

In our time in a pass we were lucky to find ourselves within a framework of 5 blocks, and not the usual 3, due primarily to administrative and pandemic-related issues.

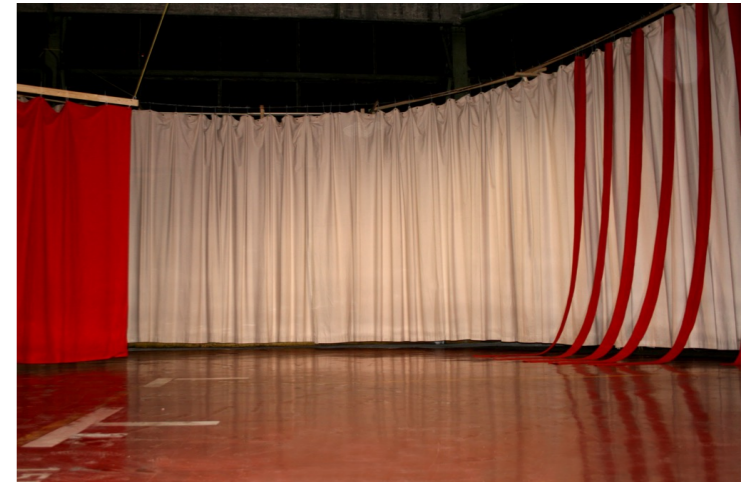
Initially we proposed to look at the performativity of dressing, through the prism of fears and desire, embodying the personal, social, and political, with a case study in prison wear.

During the blocks we traveled in and out of this proposal; from the stripes pattern to prison wear, to the uniform in general, to 'no designer' clothing, and to fashion as a system.

Slowly we fell into the research like Alice in her wonderland, into a land forged by many borders

do we wear clothes or do clothes wear us?

first we asked, what is a uniform?



framing: patterns in repeat

the charm encoded in the synchronicity of detail

the power of repetition

serial details on an outfit, which makes them appear over and over throughout history

the range of appearances, or, function into symbol into pattern

when does the appearance of a button become uniformed?

much like when rocks are made into a cliff

it is in the perception of looking



framing: measurable

outfit that many people share as part of a group, a wearable emblem

border of fashion and uniform, tested through seasons



price

size

SIZE  
SOCIO-ECONOMIC STATUS HE... WILL STATE  
OF MATTER TRANSFORM TO CHARTS VALUE PRICE  
GRADING HE... OR UP OR DOWN IS A MORE AND  
SUGGESTION SHE... FOR A MATHEMATICAL THIS IS ON MY EXPANSE AND MORE  
ASPIRATION SHE... EXPENSIVE FOR YOU TOO  
THE DYNAMIC SHE... OF ONE LABOR THE EQUATION SHE...  
OTHERS SHE... EVERY MASS COUNTS AN OF MARGIN, ABOUT ECONOMY  
MEASURED BY TAPE, RECORDING ANTS SHE... ABOUT  
MONITORING THE SOUND OF ME OWNERSHIP SHE... MINE OR  
YOURS, COPY AND PASTE AND  
ADJACENT.  
WHILE THINKING

framing: perform ephemeral apparel

we are in the dress  
the dress is in the fabric  
the cuts are in the cleavages and the hemlines  
the curtains disassemble from an institution  
the curtain is in a museum  
that was a car shop  
that is now a museum  
i move slowly  
you can look at me  
the uniform appears  
you complete the look  
i pin a fold down  
move slowly  
i reveal my dress  
that covers me  
i take a picture  
the moment is done

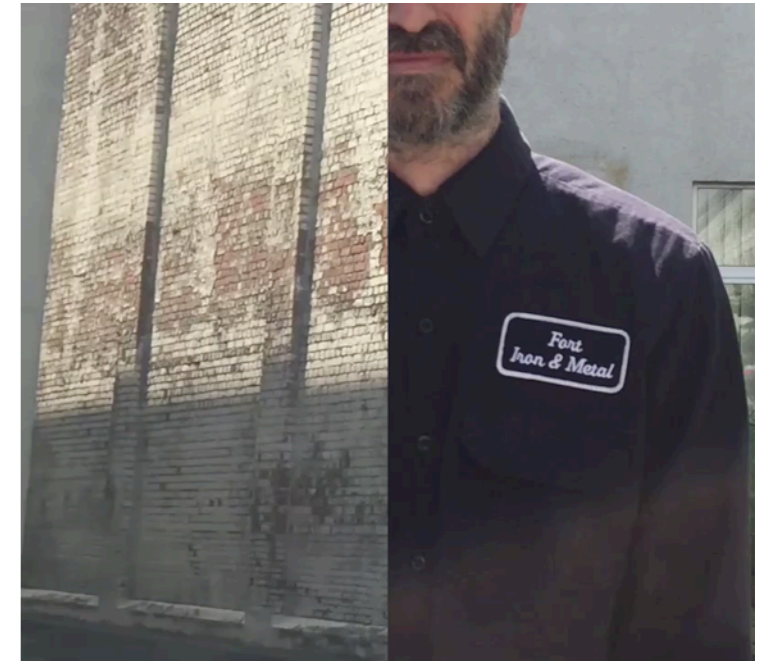


we find borders laid down like stripes, made into a flickering surface  
borders we put up: lines not to cross, of appropriation, of reclaiming  
different gates of fashion and clothing, buffer zones, overlaps of pride and docility  
black next to white, regulations next to rights, inside the prison and out

deciding to get closer to prison

but it seems hard to get inside, these doors and gates don't open  
easily in either direction

circling the Prison de Saint Gilles, a star shaped panopticon prison  
state of the art incarceration architecture from the 1820s



around the same time and with the same ideas, Auburn prison in New York was  
displaying its famous innovations

surveillance via panopticon architecture

introduction of penal labor

branded striped uniforms

marching in lockstep



framing: lock-stepping/uniform movement

here we walk silently in line

we hold each other's hands

we rotate slowly

we take baby steps to advance

we go forward

here we walk in a pattern

one in front of the other

the other in front of the one

in my pocket a camera

we survey a foggy image

framing: non agenda stripes

what is it with stripes?

what if \_\_\_\_\_ we  
draw strips on \_\_\_\_\_  
every one \_\_\_\_\_  
\_\_\_\_\_ and  
ask \_\_\_\_\_ them  
to speak about \_\_\_\_\_  
structure \_\_\_\_\_  
body parts \_\_\_\_\_  
that need \_\_\_\_\_ grids  
and their \_\_\_\_\_ favorite tra-  
\_\_\_\_\_ jectories  
when being tagged \_\_\_\_\_  
\_\_\_\_\_ and  
what if \_\_\_\_\_ we  
ask them \_\_\_\_\_ to  
\_\_\_\_\_ walk \_\_\_\_\_  
\_\_\_\_\_ down the street \_\_\_\_\_  
wearing \_\_\_\_\_  
\_\_\_\_\_ stripes



we managed to visit a prison and talk with prisoners  
officers  
security guards  
visitors  
volunteers  
and family members

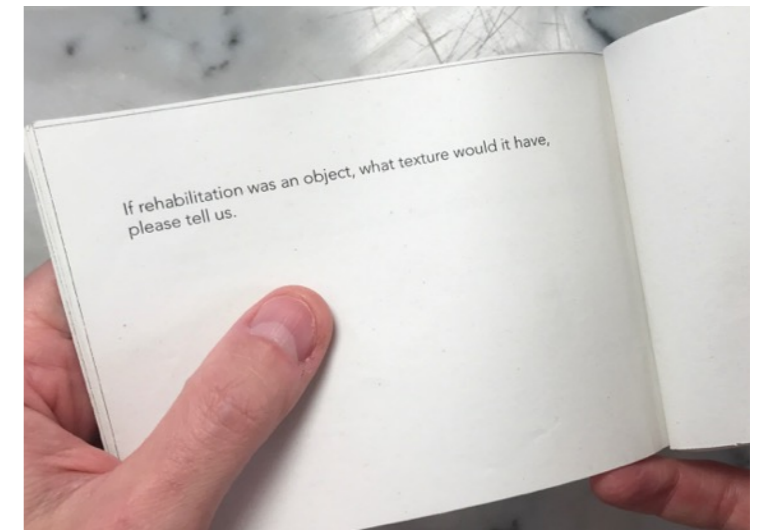
we asked all of them, what do you wear in prison?

not everyone wanted to answer our questions  
many wanted to ask us questions  
and were interested in why we were asking them about clothes



prisons are ambivalent, speaking the language of rationality and efficiency  
when in fact they are in charge of a ceremonial cleansing of the soul

in these conversations documented by notes  
we talk memory and desire  
rules and functions  
fashion in an environment that is anything but



framing: the confession fitting booth

rehabilitation is latin for restoring what was taken away, making you fit in again  
but prisoners are not allowed to fit their uniforms  
they are, we guess, just expected to change their ways

it is embarrassing  
you take off your clothes  
we are close to you  
we are doing our job  
you need to feel correct  
we touch your body  
we tighten the fabric around your body  
to get more reaction  
you tell us what's in your soul  
we pause and look in the mirror  
no...  
not sure...are you satisfied  
we ask, what do you want?  
but we know better  
o.k. let's try again  
we ask you to hold still  
we snip  
you tell us what this shape reminds you of  
what it makes you feel  
you are changed  
we are paid  
we exchanged information and services  
you thank us  
we hope you wont change your mind in the next days  
o, and you can't take pictures in prison, but you can take a mugshot..



framing: cutting table

we made a pattern  
reverse engineered the prison uniform  
all patterns are made to be cut

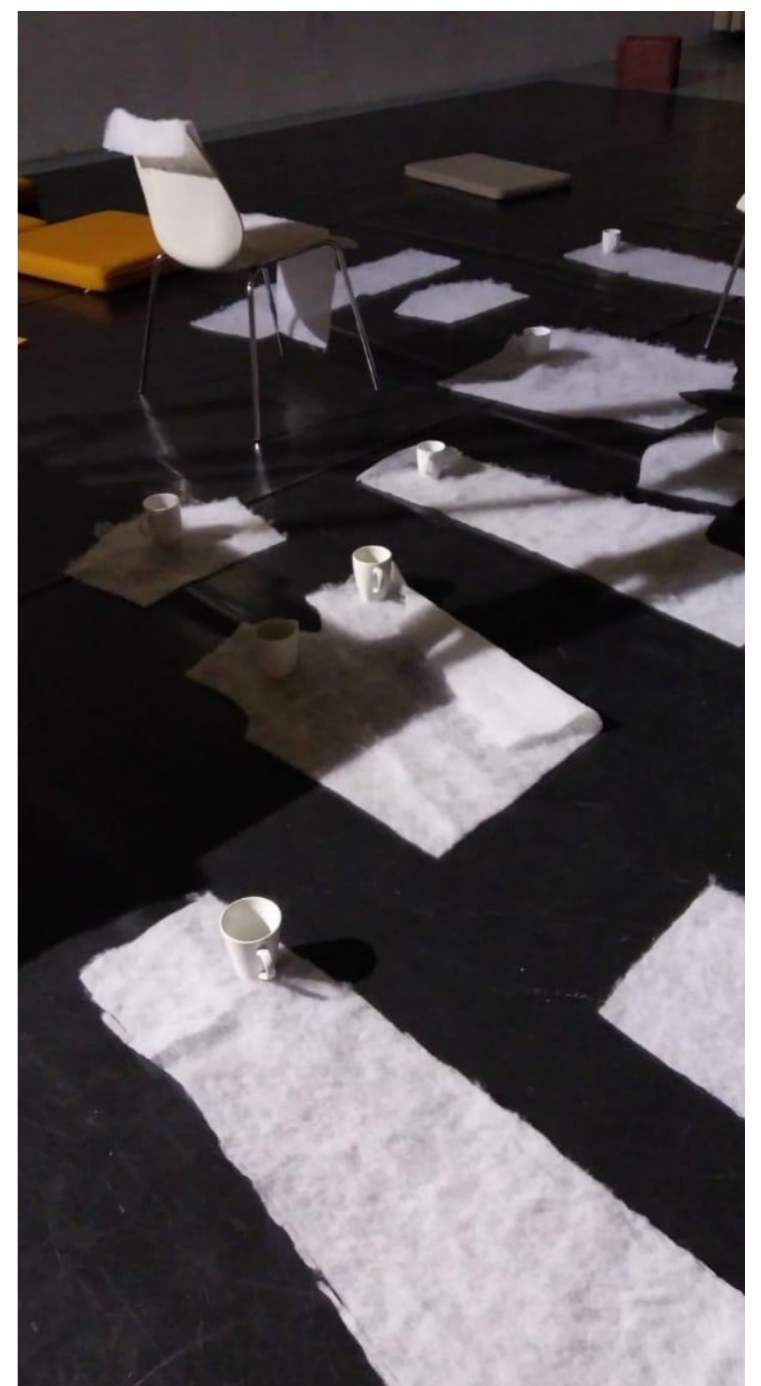
let's play in a protocol  
traced on a paper  
pinned down on the fabric  
with the body weight  
performing on top of the future garment  
cutting  
others are looking  
concentration is high  
the hype to cut  
all measures have to be accounted for  
the moments are sharp  
read from the booklet  
can read or can whisper in secret  
don't look over there as  
they are doing the same



one statement from an inmate was hard to digest  
at the borders of the research  
“ i don't care about clothes  
all i think about is the day of my release till then i'm just doing time  
”

we start to be concerned  
then hopeful  
that the clothes interfere with the doing

power, time, and personal identity shift appearances



we look at chronicles shifted by institutions  
rehabilitation facilities  
the fashion industry  
private desires  
and the clothes themselves

framing: rehearsing the installation

on the floor a generic object, a uniform in the process of making  
distorted  
an anonymous statement on the ceiling  
all locked in a limbo space

it's boring  
it's entertaining  
it's fine



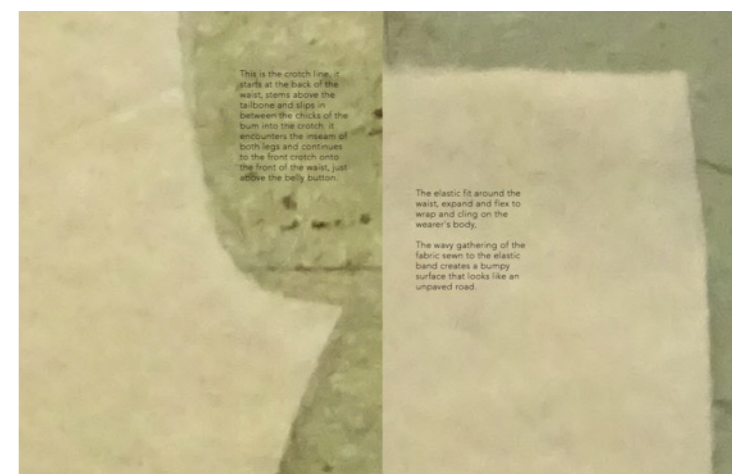
framing: It feels like one million baby angels hands are touching you

from the prayer book to the projection

we tune the tone of the speakers in the research  
these are prisoners who talk about their return  
to their own clothes in the past or the future



framing: well-behaved clothing seldom makes fashion  
or, dress the deviant



the details, an anonymous protagonist that tells a story about far away peoples and lands



then all the world went under lockdown  
and suddenly we all in confinement

we started to render parts of our research in maps  
video, wearables, images, conversations and disagreements

what is it that we are after?

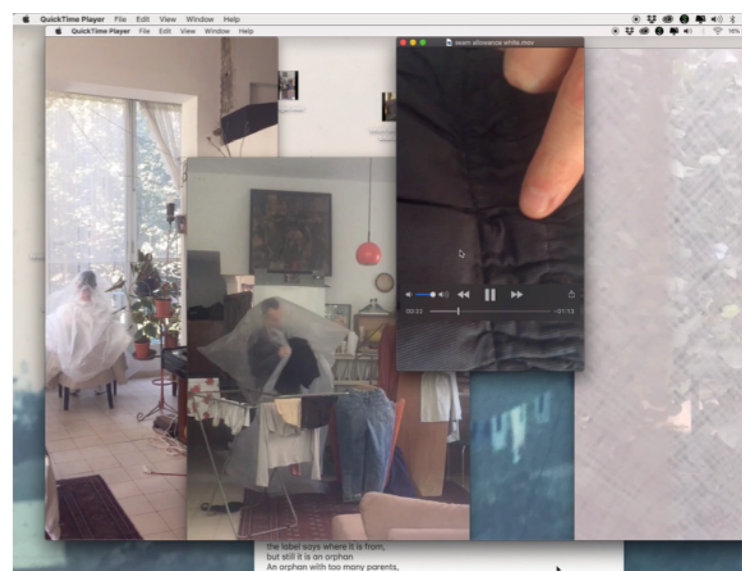
in or out of prison, how desirable must a uniform be to be called dress?  
clothes outside of uniform, outside of prison, and in

framing: multi-textural

screen casting of overlapping simultaneous appearances  
stream of consciousness in a broken timeline

slo-mo striding, the catwalk final  of daily laundry  
dopamine pockets, bags to collect stuff like holes  
instinctively dug in the ground

trying to locate the parents of an orphan piece of clothing



framing: please position yourself in front of the mirror.

we would like to invite you to participate in a future research that we will conduct soon  
we have been contemplating for a while about time agency, how it beats and flies through  
what we wear and the act of wearing it, more so, in these uncertain days.

this is an experimental research, sent to you, and other chosen participants.

the bundle we will send includes anecdotes from us as well as short études and questions

the études are related to dressing up, fitting time, directions to reflect in the mirror

we will ask you to reach back to past experiences you had with clothes

as well as to speculate about the texture of the future

we will ask you to engage with it and reply with your findings via written or filmed

feedback

anyway, your participation will remain anonymous

to elaborate, we are looking at clothes and the act of choosing and wearing an outfit

as a prism to observe the experience of doing time

fashion is a temporality practice

leaning heavily on time, season, even different parts of the day

and it seems that in this particular time of confinement and social distancing

a garment might be free of its role in social communication and can be used to

define alternative times and other measurements

framing: ferality

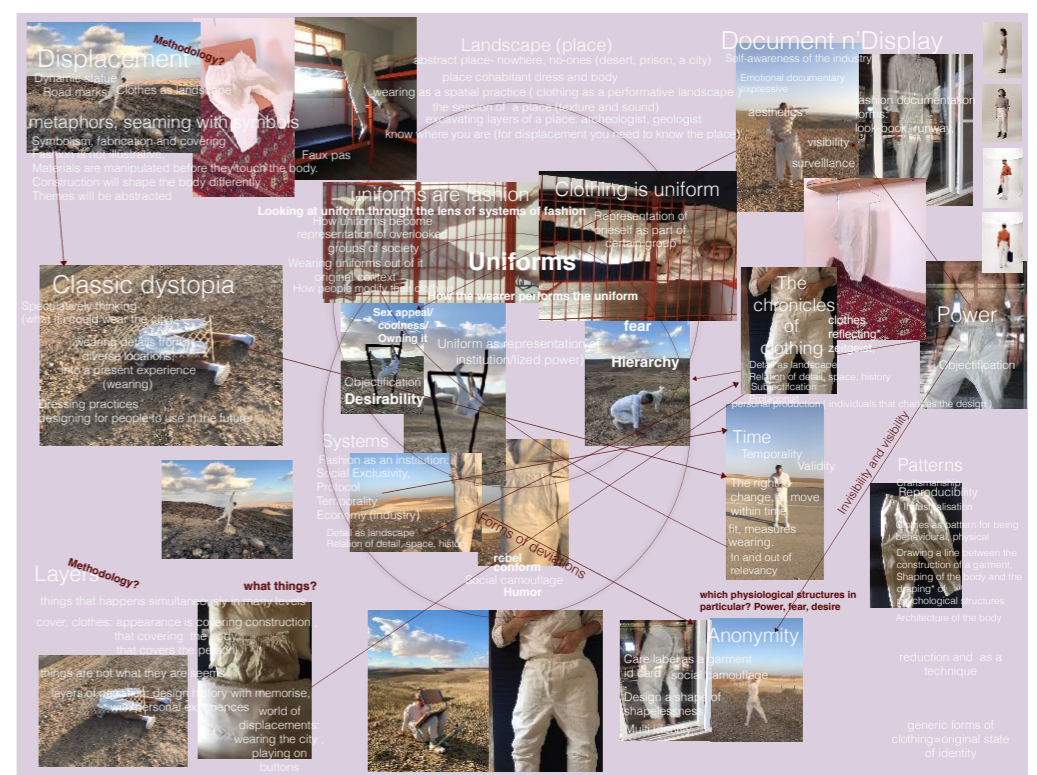
by fitting the spaces where we are  
clothes, a series of images  
the grey zones between the city and the desert  
between domesticated and wild



framing: mapping with clothes

embodying the notions of our research  
in clothing  
in wearing  
viewing the construction  
of the fashion system as a suggestion  
shaping how these ideas meet and overlap

we go back to making clothes



MuslinBrothers  
Tamar levit and Yaen Levi  
A.pass 2020