



## Anger, Invisible Threads

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### Design Mentor Statement

The Anger dress was a part of the student's senior capstone collection. The goal of my mentorship was to assist the class in integrating the students' selves and experiences into their designs. The process began with the students' reflections on who they were and their beliefs. The next step was to motivate the students to explore their experiences as sources of inspiration for the collection. Then, I assisted the students in translating their visions and design personalities into their outfits. The design process consisted of a series of sketches and feedback, which continued until the most authentic and inspiring design work was created.

This Anger dress successfully met the goal of showcasing the student designer's self and experiences in her collection. I chose to sponsor this dress because the entire design and development process was professional and completed with rigor. Her choices of silhouettes, colors, and design elements were cohesive with the contents that the designer intended to communicate.

### Design Statement

#### Statement of Purpose

This outfit is part of a five-look collection, "Invisible Thread". This title of the collection represents memories and feelings that connect us to loved ones who have passed away. The collection's theme came from my personal experience of losing my twelve-year-old sister, Lilly, a few years ago. Kübler-Ross (1969) noted that individuals went through five stages of grief when coping with bereavement: denial, anger, bargaining, depression, and acceptance. This outfit, Anger, was the second look featured in my collection.

The purpose of the collection was to create garments that honored her. The collection was created by various art and craft techniques, such as stifling and sculpting, that both my sister and I enjoyed together. Furthermore, the collection featured symbolism and references that were personal to her and my family. This collection builds upon my pursuit of education and couture collections by utilizing my love for detail and hand sewing techniques. My project was a great way to honor her memory.

#### Aesthetic Properties and Visual Impact

This dress was created to provoke the emotions of sadness and anger as well as curiosity in viewers. The top bodice of the dress was boned and fully lined. Due to the heavy beading and to help the seams lay flat, I added boning to all the seams in the bodice. The skirt and bodice were also flat lined to create more structure. This meant each piece of this dress had three layers:

an outer velvet layer, a cotton fabric layer sewn to the velvet, and a satin lining. Red velvet fabric was chosen because it brought a sense of chaos and drama to the dress. Multiple black surface designs were juxtaposed with deep red to express bursting anger and agony. The black bleeding heart on the bodice was hand-beaded to simulate stippling, an art technique that arranges hundreds of dots to create a picture (See Figure 1). The skirt of the dress also featured different-sized bleeding hearts, three-dimensional faces, and her jersey numbers in faceted crystal glass beads. The hand-sculpted 3D silicon faces with various shapes were created to express anger and pain. The 3D surface details incorporated shapes and designs from her artwork that she completed before she passed away. These surface designs were repeated throughout the dress in various sizes. I added beads to a few face sculptures to emphasize. These aesthetic elements worked together to create visually appealing designs that connect with viewers.

### Process, Technique, and Execution

This collection was very personal to my family and me. I looked at old videos and photos of my sister, as well as her artwork to create the looks. I wanted to take my emotions and capture them in an elegant gown. For the bodice straps, I made two straps and hand-beaded a single column of beads between them. Multiple layers of petticoat netting were sewn to achieve the desired fullness. The black 3D faces on her skirt were sculpted on a mannequin head (See Figures 2 & 3). I designed and constructed each face by hand and incorporated shapes from my sister's artwork.

This collection was challenging, as each look represented a different stage and a unique emotion. To create a cohesive look throughout the collection, glass beadings were used as stippling in almost all of the garments. The dress was created with the hope of telling the audience about my sister and how I was affected by her passing. My aim was to showcase my experiences after my sister passed and how I got here today, and the invisible threads that still tied me to her and her memory.

Figure 1. Bleeding Heart Bodice



Figure 2. 3D Faces and Hearts



Figure 3. 3D Face



References

Kübler-Ross, E. (1969). *“On Death and Dying”*. New York: Macmillan.

