

# FAUX FASHION

The Unwearable in the  
Avant Garde



## STATEMENT

Radical, subversive, experimental, and unorthodox, the Avant Garde has influenced art, culture and society in every domain of personal and collective expression. Numerous 20th century art movements such as Dada and Futurism eschewed conventions established in prior periods and began to innovate artistic forms in order to create sophisticated and striking new styles in visual art. Artists from these groups were inspired by different ideas, approaches, and materials which came to redefine Western aesthetics and notions of beauty and function. From the Italian Futurist synthetic theater and noise music events to Dadaist Hugo Ball's costumed reading of "Karawane" at the Cabaret Voltaire in Zurich Switzerland (1916), fashion and performance played a pivotal role in this early modern period and continues to do so to the present day.

**Faux Fashion - The Unwearable in the Avant Garde** presents new perspectives in fashion and adornment with an emphasis on the semi-functional, complex, and excessive. Unwearable apparel and accessories often prompt wearers to alter the ways in which they would otherwise interact with their environment. This exhibit includes numerous items of fashion and adornment that, while drawing attention for their startling uniqueness, modify core aspects of the wearer's perception, behavior, and thus identity. Such fashion pieces restrict or alter balance and equilibrium, ambulation, and the physical senses in order to confront issues of ability, access to 'normative' social, spatial, and temporal situations, and raise questions of how such normative conditions shape our perspectives on self and society. Such critical issues have been addressed in performance art around beauty standards and practices that have been considered unhealthy, uncomfortable, and even dangerous; these issues remain largely unresolved. (cont.)

## STATEMENT (CONT.)

**Faux Fashion** assembles five Avant Garde designer/performance artists who are bending boundaries and challenging assumptions of normative beauty, ability, accessibility, and identity in innovative ways. Echoing certain domains of performance art, in lieu of comfort and conformity, aspects of personhood including endurance, discomfort, alienation, and sensory deprivation are potential byproducts of wearing the items exhibited.

Unwearable art/artists include: **Gareth Pugh's** longhorn steer masks, which require altering approaches to both persons and thresholds, while his lustrous full-body vinyl costumes restrict the wearer from sensing their environment while also obscuring their identity to others; similarly, **Vino Naso's** concepts for masks do not include areas for the wearer to see, eat or speak through. **Viktoria Modesta's** minimalist black pointed prosthetic lends a unique aesthetic to the style of her walk and dance performances and are only wearable by persons with matching physical characteristics. Post/transhuman perspectives are also suggested by the technologically sophisticated exoskeletons of **Stelarc**, whose "Event for Dismembered Body" only permits the wearer to see and hear from two different remote viewers' perspectives and a robotic sleeve over the right arm is controlled by a third remote user; the "alien" alterity seen in **Hannah Rose Dalton** (of Fecal Matter) striking fashion design is highlighted by her mutant-like "skin heels" and unconventional make-up artistry.

The exhibition will include finished pieces of apparel, ephemera from influential past performances as well as masks, make-up, prosthetics, and footwear interpreted by the artist-designer-performers concerned with these topics and their relation to issues surrounding behavior and identity. Performers will be demonstrating their interpretations of wearing and behaving pieces during the exhibit's opening reception event and a series of thematically related events. Past performances, fashion showings, and concept designs in the forms of film, photography, and digital rendering will also be included to illustrate creative processes from inspiration through to completion.

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**CHECKLIST & LABELS**





## Gareth Pugh

### Objects

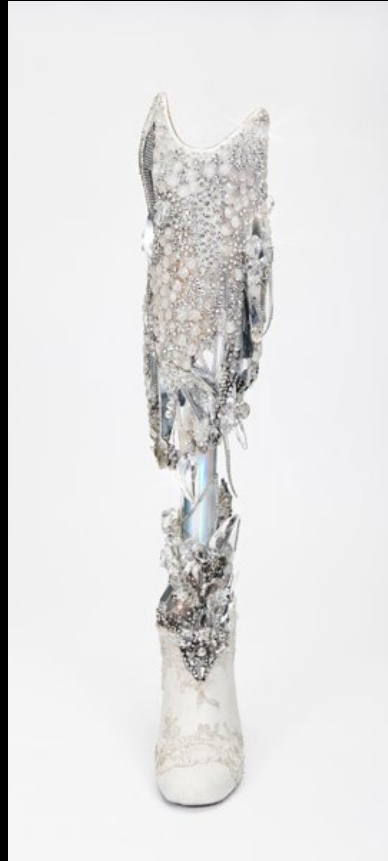
2 Full vinyl (red) – S/S 18  
3 Longhorn series (white;  
b/w op art; black) – S/S 15

### Media/Performance

Video  
SHOWstudio 10-year  
review –2009-2019

Performance  
Live models (S/S 15 & 18)





## Viktoria Modesta

### Objects

3 Custom prosthetics (from  
Alternative Limb Project)

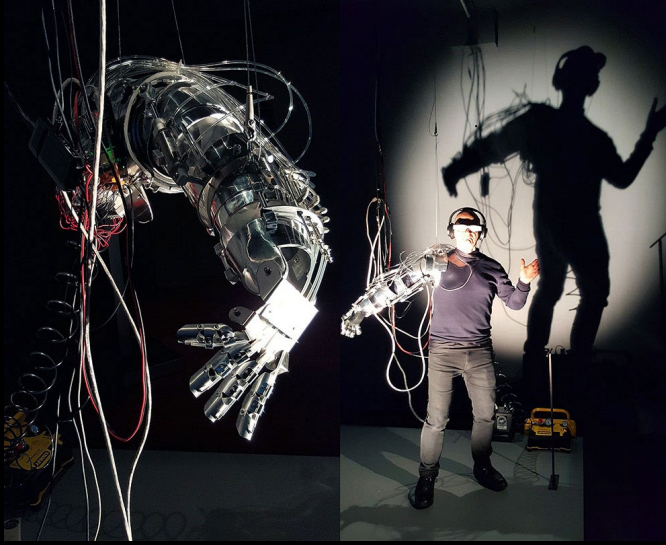
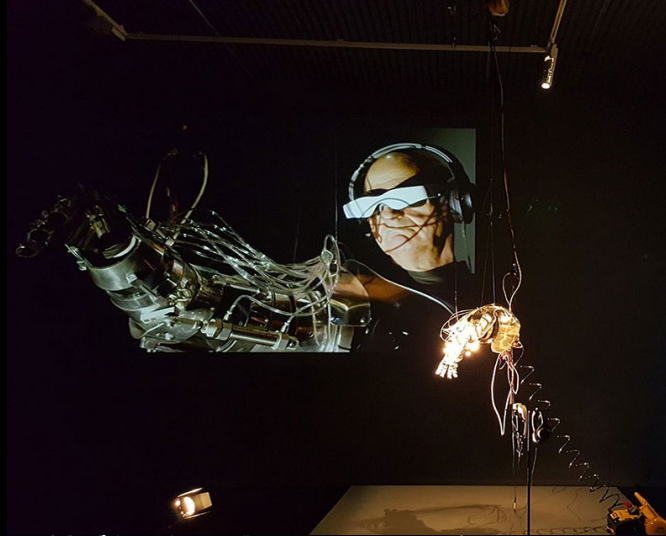
Spike  
Neon  
Crystal

### Media/Performance

Video  
"Prototype"  
"Black Badge" Rolls-Royce x  
Viktoria Modesta







## Stelarc

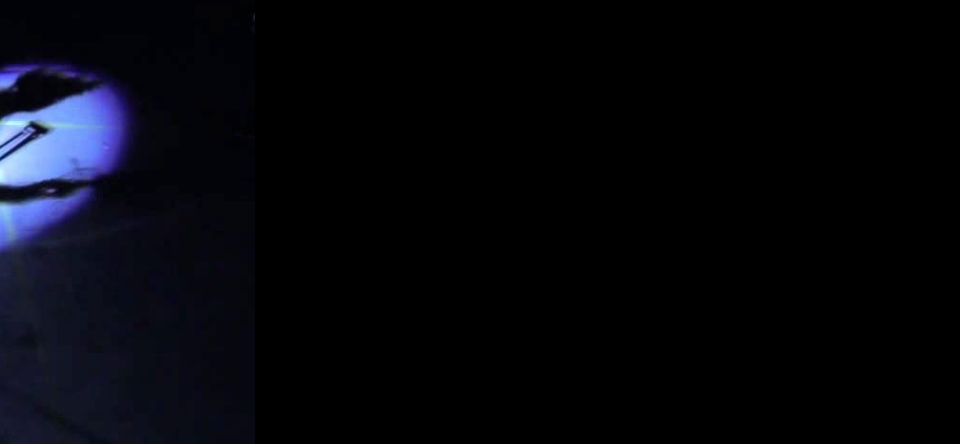
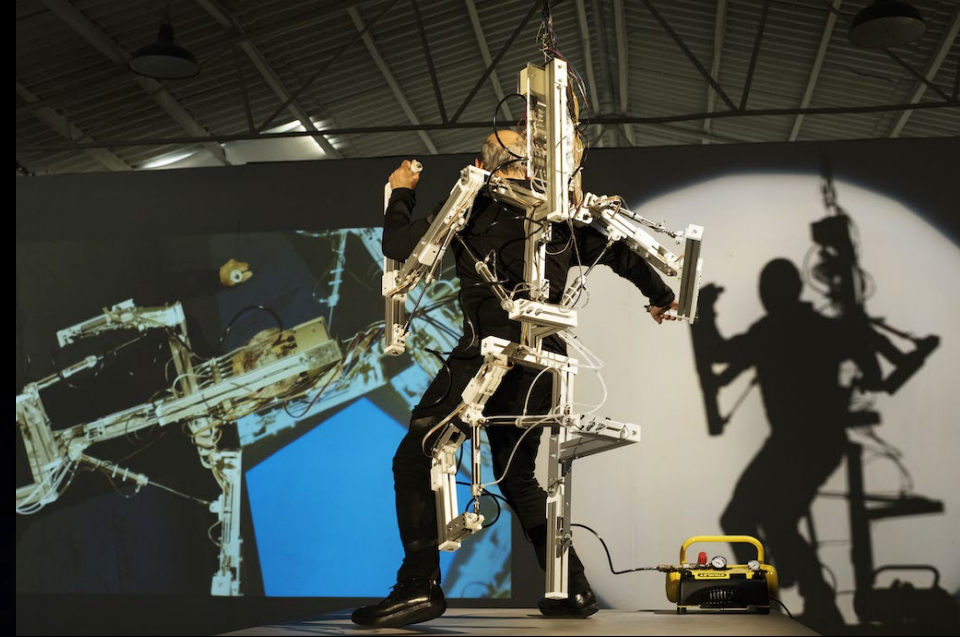
### Objects

- 5 Large b/w photographs in black frames
- 1 steel exoskeleton  
"Muscle Machine" 2003
- 1 full-body exoskeleton  
"StickMan" 2017

### Media/Performance

#### Video

- "Event for Dismembered Body" 2015
- "Third Hand" 1980-1998
- "Muscle Machine" 2003





## Hannah Rose Dalton

### Objects

- 5 Large color photographs in white frames
- 2 pair "skin" heels
- 2 pair "skin/nail" sleeves

### Media/Performance

- Performance
- Fashion & Make-up Design
- Designer/Model





## Vino Naso

### Objects

4 Large color photographs  
4 Costumes w/masks

### Media/Performance

Performance  
Fashion & Accessory  
Designer





## Vino Naso

*Costume w/Mask (concept)*

Digital photo print

72 x 36 in.

2021



## Garth Pugh

*Full Red Vinyl w/Mask – S/S 18*

Red Vinyl w/zippers

72 x 36 in.

2018



## Viktoria Modesta

### *Crystal*

Silicone, Rhinestones, Crystals, Plastic  
72 x 36 in.  
2012



## Hannah Rose Dalton

### *Human Skin Heels*

Latex and Polycarbonate  
10 x 6 in.  
2018





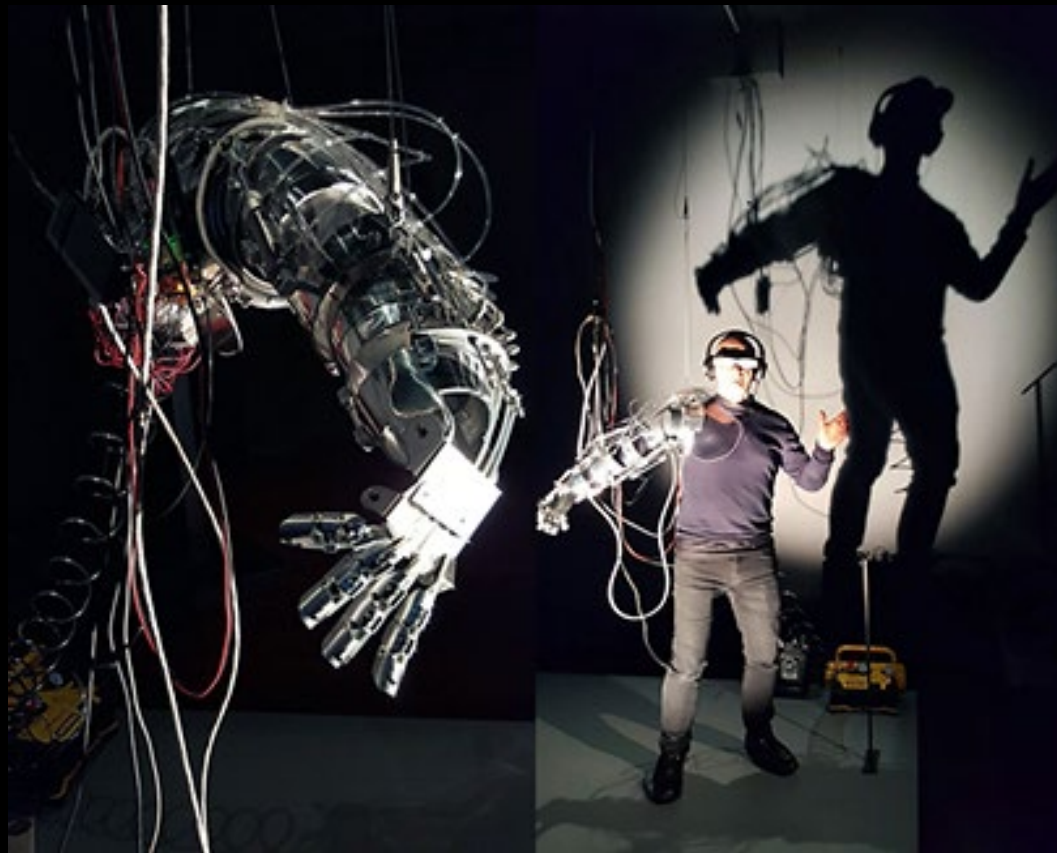
## Stelarc

*Performance*  
B/W Photograph  
72 x 36 in.  
1990



## Stelarc

*Exoskeleton*  
Latex and Polycarbonate  
96 x 144 in.  
2005



## Stelarc

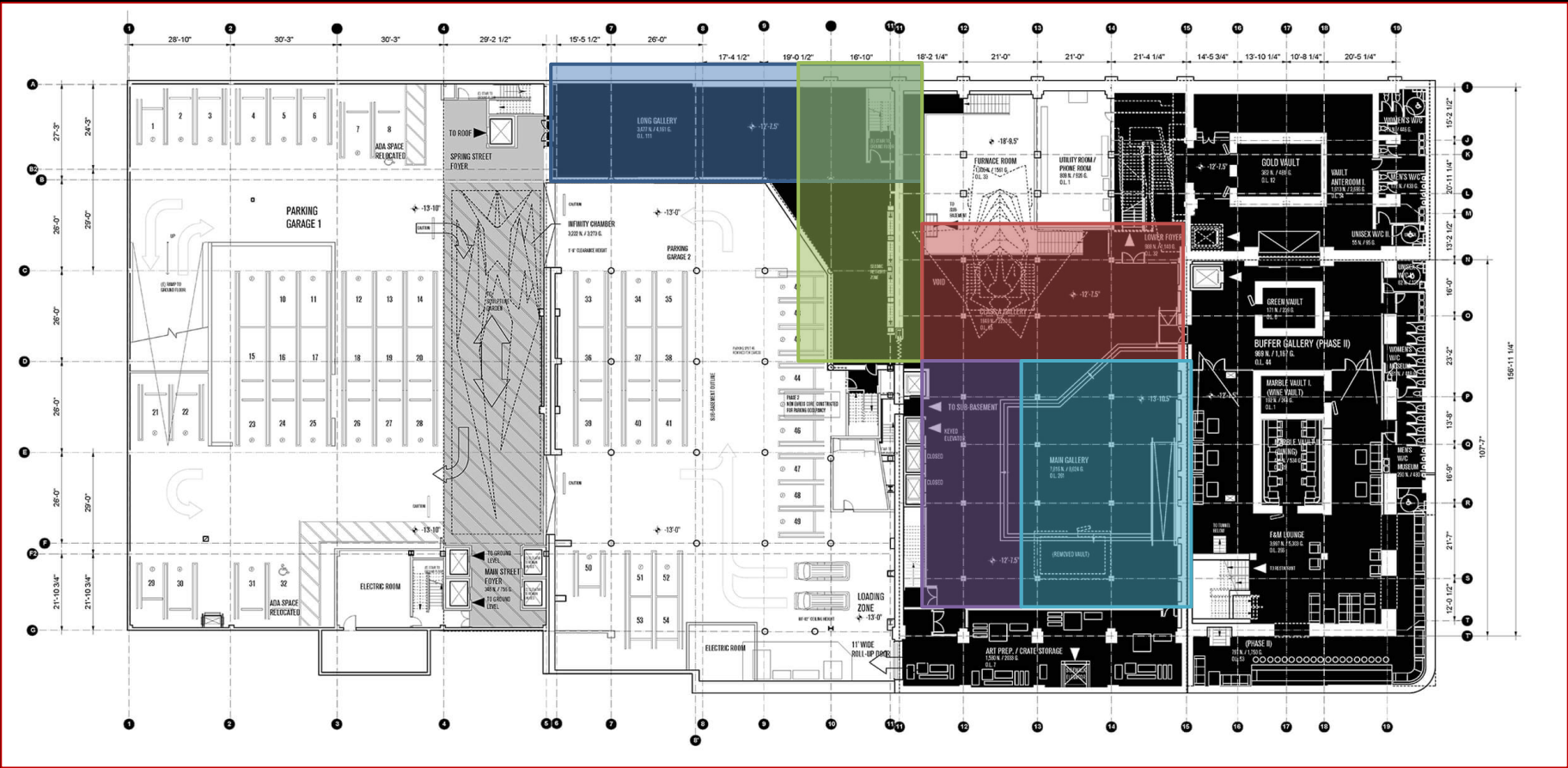
*Event for Dismembered Body*  
Video of Performance from 2015

# FAUX FASHION

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**FLOOR PLAN & BUDGET**





Gareth Pugh



Vino Nasso



Hannah Rose Dalton



Victoria Modesta



Stelarc

# FAUX FASHION — The Unwearable in the Avant Garde

Curator: Jeremie Zulaski

## EXHIBITION EXPENSES

Curator Honorarium	3000
Artist Fee Budget	12000
Exhibiting Artist Fees	12500 (5 artists @ 2500 / each)
Performing Artist Fees	3000 (2 artists @ 1500 / each)
Production Budget	3000
Event Model Fees	3000 (10 models @ 250 / each)
Art Shipping	5000
Art Installation Fees	2000
Hospitality	500
Catalogue Printing	2500
Equipment Rental	500
Supplies	500
Professional Services	500
<b>Total</b>	<b>50000</b>

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**SCHEDULE, EVENTS, & PRESS**





LAFW

LA FASHION WEEK

# FAUX FASHION

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LA Fashion Week

2024

FAUX FASHION The Unwearable in the Avant Garde

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## SCHEDULE OF EVENTS

MARCH 31 – GARETH PUGH

- 6:00pm – RED CARPET
- 7:00pm – SHOWstudio 2009-2019
- 8:00pm – LIVE ENTERTAINMENT
- 9:30pm – AFTER PARTY

APRIL 1 – VINO NASSO

- 6:00pm – RED CARPET
- 7:00pm – PANEL DISCUSSION
- 8:00pm – LIVE ENTERTAINMENT
- 9:30pm – AFTER PARTY

APRIL 2 – HANNAH ROSE DALTON

- 6:00pm – RED CARPET
- 7:00pm – PANEL DISCUSSION
- 8:00pm – LIVE ENTERTAINMENT
- 9:30pm – AFTER PARTY