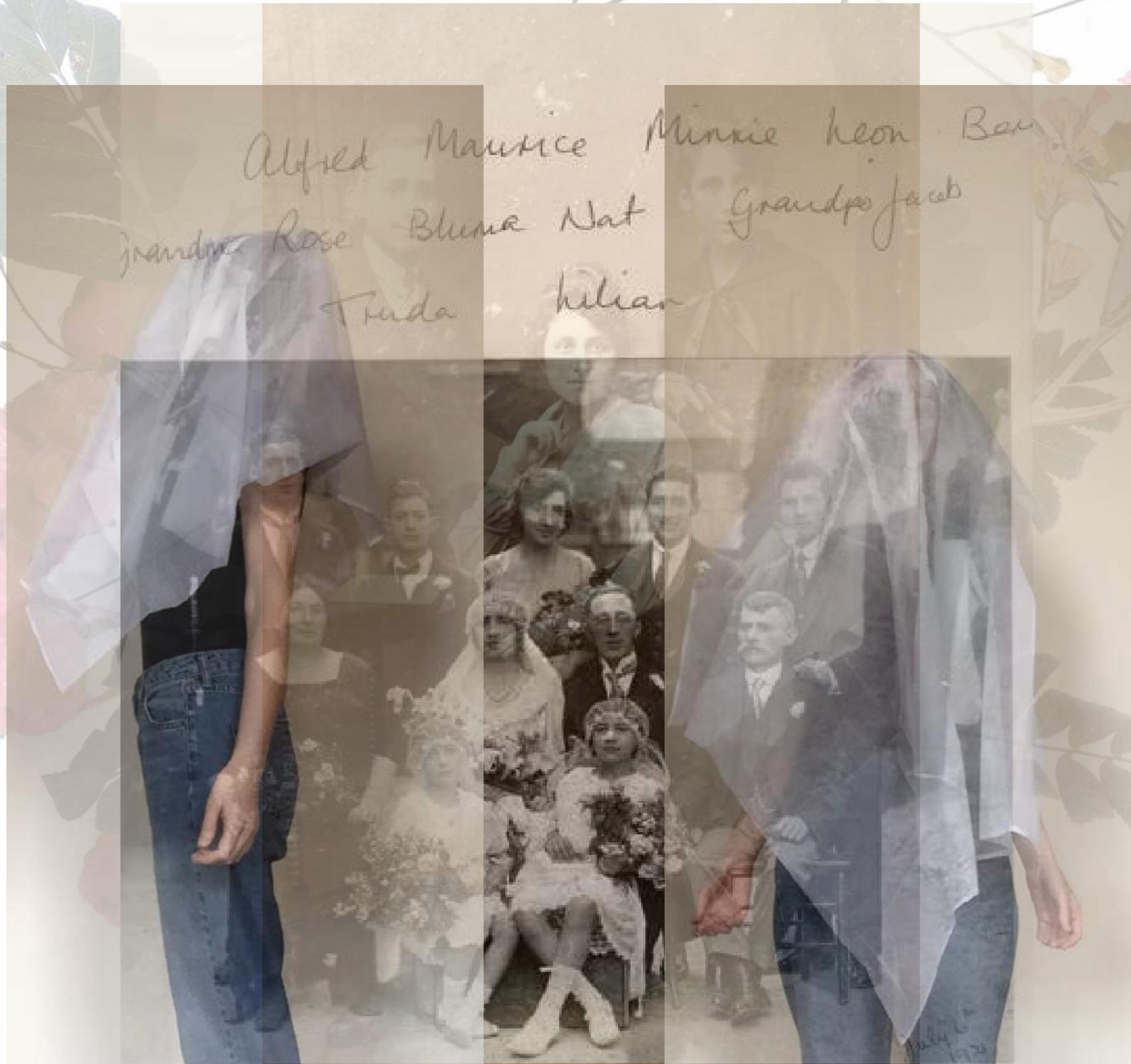


IDENTITY.traces



POP-UP EVENT.

an exploration of epigenetics. family imprints. the self.

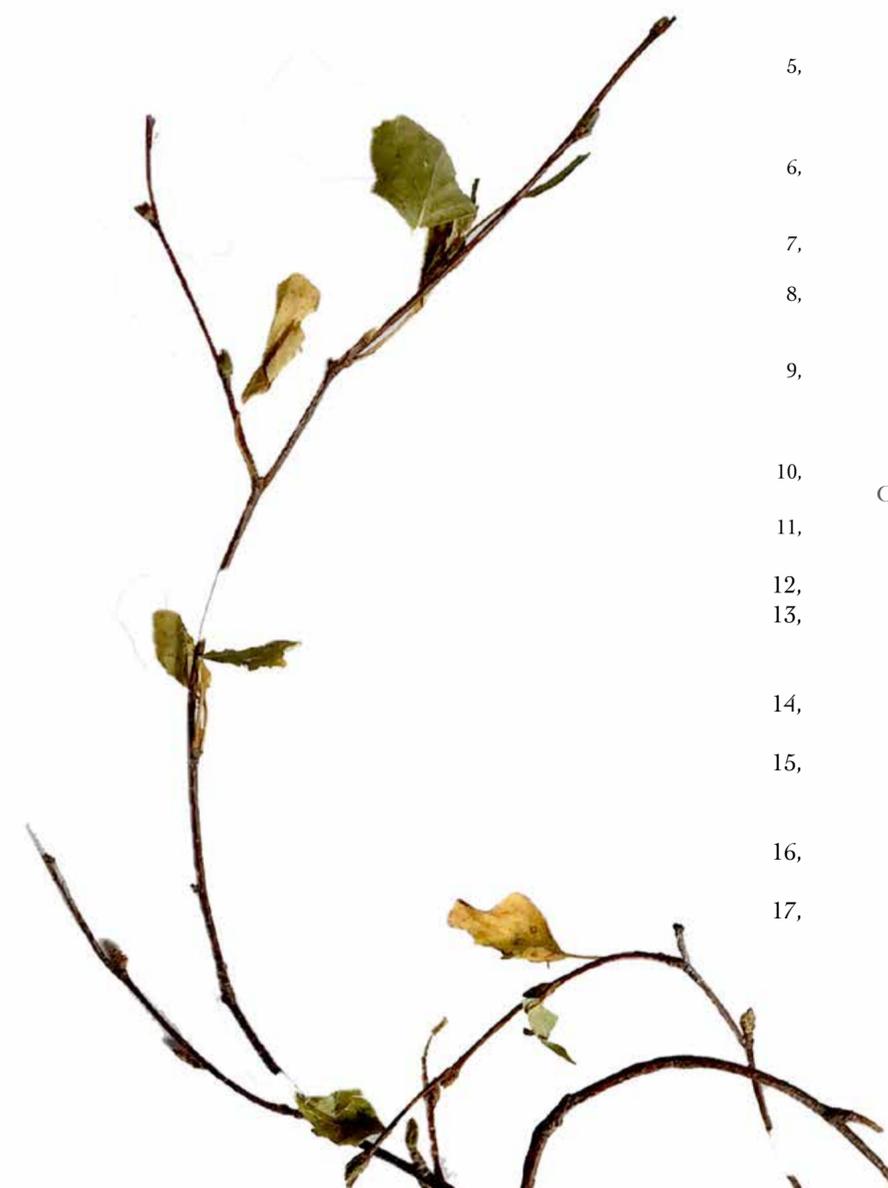
CONTENTS.

traces

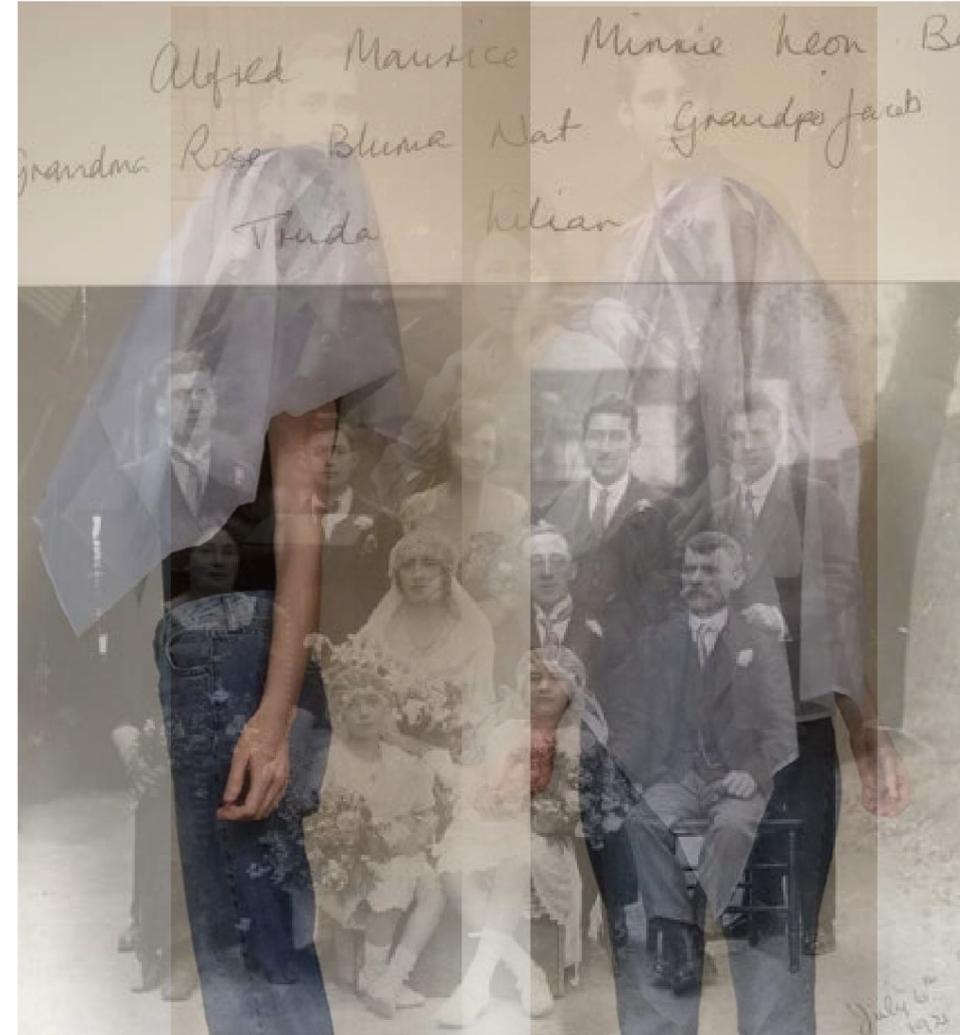
“Identity is a modern conceptual construct used in the social and behavioural sciences to refer to people’s sense of themselves as distinct individuals in the context of community. At a basic level, we could say that identity refers to people’s socially determined sense of who they are – like a social statement of who one is. Referring to the distinct features and attributes of self, such as personality traits or values, identity is what distinguishes oneself from another person. It includes the personal sense someone has of themselves as an individual, with particular corporeal and emotional qualities. It also includes a person’s location within society, especially the multiple types of social roles they can occupy and perform at different times and places, for example, as student, partner, father, boyfriend and so on.” (Woodward, 2007)

many influences are involved when breaking down what an individual identity is. It is a broad and abstract field, reflecting on the areas of a person’s experiences and stimulus, and collating them to determine their identity. A whole range of influences must be considered. This breadth of examination is also true of fashion. Elizabeth Wilson, who has written about fashion and theorised about it within its own context, writes of identity expression as something constructed. When referring to fashion’s impact as an identity indicator, she says: “The very way in which fashion constantly changes actually serves to fix the idea of the body as unchanging and eternal. And fashion not only protects us from reminders of decay; it is also a mirror held up to fix the shaky boundaries of psychological self. It glazes the shifty identity, freezing it into the certainty of image” (Wilson, 2007, p. 58). She is talking here about the use of fashion to force or push a personal display as a deliberate show of preference or taste. Elizabeth suggests the use of fashion as a veil to draw attention to or from the wearer’s purposeful intention. In this particular area of her diverse work, Wilson touches on a notion of façade. When exploring the ideas within fashion and identity, one can also extend the enquiry wider than merely the budget, taste and intention that a person may have when displaying themselves to the world.

4,	A POP UP EVENT, IDENTITY. Traces.	18-19,	NOTES ON SILLOUETT, A georgian design
5,	INFORMING TEXTILE PRINTS, Epegenetics, a light understanding	20,	NOTES ON SILLOUETT, a 1920s thing
6,	GRAFTING, a practice in plant selection	21,	TEXTILES DEVELOPMENT the importance of the hand finish
7,	EPIGENETICS, A Social Sience scelection	22-23,	WOMEN DEVELOPMENT Costumes for the womens room
8,	TEXTILES Print grafting.	24,	NURSES and BAR STAFF Costumes for the 'medical' room and bar waiting staff
9,	WORKING WOMEN, Uniform gingham and	25,	EXPERIMENTING WITH REAL PLANTS Costumes experimentation
10,	BLOOD TIES, a family conection stripes.	26,	FINAL DESIGNS Bar staff One and Two
11,	MY PHOTOGRAPHS Collaging and combinations of photocopys and photoshop.	27,	FINAL DESIGNS Nurse One, Two and Three
12,	PRINT, Experimentation	28,	FINAL DESIGNS Female One
13,	SETTING, An emotional space	29,	FINAL DESIGNS Female two
14,	PHOTRAGHERS THAT USE, Set and staging	30,	FINAL DESIGNS Female Three
15,	IMMERSIVE THEATER, punchdrunk theater company	31,	FINAL DESIGNS Female Five
16,	ROOMS, a treasure trove of exhibition and experience	32,	FINAL DESIGN Female One
17,	HEADWEAR, masks and vails	33,	MAKING FEMALE ONE Development
	INSTAGRAM FASHION FOR BANK ROBBERS, a curated account for beautiful masks.		



A POP-UP EVENT, Identity traces

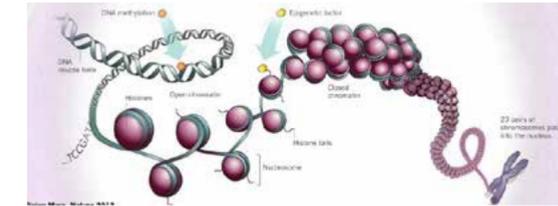


Self-exploration and the search for identity through the traces of others. An exhibition about the effects of epigenetics, on an individual's identity, will be explored as an interactive multi-sensory exhibition. Identity Traces is delivered by the visual design world to explore feelings, and connections. Each night an intimate audience gets two hours, to glance at another's grapple at what it means to be connected to others and ones-self. Humans have always played with design within nature. Nature also does this, through generations and generations of changes on top of the DNA structure. this is epigenetics, from the life choices of our family members before us, for good or bad, the human

design is affected. But might they leave even more traces, what of cultures we have never experienced? The fuel and fun consumed by the human system repeats and reappears on the generations to come. Could this include the complex emotions and traditions that families create over and over, might they embed somehow and reflect on the identity of an unknown future self?

BLOOD they say, is thicker than water.

INFORMING TEXTILE PRINTS, epigenetics, a light understanding



Epigenetics is the study of heritable phenotype changes that do not involve alterations in the DNA sequence. Epigenetic implies features that are "on top of" or "in addition to" the traditional genetic basis for inheritance. Epigenetics most often denotes changes that affect gene activity And expression, but can also be used to describe any heritable phenotype change. Such effects on

Cellular and physiological phenotype traits may Result from external or environmental factors, or be part of normal developmental program. The standard definition of epigenetic requires these alterations To be heritable, either in the progeny of cells or of organisms. The study of epigenetics Is mostly restricted to

inherited dresses and illness, What interests me Is the social impacts these changes could be making, could these small changes be the threads that truly connect us to members of Our history. Not only sweet tooth, or attraction tenancies, but perhaps our openness to ideas and tastes or personal preferences in the way we choice to identify ourself.

GRAFTING, a practice in plant selection



Grafting and budding are horticultural techniques Used to join parts from two or more plants so that they appear to grow as a single plant. In grafting, the upper part (scion) of one plant grows on the root system (rootstock) of another plant. In the budding process, a

bud is taken from one plant and grown on another. Although budding is Considered a modern art And science, grafting is Not new. The practice of grafting can be traced Back 4,000 years to ancient China and Mesopotamia. As early as 2,000 years

Ago, people recognized the incompatibility problems that may occur when grafting olives and other fruiting trees.

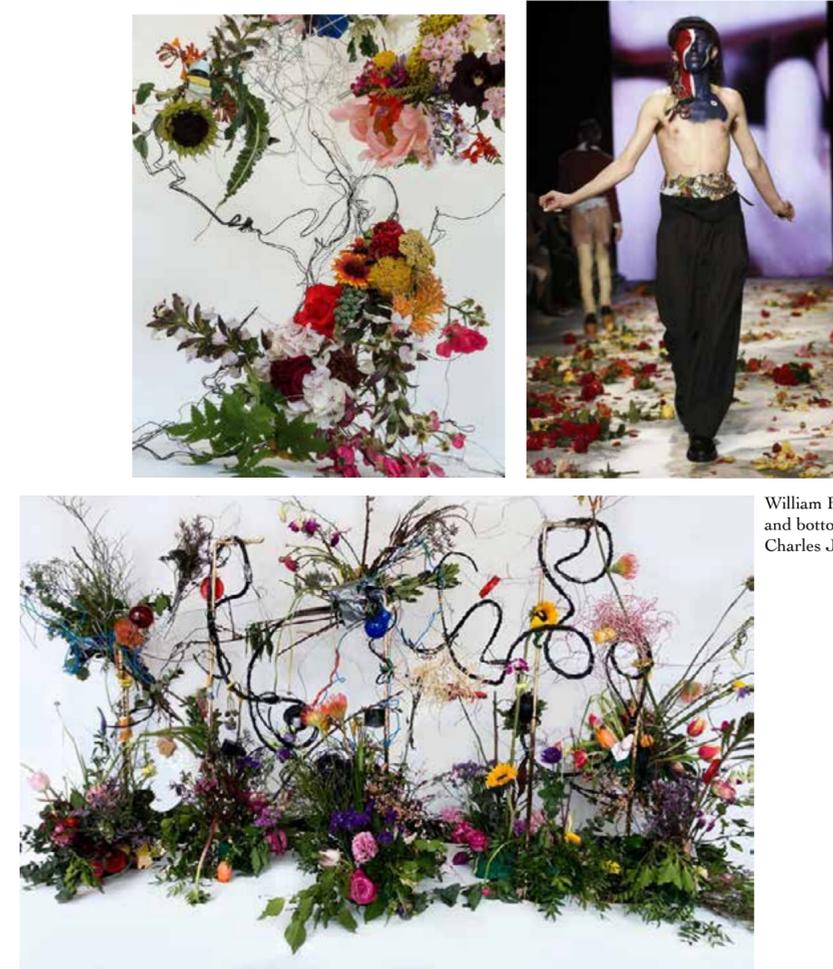
I TOOK PHOT STILLS of found plants which CAPTURED A GENTIC STYLE for the photo collages.

EPIGENETICS, a social science

Courtney Griffins, Scientific Director at the Oklahoma Centre for Adult Stem Cell Research, gave a TED talk in 2012 called 'Epigenetics and the Influence of our Genes'. To paraphrase, she said that before we talk about epigenetics, we need to consider our DNA, and how it fits into our cells. Because of the 50 trillion or so cells in a human body, each will contain a strand of six linear feet of DNA. If stretched out, this would equate to the height of a tall man, but each DNA strand fits into the nucleus of a cell which is 400,000 times smaller. To accommodate it inside the body, we wrap this DNA around small proteins called histones. The result is like a molecular spool and there are about 300 million of these spools in each cell. This bundle is called a chromatin. Now this is where epigenetics comes in. There is so much information in the DNA that the cell cannot read it all. Epi- means on top of, so, epigenetics literally refers to

the set of markers that sit on top of our DNA and tell the cells which instructions from the DNA to read. **This was put simply -Epigenetics is the study of changes, which are inheritable, and which do not occur as a result of any change in our gene sequencing.** So if genes are fixed and epigenetics are not, and the number of possible combinations is huge and extremely complex due to the sheer volume of factors which determine which epigenetic markers will be turned on or off, then the possibilities for genetic inheritance are infinite. Eva Jablonka, who has written numerous papers on the subject explained "Epigenetics can forge new experimental and conceptual bridges between biology, the social sciences and the humanities. For example, new techniques that allow the deciphering of methylation patterns in ancient DNA could be used to study the epigenetics of human cultures in long-

gone historical periods, thus enriching and extending our knowledge of human history. Conceptually, an epigenetic perspective blurs traditional distinctions such as those between nature and nurture, plasticity and evolvability." **In other words the choices our ancestors have made about what to eat and drink, and the environments to which they have exposed themselves – stressful, peaceful or polluted – are all relevant. All these experiences and habits are determining small changes to the epigenetic patterns which have been seen to re-appear in the next generation.**



William Farr's installations, right and bottom. Top collaboration for Charles Jeffrey.

TEXTILES, print grafting.

William Farr is an interdisciplinary sculptor and artist, I was really inspired by his almost wild approach to a curated floral arrangement, he plays with scale and beautifully crafts these wonderful floral installations. I wanted to bring some of the looseness of his sculptor into my plant arrangements as I felt they reflected a similar design and feel to some of his. The scientific drawings of epigenetics in diagram form. They begin to echo some of the DNA structure, which is exactly the interpretation arrangement I wanted to convey in my prints.



WORKING WOMEN. uniform gingham and stripes.



Fanny Reinish, my great grandmother on the far left, outside her dress shop to the left and her tailor father below with her mother.



Grandma Christina, a hard working career woman.



The first pinstripe suits were worn as bank uniforms with slightly different striping to identify employees of different banks. Pinstripes also came into formal menswear from the sporting world, particularly striped boating uniforms of the 19th century.



Sublimation prints cut up and over layed over other sublimation design creates an intuitive design that is hand finished and worked over again and again to create a dence finish.

My great-great grandparents above. Left Ukrain during pogroms. To know your anceteros are all jewish it is hard to ignore the pain and suffering as a people they have suffered.



Pinstripes, and concentration camp stripes. Uniformed gingham. A uniform puts people in the work place, strips them of there identity and organises them as part of a bigger body.

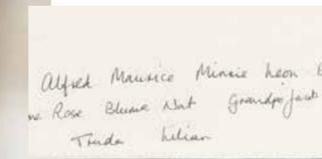
BLOOD TIES, a family conection.



I never knew my extended family. I still don't. Looking at pictures of these people I didn't know is like a puzzle to a my self. Some times I look at them all and think I do not know these people, they appere no more than images of people from a life I have never been part of. Other times I see a thead of conection a light web that conects things about myself that maybe I never realised had come from somewhere. It's a fanination to me. Who are they, what have they passed on...



Ssimone Rocha SS17 runway show



1929, A Jewish wedding in London.



In adulthood I met the biological father I had always known about but never seen. This sparked an interest in my genetics, Over the years that followed I slowly began to gain insight to the life of a whole half of my genetic makeup that I had never experienced or known, there where parts of my personality that I thought had been abstract or unique which became evidential-some of my confidence which I never witnessed in my parental home, was clear in the father I had never been nurtured by. My maternal side is also very disconnected my mother moved away young and found her own path, we

didn't spend time with her family growing up. In some ways, I now think I have always been disconnected from parts of myself that I never recognised. Through these people on both sides of my family I have found a place to explore these people and feelings, within the safety of the creative process. I have used research to connect meaning and I have been able to play with how I relate to these feelings of Identity, rejection and the self through science and making. I have identified a personal project, which I feel I can strongly connect some of these confusing and abstract ideas, I have about this experience.

I want my garment designs to convey a feeling of depth and layours, to discribe the decicay and complication of the building of a humans idenity stucture from the self and the past, combining to create a present being. A mixture of all the complications of the human experiance.

Simone Rocha

SETTING, a home and an emotional space



dramatic interiors, plants and asian rugs, think aged aristocracy, a combination of my own fairly bohemian upbringing with no real grandeur and my peternals middle class comforts.



The site is a derelict semi dilapidated old building, a three-story town house or detached home in North London. A grandness may have existed. the walls are part stripped and have papers visible from a previous life. As the audience arrive they are ticketed for a 2 hour window at which the exhibition/ performance is open to be viewed. Unaided the house offers an exploration, it is a treasure-trove of set and exhibit, backed up by clips and scientific research of genetics, heritage and cultural relevance. Experts offer sound bites and written explanations in parts of the exhibit. People can take as much or as little as they want from the offerings. In and around the venue there are performers that move (some in dance, others in sound) around the space. They interact with the rooms and environment, Like ghosts they inhabit a part of the space with little real direct interaction with the viewer who is viewing them in the space, though they might interact with each other. The space's themselves will encourage a feeling of limbo within the viewer. detached from any real time or place. There maybe moments that create feelings of calm, or frustration, sadness or confusion. It will change

night on night. As the performances are happening all over the house simultaneously, it is up to the audience members to decide where to prioritise viewing. This element creates a feeling of missing out or not fulling seeing all at once, which is part of the experience. The performers are adorned in garments that have been created from my own interpretations of my own feelings about identity and belongin. Some spaces will tackle feelings of identity in different ways. There will be interactive moments to engage with, lights which can be dimmed, tracks to change on music stations. Some of the performers may decide to speak or change the relationship they have with the space and each other when the mood is changed. Each performer has been given clear guidance on their identity or mood, they are encouraged to explore this in ways that they relate to. The identities of the viewers, changing the environment, the performers using their own identities to interpret the piece and my own creative understanding of my intention all merge to make the experience a blurred mix of connections with the people inhabiting it for that two-hour experience. Leaving

they will know they have shared and been part of something unique, possible confusing, and fleeting. the audience on arrival is given a light gown (think of the light black robe given to summer dressed visitors to a Greek catholic church) this should help to create a demasking or stripping of the viewers own identity to be fully immersed and part of the venue. They will also be briefed that they may change the spaces interactive elements when the space allows for that interruption, though that judgement is left to the viewers to decide exactly how appropriate the moment to change things are. There will be a light bar in the middle part of the building ushered by almost- in-character semi preformed attendants, think the shining but less sinister. They interact to serve but keep limited in interaction or reframe from discussion about the viewers experience in the current space. They will remain neutral. There will be another usher top and bottom floor that are more like Art gallery attendants to aid if people need to leave in the case of emergency and keep the spaces and performers protected.

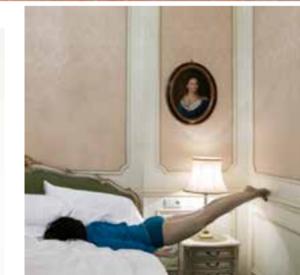
PHOTOGRAPHERS THAT USE, set and staging



ANJA NIEMI Is a photographer, she uses herself as a subverted model, staging narrative with drama and intrigue. (bottom left, topleft and above.)



Sarah Edwards. Is a set Designer. I love this smoke and mirrors vibes with this molly goddard dress.



Through images and small pieces of information about my genetic family I have chosen to research the images of the people I have learnt about in recent years and draw inspiration from them to try and understand them and their identity's further. I will try to connect my own self through the research. I will break the characters down into the component that I connect with, this has become a group of feelings mainly which are interpret for the audience to connect with in their own way. Everyone has members of their own family or people

that they meet that confuse them or set of emotions so Through this people will connect with the work in ways I might not have understood in the invention of the exhibit. People one persons or a place connected to them. I will also try and find other interactive performance to understand this method and interactive runway shows that have used set and performance to narrate clothing. As well as fine art photography and fashion.

Deborah Turbeville
I love her fashion photos they have such mystery and intrigue. everyone feels as though they are from a story or in the middle of something which we as the viewer can't fully comprehend.(left and above)

IMMERSIVE THEATER, punchdrunk theater company

ROOMS, a treasure trove of exhibition and experience



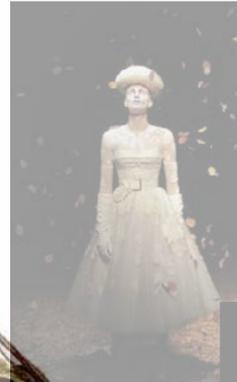
Sleep No More tells Shakespeare's classic tragedy Macbeth through a darkly cinematic lens, offering an audience experience unlike anything else on the New York scene. Audiences move freely through the epic story of Macbeth, creating their own journeys through a film noir world. I like how they company used masks



this not only give the audience a feeling of presence and involvement into the immersive experience but also gives the set and general vibe of the environment an extra edge.



Punchdrunk has pioneered a game changing form of theatre in which roaming audiences experience epic storytelling inside sensory theatrical worlds. Blending classic texts, physical performance, award-winning design installation and unexpected sites, the company's infectious format rejects the passive obedience usually expected of audiences.



Punchdrunk created a magical autumnal forest revealed only at the end when the star of the show, Kristen McMenamy, finds the end of a rope hidden in a bed of leaves on the floor. As she pulls and follows the rope she reveals the breathtaking real forest and a broken-down shack hiding a speakeasy called the Core Club.

The medical Room,

A exhibit space with dressed nurses, that will hold clip boards and buzz around in an important busy manner. There will be sound bites and explanations of epeigenetics.

The Memory Room

visitors can write down memories of anything related to thier own relationship to idenity, something that has shaped or defined it. personal reponses to the visitors own understanding of whatmakes them experiance thier own idenity.

The Soil Room,

An immersed space full of the outside, it will be centred around the grafting experiance, with real soil and plants in a nursery style growing and becoming. People can plant once of three plants. The sliver birch, the Rowan tree or the cheery blossom, or wild flowers. Freedom of layout will be a beautiful outcome of the visitors that participate.

The Room Of Alone.

people can enter the room alone, it's the darkest blackest space. The walls will be lined in soft furry fabrics so that you can move around the dark room and feel the walls. lights will twinkle on and sounds will come when parts of the walls are engaebd by touch.

The Bar,

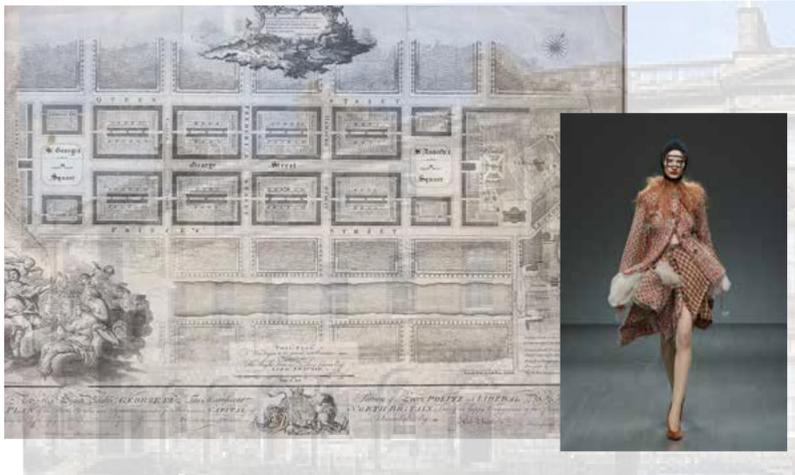
The bar will be in the corridor and attened by costumed in preformance guides, I imagen them like the shining they will behave in a way that is sometimes confusing, removed but not scary. they wear pinstripes suits like bell boys they wait on the visitors

The Women,

the women that have inspired my costumes will move around the room and between and the corridors they will reponde to space and change acording to the atmosphere being created, visitors can change the lights and music, in the room, everyone will be free to explore the reactions they feel as it comes.

Each room will guide the viewer into a slightly different experiance .

NOTES ON SILLOUETT a georgian design



Alexander McQueen Spring 2016

In 1766 a young unknown architect named James Craig won the competition to design a layout for Edinburgh's first New Town. The Geogain house is a now a national trust property in Edinburgh, and operates as a museum for the construction of the city's New Town. My great grandmother who was born in 1893 was said to have worked as a maid in these houses during her life. I wanted to take inspiration from the buildings georgian past and use the silhouett as a heritage reflection.

Alexander McQueen Spring/Summer 2018



Comme des Garçons Spring 2016

Edinburgh's new town built as a promising granduer for the new country middle classes. I wanted to use inspiration from this time pierod for some of my garments shapes as they give so much volume and shape.



NOTES ON SILLOUETT a 1920s thing



trying to understand people of my bloodline through photographs I explored the shapes and silhouet from the 1920s.



Fashion in the 1920s was all about the whole look and there were trends in how the body itself was fashioned. The simple lines and androgynous shapes of fashion looked best on bodies free from curves. Through exercise, diet, and various shaping undergarments, women attempted to achieve this look. The sporting look also helped facilitate a mode for suntanned skin. Many women cut their hair into a bob, a popular hairstyle that emerged early in the decade. Hairstyles kept getting shorter first with the shingle and then with the

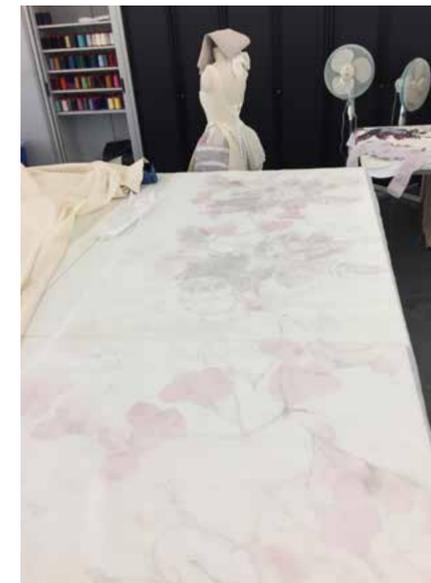
Eton crop, but like hemlines, as the decade drew to a close, women were starting to grow their hair longer again. The cloche hat became an extremely popular accessory that looked best with these short hairstyles.



The building of textiles and over laying them works well with the draping of the 1920s silhouet.

of the designs which are not georgin inspired my other designs are based on the 1920s shape

TEXTILES DEVELOPMENT the importance of the hand finish



This project being so personal in nature I wanted it to be as personal in attention in my textile. I made sure that everything that happened to the fabrics was created by me, photograph, sublimation prints over layed and printed by me, screens printed, and finally hand painted



NURSES and BAR STAFF

Costumes for the 'medical' room and bar waiting staff



EXPERIMENTING WITH REAL PLANTS

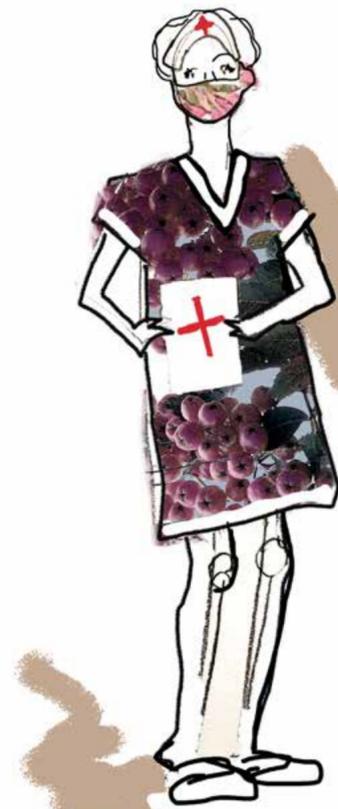
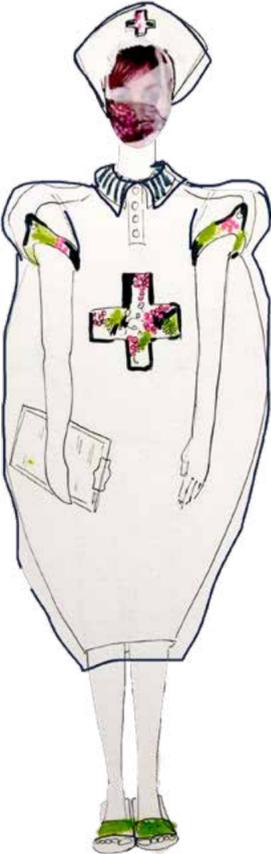
Costumes experimentation



FINAL DESIGNS
Bar staff One and Two



FINAL DESIGNS
Nurse One, Two and Three



FINAL DESIGNS
Female Two



FINAL DESIGNS
Female Three



FINAL DESIGNS
Female Four



FINAL DESIGNS
Female Five



FINAL DESIGNS
Woman One



MAKING FEMALE ONE
Development



