are now being developed are much more natural. Thus, people could go back to the way they use to working, that is, architects on drawing boards, designers on mannequins. The computers will disappear but the data will still be captured. For me, this is interesting about using a device that is a natural drawing device.

I tried lots of different ones, as a big robotic arm, or cantilever, and it is amazing that, as soon as you can feel the weight of something, you are distracted and the line begins to disappear. Now we begin to see gaming devices that allow you to have a more natural interaction; there is much more freedom, and I think this is really stimulating.

C&F – Once you briefly talked about the possibility of considering a digital drawing as a sequence of undrawn drawings. It is a very interesting and almost poetic observation.

PD – This is about the unseen and the unexpected. And of course it is about the idea of doing a drawing with one perspective, which is your perspective, and then being able to replay that from every different perspective because you can then look at it from every given angle. I had that analogy with a life drawing class where everybody in the class, around the model, would have a different perspective. In replaying that, you can then be surprised by your own work.

IN DIALOGUE WITH

– Simon Thorogood

C&F – How do you think it is possible to expand the experience of designing through the application of digital and interactive technology?

ST – One of the issues I have always tried to explore in my work deals with the fact that fashion design is still very much approached, conceived and designed in much the same way that has been for quite a long time, arguably a hundred years, maybe more than that. This is, for instance, largely a procedure of sketching ideas on paper, copying existing garments, draping fabric or cloth on the stand or around a model, and arriving at ideas and shapes in more conventional ways. I think that I have been, along other more 'directional' designers, struck by the possibility of interesting, alternative, fresh, playful but no less appropriate and applicable ways of somehow finding and cultivating a sort of germinating design. This is not necessarily a technological approach. I believe it is rather a conceptual approach, an approach to an idea or a dilemma, a problem solving issue, but one that comes from a different perspective. Certainly, I have used digital media and technology simply as a tool to find ways and ideas for the design or, alternatively, in order to

engage audiences so that they can play with an idea or find ways of approaching design anew.

C&F – In your work you have explored digital systems that introduce specific or random design elements that lead to unexpected results. Can you tell us a bit more about this element of randomness, which seems to be so relevant for the design?

ST – As a designer, I have long been fascinated by the possibilities of creating from accident. Of particular inspiration were the ideas outlined by the composer and artist John Cage who utilised chance, indeterminacy and chaos as speculative ways to arrive at creative outcomes. I think that perhaps I have tried to apply and continue such methodologies in fashion design. Whereas I find conventional ways of designing perfectly appropriate and legitimate, for me possibly they do not always create sufficient incentive or motivation for innovation. What I am really interested in doing is creating shifts or permutations of my own design sensibilities, which allow me to go down little 'creative side streets', which ordinarily I might not have gone down, and to see what results I might arrive at by doing so. I think that, as in Cage's application of accident, chance

is actually prescribed chance, and absolutely what I try to create in my work is a prescribed, orchestrated procedure. It is not wholly concerned with pure chance, because I am not sure one can really work from that, as it is arguably beyond the realm of control. What I am trying to do is to generate a creative dichotomy where there is an element of control and an element of chaos. And it is that middle ground that I find particularly interesting, that is, the crossroads of knowing and not knowing something, or of being lost and found. That notion of randomness is, for me, the most fertile and interesting point of any artistic discipline.

C&F – How does hands on drawing come into play with the randomness, but also with the digital side?

ST – Drawing is absolutely the most fundamental starting point of my work. It is the vocabulary of what I do, the building block, however conceptually, abstractly or straightforwardly I might approach a project or a design brief. Design, or rather drawing, becomes the fundament of that: drawing is like an alphabet, a means of building more complex forms. Very often the way I draw is to strip down and edit visual information, and thereby establish the possible

bare essentials of something. Subsequently I am often left with a series of very basic symbols, icons or marks, which I would start to manipulate, fuse together and develop into a bigger structure or entity.

C&F – Those elements or building blocks in your work are often mechanical linear structures as opposed to the organic form of the body. What dialogue are you seeking by having two opposing structures that come together?

ST – This might be a very male thing, but I tend to see the world in quite angular, geometric terms. The elements that are at the basis of my drawing are mainly linear and sharp, although not exclusively. Often the starting point for me is this: I constantly carry a camera with me to document 'everyday' things, shapes, colours etc. I then use the photos to identify and isolate certain forms that I find intriguing and I feel I can utilize somehow. Thereafter, I might isolate them further and redraw them as kind of edited characters, and finally through a particular process I start to apply them to the body. I really enjoy the notion of paradox, as in my case that of applying something hard, geometrical or angular to the curvature of the female form.

C&F – Does this process engage you at some point with the randomness?

ST – Often I have to play certain 'design games' in which I try to orchestrate how certain bits of drawing or panels might apply to certain parts of the body. How they might work as an idea for a fastening or an opening, for instance, or to the hem of a skirt, and so on. The very first time I showed my Projextiles project, for example, what I did was placing four identical sets of the same slide images into four carousel projectors. Then, located and projecting over different parts of the body, such as the head, torso, hip shin etc., I had them all set to run at exactly the same operating speed. For the first five minutes or so, each projector would cast the same image onto the respective body part, but thereafter each carousel would start to very slowly go out of synch with one another, until after about half an hour each projector was showing a completely different slide image. As we see, even the notion of supposedly sameness or similarity can engender change and variation, which I find very interesting. Frequently too, we focus on correcting mistakes rather than on learning to exploit mistakes, and I think that error exploitation can be a wonderful and liberating thing sometimes.

PARTICIPANTS

Drawing & the Body

SIMON THOROGOOD

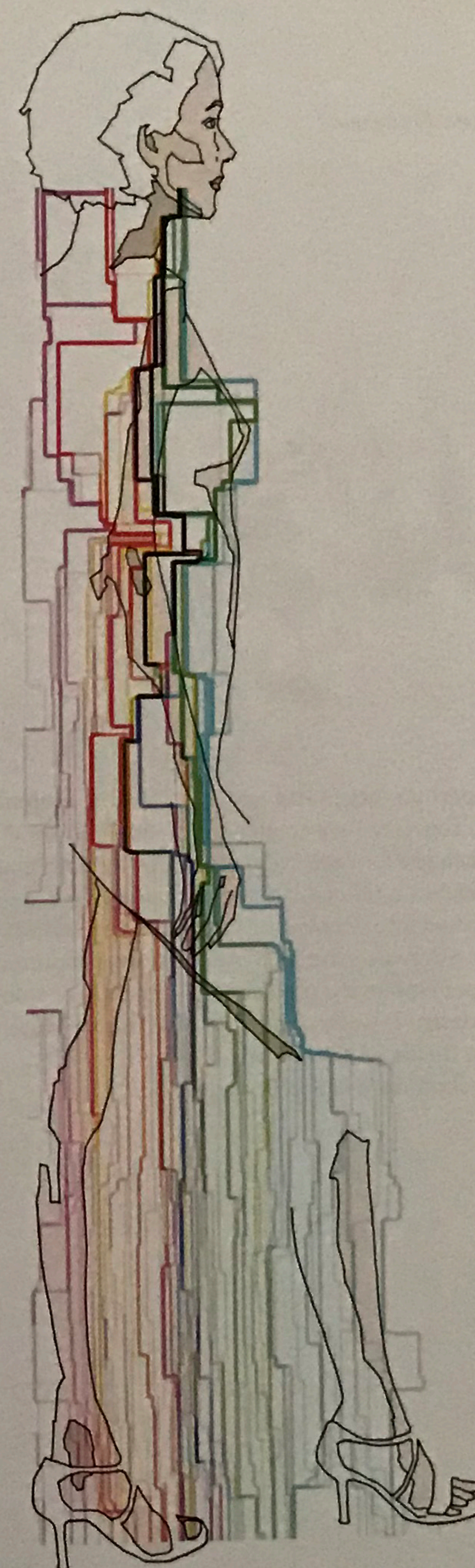
Research Fellow, London College of Fashion

For a fashion designer concerned with finding and applying novel ways of creating design, the discovery, process and communication of an idea is paramount. My fascination with the concept of creative 'travelling' stems from the anticipation that the journey will take me to places, both aesthetically and intellectually. As a traveller who visits places away from 'home', one is open to new appreciations and insights. The role or pretence of being a 'tourist', the impression of being familiar and unfamiliar with something, of knowing and not knowing something, promotes an understanding that this is actually somewhere I can learn something.

Thereafter begins a process of detailing and describing the condition or place I find myself in. Words usually come first: simple arbitrary lists to describe the approximate or exact state of the situation or experience. However, rather than conventional units of language, these words assume, for me, the characteristics of drawings.

Their often abstract and indistinct meanings are explored and realised through tentative lines, marks and forms whether scratchy and chaotic or precise and orderly. Employing a basic visual vocabulary, I endeavour to create minimal compositions that are largely to do with constraint and editing and with how much information can be left out. Within this context, I hope to establish a place of paradox and absence where I can discover arrangements, shapes and colours that I will directly apply, wholly or partially, to the body, and for a subsequent design and display of a garment, mannequin or object.

Drawing is therefore an integral part of the 'journey', and remains absolutely central to the way I communicate my work. It symbolises a peculiar critical point where my ideas exist in constant yet shifting conflict and composure.



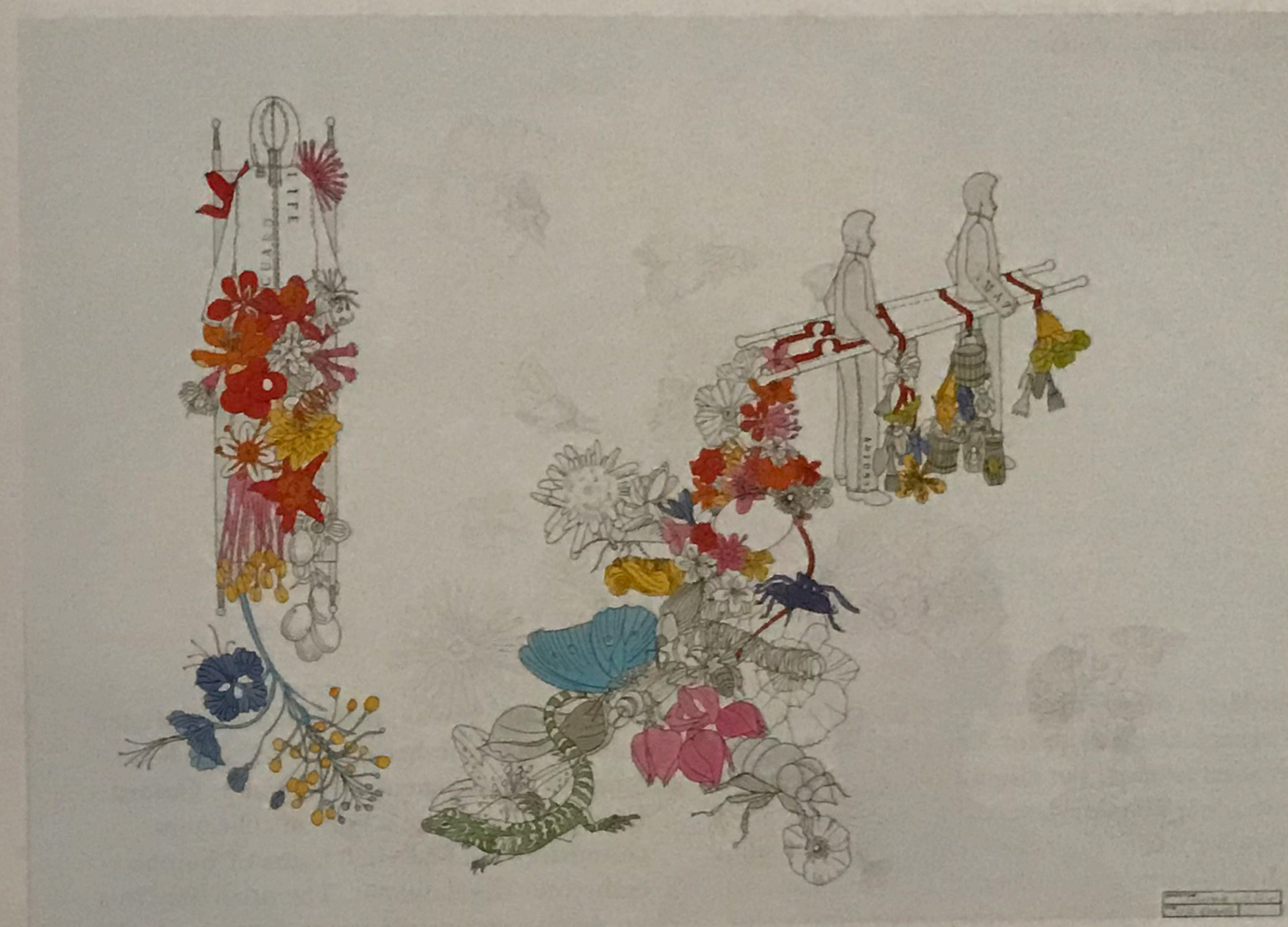
Cage Dress
2007
30 cm x 12 cm
Digital illustration

LUCY ORTA

*Professor of Art, Fashion and the Environment
London College of Fashion*

Lucy Orta works with her partner Jorge Orta and a team of studio assistants. Together they create hundreds of rapid pencil sketches for each body of work. A selection of the sketches is refined, adapted to scale and carefully formatted into detailed hand line drawings. The line drawings are then transferred to Fabriano paper employing pigment ink and watercolour; each design is worked into a composition to illustrate a theme or a series of sculptures that the artists will produce at a later stage.

The Amazonia series collate the artists' first impressions of and responses to their expedition in the Peruvian rainforest in 2009. They recorded what they saw and experienced. The works on paper illustrate how they developed their ideas into sculptures, some of which were exhibited in the major solo exhibition *Amazonia* at the Natural History Museum in London (2 Oct – 12 Dec 2010).



Amazonia - sketchbook drawings
2009 – 2010
65 cm x 85 cm x 5 cm
Pencil, pigment ink, watercolour on Fabriano paper
Photograph by Thierry Bal

HELEN STOREY

*Professor of Fashion and Science
Co Director Centre for Fashion/Science
London College of Fashion*

For Helen Storey drawing is part of a complex language of methods for dialoguing in the creation process, but also for communicating with other people when one is not there at all. Drawing has to show the creative process itself, it has to carry a resonance of it. When working on something as 3D, whether it is a dress or an art piece, Helen's practice becomes a sort of hybrid between hand gestures, conversations and drawings, and very often the drawings bear the scribbles of three or four different people on them. There is a shared authorship, as well as a negotiation between the 3D object and drawing, backwards and forwards, backwards and forwards. In representing the body, drawing has for Helen the role of a mediator. And yet, in relation to fashion drawing, Helen admits it constitutes an abstraction from the real and individual body, as a kind of handwriting or a formulaic.

For Primitive Streak, realized in 1997, Helen collaborated with her sister, Professor Kate Storey, a developmental biologist at Oxford University, to create a fashion collection chronicling the first 1000 hours of human embryonic development. The title refers to a productive embryonic structure from which major differentiated organs of the body eventually emerge. Between fertilization and the appearance of the recognizable human form, a single cell (the fertilized egg) divides many times to produce millions of cells. If unchecked, cell proliferation leads to cancer, but the regulation of cell production during embryonic development ensures that the right kind of cells form in the right place at the right time. Exactly how this happens is one of the most important questions in biology. Primitive Streak challenges the commonly held belief that science and art are unable to communicate with one another, and paved the way for several following projects at the intersection of fashion, art and science.



Primitive Streak – Anaphase dress
1997
Silk, mirrored paper, viscose jersey
Photograph by Justine.
Model: Korinna at Models 1

DOYEON NORO KIM

Student, MA Artifact
London College of Fashion

"Anything you can project as expressive in terms of drawing-ideas, metaphors, emotions, language structures-results from the act of doing."

TKorvats, *The Drawing Book*. A survey of drawing: the primary means of expression, London: Black Dog Publishing Ltd, 2005

The statement above has inspired and helped me in shaping the balance between conscious and unconscious, in terms of creative practice. In my work, everything is about drawing. Regardless of the final form, it is an escape from reality. It is documentation, expression of emotion and feeling, as well as method of communication.

But above all, drawing to me is life itself and, as such, is both consciously and unconsciously projected on a living platform: my body becomes a medium.

I draw how my body, as a drawing tool itself, will react to the sources emerging from a past time and also how I will be emotionally reattached to it. I looked at the body as an archive, which is concealed, and then revealed through an established form of communication. Our body reacts to how our senses respond to the knowledge and experience gained in life. The body becomes also an archive that stores sources from the past. Until one tries to remember a certain moment from the past, what happened before remains in the past. But sometimes there is not enough explanation to a reaction of the body: it is the realm of the unconscious.



Archive

2011

110 cm x 150 cm

Digital print of hand-drawn illustration (mixed media)

CHARLOTTE HODES

*Reader in Fine Art
London College of Fashion*

Charlotte Hodes' current work takes the form of large-scale collages. The ideas for these artworks are triggered by initial drawings of herself, in which she seeks to capture moments of a figure in motion. Many of these drawings reference representations of female figures, posed within historical paintings and sculptures such as the classical figure with drapery, or raised on a plinth. These pencil and ink drawings are then scanned into a computer, where they are digitally re-drawn and manipulated to create linear or colour silhouettes. Unlike their historical counterparts, the solidity and weight of the body is replaced by the emphasis on shape and contour. The female figure is only suggested rather than defined as a solid entity. It is through the physicality of the pattern and colour that her presence is felt.

The silhouettes of the figures are juxtaposed with a multiplicity of objects, such as architectural or domestic elements, kitchen utensils etc., to form large scale compositions.

These are printed digitally onto paper and further developed in the studio through the physical 'cut' and 'paste' of the scalpel blade. In addition, Hodes uses tracing paper for further drawings, which are traced, re-traced and overlaid to offer new and surprising juxtapositions, which then form part of the collage.

In the coloured drawings, represented in this exhibition, Hodes has employed fragments from her collages, which she has traced to use as starting points for these new drawings.

Silhouette, Drawing I
2011
85 cm x 56.5 cm
Acrylic and collage on paper
Courtesy of Marlborough Fine Art



HORMAZD GEVE NARIELWALLA

Ph.D student
London College of Fashion

Through archival research and my personal practice, I aim to interpret and articulate bespoke tailoring and pattern cutting archive as an art form. The primary research for my Ph.D. thesis, titled *The Raj – Historical military uniform construction, analysis and artistic communication*, consists of analytical drawings of uniforms over the 100-year period of The Raj, which are archived in the Indian rooms of the National Army Museum, and military tailoring firms, in Savile Row. These drawings of front, back, side, sleeve, outer shell, inner shell and construction details are either recorded observing the uniform as a flat perspective or on a 3D form.

The research focuses strongly on the cut of the uniforms. Contrary to the use of camouflage, uniforms from this period were constructed to fit the body precisely. This was principally achieved through the sharp, stiff and rigid lines of the uniform. All military uniforms in the form of service dresses, patrol jackets, ceremonials dress and muskets are cut to fit the body with no allowance for ease.

The concept is that the uniform should not be skin-tight but has to be body hugging in order for the guard, or the officer, to have complete freedom. Balance is achieved, for instance, by cutting the armholes high into the pit, or by cutting a hollow back; the overalls are even cut high in the waist, and almost the whole military tailoring would embrace this concept.

Such tailoring techniques are reflected in the analytical drawings, which are then taken through a process of artistic communication and translated into a drawing language understandable to both tailoring and non-tailoring audiences.



The RAJ
2010–2011
70 cm x 70 cm
Digital photographic-illustration collage, inkjet archival print

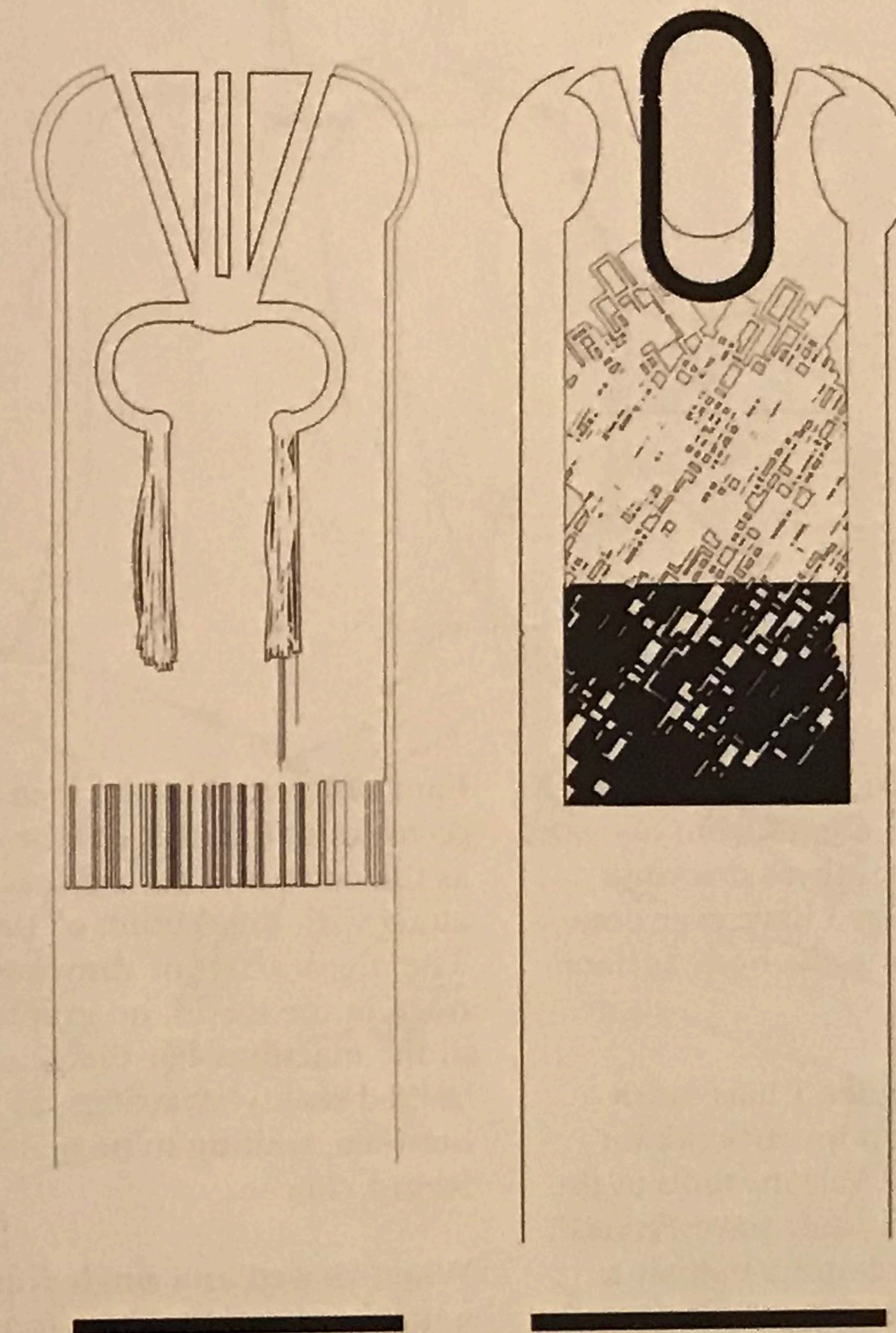
ROB PHILLIPS

*Creative Director, School of Design & Technology
London College of Fashion*

My fashion image making revolves around depicting the body and its interaction with clothing, product, and more recently with technology and/or machinery. The inspiration behind my illustrations draws on the parallels between the human image and its external influencers (e.g. fashion, religion, craft, culture etc.), either drawn from the past or looking to the future, or simply as an act of appreciation for the now. Drawing for me is a common language, a day-to-day occurrence, and not a practice or a research field. It comes as naturally as communicating through speech. Although most of my daily drawings tend to depict a lavishly stylistic interpretation of women (as in traditional fashion illustration), they are usually the beginning of something more, which will, more often than not, be a continual thought in my head, a perpetual idea for an image or a statement I feel I need to make.

In my recent work I have experimented with a more unusual set of drawing rules. These rules are links between man and machine, common graphic symbolisms, breaking down form and structure into a linear set of images that individually look like a code, a typography or calligraphy, but that together equate to a form, which can be distinctly human or something seemingly unknown. As the way we dress, from naked to styled, our identity is ultimately formed of different ingredients, ethereal or in existence.

The work I create plays on aesthetics. It is a reaction to a designer, interpreting possibilities or styling statements through 2D media.



JPegg
2008
84 cm x 59.4 cm
Pen & CAD
Dress by James Pegg

PHILIP DELAMORE

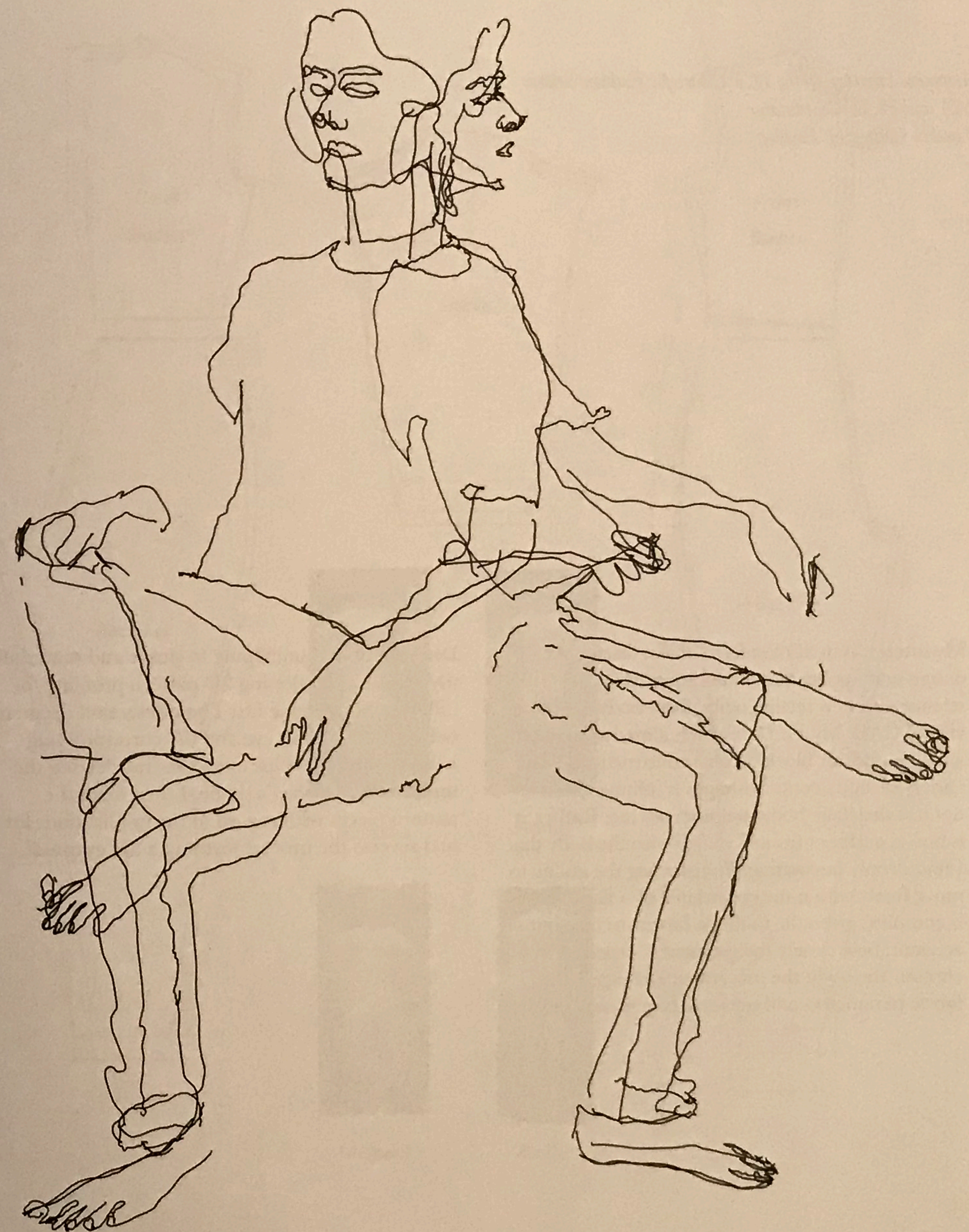
Senior Research Fellow, London College of Fashion

This body of work marks a return to the physical act of drawing that has been absent from my work for a number of years. In fact, these drawings are the most physical drawings I have ever done, as they are drawn directly onto the body surface using a digital pen.

As a fashion and textile designer, I have been using the computer to develop my artwork for about 18 years, exploring the various tools at the disposal of the digital artist as they have evolved. I have drawn with a keyboard and a mouse, a digital pad and pen, and more recently I have been drawing with haptic tools and digitisers, which have enabled real world interactions to be recorded and translated into the virtual world.

I am captivated by the idea of a drawing recording time, that can be captured quite literally as the computer records each point of the line, along with the motion of the hand in 3D space. The physical act of drawing however leaves no trace in the world, no graphite, no ink...a ghost in the machine. For this reason I have called them 'mixed reality' drawings, as they hang in the space between, waiting to be materialised in whatever form I choose.

When viewed as a single frame, each still becomes a unique drawing, like a freeze-frame in a film, but when animated the drawings begin to come alive, taking the observer on a journey through the physical space of the subject.



Assisted Portrait
2007
Variable Screen Size
Mixed reality drawing

TONY GLENVILLE

Creative Director, School of Media and Communications
London College of Fashion

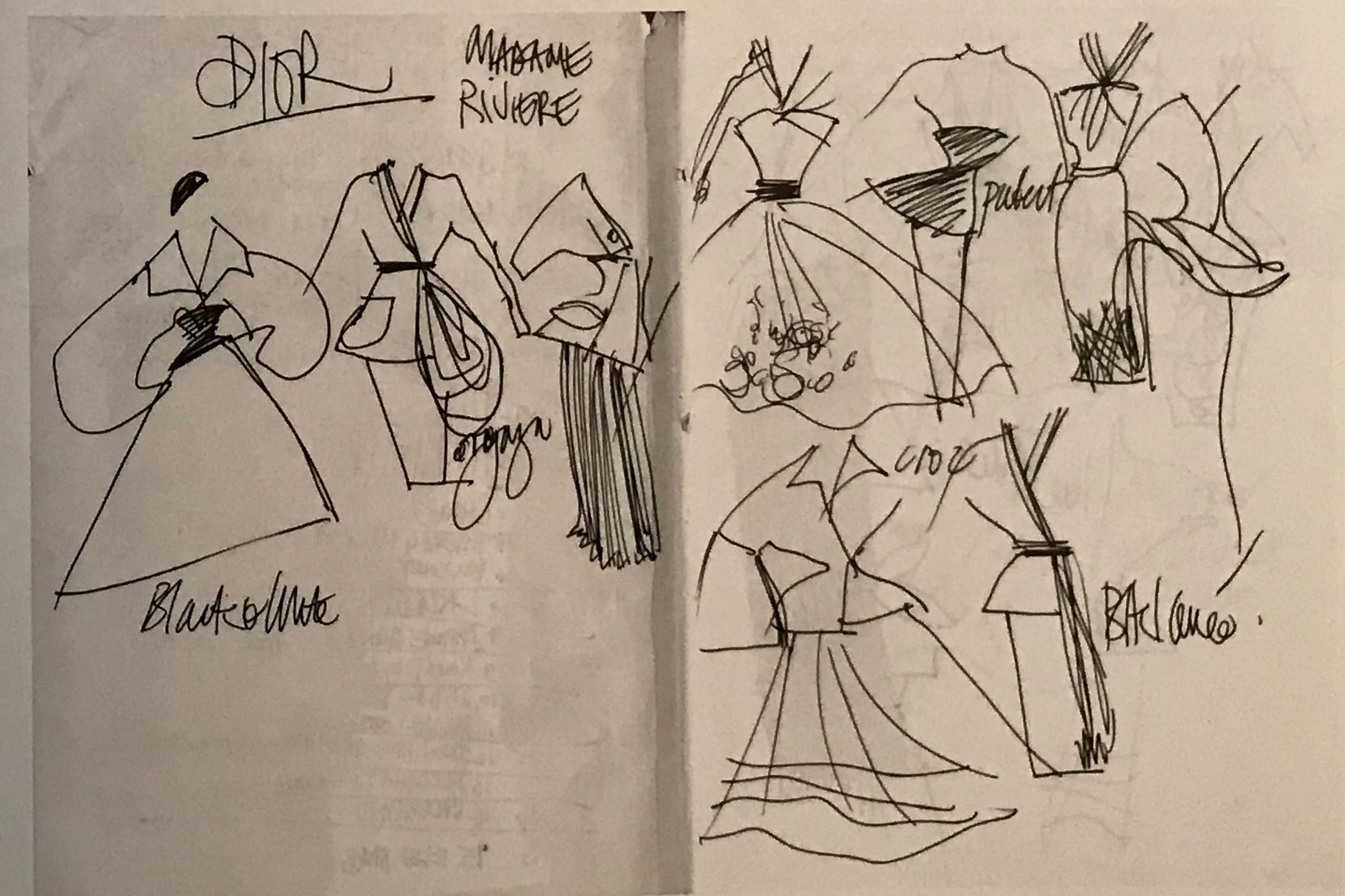
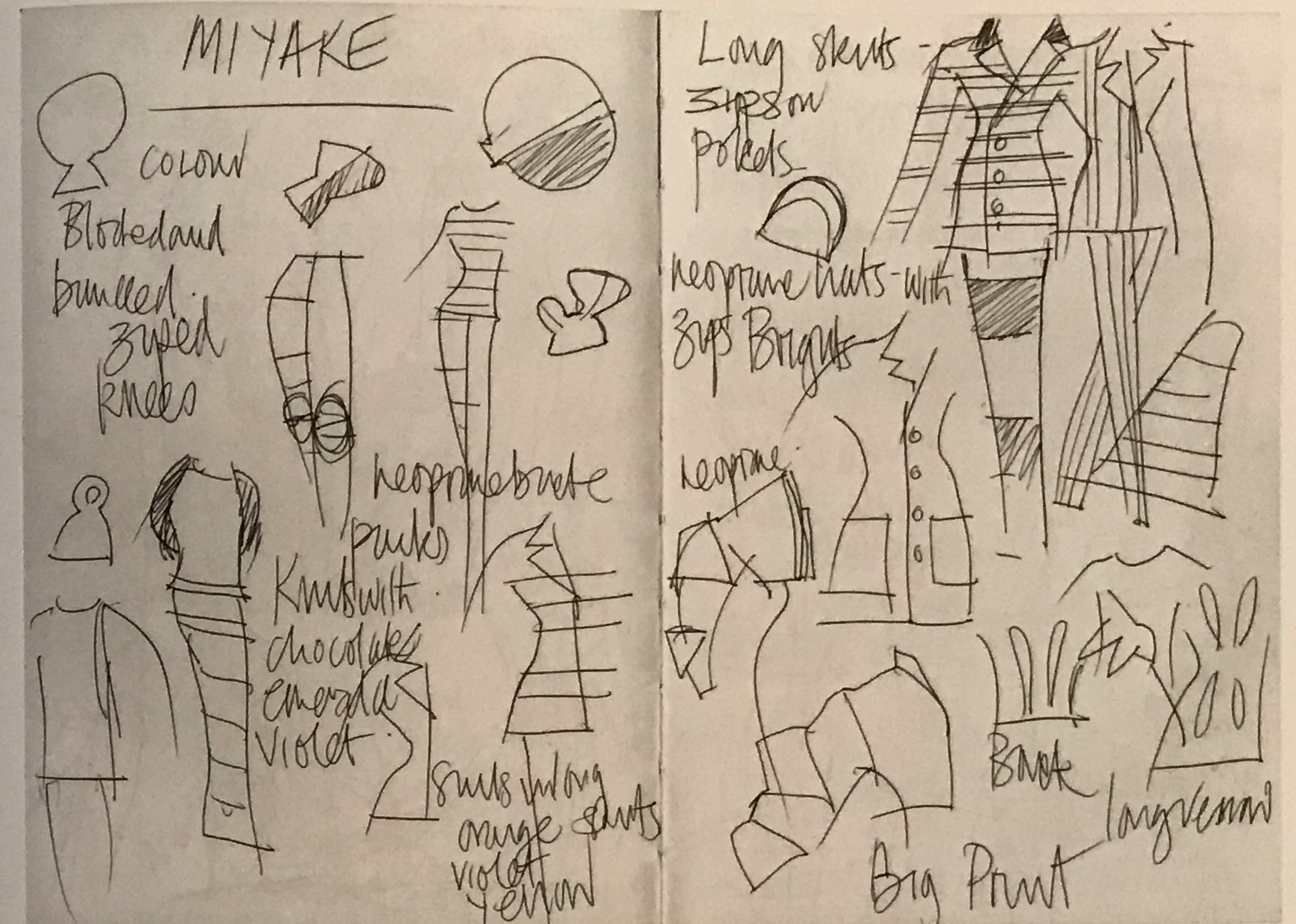
The catwalk provides an observational lesson, and at the same time demands the development of a stylistic shorthand. As the models walk past, the idea is not to stare at the sketchbook but to get the impression down as quickly as possible. The detail of a neckline, or the swirl of a back panel may be the key element to be recorded. The front view may not be what has to be sketched and, if a design is totally symmetrical, for speed's sake only half of it needs to be drawn. The notes support and are a relevant addition to the sketch, being fabric and colour so vital. I draw because I enjoy doing it at shows; it enhances my enjoyment of the occasion. I have drawn at catwalk shows from every vantage point, as standing at the back or sitting in the front row, and in cities across the globe, from Tokyo to New York. The sketchbooks are stored as records of both the seasons and the designers, among whom some are no longer with us, like Guy Paulin, while others are retired as Monsieur de Givenchy; some instead, whose moment passed, enjoyed a fleeting fame.

I have never drawn to induce the others to watch, although people sitting next to me are often fascinated, not so much by the quality of my sketches as by the speed. This is indeed an example showing that the more one practices the better he becomes; after nearly half a century drawing at a catwalk show is to me as essential as breathing is.

I always draw in a small sketchbook, approximately A5 size, which is usually chosen for its stylish or decorative binding. This is fashion after all, and the sketchbook comes under the heading of accessory. Over a big season I can fill several books. The number of the sketches often reflects the importance of the show, and many pages are filled as I get carried away. I am not what I consider an illustrator but I could perhaps be described as a sketch artist. These sketches, like the shows they record, once done, are fully completed. They are not carried on, to another life, as developed drawings: they are a complete entity in themselves.

Issey Miyake
A/W 1996-1997
Paris, 1995
21 cm x 14 cm
Pen on paper

Dior - Haute Couture
Paris, 2008
21 cm x 14 cm
Pen on paper

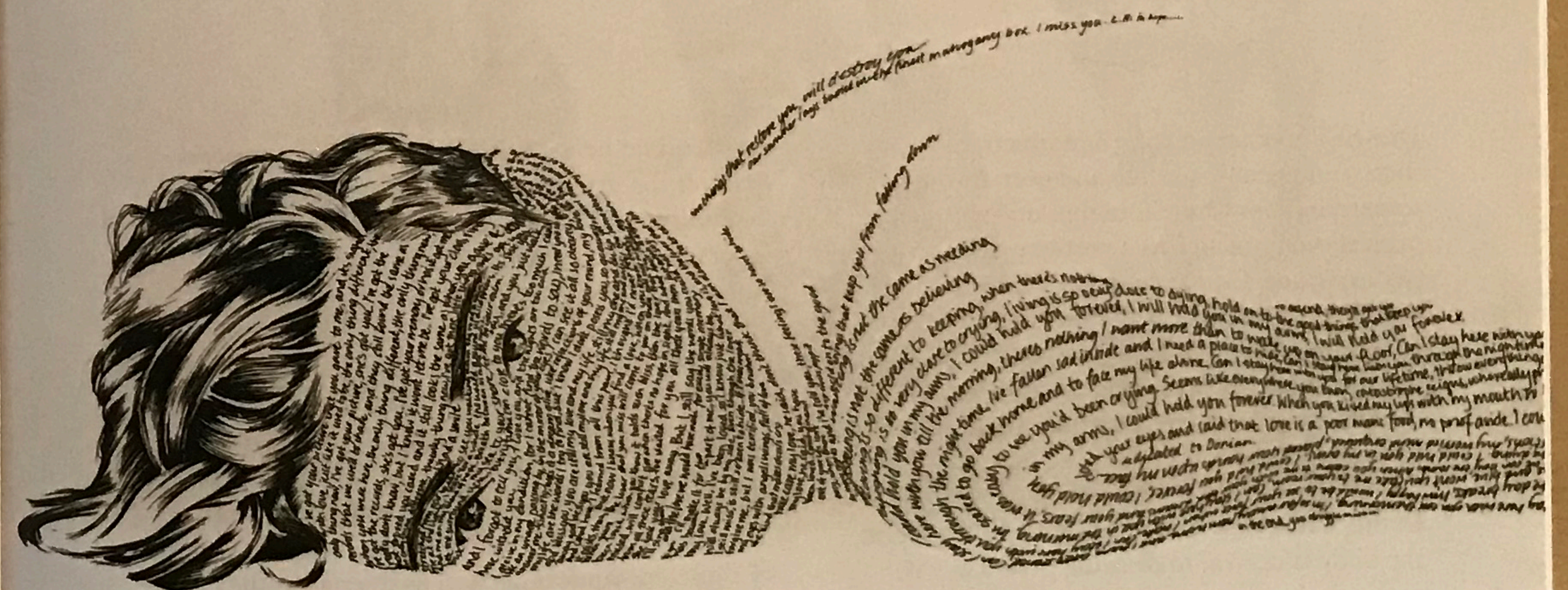


DARREN CABON

*Course Director, MA Fashion Design and Technology
London College of Fashion*

Darren Cabon's linear ink drawings from the series *Ten Sentimental Love Songs* seek to challenge the relationship between the artist and subject, aiming to identify the point at which the subject or character becomes the muse. The surface of the male body is the site for the representation of intimate narratives and symbolic imageries.

In collaboration with Karin Askham, Darren has realized the photographic work *The White Centimetre*. This explores the perceived line that a jacket forms with a shirt. It is an encounter, a point of reference, alluding to the eroticism of men's formal wear. Karin Askham was the director of the shoot under the creative direction of Darren Cabon.



Ten Sentimental Love Songs
2007
42 cm x 59.4 cm
Pen and ink

DONATELLA BARBIERI

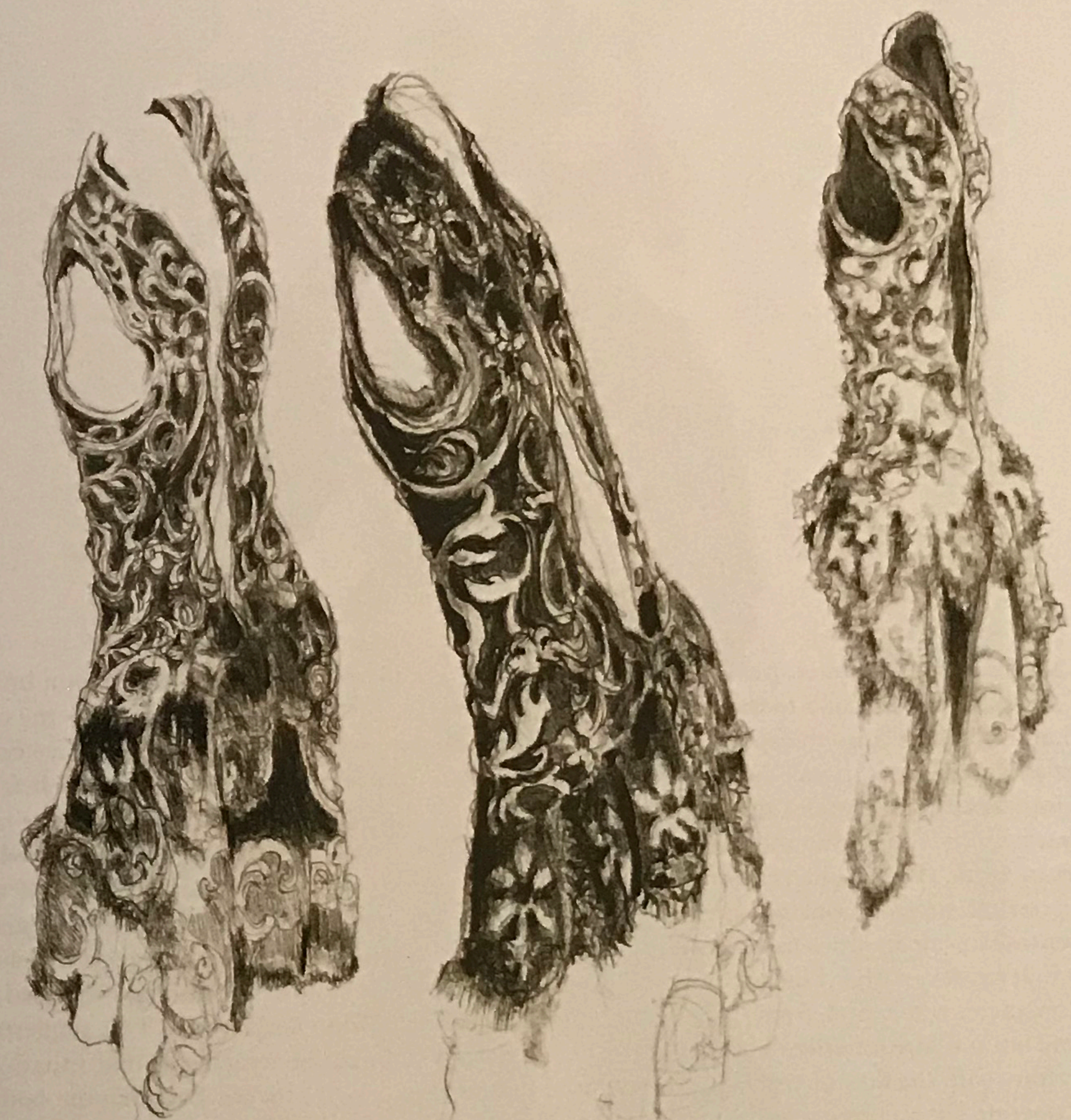
*Senior Research Fellow in Design for Performance
Joint London College of Fashion - Victoria and Albert Museum*

Drawing is inherent to design practice and, as such, can become routine and even formulaic, something that I have found in my own professional practice as a costume designer for performance. Currently, my research around drawing explores the way it mediates the encounters with places, bodies, dress and the way in which, by preceding thought, it distills instinctive, perceptive responses, to do with the here and the now.

In this harnessing and negotiating of sensation, the body is central to drawing practice, particularly as the impetus for drawing is, here, part of working my way into performance. The intention is that drawing becomes textual, and the body the site for performance.

The work to be exhibited is essentially a process towards the articulation of performative possibilities of body, dress and space. It emerges however from a separate research project titled *Encounters in the Archive*, in which I collaborated with film-maker Netia Jones to record the encounters between artists and objects in the Victoria and Albert Museum Theatre and Performance Archive at Blythe House.

My own drawings are a way to articulate that relationship, and to explore the narrative potential of those encounters, as well as to engage the imagination through the notion of the absent/present body in an archive of performance.



Some are friends, others mere acquaintances
2011
29.7 cm x 42 cm
Pencil on paper

AGNES TREPLIN

Course Director, MA Costume Design for Performance
London College of Fashion

When I am designing costumes, I work first of all from an instinctive reaction to the physicality of the character, which I try to capture in initial drawings or watercolours, usually using pencil and ink. Ink forces me to make quick decisions and to keep a fast flow, thus capturing the essence of the character in terms of body-shape, posture and facial expression, without thinking about it. The main task for me in order to achieve a drawing that expresses what I feel or imagine about a character is to switch from the analytical side of my brain to the intuitive. The analytical side interferes with the flow of drawing because it tends to operate like a censor wanting me to avoid 'mistakes', whereas in fact those mistakes add originality and expression to the drawing.

By working fast and with ink that cannot be erased I can suppress the 'censor'. This allows me to draw more freely and expressively. Once I have captured the physicality of the characters and their facial expressions, I also like to draw them in the middle of an action. All this leads me to think of what they might wear in that situation. If one of them is reading for days and nights, like Don Quixote, then he would be completely fatigued, careless of the state of his clothes, possibly half-dressed but also with a need to keep warm. This suggests ideas for what he might be wearing in that situation and triggers the design process. Drawing the body is the very first response to the text and, from this point of departure, evolves into final designs.



Don Quixote Getting Dressed

2011

42 cm x 29.7 cm

Ink sketch

Courtesy of the musical Don Quixote,

2011 Byblos International Festival, Lebanon

YULIYA KRYLOVA

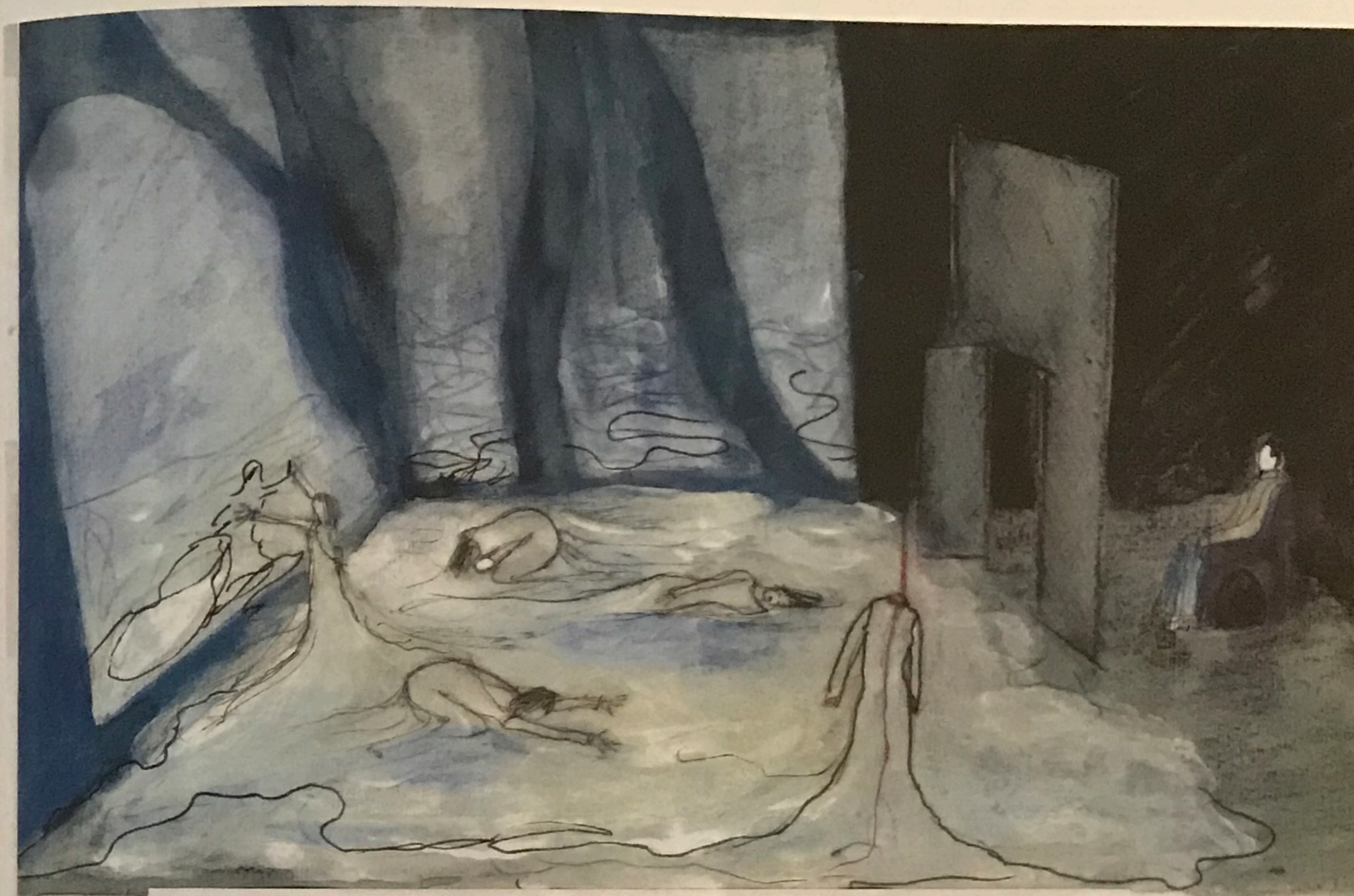
Student, MA Costume Design for Performance
London College of Fashion

Drawing is one of the key elements of designing process. As such, it defines my work of costume designer. When I draw, I discover, develop and elaborate ideas; not only do I aim at illustrating a costume, but also at conveying a story of a character and his transformations.

I draw storyboards to show the performing body in costume, as well as the journey of telling a story. The drawings exhibited are selected storyboards for 4.48 Psychosis by Sarah Kane. This play offers neither stage directions nor definite characters, and is written as a monologue with fragments of dialogue.

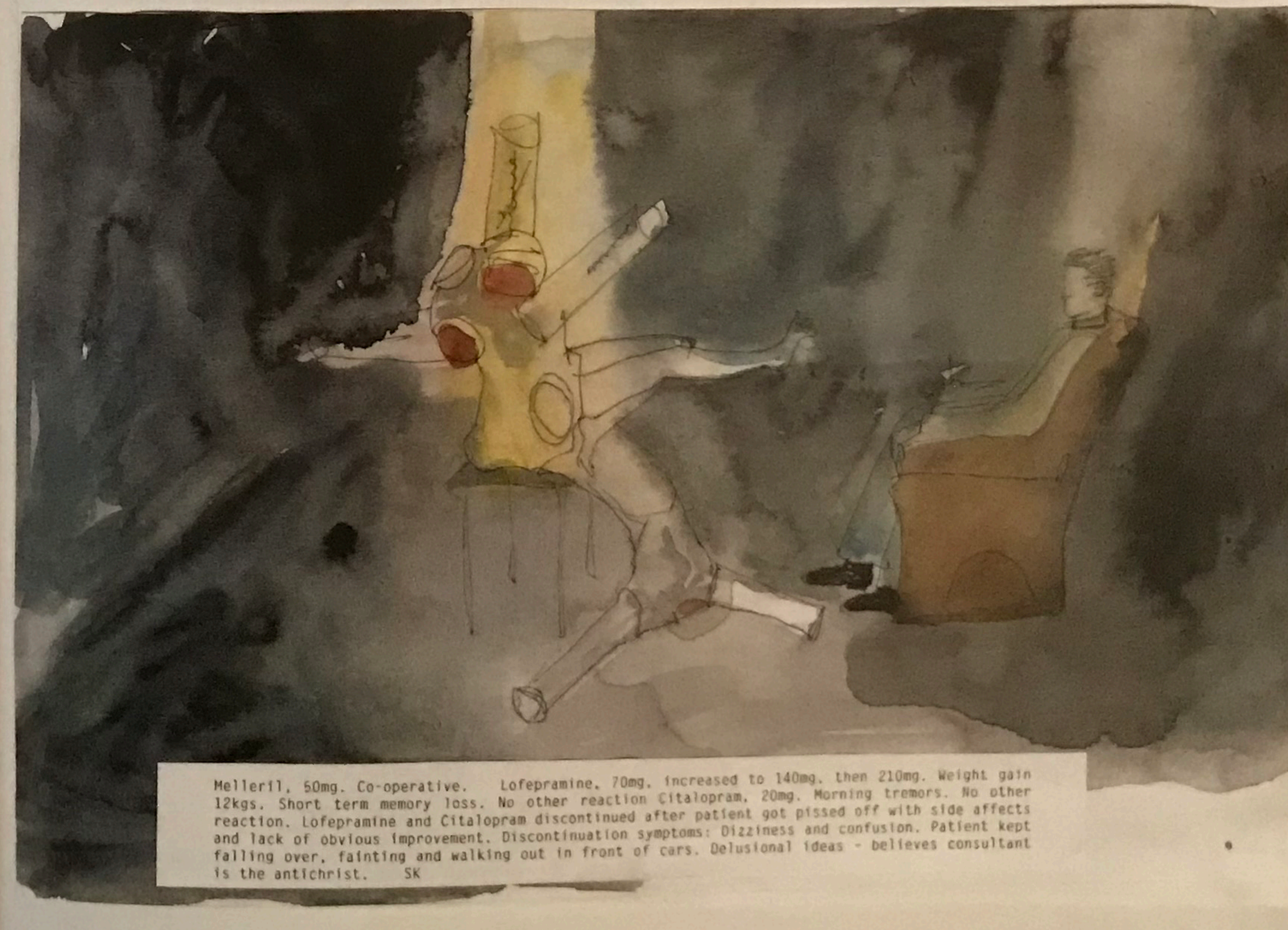
My intention is to explore, through costume, different states of mind of a person who suffers from depression. The main character is a female patient who wants to commit suicide and struggles to find connection with both her inner self and the outside world. The different layers of the costume represent layers of self that are removed to reveal the inner states of a distressed mind. In my storyboards I try to express the physicality of the personal struggling from mental illness, through a costume that is the simple patient gown worn by patients in hospitals.

4.48 Psychosis, storyboards
2010
40 cm x 28 cm
Watercolour and ink



I had a night in which everything was revealed to me. How can I speak again? The broken hermaphrodite who trusted herself alone finds the room in reality teeming and begs never to wake from the nightmare and they were all there every last one of them and they knew my name as I scuttled like a beetle along the backs of their chairs

me. who f



Melleril, 50mg. Co-operative. Lofepamine, 70mg. increased to 140mg. then 210mg. Weight gain 12kgs. Short term memory loss. No other reaction Citalopram, 20mg. Morning tremors. No other reaction. Lofepamine and Citalopram discontinued after patient got pissed off with side affects and lack of obvious improvement. Discontinuation symptoms: Dizziness and confusion. Patient kept falling over, fainting and walking out in front of cars. Delusional ideas - believes consultant is the antichrist. SK

HEATHER PHILLIPSON

*Artist in Residence 2008-09
London College of Fashion*

Heather Phillipson is a British artist working with the moving image. A trained violinist and pianist with a parallel practice in poetry, Phillipson combines influences from cinema, music, literature and the visual arts with what is close at hand, undermining systems of meaning and prescribed associations. Through the deployment of ordinary objects and banal tasks, Phillipson plays with familiar forms of communication and potential misunderstandings. Works are often grounded in recognizable locations (the sitting room, the public toilets, the amusement arcade), draw on commonplace scenarios (love letters, television, overheard conversations), and call on non-professional participants (housemates, family, pets). Documentary and observation sequences are played off against fragmentary and constructed episodes. Disembodied voiceovers gesture towards documentary but depart in other directions. Spontaneous and performed images are combined in rapid montage.

The videos invent a kind of syntax, transposing literary and compositional structures into visual devices, employing rhythm, rhyme, enjambment, stanza breaks and visual puns to create frictions between meaning and non meaning, seriousness and absurdity. Her works suggest links between drawing, sound, and movement, often inventing premises to generate scenarios whose relative ordinariness is estranged by the odd circumstances of their making.

The video *Head* was made during Heather Phillipson's residency at London College of Fashion in 2008. A hat turns into a line of wool. Shot in a single take inside a fixed frame, the piece constructs a stage for a kind of drawing. *Head* records the artist unravel the hat on her head and rewind it on her fist in a gesture that is playful and compulsive, determined and disorderly, and in which her body is directly implicated. Having nudged the destruction of the knitted hat into motion, its wearer leads the line through concentric circles with prescribed inevitability.



Head
2008
DVD, running time 9.14

BIOGRAPHIES

Drawing & the Body

SIMON THOROGOOD

Education and background

1990 BA (Hons.) in Fashion & Textile Design, Central St Martins University of the Arts London.

1992 MA in Fashion, Central St Martins University of the Arts London.

Professional experience

Simon Thorogood established his design practice in 1998, after graduating from Central St Martins. He is a research-led fashion designer, artist and creative consultant who is constantly looking to expand the boundaries of his discipline by incorporating elements from other domains of design or creation, such as architecture and music. His research is concerned with applying novel ways of creating and communicating fashion design, pursuing the idea of "finding" design through simple systems or processes. Within his work, the notion of interactivity, as well as the role of the audience, is often central in determining the course or outcome of a fashion product. From 2002 to 2004, Thorogood was an LCF/V&A designer in residence at the Victoria and Albert Museum, and is currently a research fellow at London College of Fashion. He has exhibited worldwide, and his garments are part of the collections of V&A and the Museum at the Fashion Institute of Technology (FIT), New York. He defines his design practice "Phashion", a blend of the scientific term "phase transition" (the transformation of one form or substance to another) and "fashion".

Selected exhibitions

2001 *Projectiles. JAM: Tokyo-London*, Barbican Gallery, London.

2001 *Materializations*, Unit-f Gallery, Vienna.

2002 *Digital Runway*, The Box, Mexico City.

2002 *Projectiles. JAM: Tokyo-London*, Tokyo Opera City Art Gallery, Tokyo.

2004 *The Fashion of Architecture: Constructing the Architecture of Fashion*, The Deluxe Gallery, London.

2004 *Suishi*, University of Brighton Gallery, Brighton.

2004 *Fragment/a*, The Contemporary Space, V&A Museum.

2005 *The Fashion of Architecture: Constructing the Architecture of Fashion*, The Center for Architecture, New York.

2005 *Malign Muses/ Spectres: When Fashion Turns Back*, MoMu, Antwerp, and V&A, London.

2008 *Gothic: Dark Glamour*, The Museum at FIT, New York.

2008 *Planar. Digital Studio*, Institute of Contemporary Art, ICA, London.

2009 *The Art of Fashion: Installing Allusions*, Boijmans van Beuningen Museum, Rotterdam.

2010 *Mechanical Couture: Fashioning a New Order*, Design Museum, Holon, Israel.

Publications

2009 'Phashion: A Brief History and Design Philosophy', Fashion Practice, Volume 1, Issue 2.

Conferences and talks

2008 Beyond Green: A Fashion Odyssey, World Fashion Centre, Amsterdam.

2009 Fashion Now: Collaboration & Interaction. International Costume Conference, Yonsei University, Seoul.

2010 Real Presence: Expanded Concepts of Art Practice and Art Education, Museum of City of Belgrade, Serbia.

Web links

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s.thorogood@fashion.arts.ac.uk
mail@simonthorogood.com

LUCY ORTA

Education and background

1989 BA (Hons.) in Fashion Knitwear Design, Nottingham Trent University.

2007 Honorary Master of Fine Arts, University of Nottingham.

2010 Honorary Doctor of Letters, University of Nottingham.

Professional experience

Lucy Orta investigates the boundaries between the body and architecture, exploring their common social factors, such as communication and identity. She uses several media, as sculpture, public intervention, video and photography, to realize her work. Lucy's oeuvre has been the focus of major survey exhibitions at the Wiener Secession, Austria (1999), the Contemporary Art Museum of the University of South Florida, for which she received the Andy Warhol Foundation for the Visual Arts award (2001), and the Barbican Centre, London (2005). From 2002 to 2005, she was the Head of Man and Humanity, a pioneering master program that stimulates socially driven and sustainable design, which she cofounded with Li Edelkoort at the Design Academy in Eindhoven in 2002.

Professor Orta's collaborative artwork deals with issues of sustainability and has been the subject of major exhibitions. In 2007, Lucy and her partner Jorge received the Green Leaf Award, for artistic excellence with an environmental message, presented by the United Nations Environment Programme in partnership with the Natural World Museum at the Nobel Peace Center in Oslo, Norway.

Selected exhibitions

2008 *Body Architecture*, The Swedish Museum of Architecture, Stockholm.

2008 – 2009 *Antarctica*, Hangar Bicocca - spazio d'arte contemporanea, Milan; Le Moulin, Boissy le Châtel and Été des Arts en Auxois-Morvan, Montbard, France.

2009 *Survival*, Fashion Space Gallery, London College of Fashion.

2009 *Lucy Orta*, Plymouth Arts Centre, Plymouth College of Art & Design, United Kingdom.

2009 *GSK Contemporary, Earth: Art of a Changing World*, Royal Academy of Arts, London, group exhibition.

2009 *Green Platform: Art, Ecology, Sustainability*, Palazzo Strozzi, Florence, Italy, group exhibition.

2009 *Off the Beaten Path: Violence, Women and Art*, The Stenersen Museum, Oslo, group exhibition.

2009 *(Un)Inhabitable? Art of Extreme Environments*, Festival @rt Outsiders, Maison Européenne de la Photographie, Paris.

2009 *A Way Beyond Fashion*, Apexart, New York, group exhibition.

2009 *Light Works—Brasilia em Luz* project, Brasilia, Brazil.

2010 *Amazonia*, Natural History Museum, London.

2010 *Aware: Art, Fashion, Identity*, Royal Academy of the Arts London GSK Contemporary, group exhibition.

2010 *Lucy Orta*, CCANW Centre for Contemporary Art and the Natural World, United Kingdom.

2010 *Adelaide International 2010: Apart, we are together* festival, Jam Factory, Adelaide, Australia, showing Lucy and Jorge Orta's works *70 x 7 The Meal*, *Nexus Architecture*, and *The Gift (Life Nexus)*.

Publications

2007 *Lucy + Jorge Orta: Pattern Book*, an introduction to collaborative practices, Black Dog Publishing, London.

2008 *Lucy + Jorge Orta: Antarctica*, Electa Mondadori, Italy.

2010 *Aware: Art Fashion Identity*, Damiani Italy, ed. L.Orta, L. and G.Scardi.

2010 *Lucy + Jorge Orta: Light Works*, Black Dog Publishing, London.

2010 *Mapping The Invisible: EU-Roma Gypsies*, Black Dog Publishing, London.

2011 *Lucy + Jorge Orta: Food Water Life*, Princeton Architectural Press, USA.

Grants and awards

2003 – 2004 Artist production grant for *Dwelling*, Arts Council of England and Henry Moore Foundation.

2004 – 2005 'Sciart', research award for *Totipotent Architecture*, Wellcome Trust.

2004 – 2008 Artist production grant for *Common Ground*, Greenham Common, Arts Council of England (South East).

2007 – 2009 EU Funding Culture Programme, for *EU-Roma*, a survey of Roma housing and culture, partners LOCUS Greece, LAN Italy, ATUN Romania.

Further information

2007 United Nations Environment Program in partnership with Natural World Museum, prize for sculpture.

2008 Lucy Orta is Member of the European Cultural Parliament.

Web links

www.studio-orta.com/

Email address

l.orta@fashion.arts.ac.uk

HELEN STOREY

Education and background

1982 BA (Hons.) in Fashion, Kingston University, London.

1982 – 1984 Trained at Valentino and Lancetti, Rome.

1994 MA in Fashion, Kingston University, London.

1998 Visiting Professor, University of the Arts, London.

1999 Fellow, RSA.

2000 Research Fellow, University of the Arts, London.

2001 Honorary Professorship, Heriot-Watt University.

2003 Honorary Professorship, King's College, London.

2008 Visiting Professor of Material Chemistry, Sheffield University

Professional experience

Helen Storey launched a fashion label in 1984, exporting and selling worldwide. In 1996 she published her autobiography *Fighting Fashion*, described by Sir Paul Smith as: 'at last the truth - a perfect and witty account of life and British Fashion'. Helen and her sister, biologist Professor Kate Storey, completed in 1997 the project *Primitive Streak*, which brought together the worlds of science and fashion. Sponsored by the Wellcome Trust, Crafts Council, Royal Society, The Design Council and London College of Fashion, it has toured the UK and 8 countries where it has been seen by 3 millions of people. In 1999 the Helen Storey Foundation, a not for profit organisation promoting creativity and innovation, was set up. In 1998 and 1999 Helen sat on the National Advisory Committee for Creative and Cultural Education. She has then worked at *Eye & I*, a project exploring human emotion through eye contact, in collaboration with Dr Jim Coan, Neuroscientist, University of Virginia. In 2005 *Wonderland* was conceived. It is a collaboration with Professor Tony Ryan, University of Sheffield, exploring how new materials can make consumer products less damaging to the planet. An ESRC grant was awarded to *Wonderland* to introduce new material paradigms into the environment through high fashion, as well as unique products created through dialogue across the art/science divide. *Ideas that can change the world* was conceived by Helen, and launched in Nov 2006. The project asks young people to define the world they would like to live in, giving them the knowledge they need to imagine and generate creative and ethical solutions to our global challenges. It has been developed in collaboration with Creative Partnerships/Arts Council England, experts and industry specialists.

Continued /

Selected exhibitions

1997 *Primitive Streak*, ICA, London.

2001 – 2005 *Mental*, world tour.

2005 *Primitive Streak*, Museu Textil d'Indumentaria, Barcelona.

2005 – 2006 *Eye & I*, touring exhibition to London schools, funded by Arts Council England.

2008 *Wonderland*, London, Sheffield and Belfast.

2009 *Wonderland*, Arts Award, New York, and UAE.

2010 *Aware: Art, Fashion, Identity*, Royal Academy of the Arts London GSK Contemporary group exhibition.

Publications

1996 *Fighting Fashion*, Faber & Faber Ltd, London.

1998 *Primitive Streak*, exhibition produced from designs made by Professor Helen Storey working with Dr Kate Storey, Helen Storey Foundation, London.

2002 *The death dresses: from MENTAL*, an exhibition by Helen Storey in collaboration with Dr John McLachlan, King's College, London.

2003 "Hotmail: - Can sex in humans be modified by temperature", *Journal of Theoretical Biology* (July 2003), by Helen Storey and Dr John McLachlan. It is the first co-authored paper by an artist and scientist.

Grants and awards

1990 Awarded 'Most Innovative Designer' and 'Best Designer Exporter'.

1990 – 1991 Nominated for 'British Designer of the Year'.

2005 ESPRC grant for £200,000 awarded to *Wonderland*.

2008 *Wonderland*/Helen Storey is nominated 'Design Hero' at 100% Design London.

2007 The Helen Storey Foundation web site receives a Studysphere Excellence award for best educational web site.

2009 Awarded the MBE for services to the Arts.

Further information

Helen Storey's new project, *Free Radicals* (first known as 'Universities United'), brings together the Universities of The Arts London, Sheffield and Ulster, mirroring the cross university and cross disciplinary approach in *Wonderland*. The Free Radicals Group researches and co-creates new products and ideas to solve challenges facing the planet and human kind (i.e. water shortage). *Catalytic Clothing* is the new project of the Helen Storey Foundation. Conceived in February 2008 with Professor Tony Ryan, University of Sheffield, it sets out to use the surfaces of clothing to purify air. Working at nanoscale, it investigates how clothing technology can be used to engage the public in the science behind the impact that pollution has on our health. This new project has been awarded funding from ESPRC with the University of Sheffield. Five other UK Universities, as well as Transport for London, GLA and Ecover are partners and supporters of the project.

Web links

www.helenstoreyfoundation.org
www.showstudio.com/wonderland
www.wonderland-sheffield.co.uk
www.wonderland-belfast.co.uk

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DOYEON NORO KIM

Education and background

2007 – 2010 BA (Hons) in Fashion Illustration (1st class), London College of Fashion.

2011 – present MA Artifact, London College of Fashion.

Selected exhibitions

2006 *Same Tree Different Apples*, St. Mary Magdalene Church, London.

2007– 2012 London Olympics, The Vinyl Factory, London.

2009 *Fashioning the Future*, Victoria and Albert Museum, London, group exhibition.

2009 *ATA Party*, Sono Factory, Seoul, group exhibition.

2010 *LCF at Carnarby*, Carnarby Street, London, group exhibition.

2010 Networks RHS, London College of Fashion group exhibition.

2010 Model Sanctuary, London, group exhibition.

Conferences and talks

2010 *What is Fashion Illustration?*, Forum for Drawing, London College of Fashion.

2010 Fashion Illustration Workshop, for BBC Blast, Victoria and Albert Museum.

Web links

www.fashion156.com/blog.php?entry=1653&issue=36
http://showtime.arts.ac.uk/dynorokim

Email address

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CHARLOTTE HODES

Education and background

1977 – 1978 Brighton School of Art.

1978 – 1982 BA (Hons.) in Fine Art (1st class), Slade School of Art, London.

1982 – 1984 Higher Diploma in Painting, Slade School of Art, London.

Professional experience

Charlotte Hodes has worked as an artist in residence at a number of venues, including a series of placements at the ceramic factory Spode (1998-2004). She was Associate Artist at The Wallace Collection, London (2005-2007). In 2005 she was commissioned by Liberty, London, to produce a limited edition of ceramic works. A commission for Arts and Business Awards, in 2007, precipitated an ongoing working relationship with Berengo Glass Studios in Murano. She is represented by the Marlborough Gallery, London.

Selected exhibitions

2003 *Somewhere Totally Else*, European Design Biennial, Design Museum, London.

2005 *Spirit of Liberty*, Liberty, London.

2006 *New Ceramic Works and Collages*, Flow Gallery, London, solo exhibition.

2006 *Jerwood Drawing Prize*, Jerwood Space, London.

2007 *Fragmented Images*, The Wallace Collection, London, solo exhibition.

2008 *Drawing Skirts*, University Gallery, University of Northumbria, Newcastle, solo exhibition.

2009 *Glasstress*, Palazzo Cavalli Franchetti, 53rd International Venice Biennale.

2009 *Silhouettes and Filigree*, Marlborough Fine Art, London, solo exhibition.

2010 *Closely Held Secrets*, Bonnington Gallery, Nottingham Trent University.

2010 *Inscriptions: Thinking/Drawing/Making*, Jerwood Visual Arts, London.

Conferences and talks

2007 *Fragmented Images: The Female Figure Re-Presented*, Impact V International Print Conference, Tallinn, Estonia.

2008 *Drawing Skirts*, Sensuous Knowledge conference, Bergen Academy of Arts, Bergen, Norway.

2009 *At the Cutting Edge: an Investigation into the Role of Digital Print within Creative Practice*, Treadaway & Hodes Impact 6, UWE, Bristol.

2010 *The Cut & Paste of Collage*, Conference round table: Carmen Martín Gaité's Visión de Nueva York (2005) and Collage Art, Birkbeck, London.

Grants and awards

2006 Jerwood Drawing Prize, 1st prize.

2006 Grant for the Arts: Individual, Arts Council of England.

2007 Creative and Performing Arts Award, Arts and Humanities Research Council.

Web links

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HORMAZD GEVE NARIELWALLA

Education and background

2007 MA in Fashion Enterprise & Design, University of Westminster, under the tutorship of Shelley Fox and Zowie Broach (Boudicca).

2006 BA (Hons.) in Fashion Design, University of Wales, Newport.

2001 Bachelors of Commerce, University of Pune, India.

Professional experience

After completing a Master in Fashion Enterprise & Design, Narielwalla has been Visiting Lecturer at the University of Northampton (2009), teaching Fashion Communication. He has worked for the prestigious Savile Row civil, military and sporting tailor Dege & Skinner, where he developed an appreciation for bespoke tailoring, in particular, for the brown paper patterns of individual customers. This fascination, coupled with his creative interpretation of the patterns, prompted him to produce a limited edition book entitled *Dead Man's Patterns*, an artistic design story inspired by a set of bespoke patterns belonging to a deceased customer. The concept was an attempt to recreate the patterns as objects of art, using a unique theme that has become his trademark. In his quest for artistic creativity, he forages for forms in historic tailoring archives, and through the visuals reveals previously untold stories. Narielwalla creates sets of playful artworks, utilising photography, his own sketches and digital composition collages. In October 2009, Paul Smith presented Narielwalla's first solo exhibition, entitled *A Study on Anansi*, which combined the patterns with western African folk tales. His second publication, about the tailoring memoirs of Michael Skinner, master cutter and chairman of Dege & Skinner, is a story told through the pattern cutting journals. Mr. Skinner compiled when studying at the Tailor & Cutter Academy.

Selected exhibitions

2008 *A Fairy Tale in Fashion*, Exit Gallery, London, group exhibition.

2009 *A Study on Anansi*, Paul Smith's Mayfair Gallery, London, solo show.

2010 *Art on the Underground*, a display at Old Street tube station, London, solo show.

2010 *Hat Parade*, Bernstock Speirs, London, solo show.

2010 *Oscar Hodgepodge*, BlueBird shop, London, solo show.

2010 *Drawing Out*, Royal Melbourne Institute of Technology, Melbourne, curated by Charlotte Hodes, group exhibition.

2010 *Markt*, Lincoln centre, Scope art Fair, New York, curated by Diane Pernet.

Publications

2008 *Dead Man's Patterns*, artist book, acquired by 16 art institutes in UK, America, Australia, and included in the Modern Rare British Collections of the British Library, London.

2011 *Savile Row cutter – conversations with a Master Tailor*, the tailoring memoirs of Michael Skinner, master cutter and chairman of Dege & Skinner.

Grants and awards

2007 Scholar grant from the Erach Roshan Sadri Foundation (ERSF) and research funding for the MA thesis.

2009 Awarded the first International Rector's Scholarship, UAL, for his Ph.D. in *The Raj – Historical military uniform construction, analysis and artistic communication*, London College of Fashion.

Web links

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ROB PHILLIPS

Education and background

2000 BA (Hons.) in Fashion Womenwear/Print/Promotion, College of Design & Communication at Ravensbourne.

Professional experience

2003 – 2007 ICA, international colour authority panelist, illustrator, stylist, colour panelist and consultant.

2003 – 2007 *Bodywear Magazine*, fashion consultant, fabric stylist, illustrator, journalist.

2003 – 2007 *International Textiles*, fashion editor, illustrator, journalist.

2004 *Facto Magazine*, contributing illustrator, image maker.

2004 *Mooch Magazine*, stylist, photography and illustration contributor.

2005 – 2007 *Fashion Forecast Magazine*, editor, creative director.

2008 – present Creative Director of the School of Design & Technology, at London College of Fashion.

Publications

2005 Martin Dawber, *New Fashion Illustration*, Batsford, London.

Web links

www.robphilipswork.com

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PHILIP DELAMORE

Education and background

1990 BA (Hons.) in Fashion and Printed Textiles, Cheltenham School of Art.

Professional experience

Philip Delamore is Director of the Fashion Digital Studio at LCF, a pioneering centre of excellence for collaborative technology research, skills development, innovative commercial solutions in the creative use and practical development of digital technologies for the fashion, media and technology industries. Philip's current research interests are 3D digital technologies for design and manufacturing on demand, 2D & 3D printing, mass-customisation and personalisation, democratisation of design, design innovation, virtual and augmented reality, metadata.

Selected exhibitions

2007 *Drawing Towards Fashion*, Fashion Space Gallery, London College of Fashion.

2009 *When Photography and Drawing Meet Fashion*, The Hong Kong Polytechnic University, Hong Kong.

2009 *Made in Future*, Nuova Accademia di Belle Arti, Milan.

2010 *Future Fabrics*, Barbican Art Gallery, London.

Publications

2006 *Fashioning the Future: Tomorrow's Wardrobe*, by Suzanne Lee, pp.133-140.

2007 "Objecthood" in *The Measure*, edited by Louise Clarke, pp.314-321.

2009 "Case Studies in Personalised Digitally Printed Clothing" with J.Bouygourd, in *A Handbook of Research in Mass Customization and Personalization*, edited by Filler & Tieng, World Scientific Press.

2009 "Innovation the Long Way Round: Transferring Rapid Prototyping Technology into Fashion Design", with C.Eckert.

2010 "Everything in 3D: Developing the Fashion Digital Studio", with D.Sweeney.

2010 "Dialogue across Design Domains: Rapid Prototyping in Aerospace and Fashion" with C.Eckert and C.Bell

Conferences and talks

2009 5th World Conference on Mass Customisation & Personalisation, Helsinki, Finland.

2010 1st International Conference on 3D Bodyscanning Technologies, Lugano, Switzerland.

2010 11th International Design Conference, Dubrovnik, Croatia.

2010 7th International Conference on Engineering Design, Stanford University, CA USA.

2010 11th National Conference on Rapid Design, Prototyping and Manufacturing.

Grants and awards

2009/2010 TSB Advanced Manufacturing Feasibility Study.

2009/2010 TSB Advanced Manufacturing Fast track Project.

2011 Technology Strategy Board, Metadata: Increasing the Value of Digital Content.

Web links

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PENELOPE WATKINS

Education and background

1996 MA in Design and Manufacture (Fashion & Textiles), DeMontfort University Leicester.

2000 Ph.D. in the Faculty of Computing Sciences and Engineering: Textile, Engineering and Materials Research (TEAM), DeMontfort University Leicester

Professional experience

Penelope Watkins possesses a thorough experience of research and development in all the aspects of clothing design and production. From 2006 to 2008 she was part of the Fashion Science Research group, working on personalised fashion products designed for the individual body shape, in the context of sustainability. The project was funded by the EPSRC/AHRC Designing for the 21st Century scheme (PI Prof. Sandy Black), in collaboration with the Cambridge Engineering Design Centre. Penelope has received the DfES UK/Hong Kong Fellowships for Excellence, and a Research Fellowship in The Department of Automated and Mechanical Engineering at The Chinese University Hong Kong. From 2007 to 2009, she was researcher within EPSRC/AHRC Designing for the 21st Century scheme, working on considerate design. In 2008 and 2009, in co-collaboration with University of East London (UEL), she worked to develop *Fabric Formworks*, 3D fabric structures for concrete and earth construction. She is currently working on *Mass-Customisation*, a multidisciplinary and collaborative project, with partners spanning 11 European academic and business organizations. A parallel research is *Digital Sensoria: Design through digital perceptual experience*. The aim of this two-year feasibility study (2009-2011) is to give people a new language to communicate their sensory perceptions of real products in the digital world.

Selected exhibitions

2010 *Trash Fashion*, Science Museum, London.

2010 *Considerate Design*, launch event at the London College of Fashion.

2010 *Made In Future*, Milan, organised by the UK Governments Foreign and Commonwealth Office in collaboration with the Materials KTN.

Publications

2007 "Brands ignore special qualities of stretch-garments", *W&A the international magazine for performance & Sports Materials*, July-August 2007.

2009 "Considerate Design for Personalised Fashion", in *Interdisciplinary Methods & Findings*, Prof. Tom Inns, Gower Publishing, London, book chapter.

2010 "Designing compressive stretch garments for improved comfort", in *Medical and healthcare textiles*, edited by

S.C.Anand, J.E.Kennedy, M. Mirafiah, S. Rajendran, Woodhead Publishing, Cambridge, book chapter.

2011 "Improving comfort through garment pattern design", in *Improving comfort in clothing*, edited by G.Song, Woodhead Publishing, Cambridge, book chapter.

Conferences and talks

2007 *Nip 'N' Tuck Pattern Profiling*, MEDTEX Fourth international conference and exhibition on healthcare and medical textiles, in association with Tampere University of Technology, Finland, Bolton, UK.

2007 *Stretching Performance*, 9th IFFTI Conference Extreme Fashion, Ryerson University Toronto, Canada.

2007 *Improved Performance Under Pressure*, 4th International Avantex - Symposium for Innovative Apparel Textiles, Messe Frankfurt.

2008 *The Fit Revolution: Is it to remain a virtual reality?*, The Textile Institute 86th World Conference Fashion and Textiles: Heading towards New Horizons, Hong Kong.

2009 *Considerate Design for Personalised Fashion: towards sustainable production*, MCPC Conference Mass Customisation and Personalisation, Helsinki.

Further information

2007 - 2009 EPSRC/AHRC Designing for the 21st Century scheme, researcher.

2007 - 2008 DfES UK/Hong Kong Research Fellowship.

2008 - 2009 Seed Funding to develop Fabric Formworks, co-collaborator with the University of East London (UEL).

2008 - 2010 (SHIAE) Research fund, Chinese University of Hong Kong Pattern Computation for Compression and Performance Garments, co-investigator.

2008 - 2011 EU FP7 funded SERVIVE, Mass-Customisation: user orientated web based co-design for networked manufacturing, consultant.

2009 - 2011 EPSRC feasibility study, Digital Sensoria: Design through digital perceptual experience, co-investigator.

Web links

www.arts.ac.uk/5203.htm

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TONY GLENVILLE

Education and background

1963 - 1966 West Sussex College of Art and Design

Professional experience

Trained as a fashion designer, Tony Glenville has worked extensively as a consultant and journalist, collaborating with *Vogue Paris*, *Vogue Australia*, *The Evening Standard*, *Harpers Bazaar*, *The Financial Times*, *The Independent Drapers Record*, *Viewpoint Amsterdam*, *Sunday Express* and with numerous TV and radio programmes. In 1996 he joined Condé Nast as European Editor at Large for *Vogue Australia*, to become later Fashion Director for Asia Pacific working with *Vogue* in Taiwan and Korea and contributing to the launch of *Vogue Nippon*.

Glenville has been visiting lecturer at several institutions as KIAD, LCF, Surrey Institute, Central St Martins, and was Course Leader for Fashion Promotion at the University College of Creative Arts Rochester (2001- 2004). Since 2008, he is Creative Director of the School of Media & Communications at London College of Fashion.

Publications

1996 "Shoes", in *The Cutting Edge: 50 years of British Fashion: 1947-1997*, edited by Amy de la Haye, V&A Publications, London.

1998 *Vivienne Westwood: An Unfashionable Life*, by Jane Mulvagh, Haper Collins, London, consultant.

1998 *Take Three Black Skirts*, by Anna Johnson, Penguin Books, London, consultant.

2000 *The Ossie Clark Diaries*, edited by Henrietta Rouse, Bloomsbury, London, consultant.

2005 *Knitwear in Fashion*, by Sandy Black, Thames & Hudson, London, consultant.

2006 *Top to Toe: A Comprehensive Guide to Grooming the Modern Male*, edited by T.Glenville, Sterling Publishing, New York, 2006.

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DARREN CABON

Education and background

1994 Royal College of Art.

Professional experience

Darren Cabon worked at the Issey Miyake Design Studio in Tokyo. In 1995, he established *Lo and Cabon*, which produced collections showing at London and Paris Fashion weeks. In 2007, he worked as UK correspondent for the Hong Kong magazine *Razor Red*. He is currently engaged in writing an illustrated novel based on his experience as a lecturer in Fashion.

Selected exhibitions

2007 *Japonica 2*, St. Petersburg, Russia, in conjunction with the British Council, curator.

2006 *Japonica*, fashion show at Guildhall, in collaboration with the City of London Festival.

2009 *When Photography and Drawing Meet Fashion*, The Hong Kong Polytechnic University, Hong Kong.

Further information

As Director of MA Fashion Design and Technology, Darren Cabon has investigated a variety of creative working methodologies. As curator of the Japonica exhibition on HMS President, he worked with Phillip Neil Martin, Composer in Residence at LCF.

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loandcabon@aol.com

KARIN ASKHAM

Professional experience

Karin's photographic work has been featured in many publications including *Attitude*, *Blue Print*, *Creative Technology*, *Echos*, *Hip Hop Connection*, *i-D*, *The Face*, *NME*, *Record Mirror*, *Time Out*, *Tank*. She has collaborated with Duilio Pilloni, and most recently with Darren Cabon.

Selected exhibitions

2001 *Inhabiting*, Gallery Lelong, New York.

2001 *Affirmation*, Frankfurter Kunstverein, Frankfurt.

2003 Museum of Folkwang, Germany.

2004 *Beyond the Limits*, Mitra Tabrizian, Steidl.

2007 *Mitra Tabrizian*, Tate Britain, London.

2009 *When Photography and Drawing Meet Fashion*, The Hong Kong Polytechnic University, Hong Kong.

Publications

2001 *Beyond the limits*, photographic project published in *Different: A Historical Context*, edited by Stuart Hall and Mark Sealy, and in the ArtBook, edited by Silke Muller, Phaidon Press.

2001 *Futures: the journal of policy, planning and future studies*, edited by Ziauddin Sardar.

Email address

kaskham@fashion.arts.ac.uk

DONATELLA BARBIERI

Education and background

1986 BA (Hons.) in Theatre Design for Performance, Central St Martins University of the Arts London

Professional experience

Donatella Barbieri is a designer, researcher and academic. Her practice as a theatre designer, in the UK and in Europe, has resulted in her work being exhibited nationally and internationally. Her extensive teaching career, built on experimental approaches to the creation of costume and performance, has culminated in the founding of the MA Costume Design for Performance, at London College of Fashion. This course builds on her research on the performative visual power of body and dress, and the role of the costume designer in the creation of performance. It also places drawing, in both in 2D and in 3D, at the very centre of the creative process of developing the performance.

Donatella is the curator of the costume-based events in Scenofest, part of Prague Quadrennial. She is currently making a film about the archive of performance and the performing body, as well as creating drawing-based workshops and writing

papers that advance discourse around body, dress, scenography and performance. She is also creating costume-based performances around the Victoria and Albert Museum.

Selected exhibitions

2003 *Designs for the Performer*, 2D>3D Theatre Design Exhibition, Millennium Gallery, Sheffield and Prague Quadrennial, curator.

2005 *Laboratoire d'Etude du Mouvement*, Fashion Space Gallery, London College of Fashion, group show.

2007 *Collaborators, UK Design for Performance*, Nottingham Trent University, group show.

2009 *When Photography and Drawing Meet Fashion*, The Hong Kong Polytechnic University, Hong Kong, group exhibition.

Conferences and talks

2005 *Pedagogic approaches in Theatre Design and Technology - interdisciplinary versus specialization*, OISTAT International Organization of Scenographers, Theatre Architects and Technician, Education Commission Meeting in UK, London & Nottingham.

2005 *Approaches to design for the performance, a Lecoq-based process*, CHODA Courtauld History of Dress Association Conference.

2006 *Devising trans-national collaborative non-verbal performance, using costume, sound and movement as a starting point*, Costume Symposium, Arts Institute Bournemouth.

2007 *Proposing an interdisciplinary, movement-based approach to teaching and learning as applied to design for performance*, Scenofest, Prague Quadrennial.

2010 *Showcasing Fashion: The Near Future*, conference on behalf of the International Festival of Scenic Arts, Victoria and Albert Museum, keynote speaker.

2010 *Costume (Re)Considered*, talk given at Endyestahi: To Dress. Historical, Sociological and Methodological Approaches, Benaki Museum, Athens, Greece.

Further information

Donatella Barbieri is involved in the conception and production of site responsive and costume centred performances. She has worked together with experimental practitioners and young designers in the Wilton's Music Hall, Lilian Baylis Theatre, the Royal Academy and the Raphael Room at the Victoria and Albert Museum. Key collaborators have included Marie-Gabrielle Rotie,

Anton Mirto, Netia Jones and Peta Lili. Donatella has co-produced, with Professor Jana Zborilova from DAMU, 'LES/Forest' at the Disk Theatre in Prague.

Web links

<http://www.fashion.arts.ac.uk/donatella-barbieri.htm>

Email address

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AGNES TREPLIN

Education and background

1989 – 1992 BA in Fashion Design, Lette Verein Berlin, Germany.

1992 – 1995 BA (Hons.) in Theatre Design, Central St Martins University of the Arts London.

2000 – 2002 MA Performance and Culture, Goldsmiths University of London.

Professional experience

Agnes was born in Germany and has worked on many productions for opera, dance, theatre and musicals, film and TV in Germany, UK, Japan and the Middle East. Her most recent design credits include *The Marriage of Figaro* and *Don Pasquale* (ETO), *Last 5 Years* (Barbican), *The Rise of the Phoenix* and *Gibran The Prophet* for the Byblos International Festival in Lebanon (2008 and 2005), *Al Mutanabbi* (Baalbek Festival, Lebanon), *Xenobia* (Musical in Dubai), *Der Freischuetz* (National Theatre of Iceland), *The Coronation of Poppea* (Kyoto and Tokyo, Japan), *Othello* (Basingstoke Theatre), *Life on The Borderline* (Arcola Theatre), *Pheadra*, *Yerma's Eggs*, *Nirvana*, *Four Knights in Knaresborough* (Riverside Studios), *Glassbody* which is an installation performance piece for the Chelsea & Westminster Hospital in London. Agnes has designed numerous productions for the Nuffield Theatre Southampton, LAMDA, RADA, GSMD, Royal College of Music and Drama Centre, London. She has taught Theatre Design at Central Saint Martins College of Art & Design for over 10 years before taking over the MA Costume Design for Performance at London College of Fashion. Her forthcoming productions will be *Consultants* (Theatre 503, London), *Don Quixote* (Byblos International Festival, Lebanon) and *Horizont* in Potsdam, Germany.

Selected exhibitions

1995 Linbury Prize, National Theatre, London.

1995 – 2000 Linbury Prize, Theatre Museum, Victoria and Albert Museum, London.

Grants and awards

1995 Linbury Prize for Stage Design.

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YULIYA KRYLOVA

Education and background

2006 Foundation Degree, Fashion pathway, Central St Martins University of the Arts London.

2009 BA in Costume Design for Performance, Central St Martins University of the Arts London.

2010 MA Costume Design for Performance, London College of Fashion.

Professional experience

2007 Holland Park Opera, wardrobe assistant.

2008 Assistant designer to Agnes Treplin for *The Marriage of Figaro*, Opera at Iford Arts.

2009 Barbican and Bash Green Forest Project, designer and maker of hats.

Grants and awards

2009 Student of the Year Award in the category of Design for Performance, London College of Fashion.

Email address

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HEATHER PHILLIPSON

Education and background

2001 BA (Hons.) in Fine Art with Aesthetics (1st class), UWIC, UK.

2004 PG Cert Drawing, Central St Martins University of the Arts London.

2008 Ph.D. in Fine Art practice, Middlesex University, London.

Professional experience

Heather Phillipson exhibits nationally and internationally, and has received awards, commissions and residencies. Her work has been profiled on BBC television and radio, in *Artforum* and *Frieze*. She has been awarded a place on the Virtue & Industry scheme at Picture This 2010-11, working with Mark Leckey, and is currently participating in the A-Frame Programme at the ICA, working with Adam Chodzko. She received the Sir Leslie Joseph Young Artist Award from the Glynn Vivian Gallery in 2009. Phillipson was Artist in Residence at London College of Fashion in 2008, and is currently Artist in Residence at Aberystwyth Arts Centre. Significant recent group shows include *Bloomberg New Contemporaries*, Liverpool Biennial and London (2008), *The Jerwood Drawing Prize*, London and touring (2009), *FOR YOUR EYES ONLY*, Paris (2009), *Creekside Open* (selected for an artist's prize by Jenni Lomax, London, 2009), and the *London Short Film Festival*, London (2010).

Selected exhibitions

2009 *Something is Bound to Happen*, Glynn Vivian Gallery, Wales, UK.

2009 *Formal Incidents*, Fashion Space Gallery, London College of Fashion.

2009 *PoetryFilm*, Curzon Renoir cinema, London, group exhibition.

2009 *Jerwood Drawing Prize*, Jerwood Space Gallery, London, and touring across the United Kingdom.

2009 *FOR YOUR EYES ONLY*, Mains d'Oeuvres, Paris, France, group exhibition.

2009 *Creekside Open* (selected by Jenni Lomax), APT Gallery, London, UK.

2010 *If...*, g39, Cardiff, UK.

2010 *Versuch*, Hollybush Gardens, London, artist's journal and exhibition.

2010 *The Signature of All Things I am Here to Read*, Arnolfini, Bristol, group exhibition.

2010 *X-Ray*, The Perseverance, London, group exhibition.

2010 *London Short Film Festival*, ICA, London, group exhibition.

Publications

2009 *Heather Phillipson: Faber New Poets 3*, Faber and Faber, London.

2009 *Voice Recognition: 21 Poets for the 21st Century*, Bloodaxe, Northumberland.

Grants and awards

2007 Michael Donaghy Poetry Prize.

2008 Eric Gregory Award.

2009 Sir Leslie Joseph Young Artist Award, Glynn Vivian Gallery.

2009 Faber New Poets Award, Faber and Faber.

2010 Picture This, Virtue & Industry residency, working with Mark Leckey.

2010 ICA, A-Frame Programme, working with Adam Chodzko.

Further information

As a poet, Heather Phillipson has read across the UK and in Europe and has been published widely in British and American magazines and anthologies. 'Phillipson's work is often very funny as it rebounds from one untenable erotic or intellectual position to another...sounding like the love child of Frank O'Hara and Rosemary Tonks', (*The Guardian*). Her work displays 'heroic bafflement...a humour both quirky and robust', (*TLS*).

Commissioners and venues in 2010 have included the British Film Institute, Oxfam, Whitechapel Gallery, Shakespeare & Co Bookshop (Paris), Bonn University (Germany), Bridlington International Poetry Festival and the Latitude Festival.

Web links

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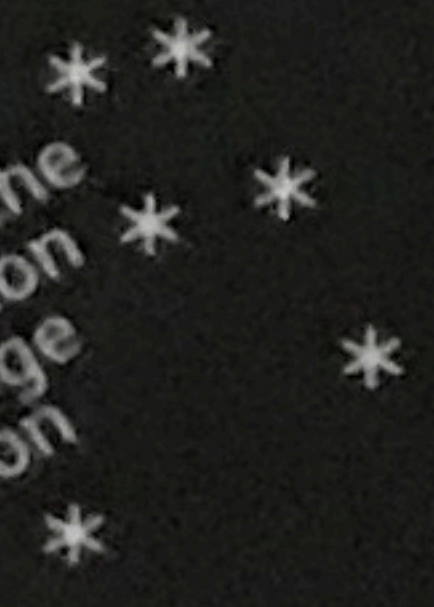
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