

Universidad Politécnica de Valencia
Facultad de Bellas Artes de San Carlos
Máster Oficial en Producción Artística

Dress as sculptural form.

Dress as the sculpture and its material as communicating language.

Carola Reinhardt

Tutor: Amparo Berenguer Wieden

Cotutor: Francisco Pérez Benavent

Tipología 4



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1.0 Presentation

1.1. Title of the work:

“Dress as sculptural form.
Dress as the sculpture and its material as communicating language.

1.2. Personal data

Calle Llobregat 14, Masia de Traver, Riba-Roja de Turia
Valencia
SPAIN

Tallinna 66-8 Kuressaare,
Saaremaa
ESTONIA
cadiza@me.com

1.3. Objectives

The objectives of this work are the following:

- Use material and its characteristics as language to discover the form of the dress.
- Consider the dress as sculptural form, dress as sculptural object.
- Reconsider the dress history as an historical expression.
- Examine the dress form, material and techniques as hybrid. Its role in an artistic expression.
- See the dress as powerful clothing in women’s wardrobe-representing woman through cultures as well its strong manipulative control system in the modern times consumerism.
- View the dress as a protection.
- Review the dress as a communicator with the environment, with body or without the body in cultural aspect.

The transformation of material into a garment like dress. Hybrid as language for created artwork. The importance of esthetics of Japanese philosophy *wabisabi*¹ “Imperfection is perfection“.

To analyze referent artists works as a base for references to create the proper artistic work.

¹ *Wabi-sabi* – Japanese aesthetic meaning *wabi* (transient and stark beauty), *sabi* (the beauty of natural patina and aging)

2.0 Introduction

The following work of this Master Project is the 4 typology and continues the artistic practice following the idea which I began in the year 2000 in Estonia. This body of work is an artistic view of the dress as a sculptural form using unusual materials. The material is a communicator, like a language.

The aim of this Master Project is to extend working with the same form - *the dress to express*, to explore the notion of personal space, the boundaries of identity, and the relationship between the individual and the collective body. Its material and techniques are used as the language which starts a conversation with the viewer, through their characteristics.

This thesis is divided into two parts:

- The first part is focused on the form of the dress: its characteristics and **form** as a **sculptural object**. To the **material** and the way to see the material **as language**. And end of that part the reference artists.
- The second part is focused on created sculptural objects, the stories they tell, the materials and techniques used during creative process.

3.0 Conceptual structure

This Masters Artistic Production final work is to focus to the material as a language to communicate. To create sculptural dresses, a space for exploration in consonance with the artist and the beholder. Focusing through same object to the both - personal experiences the viewer will get - how each person understands and creates its personal relation with material, to let material and the object to speak.

It's for beholder interactive discovery what can visually imagine to touch, to feel and imagine to wear such forms like they are or to be surrounded by them.

These sculptural dresses all carry historical elements as evidence of personal memories from cultural spaces.

The fragments from it, pieces as structured layered personalized systems. How the ideas shapes, lines will continue as language from one medium to other: from printmaking to casting metal – that all to show the **material** as language conveyed to the essence of the dress. These sculptural dresses are related with the materials which are traditional focusing to natural materials where the work with fire has been crucial element. Fusing, baking, casting all needs fire.

Creating these sculptural dresses to give through visual **tactile** prism a new way to see print techniques like aquatint, silk screen print, photopolymer print and to show their beauty. A new perspective to look at printmaking as **language** in the sculptural form. These techniques heritage and beauty which doesn't need to stay only as prints on paper, but which has turned sculptural objects, and which transform their dimensions.

All that poetical language in this dress-sculptures doesn't want to let to add branding or labeling - mostly fashion focused thinking.

The sculptures, unlike the painterly, is more connected with **touch** as well as **sight**, what comes strongly evidently related with the form of the dress. Something we are used to touch, to wear, to feel.

They require a more physical engagement on the part of the beholder to look. We learn regarding with sculpture in purely visual terms, it exists in the sphere of tangible physicality; our first, original acquaintance with the basic elements of sculpture comes to us not through the eye, but through **tactile experience**.

The material of these sculptures does not merely 'represent' forms and figures, it actually is these objects themselves, part taking in the space occupied by the person experiencing it or in the imaginary human body.

"Beauty should be shared for it enhances our joys. To explore its mystery is to venture towards the sublime."²

Joseph Cornell

For better understanding of the form of the dress was important to study reference artists to analyze it through personal point of view. Also how both, woman affect images of the female body, the understanding of the dress as the symbolic garment from female wardrobe - its blurring lines in modern societies, dresses role in cultures and dress as communicator through the times.

Speaking about the dress its often related to find its **beauty**. The aspect of beauty where traditional view to the beauty is restricted to objects vision, instead maintaining that there is a specific concept of beauty what is accessible to the sense of **touch**. That is quite different from the beauty of **seeing** things. Using for the example of blind people's perception of objects their genuine immediate pleasure in **beautiful touch**.

The dress may have very personal dialogue as object too, but in the same way is so public, its beauty lays often in its **materials** and **forms**. Its form what is so prosaic for us and usual, but integrated with **unusual materials** it starts other dialogue.

Material comes strongly as **language**, raises questions and gives other perspectives to understand the form of the dress. These created series of dresses, their **imperfection** is essential and following the *wabi-sabi* philosophy where non-smooth, non air-brushed textures lets the material to be in its own natural characteristically way. Their beauty doesn't intend to follow todays beauty canons: smooth-less, ageless values. Beauty today is a paradox.

² **Waldman, D.** (2006). Joseph Cornell: Master of Dreams. Abrams, Inc.

4.0 Dress as the sculptural form

Ver para sentir



To see for the aim to feel.

If to underestimate the **power** of the form of the dress, we can get lost and under value its power. Its power in modern world is bigger than we can imagine.

So, how to understand what is power? Power is related with the **control** – control over power and if we think about how to handle it not to let it grow out of bounds. The power is a wide-ranging. It can be seen and explained through stems – it can be democracy, autocracy, despotism, dictatorship, tyranny, so we can reword it, that clothes are like democracy, but there may be dictatorship too, which can see strongly in a trend world in fashion and so on etc. In other words, if the dresses have the **power** then we should extraordinary observe it too. Because when clothes are dictatorship then are clothes dictators too.

If to start looking the dress and its form, we must look that garment as part from clothing and its role in different contexts and way it pays importance. If to look the dress the one significant most important element on it is the **waistline**. Being one of the most indicative elements in this garments character. The waistline - it's there or not, is it high or low. The waistline is something what needs attention representing female body, it also has indicated the political situations in the world, women's liberty etc.

“So many things happening from the “waist down”: sex, giving birth, being attached to the earth its really what's makes life important.”³

Miuccia Prada

Other element is the **time**. What can see looking the dress. We can use dress as **measurement** to measure the time for our **memories** or the **history**.

Dress can represent the **life** and technology development and how it changes our understandings about materials. To illustrate this idea could speak about the legendary Fritz Langs⁴ film “Metropolis”, directed in 1927. A film about urban dystopia- power of the city. It can see like the reflection of nowadays fast-fashion industry. Slave way workers in China for clothing factories where people sacrifice their health and sometimes even lives to produce new garments for western minded world.

³ VogueVideos (2012) Shiaparelli and Prada: Impossible Conversations – Introductions with Baz Luhrmann

⁴ Fritz Lang- (1890-1976) Austrian born motion-picture film director

Therefore the “never out of theme” story from Metropolis film is like scene from modern world. But that film became legendary also because of the costume of the Maria (female character) who was wearing Austrian born sculptor Walter Schultze Mittendorff⁵ – the Maschinemensch (Machine-human) sculpture-costume.

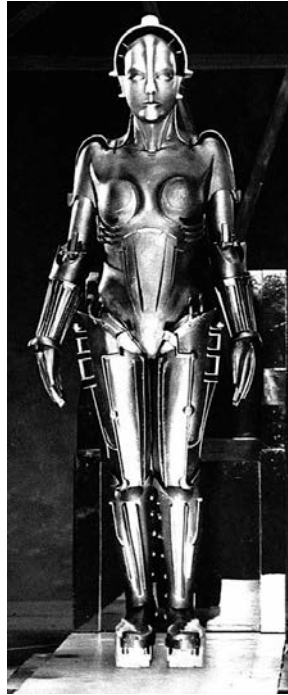


Image 1. Maschinemensch (Machine-human) Maria, Metropolis film 1927

Maria was the first robot ever depicted in cinema (*Image 1.*). The material and the form (*Image 2.*) become epic, because we see how women’s wardrobe garment, dress, she was wearing in the begging transforms too – androgynous robot woman **as hybrid**. The look what become iconic with its **transformation**. That look has later on inspired many artists, designers, becoming iconic.

⁵ Walter Schultze-Mittendorff – (1893-1976) sculptor

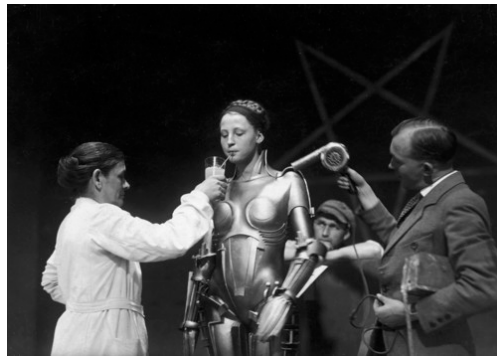


Image 2. Creating the costume, “Metropolis” film, 1927

Dress can also be a **protector** and protector in many ways. We can protect ourselves even in some cases in front of ourselves. It can be Armor against the environment or the cultural (*image 3*) we are surrounded.



Image 3. Dahomey Amazons, only documented woman’s military with traditional military costume – dress

It can give totally opposite effect too - liberty, demonstrating all kind of freedom or being total restriction what takes all freedom to show your own personality.



Image 4. “Burka” worn by muslim women.

Among many dresses in different cultures burka (*Image. 4*) is a dress what is worn over the dress. **Burka** - A long, flowing garment that covers the whole body from head to feet, it's almost ghost like shape tries to eliminate and erase out all the nuances of the real body, personality making it a way totally unisex **un-personal** dress.

The burka, also known as burqa or abaya, is an important part of the dress of Muslim women in many different countries. Some burkas leave the face uncovered, but most have a cloth or metal grid that hides the face from view while allowing the wearer to see. The exact origin of the burka is unknown, but similar forms of veiling have been worn by women in countries such as India, Pakistan, Saudi Arabia, and Afghanistan since the beginning of the Muslim religion in 622 c.e.

The dress can see also like **recording** element – it can become more valuable emotional garment with recorded **memories**. It can be very personal or very public. Or, as in case of the burka can see it as a dress weared **to cover** the dress, to cover all real matters of personality to control.

That kind of religious unification can influence so many other issues in the cultural space.

The western world, not so strict with religion regimes there can see the dress as manifestation of freedom in many epochs: like in President John F. Kennedys birthday when Marilyn Monroe, wearing an extraordinarily tight, sequined, backless dress (*Image 5.*), serenading President John F. Kennedy. The dress was exclusively designed for Merilyn Monroe by the designer Jean Louis.



Image 5. Dress designed by Jean Louis for Marilyn Monroe, 1962.

*“We believe this is the most iconic piece of pop culture that there is. In the 20th century I cannot think of one single item that tells the **story** of the 1960s as well as this dress.”⁶*

Edward Meyer

The material was a sheer, flesh-colored marquisette fabric and embellished with over 2,500 hand-sewn crystals and 6,000 shimmering rhinestones. The dress was so tight-fitting that Monroe had to be sewn into it on the day of the celebration. That dress recorded one single day, a memory through its wearer.

It's being titled as most iconic dress.

The dress was sold over 5 million dollars just because of the memory and time it represents.

It can be so because Marilyn Monroe become iconic, not so much her talent, but the way she inspired with her image her times.

The dress can see also as transforming **inside to outside** or to let to have a look to the **inside**. Performance artist, Marina Abramović used in her performance “the Artist is Present” in the MoMa, New York, 2010 3 different dresses. She had significant role on the dresses as communicating element with her audience. She was wearing - those dresses each in different colors: red, dark blue and white - each color to a mood or energy level

⁶ Havers.R, “Marilyn Monroe in Words and Pictures”, Chartwell Books, 2017

she wanted to help sustain her at different times through the exhibition. So, the dress became the **timeline** and **feelings reflector**.

The performance where she was sitting in silence across from huge number of visitors. The use of the color of the dresses is attractive because her **anticipation** of her own emotional peaks and valleys within her performance is indicative and represents in away the test of her own endurance and strength. Her posture corresponds to the color of her dresses too.

This correlation might be involuntary but shows the fact she was aware of the associations the **colors of her dresses**. The 3 dress colors correspond to a flag of her country of **origin**, Serbia. And can represent as the way she speaks with the audience telling them her story where she comes and who she is. As well the **length** of the dress is important, what gathered around her feet and makes her almost regal (*Image 6*).



Image 6.

Ulay and Marina Abramović "Artist is Present" MoMa, New York, 2010

The issue with **beauty** in a matter of talking about a dress is not most important or necessary. The cult of beauty is ubiquitous, but it has lost its transcendence and become little more than an aspect of consumerism, the aesthetic dimension of capitalism. The sublime and unsettling aspects of beauty have given way to corporeal pleasures and 'likes', resulting in a kind of 'pornography' of beauty.

Cultural theorist **Byung-Chul Han** reinvigorates aesthetic theory for our digital age. Transparency in the world of today is the order of the day. It is a term, a slogan, that dominates public discourse about corruption and **freedom** of information. Considered crucial to **democracy**, it touches our political and economic lives as well as our **private lives**. Anyone can obtain information about anything.

Everything and everyone have become transparent like **glass**.

For transparency has a dark side, ironically, it has everything to do with a lack of mystery, shadow, and nuance. All that what is so important if we look material or form or even if it's a dress made of glass.

Behind the apparent accessibility of knowledge lies the disappearance of privacy, homogenization, and the collapse of trust. Our identities fade, so therefore cultural heritage have more value than ever before and its elements are more used ever in modern art.



*Image 7. Canvas Head With hardware.
Designed by Jun Takahahi. Photo by Irving Penn*



Image 8. Issey Miyake collection



*Image 9. Issey Miyake
Photo made by Irving Penn*

*“To me, art is about expressing ideas and concepts; it’s not about commercialism. But, if you have a painting, or a sculpture or even a dress that conveys an incredible **intellectual concept** and **challenges** existing ideas—to me, that’s art.”⁷*

Andrew Bolton

⁷ Bolton. A, curator of the Metropolitan Museum of Art, at the conversation with GROUND Editors, New York, 2012

5.0 Material as communicator, its hybrid with used techniques as language.

The art on the 20th and 21st century can describe as time when art world changed its mediums and languages. It's all something what can see in the evolution of the dresses. As well as the artist's **signature** was **fetishized** in 20th century art, which has been critiqued and which artists have attempted to “**overcome**”. It can see so strongly related with branding.

The hybrid of the techniques and mixed materials is the keyword what makes importance looking hybrid as language in modern art world.

The tendencies to unifying all – languages, cultures, raises are represented in an artworld these are not anymore as closed to all the mediums: painting, drawing, printmaking, sculpture, photography, digital art. All has mixed up so much that has become almost without face and speaks language what never used before.

Material and dress as **second skin** or garment from female wardrobe is expanding hybrid and it's not surprising how it's used also in a way related with the male body. Where goes the line? How long will exist the item like dress?

In a material can see nowadays also as second skin for **damaged** if not “**dead**” skin, as protector and giving for the body a new skin that will function as a boundary keeping the outside where almost no cover doesn't exist anymore, the world out, once and for all. So therefore, it becomes as **protector** and **the second skin**.

The importance of the materials in **relation** and the **object** will get **new meaning**. The **object** on that sense becomes to appreciate every field, to see beyond from its conventional limits and borders in the continuous way of doing and representing artworks (*Image 10*).



*Image 10. Meret Oppenheim. Object. 1936.
Fur-covered cup, saucer, and spoon, cup.
Museum of MoMa, New York*

Transdisciplinary arts are furthermore putting all the focus to **integration** or **cooperation** between different disciplines. **Hybrid** and **transdisciplinary** has so strongly entered to the artworld that almost makes hard to mark the lines between the different categories

This hybrid way can see as drama of pleasurable feelings mixed with violence. It is a powerfully disturbing example of the *misogynistic*⁸ imagery frequently presented in Surrealist works too.



*Image 11. Meret Oppenheim. Vein Gloves.
Hand stitched gloves with silkscreen print. 1985.*

And therefore, the surreal period illustrates how both women affect images of the female body through surrealistic practices such as **displacement**, **playing with scale**, and **blurring the boundaries between reality and illusion** as well as the **natural** and the **artificial**.

Beginning in the early 1930s in Paris, many Surrealists turned to object making with particular vigor, creating sculptures with a **tactile** dimension that are often explicitly or subtly **erotic**. Their practice was driven by their interests in such divergent subjects as the psychoanalytic theories of *Sigmund Freud*, the politics of *Karl Marx*, and the **talismanic power** of the **tribal artifacts** many of them collected. The works are presented on

⁸ *Misogynistic* – pertaining to a man who hates women or believes that men are much better than women

pedestals of mostly uniform height in a regular grid pattern, emphasizing the rich visual variety of the individual objects.



Image 12. Do Ho Suh "Some/One", 2001 Installation view at Korean Pavilion, Biennale di Venezia, Italy

All what we are is all about the memories of our existentialism itself (*Image12*). The sculpture of Do-Ho-Suh, "Some One" is a metal jacket what shows it well, it's made of dog tags to create giant sculpture to create the Christ figure.

The material can see as **longevity** symbol. Also, the measurer of the length of human life. It brings to the mind **life** and **death**, its connection as a **journey**. Therefore to see the strength of material as it is - shows its strength - lasting or its fragility and momentary.

The material and its aging can bring also other esthetical values. For example, single pair of denim jeans: the denim material speaks louder than the garment itself. Probably nobody thinks looking denims dye varnished marks as mine-workers hard work over times ago or its historical legacy. Jeans and the fabrics dying, selective fading, stonewashing and sandblasting required to treat raw indigo denim to achieve material in that case textile, to show its natural wear over time that it looks like **old** (*Image 13*). It is treated as an **effect** in that case is not a defect its representation also youth and value. But looking same denim fabric there cn see movement originated from Japan where **the material speaks**.

The trend to wear untreated denim to let fade the material during wearing it. This way material turns totally personalized item garment - where material represents personal life and habits.

We can observe material **ageing** being transformed from **new** to **old**. Its aesthetics change visually and tactile through ageing. **Material** as a *second skin* is mostly related with the body or person who wears its, but on the same time transformation from **old** to **new** brings to the mind the aging and the fact of **getting old**. **Ageing** as a part of the **existence of material**. What is so much against nowadays canons.



Image 13. 100 year old Levis Strauss denim jeans

Japan's culture and aesthetic what values a lot individualism, personality, old and the beauty of imperfection, shows how we see the material and form.

Like kimonos, samurai costumes, Noh theatre where poses of actors are in correlation with the costumes to create proper visual effects among the acting.

Japanese artist Atsuko Tanaka⁹ who created dress made of lightbulbs, has told about material the following:

“Working with materials as diverse as porcelain, embroidery, stone and ink, my practice explores the mechanics of perception and the fallibility of observation through an examination of the interaction between the visual and the tactile. I am interested in how we handle and interpret materials, objects and space and how this process can define the shape of the body. The things I make propose a re-imagining of these definitions, offering an alternative shape to our perception of things, using the simplicity of materials to explore the complexity of the sensory body.”

Atsuko Tanaka



Image 15. Atsuko Tanaka “Electric dress” Venial paint on light bulbs, electric cords and control console 1956

⁹ **Atsuko Tanaka**, (born Feb. 10, 1932, Osaka, Japan—died Dec. 3, 2005, near Nara, Japan) was a Japanese artist who, was a leading avante-garde artist, best known for her experimental works of the 1950s and '60s. Tanaka was an early member of Gutai, a radical group of Osaka-based artists founded in 1954. Many of Tanaka's works involved electric light, the most famous of which, Electric Dress “Electric dress” (1956), was made entirely of colored light bulbs, cords, and fluorescent tubes that she also wore as a dress during performances.

Tanaka preferred realism to illusion and narrative, markedly different to many Japanese artists working immediately after World War II, often in exaggerated surrealist styles.

Sculpture materials can show emotions, historical heritage, culture, giving a freedom to be creative.

Material in the form of the dress has been a strong political communicator messenger, through the times, the caring element showing the manifestation and protest like rubbish strikes in London where garbage bags where in every street corner. The council started to put bright green and bright pink rubbish bags to kind of gentrify the trash. That was perfect item of clothing to punk movement (*Image 16*) at that time.



Image 16. Punk Girl in Stockholm 1977

Nowadays the fashion designers like Jeremy Scott, Gareth Pugh and Franco Moschino use the witty and playful designs what carry deeper **political meanings**. In the dress Moschino seems to be satirizing the surfeits of fashion and advancing the position that fashion is quite literally trash, style critic Jo-Ann Furnis commented and said that one woman's trash is another woman's treasure.



*Image 17. Carola Reinhardt "London, 1976"
Lithography 3/7, Paper SuperAlfa. 25x20cm, 2017*

The material as poetical way to tell a story. So, the transformation of existing materials, objects and garments has been an important engine for ideas and to create the work of art.

6.0 Main reference artists

There are Pleiades of artists and historical dresses (Image 17, 18) whose work inspired me during the whole creative process. Here are some of the artists among the others who stand out in depending of the aspect.



Image17. Miya Ando, kimono. Steel



Imagen 18. Dress from Monasterio de Santa María de Huelgas. Burgos, Spain



Image 19. Björk wearing the dress designed by Alexander McQueen 2004



Image 20. Alexander McQueen "Plato's Atlantis" collection shoe and costume

*"Plato's Atlantis is Darwin's theory of evolution in reverse... We came from the water and now, with the help of stem cell technology, we must go back to survive."*⁹¹⁰

Lee Alexander McQueen

The Dresses presented in window settings in Bergorff Goodman Department Store represent how can create the Universe around the dress related with item which can be seen in the window.

¹⁰ McQueen. A, "Savage Beauty" www.alexandermcqueen.com

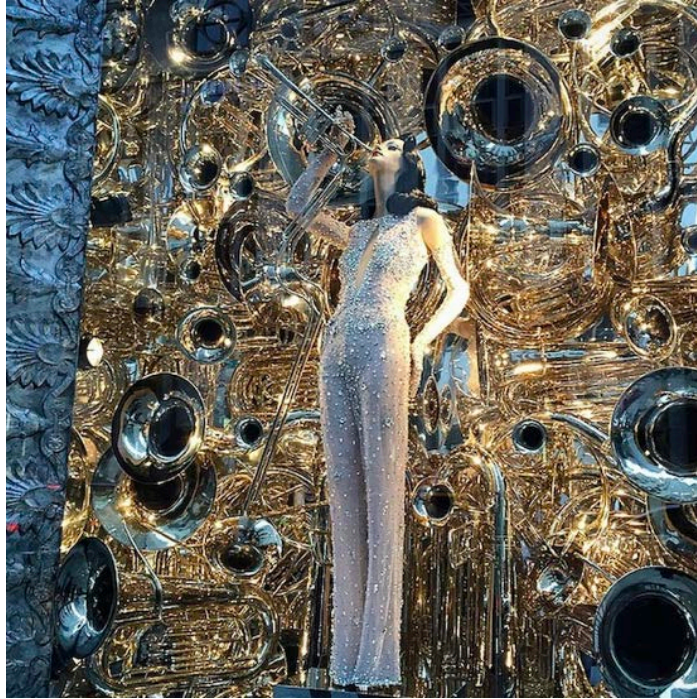


Image 21. Window set from Bergorff Goodman, New York, 2014



Image 22. Window set from Bergorff Goodman, New York, 2014



Image 23. Yayoi Kusama with pumpkin 2010 installation



Image 24. Yayoi Kusama 1960' s Installation

Painter, sculptor, filmmaker, and performer Yayoi Kusama (Japanese, b.1929) turns environment with her iconic dots the body covering dress part of monotonic patterns (*Image 24*). Is a famously provocative avant-garde artist, known for

her works featuring repeating motifs, psychedelic imagery that evoke themes of psychology, feminism, obsession, sex, creation, destruction, and intense self-reflection.

6.1 Salvador Dali and his collaboration with Elsa Schiaparelli

Works and legacy what left Salvador Dali (1904-1989) become very important reference especially the way he flow from one medium to other with his iconic images. His importance as (leader) creator of the surrealism was enormously big. His way to re-analyze, convey ideas from one state to other.

Dalí once again sunk deeper into his global conception of art, understanding it as a **language** without limits that can be expressed through any medium and expressive technique. He expanded his works from painting to sculptures, jewelry etc.

Surrealism become the way to express the subconscious through art. Dalí's way to use objects to create sculptures helped shake the medium from its more traditional bones, what opened the door for great assemblage artists.

Dalí epitomized the idea that **life is the greatest form of art** and he mined his with passion, purity of mission and diehard commitment to exploring and honing his various interests and crafts that it is impossible to ignore his groundbreaking impact on the art world.

Today, we can still see Dalí's influence, Surrealist styles, in the contemporary visionary arts sphere and all over the digital art and illustration spectrums more than ever before.

The way it has developed science it opened for Dali also new aspects seeing his own works from new perspective. Dali entered to the new phase as an artist as first painter in the atomic bomb age, what later on annoyed himself as a first painter who was inspired by the nuclear age, he crystalized his works following the nuclear mysticism started to **re-working** some way **recycling** his own works his most famous motives.

He started to see his own life made up of the moving atoms. And the life as rhythm of explosions. That all was mysticism for him.

Dalí's physical character in the world, eccentric and enigmatic, paved the way for artists to think of themselves as **brands**. Dali went with that even so far sometimes almost creating the caricature version of himself. He showed that there was no separation between Dalí the **man** and Dalí the **work**.

Salvador Dalí uses all the languages what modern culture has to develop his artistic expression: painting, drawing, engraving, sculpture, architecture, photography, theatre, cinema, literature as well as gold and silversmith creations.

With those jewels, which he did alongside his best-known works as a painter. As well as designing the jewels, Salvador Dalí also selected the **materials** to be used, focusing not only in the colors, but focusing to **material** and its symbolic meaning. According to Dalí, gold was a "celebration of the soul, a sign of purity" to be symbolized in his work, as a guarantee of eternity and an opportunity to be in harmony with the Cosmos. His work the materials state - **hard** and **soft** in his works metal shows through the timeless element materials character and everlasting state.

Dali wrote in the 1959 catalog *Dalí* the following:

*“My jewels are a protest against emphasis upon the cost of the materials of jewelry”.*¹¹

Salvador Dali

L'ull del temps (1949, The Eye of Time) (*Image 25.,Image 26.*), *El cor reial* (1953, The Royal Heart) and *L'elefant de l'espai* (1961, The Elephant of Space), have become iconic works and are considered to be as exceptional as some of his paintings.

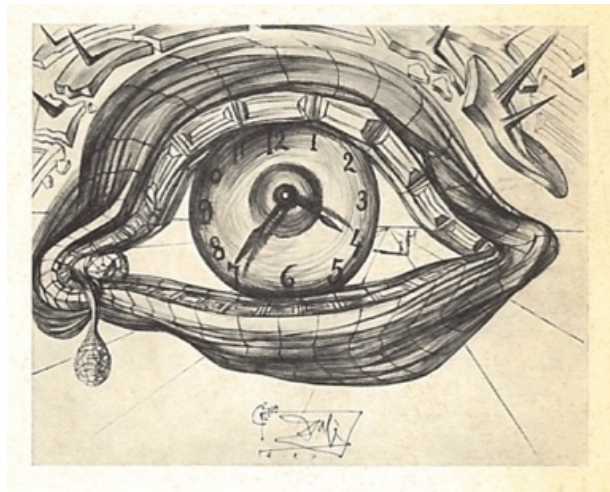


Image 25. Sketch made by Salvador Dali L'ull del temps 1949, (The Eye of Time)

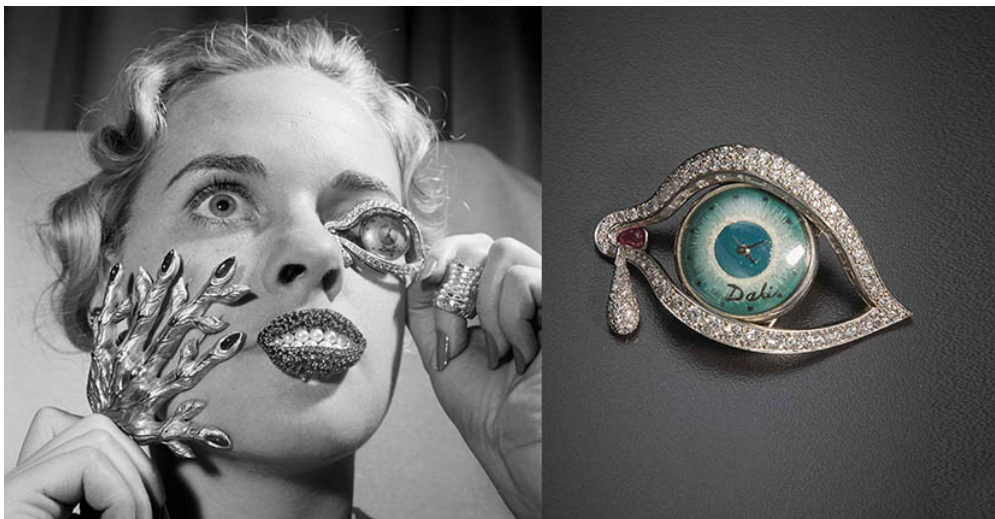


Image 26. Salvador Dali L'ull del temps 1949 (The Eye of Time)

¹¹ McCarthy, C. “Salvador Dali: bejeweled surrealism” October 12, 2010 www.thejewelryloupe.com

“Man cannot escape or change his time. The eye sees the present and the future.”¹²

Salvador Dali

Dalí wanted to see his iconographic images in various mediums. His creations extended to the fashion designs of **Elsa Schiaparelli** (1890-1973). The Italian designer challenged Parisian 30s' fashion with her non-conformist creations.

An eccentric yet not a marginal, her garments seduced socialites, artists and film stars with strong personalities who could assume to wear a shoe on their head, a skeleton dress or to be adorned with shocking pink.

Schiaparelli had bold tastes and friends such as Salvador Dali. One of the most famous piece she created together with Dali was the Lobster dress inspired by Dali's Lobster phone (*image 27*).

¹² McCarthy, C. <http://thejewelryloupe.com> “Salvador Dali: bejeweled surrealism October 12, 2010



Image 27. Salvador Dali Lobster telephone 1936



*Image 28. Elsa Schiaparelli gown for the Schiaparelli Summer 1937
Haute Couture collection*

She's eccentric chic style also inspired other designers later like Miuccia Prada. All that fruitful collaboration created ultra-intellectual style, totally surreal, adding a new meaning to the word "fashion" and its influence later become enormous.

"Working with artists like Bebe Berard, Jean Cocteau, Salvador Dali, Vertes, Van Dongen; and with photographers like Hoyningen Huene, Horst, Cecil Beaton and Man Ray gave one a sense of exhilaration. One felt supported and understood beyond the crude and boring reality of merely making a dress to sell."¹³

¹³ LUHRMAN, B. The Met's Spring 2012 Costume Institute exhibition, Schiaparelli and Prada: Impossible Conversations

“If I wouldn’t have been a designer I would have liked to be a sculptor.”¹⁴

Elsa Schiaparelli



Image 28. Elsa Schiaparelli with Salvador Dali, 1949

She’s works also illustrates how both women affect images of the female body through surrealistic practices.

One of she’s remarkable works was sketched out by Dali - representing a female skeleton.

Dali was interested about the idea where bones are on the outside. Placing the unconscious on the outside. The idea later on many designers has been used like Alexander McQueen who loved to use the skeleton to sketch his outfits.

¹⁴ LUHRMAN, B. The Met's Spring 2012 Costume Institute exhibition, Schiaparelli and Prada: Impossible Conversations



Image 30. The Skeleton Dress from the collection created 1938

A possible perspective of the theory that Schiaparelli's surrealism is the father of Japanese designers de-constructivism is definitely interesting.

Her pieces she created were easily ahead of the times and have made a lasting impression to this day.

Schiaparelli wanted to intertwine body and nature and thus to merge to the two into one entity.

The works are presented on pedestals of mostly uniform height in a regular grid pattern, emphasizing the rich visual variety of the individual objects.



Image 31. Elsa Schiaparelli, Mirror Jacket, 1938-39 (New York: Metropolitan Museum of Art)

There were many other ways in which Schiaparelli created garments which addressed the sexual gaze. Mirrors were one favorite device of the designer. For instance, a dinner suit depicted two shattered mirrors surrounded by gold embroidery in the form of baroque frames over the breasts of the wearer.

The Mirror Jacket intervenes in the conventional roles of the woman as object looked at, intercepting the viewer's gaze and turning it back onto him. The woman turns from object into a subject staring, or perhaps winking back at the person who is looking at her.

6.2. Louise Bourgeois

“Art comes from a need to express – an idea or a concept – cutting, mutilation, self-mutilation. Pruning, control. How to prove to yourself. How to achieve saint-hood, health, star status, self-knowledge, the curative aspect of Art, usefulness, how to prove to yourself that you are lovable. Make people love you through your art.”¹⁵

*Louise Bourgeois.
Diary note, 20 August 1993*

Louise Bourgeois (1911-2010) was born in Paris and since 1938 has lived in New York. Her prolific career has spanned, and in many ways presaged, several artistic movements, as her body of work engages the symbolic and the psychological, often incorporating subject matter related to **female identity** and the oppositions that it entails like: male/female, mother/father, organic/geometric. Her work is always linked with physical metaphors and emotional struggles. Visual imaginary deals with those struggles.

“Sculptors' efforts in etching, lithograph, silkscreen, and woodcut frequently convey the essential character of their sculpture.

The pure geometry of minimalist structure and the movement of a mobile, the incised wedges of chiseled stone and the ponderous contours of cast bronze have been effectively translated into two dimensions.”¹⁶

Riva Castleman

Bourgeois works lead from the drawings to sculptures she devoted herself to the sculpture because she found that the sculpture was much more tangible, and she can **feel her emotions** much more vividly **in sculpture**.

Unlike many contemporary artists, Bourgeois has maintained her daily practices of making, drawing and writing throughout most of her career.

Her works are like testament to her drive to create, to experiment with **materials, forms and ideas**.

The sculptural, unlike the painterly, elicits touch as well as sight, thus requiring a more physical engagement on the part of the beholder.

Sculpture has long been considered a ‘visual art’. Louise Bourgeois’s sculpture are deeply **tactile**. The wish to touch the object again and again shows the materials importance in her works.

¹⁵ BOURGEOIS, L. Didaktika project called “The Universe of Louise Bourgeois”, *Louise Bourgeois*. Guggenheim Bilbao

¹⁶ CASTELMAN, R., MoMa Press Release “Prints by Sculptures” in the penthouse, nr 42. June 4, 1975

Bourgeois's early transition from painting to sculpture emphasizes the need for her art to express a tangible reality.

For her the importance was more physical aspect of sculpture, both its medium – its sensual and tactile character – and its three-dimensionality and the stronger sense of reality that this made possible.

Bourgeois's objects place a greater emphasis on materiality also she's focus to contradictions. These contradictions are interesting to look the way it creates dialogue between **objects shape** and **material tactile textures**. That perspective to create was important base to create the practical work of this master thesis and helped to see material and how to use it as language creating these sculptural dresses.

Bourgeois works 'Untitled' plays with scale of tactile it desires to transcend materiality whilst denying tactile response on the viewer's part because the slightest touch would tarnish the polished surface.



Image 26. *Bronze Untitled (Fingers) 1986*

In Bourgeois's work, can see the contrast of the **material statuses** (Image 26). Contrast between the dark, unpolished bronze and the shiny bulbs, like fingers. In Bourgeois' works the importance seems not to lie on the desire to create beautiful objects, but she follows her curiosity to play with **material** which seems **to invite to touch and feel** her sculptures.

The 1960s was a period of intense exploration into **materials** for Bourgeois: she experimented with plaster, resin, latex, plastic and wax.

This way to use the **material** as *trompe l'oeil*¹⁷⁵ extends to Bourgeois's later work, 'Echo' series consisting of bronze casts of discarded clothing and fabric, stretched and draped into various forms, which later on are cast. Bourgeois began using her clothing as material for her art in the mid 1990-s. The re-appropriation of her wardrobe and linens conjures the fraught territory of familiar hierarchies, but also doing it in a most personal level. The contradictions they make them kind of resistant to interpretant – they are at once soft and hard. Cold and warm.

¹⁷ Trompe l'oeil – 'deceives the eye visual deception, in which object are rendered in extremely fine detail emphasizing the illusion of tactile and spatial qualities.



*Image 33. Louise Bourgeois. Echo. Bronze painted White and Steel, 2007
94,1x30,5x30,5cm*

Her works carry **sensual poetry to the tactile** –looking one desires to touch, and seeing becomes a different kind of perception, rather like squashing and fondling.

Furthermore, she's works are encased within a steel and glass vitrines 'like a museum specimen which is situated at eye level, and therefore the potential for tactility seems to be negated by the presence of a physical barrier between the viewer and the work, but glass vitrines do not prevent viewers from feeling.

The **tactile** qualities of materials can prove essential in determining the way we approach sculptural objects, and that Louise Bourgeois' works, as well as operating visually, are crucially concerned with an **aesthetics of touch**.

Her way to use material as communicator (*Image 34.*) is countless times in her works presented like some sort of metamorphosis within the works themselves, where the material transforms itself into a **second skin**.

Therefore, if we look at material in the form of the dress, it can translate as a second skin its material can represent nowadays need for damaged if not dead skin, as protector and give for the body a new skin that will function as a boundary keeping the outside where no cover does not exist anymore.

So therefore, it becomes as **protector** and the **second skin**.

Of all the materials in Bourgeois's large repertoire, **latex** is probably the one which is most closely associated to human skin.



Image34. Louise Bourgeois, in 1975 wearing her latex sculpture “Avenza” (1968–1969).

Bourgeois is testimony to an acknowledgement of the crucial place which the body occupies the art. The body for Bourgeois is always either fragmented, deformed or completely metaphorical.

The fabric played a huge role in her works being as language to represent her feelings and memories from the childhood. Bourgeois found that all those fabrics she had collected during the years has no value and if she will turn them as a sculpture they will start to have a new meaning. In the form of the sculpture they never will be thrown away.

That can be seen in her artist book “Ode À L’Oubli (Ode to Forgetting) made of **fabric** in which she collected pieces of fabrics from different garments she had worn through times so they become like **memory books made by fabrics worn as clothing**.

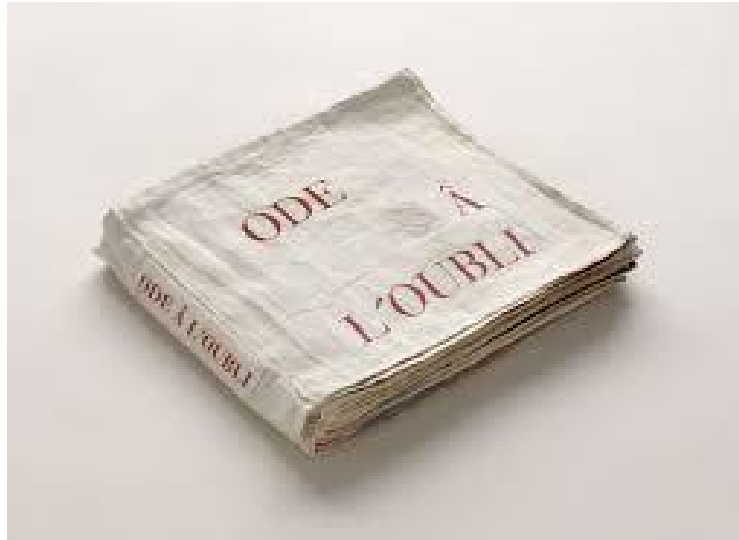


Image 35. Fabric illustrated book Ode á l'óubli 2002.

The other significantly important part of her art works was **printmaking** and especially how she saw the prints since the first test print till the end.

She was not focused on the result. She valued every prints uniqueness with its imperfections, because the metal plate which during between various prints get modified changes and brings uniqueness to every print to reach to satisfying result, but in the same moment reaching to that point creating many prints which all survive gives other values – a real presence of the process of art.

6.3. Rei Kawakubo

Maintaining the *status quo* has never interested designer Rei Kawakubo, who is known about her unconventional creations. The designs she creates like masterful fashion architecture. Reformulating and reforming the dress. She posits ideas as with working with material. Her works are the analytical considerations of construction, of the body, and of the social role of women were and are brave and abiding ideas about fashion. The designer, who's works critics never understood, but most designers would do anything to be taken as seriously as Kawakubo is.



*Image 30. Rei Kawakubo for Comme des Garçons,
18th-Century Punk, Autumn/Winter 2016–17.
Comme des Garçons and the Metropolitan Museum of Art*



*Image 31 . Rei Kawakubo for Comme des Garçons,
“Body Meets Dress, Dress Meets Body”, Spring/ Summer 1997.
Comme des Garçons and the Metropolitan Museum of Art*



*Image 32. Rei Kawakubo for Comme des Garçons,
Ceremony of Separation, Autumn/Winter 2015–16*



Image 33. Rei Kawakubo for Comme des Garçons, 'White Drama', Spring/ Summer 2012, installation view at Paris Docks, 2012.

6.4. Martin Margiela ‘Artisanal’

Maison Margiela is a French fashion House, founded in Paris in 1988 by Belgian designer Martin Margiela. This is a designer who’s works are oftenly playing with **identity** - masculine and feminine, oftentimes fusing the two genders redefining men’s and womenswear silhouettes. Since 2012, Maison Margiela has held the official ‘*Haute Couture*’¹⁸ appellation from the Fédération Française de la Couture for its collection entitled ‘Artisanal’ fastened by four stitches, which can be cut and removed to render the garment **anonymous**. One-of-a-kind garments created from recycled and deconstructed pieces in the House’s Parisian ateliers are infused into the womenswear collections and labelled ‘Artisanal’. The collection is just a few pieces made by hand, one of one. The garments are made of **unusual materials**, door curtains, plastic pen caps, elastic cords, fake eyelashes, hair combs, shoe laces.

Applying techniques as deconstruction, recycling and raw finishes in intelligent manner. Creating ‘**faceless**’ image to produce surreal and challenging collections.



Image 34. Maison Margiela ‘Artisanal’ Hair comb dress 2009

¹⁸ *Haute Couture*- term from French language “elegant sewing” where hand- made works value is often paralyzed counting human working hours.



Image 35.
Martin Margiela 'Artisanal'
fragments of broken porcelain
creating a waistcoat, 1989

Iconoclastic, irreverent with democratic principles "Artisanal" pieces exemplify the MMM legacy of deconstruction, referencing fashion history, and the documenting the passage of time. Garments are given an "explanation card" which lists collection, reference (with ref. number and brief title), description, colors, number created (amount), sizes, and hours spent over its realization.

7.0 Process of work

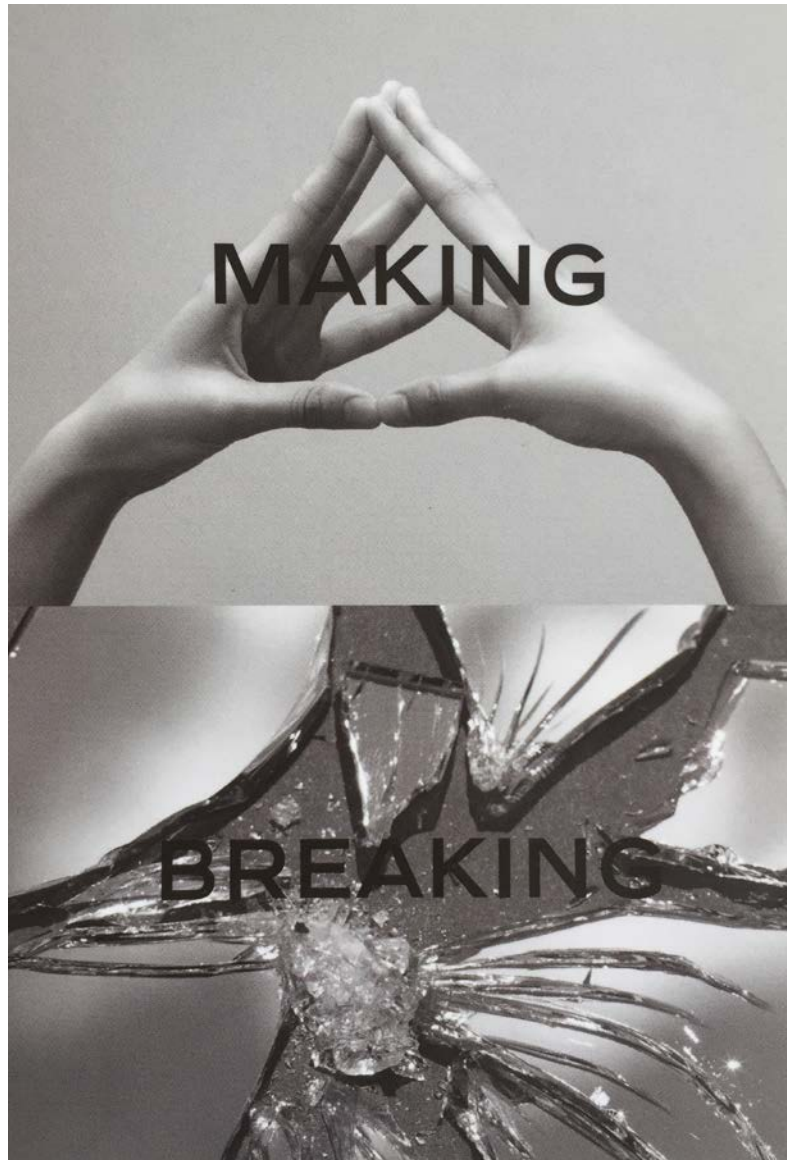


Image 36. Chanel Perfume Nr.5. Promotion postcard. 2016

*Dresses to dress the space abstract exercise –
to create to construct –
to deconstruct –
to create*

The practical work realized for that Artistic Production is divided in parts following the materials used to create them.

As each sculptural dress has its own material and techniques, we can see them as hybrids and the way how to discover material from different view. How one sculptural dress is linked with the next dress continuing the idea, line or element. So they all are connected. As this work's focus is mostly on form, the material of each sculptural dress has a short technical description of the technical process of it based on the material used on it.

All dresses where totally different to work with as the material behavior can so much vary from each other and the way to work with it. You learn through the process their strengths and weak points.

7.1 Glass dress



*Image 37. Sculptural Dress, glass
lace fabric, metal 2000*

The first sculptural-dress which I created on the year 2000 was made with glass in different glasses mixed colored glass, fabric, metal. All the pieces are in timeline order.

To create the dress. It became first work for me using my favorite material to create a sculpture. The form of the dress as symbol of woman, also to construct and deconstruct the fashion canons. It plays with feministic themes.

This work turned crucial the final Artistic Master Project to continue with same form but focusing to material as language and the techniques used on it.

Glass as material has many contradictions. Its fragility, transparency, contrasts from heat to cool, its eternal status to stay as it was melted. Even if the years are thousands, it keeps its state.

Working with glass opens creative windows working with spaces of light and color. Looking through the glass is miraculous. Also touching the glass, and feeling both its strength, fragility.

In addition to raw beauty and timeless mystery, glass offers a relevant metaphor for our lives. Material what is strong and it is weak; it is delicate and it is bold. The dress created using the glass is playful and frightening at the same time. All is visible and this materials way to show the fragility is important. Creating the sculpture dress in glass also makes you to feel that material character in every moment- it can broken instantly, cut your finger, and must be extremely delicate handling it.

Looking the glass the fear factor is inescapable. Glass is not an ordinary substance. From a scientific perspective, glass exists in a state of ambiguity, because it's not totally solid. We unconsciously sense ambiguity – the physical danger it shows whenever we are near glass.

The danger of working with glass creates a new language to explore it. So the working with glass in unexpected way – using it as a material to construct a dress is unexpected giving many questions, it gives experiences that can make us feel like naked, fragile, can surprise and amuse us. Metal wire melted between glass layers and connected pieces makes it even stronger to keep a distance. It can be also as danger if to get closer – to break it, get hurt. It exposes out hidden dimensions of our emotional lives. From other side the fragility of glass gives it great power. As we move through our often difficult lives, glass reminds us that it's okay to laugh at power, because power is illusory.

Through glass, we see the world in different ways. Glass is our shared medium for gazing at the universe around us and always seeing something new. The glass dress is create using fragments from antique laces showing these fabrics stories years melted between glass.

Technically the pieces of glasses where cut using glass cutter. Importance in that process is to keep stabile pressure and constant cut. Once the patterns cut with slight knocking hits to the cut line the glass separate piece from piece.

Fusing is one of the most commonly used techniques working with glass It involves melting and bonding different pieces of glass together to form new patterns and textures. As different types of glass have different viscosity levels, measured in COE (coefficient of expansion). No different COE's can't fused together, since their conflicting properties will cause them to crack as they cool down.

To load the kiln the mold must be prepared- ceramic forms (*Image 38.*) made previously and covered with kaolin not to let stick the glass to it.

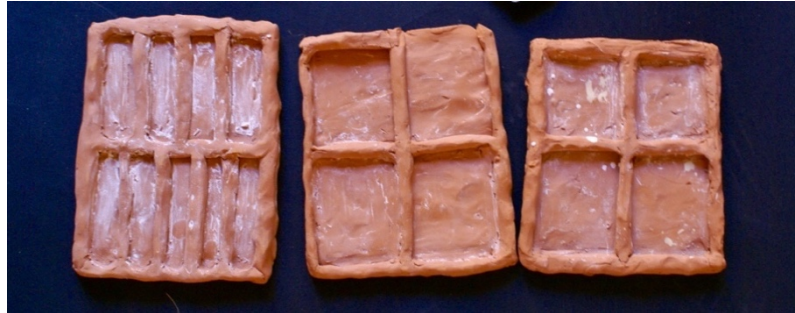


Image 38. Ceramic molds made with clay for fusing glass

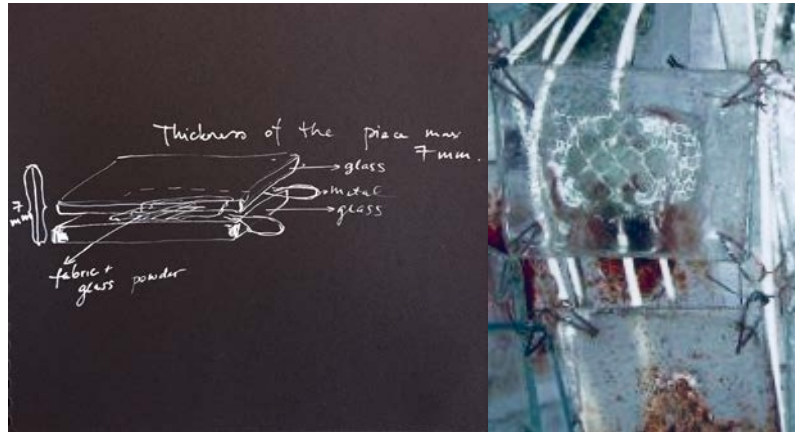


Image39. One single piece of glass - layers before melting fused glass piece

The temperature for melting glass is from 1400F/760C to 1500F/815C. The best thickness for fused glass is 6mm (*Image 39*).

After the fusing process is extremely important to let slowly cool down the glass in a kiln to avoid the pieces get broken.

As the glass melts in the kiln can get close idea how it will look like, but sometimes can give very interesting and unexpected results too.

I this case I had to do many previous tests to see how the glass melts when there is fabric (cotton) what will burn far before glass stats to melt. and that the fabric stays and between used lace fabric the colored glass leaves the pattern between the glass.

The pieces were connected to each other with metal wire leaving its metal yarn outside.

The dress was presented different art festivals and worn in performance.
It is very heavy and shows how material is like dictating how to move with it while it is fragile and heavy.

7.2. Wood dress



Image 40. Carola Reinhardt Wooden dress Ebony wood, glass, cooper wire. 68x35cm

Who hasn't heard about the fairytale story of the "Snow-white" where describing Snowwhite's hair was compared with ebony tree black color.

So how black can be the black of ebony wood, that it is the most perfect black that we can imagine?

In fashion black is used to describe timeless dress - iconic little black dress. The black ebony wood is iconic as the black dress.

This sculptural dress has also other message – the word **icon**. Icon is something we look in silence. Its moment to focus to our inner world. Watching the icon, we strength our believes. Icon is realistic still symbolic – showing the truth. Icons shape is simple its lines, colors where is represented Saints from another world.

The base for canon.

Like wood panels itself the foundation of the icon is made of wood (*Image 41*). Sometimes it is made of a single wooden board, sometimes of more than one board glued together.

The pieces on that dress are made of ebony wood repeating and giving flexibility to the sculpture, left unpainted. Showing material beauty, preciousness. Cut, polished waxed pieces of ebony tree.



Image 41. Old icon of St. Nikolas (Nikolai) in front and behind the panel

But the wooden dress gives other relation with my mother tongue- Estonian language. The word in Estonian language used for coffin “puusärk”.

The direct translation from Estonian language what says its-wooden shirt where the corps are putted for burial. It’s a long box in which the body of a dead person is buried or burned.

Ebony wood I chose, not because of its high value, but because it is one of the hardest woods in the world and see my own resistance working or fighting with that material. To create something much more dynamic as it is a dress.

Ebony wood is one of disappearing spices in the planet and in critical situation due to its use in industry for luxury goods, souvenirs. That dress was made using the music instrument wood leftovers from factory.

It becomes as manifestation to think before we consume otherwise we fasten all closer to the death on this planet. That wood represents like paradoxically the fairytale that fades together with the legend of ebony wood and the word “puusärk”.

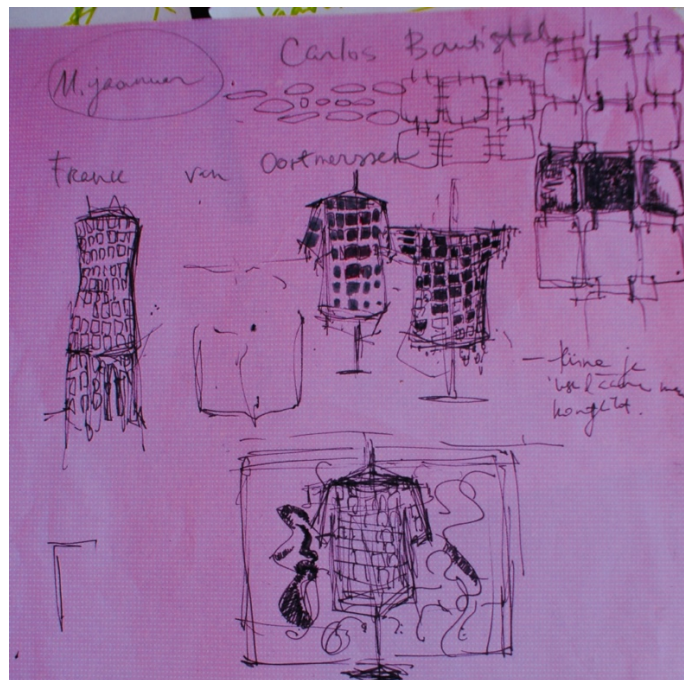


Image 42. Sketch before construction the dress for scenography project.



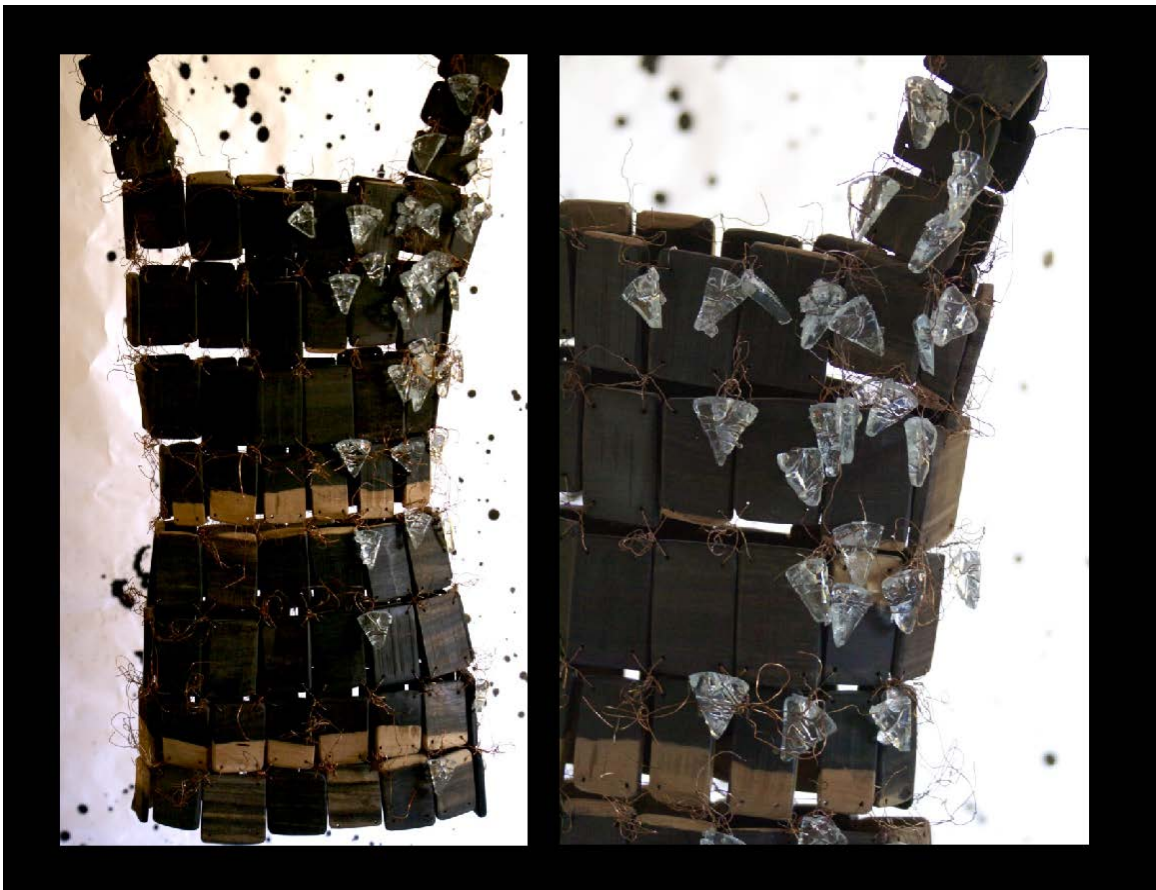
Image 43. Work in process. 2016



Image 44. Work in Progress. 2016



Image 45. Fused glass single piece. 4x2cm



*Image 46. Carola Reinhardt. Wooden dress
Ebony wood, glass, cooper wire 68x35cm*

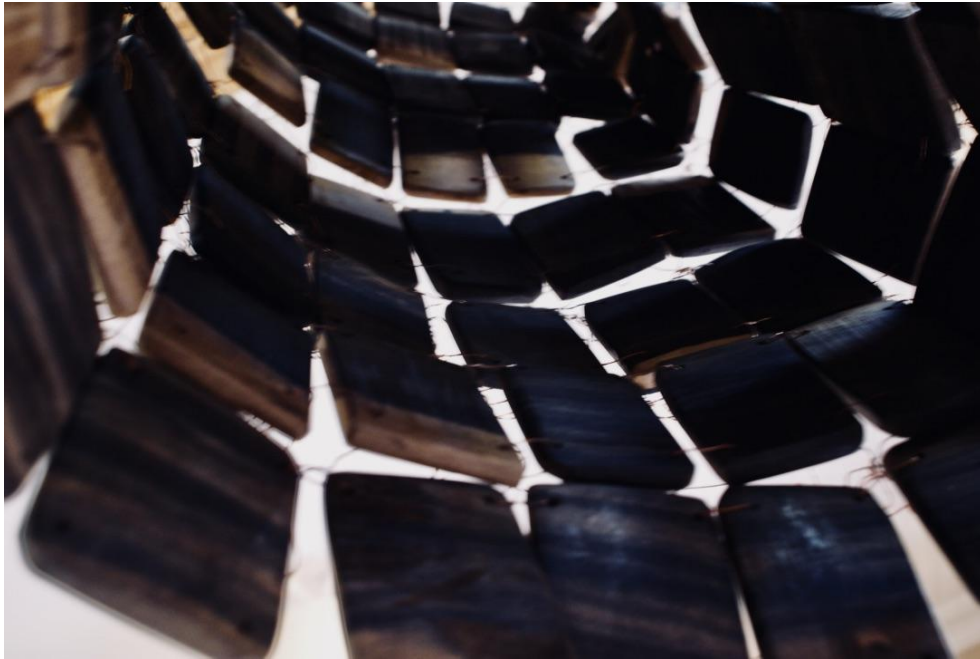


Image 47. Dress from its smooth finish inside



Image 48. Dress as sculptural element in scenography project. 2017

7.3. Plexiglass dress



*Image 49. Carola Reinhardt
Plexiglass dress, photopolymer prints from the edition 45prints, metal wire, plexiglass
2017*

The idea born from the technique. The photopolymer print what can happen only due to the presents of **light**. Even being in the complete darkness all the objects produce light. Because microscopic recorded fragments of light energy.

Without UV ray nothing is possible. Light what gives life. There are many cultures who believe the life after death.

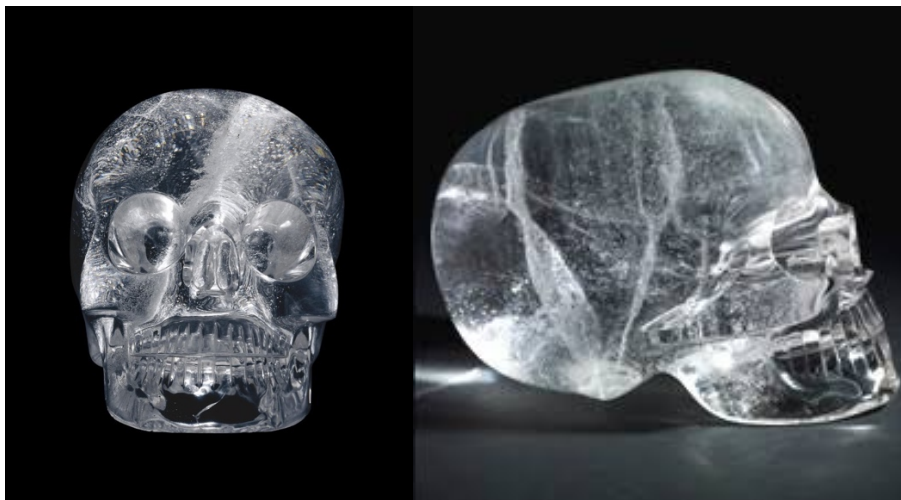
For a long while objects from ancient cultures had been inspiring me and the meaning or use of them are often related with light too.

Many ancient cultures had ceremonies for the Sun, even making human sacrifices, so that it would rise again and so that existence can continue. So therefore, the value of the human life versus light's importance is so small. Some of these cult objects used from cultures can even inspire even more due to their rareness and that because of the scandalous stories around them. The use of the light is what makes the proof of their realness.

So the light becomes as language. Scandalous stories – around artefacts using X-Rays etc. The print of human body through X-Ray has inspired many artists and become as iconic. Among the others Schiaparelli skeleton dress which provided the wearer with an original “X-ray” effect.

"The eye that gathers impressions is no longer the eye that sees a depiction on a surface; it becomes a hand, the ray of light becomes a finger, and the imagination becomes a form of immediate touching."¹⁹

Johann Gottfried Herder



*Image 50.
Meso-American Aztec's Crystal Skulls*

¹⁹ HERDER, J.G. "Some observation on shape and form from Pygmalion's Creative Dream", Published 2002

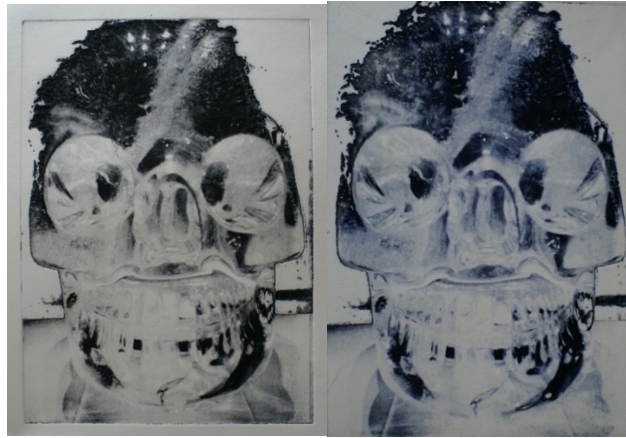


Image 51. Photopolymer prints. 20x15cm

The amount of the prints created was in the end edition containing 35 prints on the paper SuperAlfa. The tests with mixing inks (black and blue Charbonell ink) produced the most satisfying tone, making an almost-black ink, that I used for the dress pieces to print.

Later prints were cut on the prepared plexiglass pieces, size 8x5cm, and connected with metal wire. Each final piece has two prints included-one with the face to outside, the other to inside (*Image 54*).



Image 52. Cut prints in a shape of the piece. Each piece 8x5cm

Skulls and their legends have inspired many artists – first to mention, art world “bad boy”, Damien Hirst who used it among others.

In his work “For the Love of God” is presented in the tradition of memento mori —remind us of what lies ahead — and as a homage to the Aztecs.

Also here the importance of light is something so important, what shows out its material - the skull is entirely covered with small diamonds, including the nostrils, and one mega-diamond, weighing 52.40 carats, on its forehead. Is it beauty or extravagance?



*Image 53. Damien Hirst,
For the Love of God, Platinum, diamond, human teeth. 2007*



Image 54. Plexi glass dress, photopolymer prints on paper, metal wire. 2017

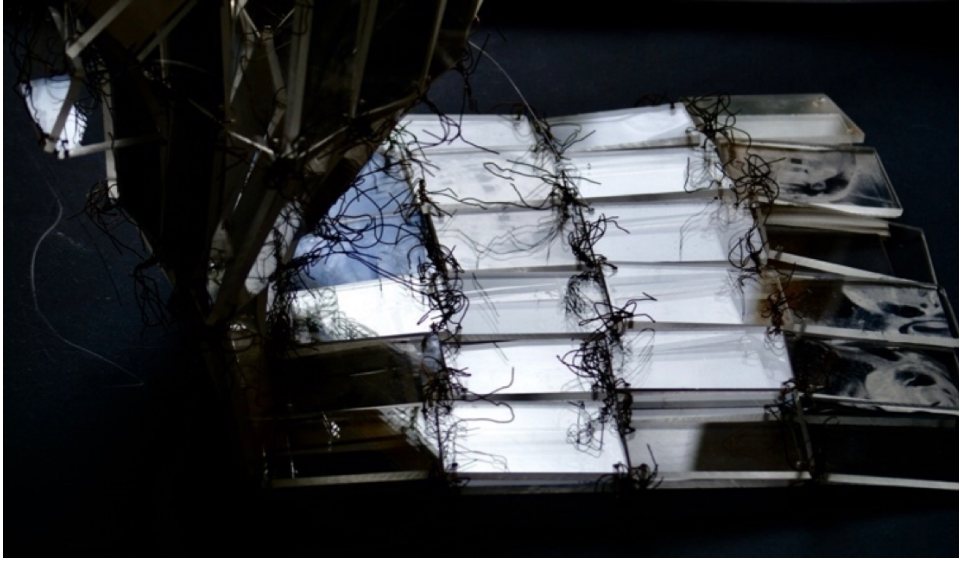


Image 55. Plexi glass dress. Photopolymer prints on paper, metal wire 2017

There is nothing faster than a ray of light. The matter of energy. That is a dress what conveys **energy** (*Image 36*).



*Image 36. Light movement on the Plexi glass dress.
Photopolymer prints on paper, metal wire. 2017*

Using same technique for printing the Installation what contained 31 prints in photopolymer in saturated colours from blue to black Edition of 35 photopolymer prints, paper: Canson Edition, 30x30 cm “31 dreams”



*Image 37. Carola Reinhardt "31 dreams"
Edition of 35 photopolymer prints. Paper: Canson Edition 50, 30x30 cm*

Prints made in photopolymer print gave first test for choosing color and image for later used skull polymer plate and dress project. To find the exact tone which doing some test stayed in the end using black color. It carry's the graphics classical black and white connection, its shades and nuances. The paper used for the prints where used SuperAlfa for its color and good result.



Image 38. Plexi glass dress, photopolymer prints on paper, metal wire. 2017



Image 38. Plexi glass dress. Photopolymer prints on paper, metal wire. 2017

The way the surface plays with light (*Image 38*)

7.4. Ceramic dress



Image 39.

Carola Reinhardt. "Ceramic dress"

Silk-screen printed high temperature ceramic, leather, metal wire. 2017

68x45cm

The piece consists of a large size of ceramic pieces, knitted with leather cord. The yarn goes through several loops, and travels through the edges of the pieces to show like borders of the territory on the land.

Ceramic is an old and beautiful material - mostly known as attribute to create pottery, but creating particular dress was the idea to see it through that oldest preserved ceramic objects found which were made with clay - not necessarily for consumable pieces, Objects where created as **beauty** or **cult objects** (*Image 40*).



Image 40. Dolni Vestonice fired clay Venus dated back 27 000 years ago B.C.

Starting with the dress I had to make first a dress pattern on paper, because I had to calculate that when clay dries in gets smaller later baking it. As my desire was to create very large pieces in ceramic, became a difficulty, many got broken due to lack of slow drying. Ceramic needs long time to dry. As time limited my possibilities because the process is quite long, because the ceramic of the high temperature needs pre-cooking, and this is needed to obtain better results.

I had to modify the initial design making smaller pieces but keeping the original composition of the dress, this does not make the process easier but it speeds it up a little.

The first part of the dress was pre-cooked to 980c. The second layer was pre-baked at 1250c with enamels and most printed from the silk-screen with 43 threads using glazes to leave the image (*Image 42*).

Since you never know exactly what the result will be in terms of the colors of the glazes, you must your intuition.

So that the pores of the ceramic opened better and could absorb the colors better, I moistened ceramic surface with water to help absorb the glaze (englobe). After that

cooking the ceramic pieces had bright colors, but third cooking with glaze will not give brilliant result. There was a lack of glaze.

In all this process making the first part of the dress at the same time I was experimenting with the glass together with ceramic. exposing these to materials on the same temperature as the ceramic and observe interesting and creative results. So using partly glass as glaze on some pieces.

I also experimented with black and white ceramics exposing them to the same temperature, putting same englobes and looking differences they give. The results and textures obtained have been very different and surprising.



Image 41. Sketches for glazes (englobes)



Image 41. Two different silkscreen images printed with the glazes in high temperature black ceramic 1250c



Image 42. During the process



Image 43. During the process



Image 44. During the process



Image 45.
Silkscreen prints on ceramic and on fabric

During the work with the dress I also made prints to other materials, textile, wood, canvas (*Image45.*) to see the difference.

7.5. Paper & metal



*Image 46. Carola Reinhardt "Paper Dress & Silver Torque"
Engraving Aquafuerte prints on SuperAlfa paper, silver. 2017
70x50cm*

The last dress so far created was made using the iron plate to print etching (aguafuerte) prints where are represented the image of the sculptural dress. Later on, the same print is de-constructed to the new form as sculpture.

The prints are made on the both sides using reverse color combinations. That dress is empowered with silver torque the talisman object and status symbol through history. It was made using the lost wax casting technique. –

While the jewelry trends and materials may change, one is certain – we will always like to decorate and express individuality with it. The material used, and technique shows the time it was created and who may wear it and in what purpose.

The silver has been most used change material in ancient Viking period in Estonia (*Image 47*).



*Image 47. One of the found coin hoard.
Silver coins from Viking period 8.-11.century (approximately 1800 coins)*

Nevertheless, we can't find silver in our country naturally, but it was the most valuable material to exchange giving iron. The fact itself that the biggest silver treasure finds come from the island Saaremaa where I was born and contains silver jewelry, coins weapons. That all has come out from the soil from hidden treasures– untouchable and material has kept its value.

Metal and furs were the most ancient materials to change. Gold and silver are the most opposed to the nature of money. Money must be resistant as it is gold or silver - resistant through times. This material's value is opposed to gold and silver; you can't copy it, you can carry with you as a dress you wear or piece of jewelry.

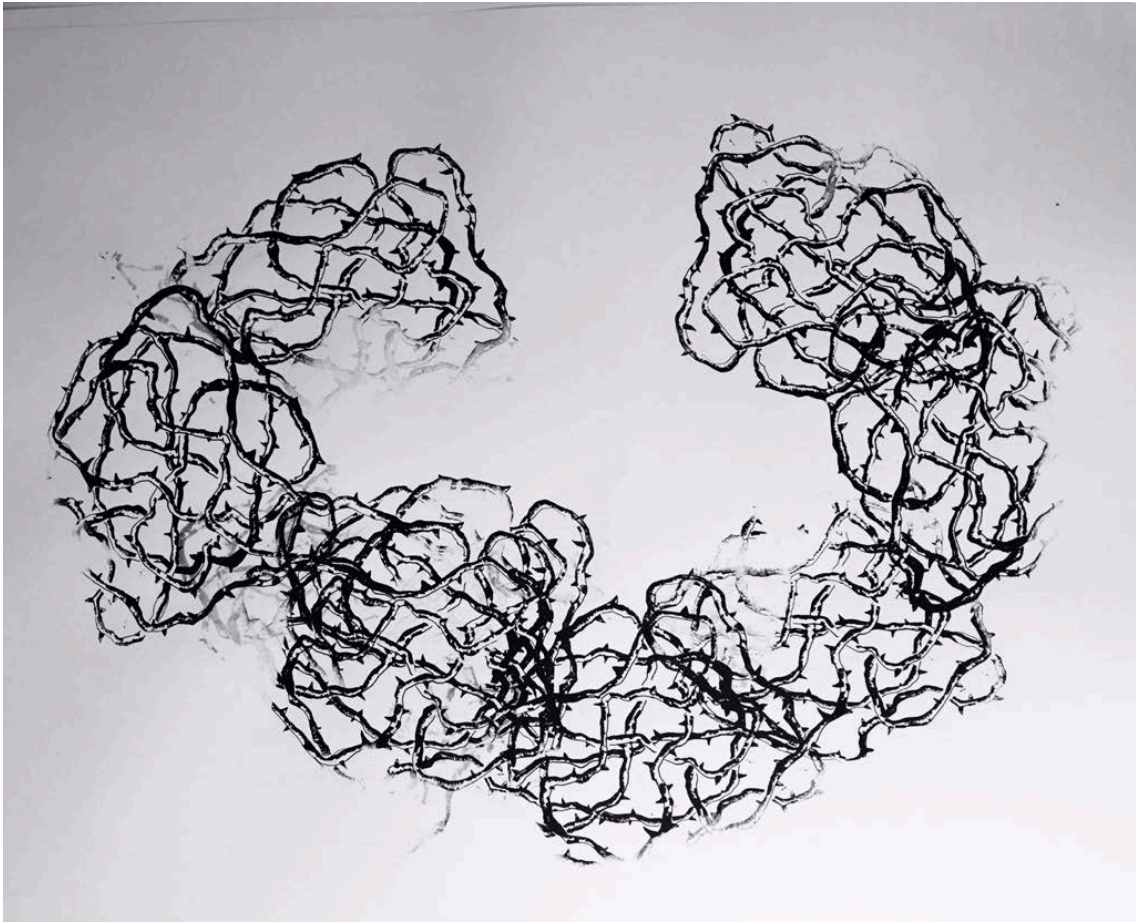
Money can't be divided into pieces, but metal you can divide into pieces. The advantage of the metal is its divisibility.

The **paper** money in huge quantities you can't carry with you. The pure paper is in its own pureness more valuable as it is paper money itself, because that can be used for other purposes – to create art that is worth more than a piece of money-paper.

In old China was outrageous that paper money has same value as gold or silver. The crises comes and goes but metal keeps its value. Nowadays we are facing other crisis – ethical crises.

The created jewelry in this work are produced from ethical silver. Every piece created is unique letting the process of the work to speak – the casting process, the wax and its character allowing the item to swing and catch the light on its textured surface.

“Metal carries the infinity value
It lasts forever.
Its dividable
Its value is everlasting.”



*Image 47. Carola Reinhardt
Silkscreen print 2/10
100x50cm*

Etching as technique can be seen as an addiction, through the different prints, using different metal plates, time of acids to keep them. It all gives you endless ways to experiment. On that particular work the plates used were two – one iron plate (100x61cm) and zinc plate (30x15cm)(*Image 38., Image 39.*) using aquaforte technique.



Image 48. Zinc plate



Image 49. Zinc plate

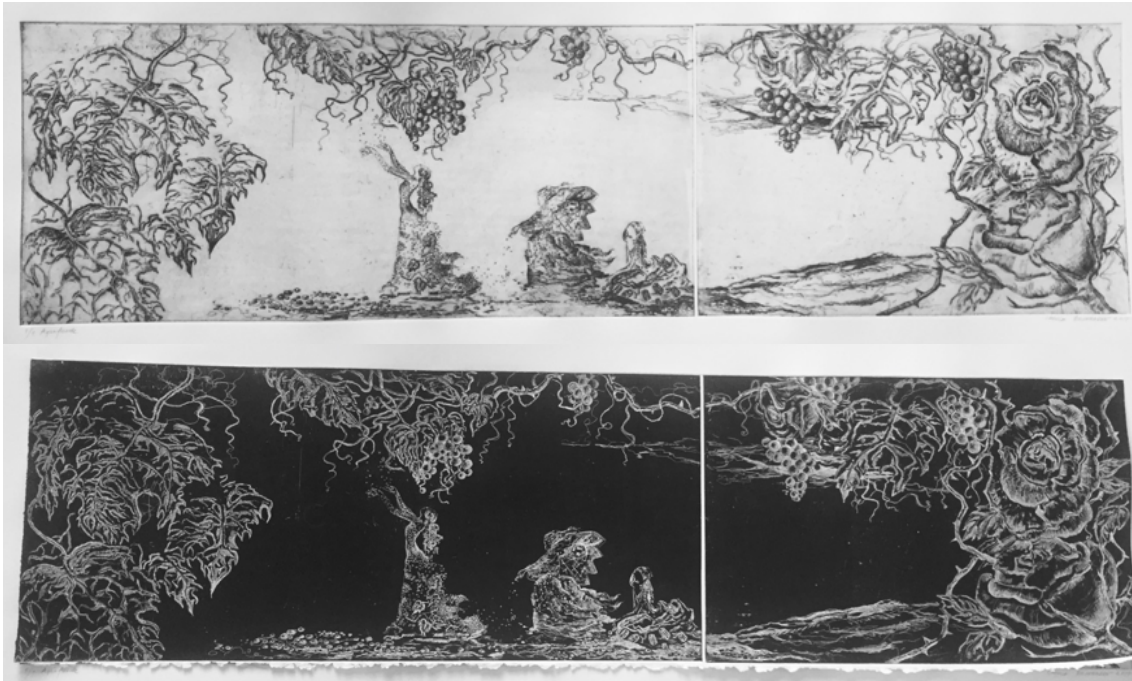


Image 50. Test prints.



Image 51. Iron plate.



Image 52. Carola Reinhardt. Print from the iron plate P/A

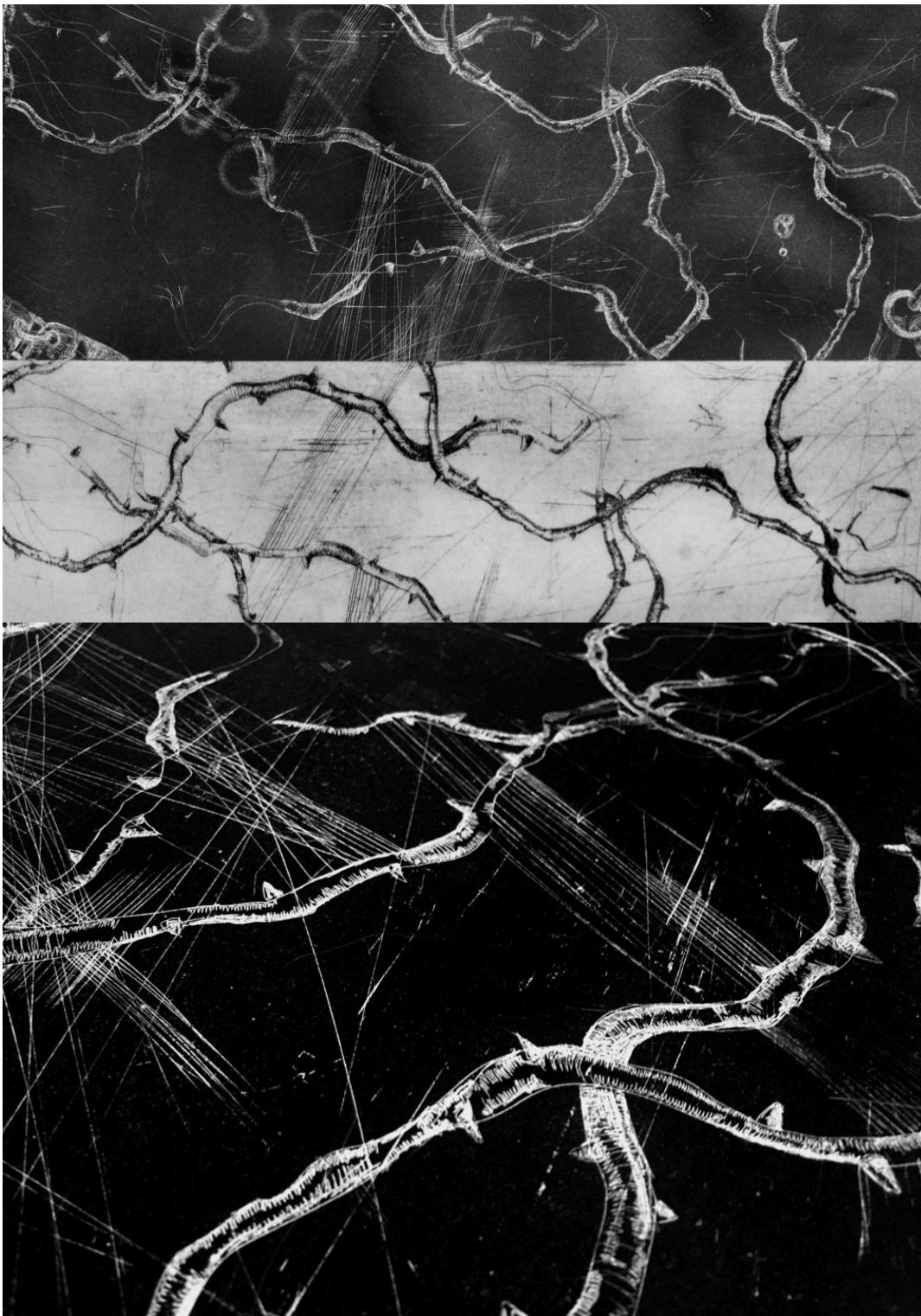
The plate with its huge size needs an extra good press and that its fixed stable to avoid errors.



Image 53. Carola Reinhardt. *Print from the iron plate. P/A 2*



*Image 54. Carola Reinhardt.
Aqua fuerte 1/5. Print from the iron plate. 2018. 103x61cm*



*Image 54. Carola Reinhardt.
Fragments from various prints. Etching. Print from the iron plate. 2018. 103x61cm*



Image 55. Carola Reinhardt, Silver torque neckless. 2018. 27x18cm



*Image 56. Carola Reinhardt. Fragments from various prints
Etching Print from the iron plate. 2018. 103x61cm*



Image 57. Carola Reinhardt. Fragments from neckless. Silver. 2018



Image 58. Carola Reinhardt. Bracelet and ring. Brass. 2018.



Image 59. Carola Reinhardt. Bracelets in brass. 2018.



Image 60. Carola Reinhardt. Bracelets in bronze and silver neckless. 2018

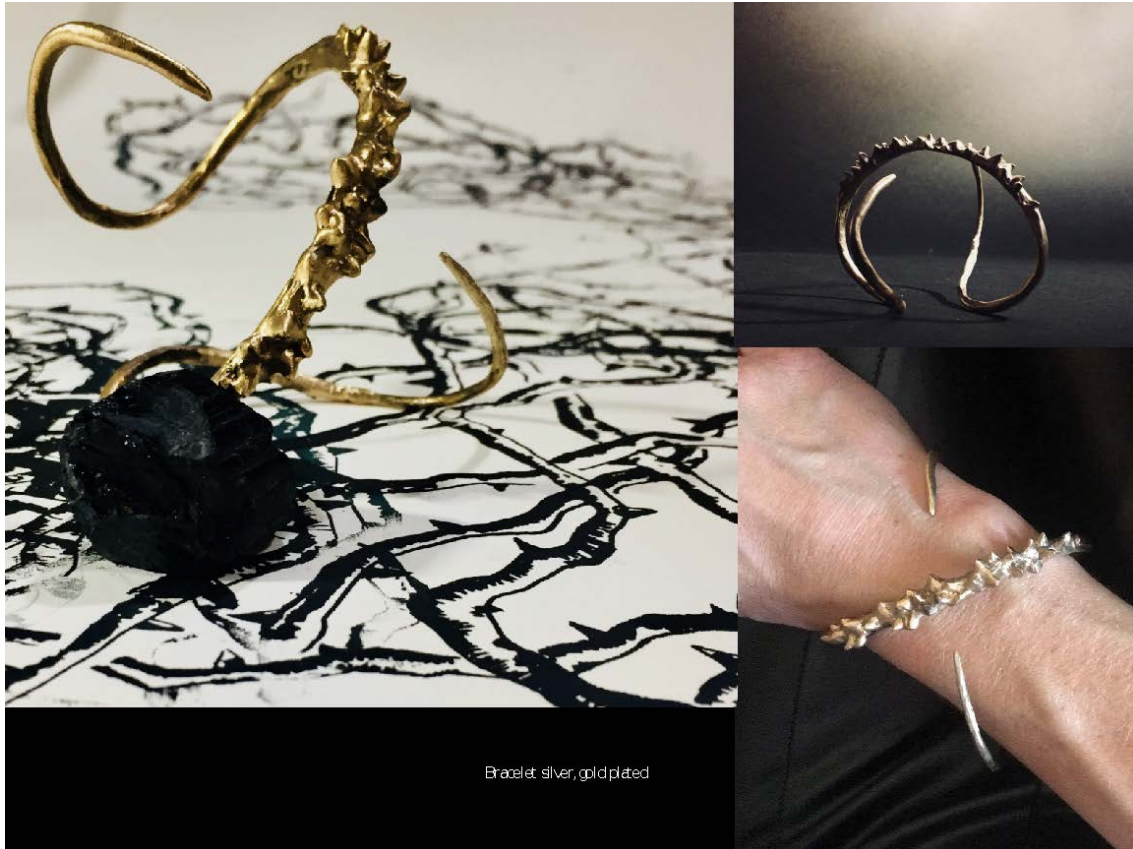


Image 61. Carola Reinhardt. Bracelet in bronze. 2018

*Your right hand is your voice.
Your left hand is your heart.
Your left hand says "I do".
Your left hand knows the answers.
Your right hand says, "I did what?"
Your right hand asks the questions. **

** Text from a DeBeers advertising campaign in 2003*

8.0 Conclusions

Creating this work was like a voyage through the past and present looking at your own works through new perspective. Interesting to investigate the evolution of the materials use and in this case through the form of the dress. How together with the techniques it can make a hybrid, conveying ideas from one medium to another making hybrids between different fields and disciplines.

Working with a sculptural form as the dress is. It can be with its materials and techniques open new doors, to give new personal views to the world that we are surrounded by.

The feminine symbol of a dress is using its own language, adopting human body or not it is as a language and sends a message to the world.

Dress that covers the body or stays without it. The body fades on the times. The body that becomes the location for technique and material becomes the language.

It can also represent the evolution, culture, personality but also can hide it too. The way we build, construct our world, we play with fragments, our emotions, use the experiences we have. Constructing new environments depending how we see the world and how sees world us.

Dress can represent our personal object a symbol of construction de construction. How we see the time and passing through it.

The material becomes like a memory you can't rewrite it.

Working with material creating these sculptural dresses was in many times complicated, but through the errors you really learn the nuances of the material, techniques and you feel its presence evidently every moment.

Personal experiences such as living in different cultural spaces, and seeing different places has left precious memories to construct in that case these sculptural dresses too.

As the real heritage lay on the old cultures I have found it extremely interesting to translate it through my works. Trying to encapsulate it to these sculptural dresses as atomics from the memories, culture united in each sculptural dress as a story it can tell.

- *Dress to express* -

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