

ALYTUS BIENNIAL AUGUST 2009

PICKET LINE CLOTHING

INCAPACITY MODEL: JACKET AND TROUSERS

Wrapped in the Incapacity Model, you will soon realize that the most banal tasks of daily life (let alone artistic tasks) can become very difficult. Will you be able to develop a new body language?

The Incapacity Model has two main sources.

First – let's admit it – it's very personal, the feeling of being (curatorially) powerless, prevented by all kinds of... whatever... from doing my professional stuff in good – or simply basic, decent – conditions. I'm not talking only about cuts in cultural budgets, or about the fact that being an art-worker today (as before indeed) is not easy, that you have to fight your way out, and so on, and so forth. This, we all know. This, we all have learned how to – more or less successfully – handle it. No, such feeling of powerlessness, of being incapacitated, has other roots. It stems from the sad observation that the main obstacles you meet on your way as an artist or a curator are those erected by your own professional milieu. A professional parcours proves booby-trapped when 90% of your colleagues just seek to stop you from getting the thing (position, money, contact...) they want for themselves or their friends.

The Incapacity Model though is not only about personal issues. It was born out of something I read, on fashion in French aristocracy in the 18th century. The story goes like that: the more politically powerless noblemen became throughout that period, the more extravagant (unpractical, huge, stiff, luxurious) their clothes became. Aristocrats turned into theatre props. Let's recognize that 18th century noblemen at least had understood, and integrated, how aloof and remote they actually were (from the dirty works of politics, from the life of ordinary people – in short: from reality) and that it was useless to try to represent the opposite. Is such self-awareness not an inspiring example for us? Look at what's going on in art production nowadays. There have never been so many artists, curators, and all kinds of art institutions clerks who claim to be politically and socially engaged. At the same time, all these wonderfully committed beings have never expressed themselves in so hermetic, salon-like terms as if they didn't want to be understood by the very people they allegedly address. Do they think it's the best way to communicate with the masses they pretend to care so much for? Is it not time to show what's the reality of all this?

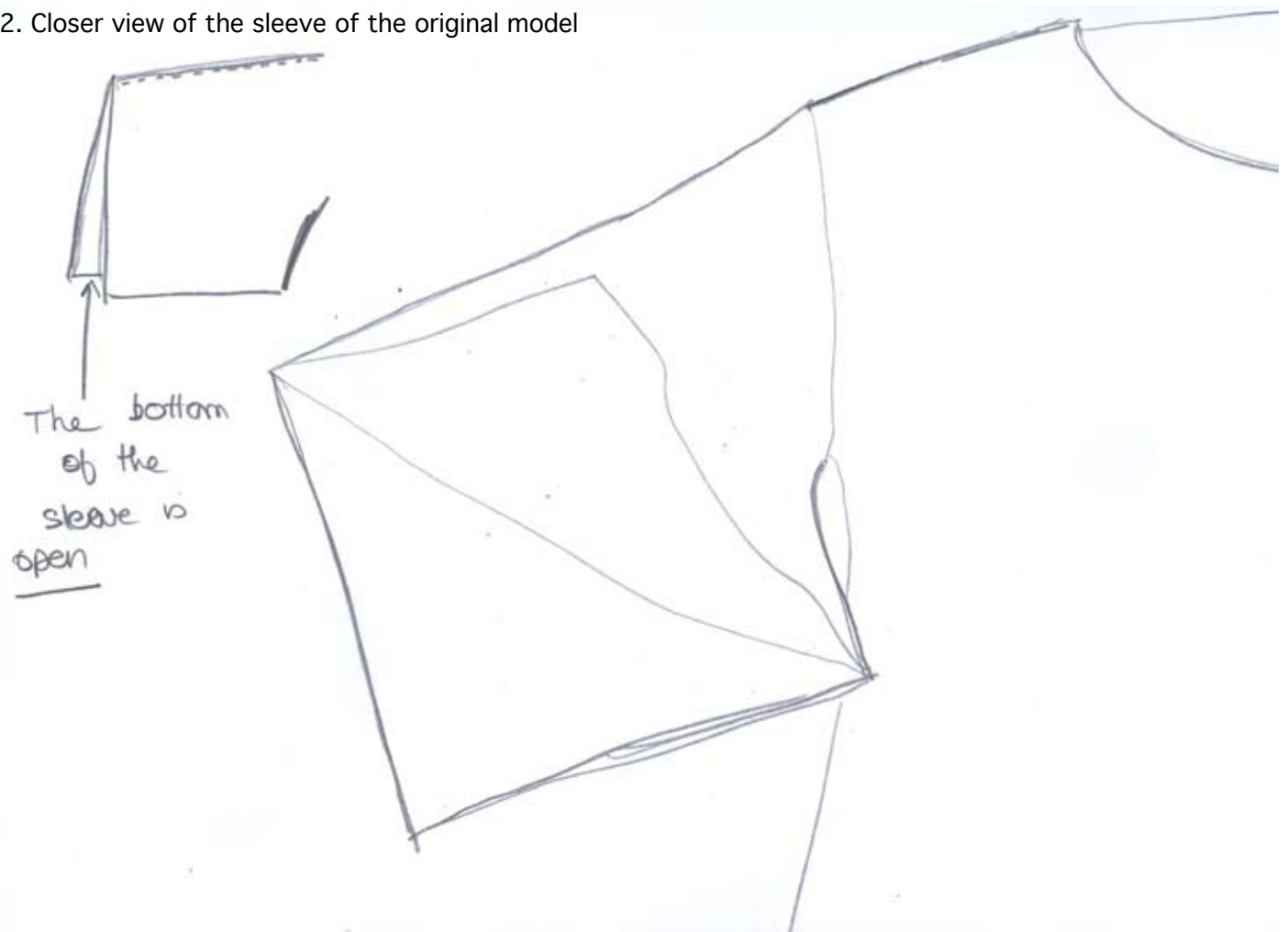
INCAPACITY MODEL: JACKET



1. Drawing on the basis of the original model

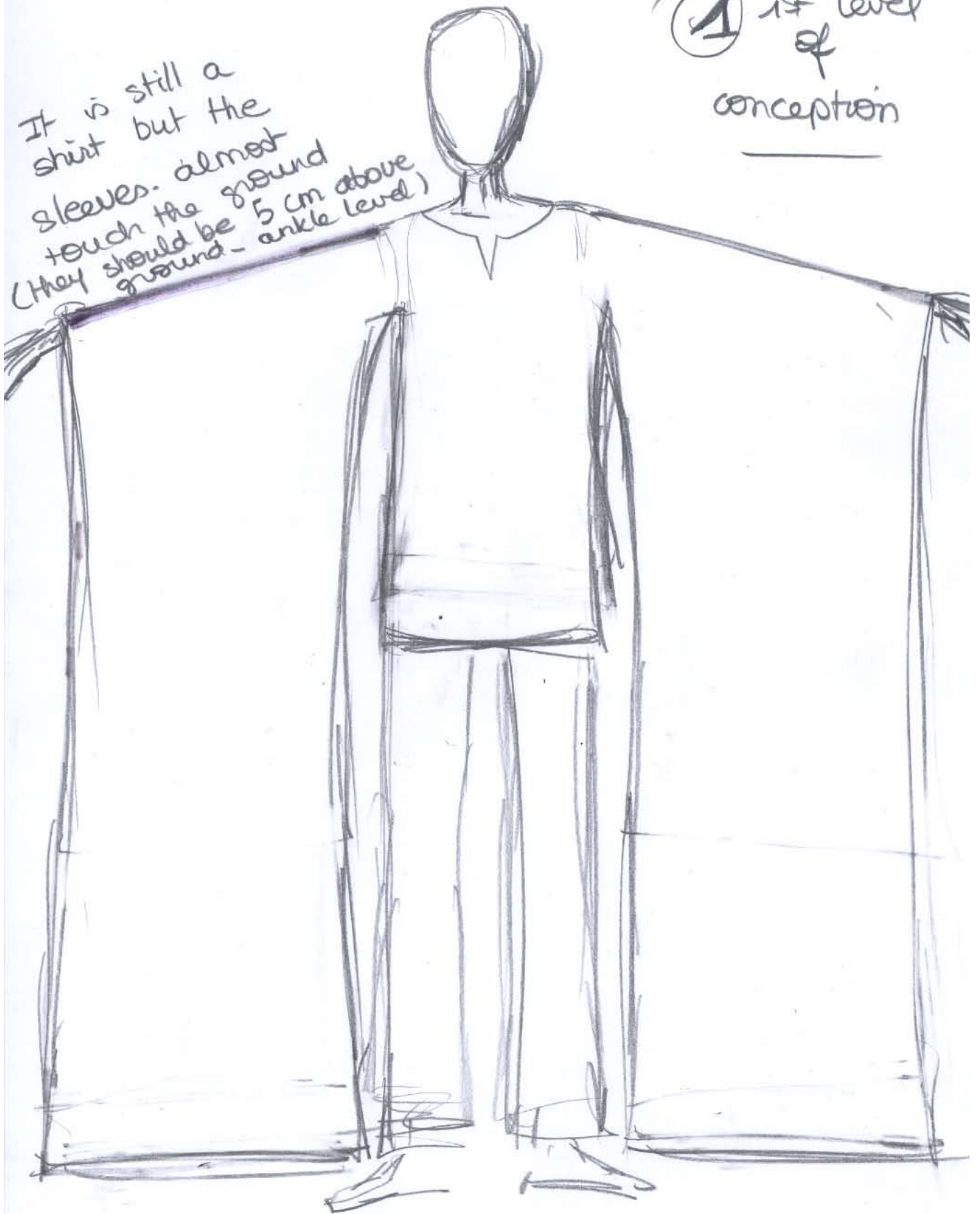


2. Closer view of the sleeve of the original model



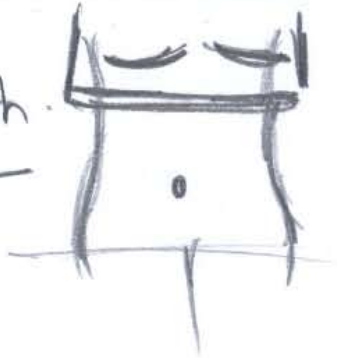
It is still a shirt but the sleeves almost touch the ground (they should be 5 cm above ground - ankle level)

① 1st level of conception



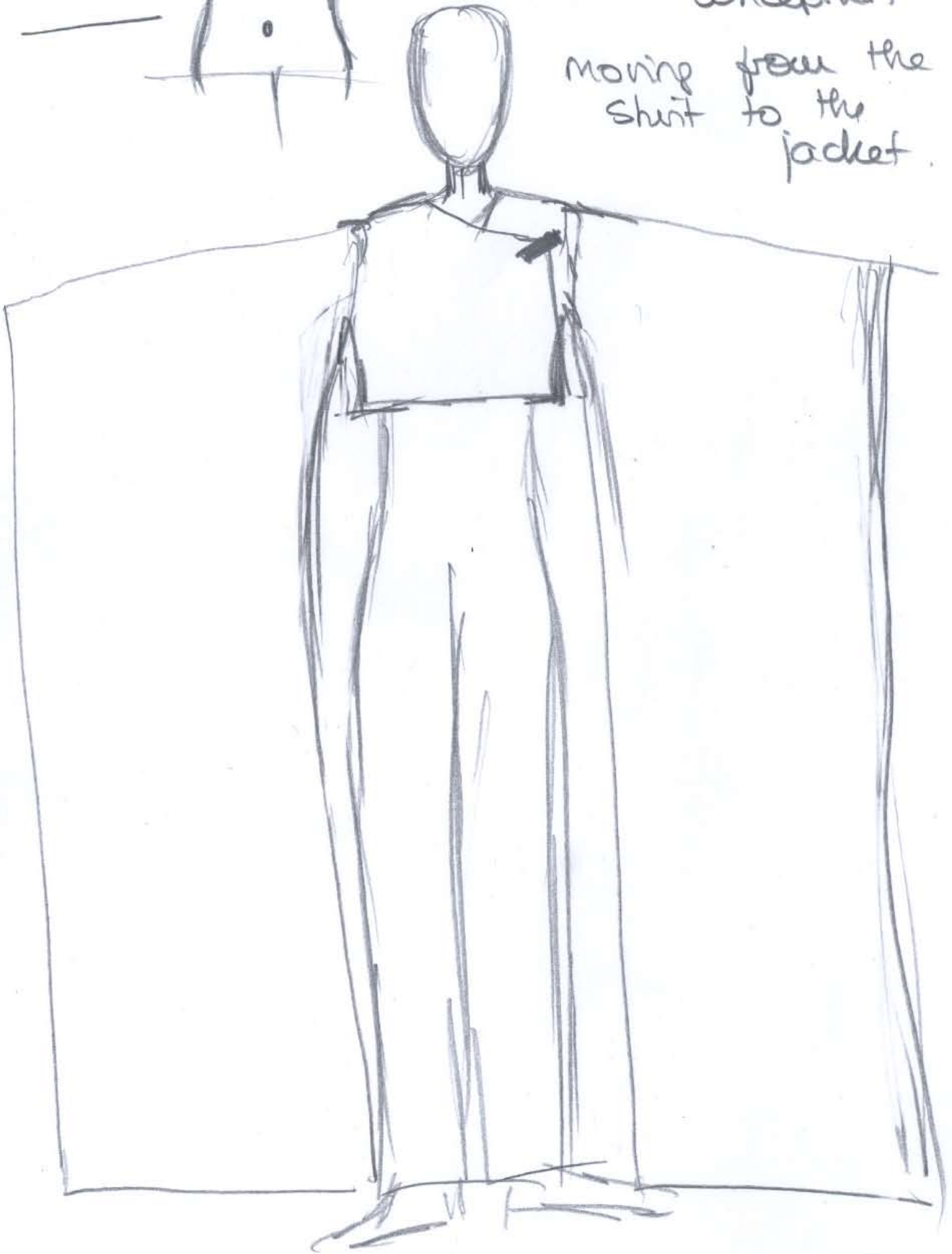
3. First level of conception of the model. At this stage, it is still conceived as a shirt, but the length of the sleeves have changed. They fall almost down to the floor. They do not touch the floor. They should be 5 cm above the ground, at the ankle level.

length.



② 2nd level
of
conception

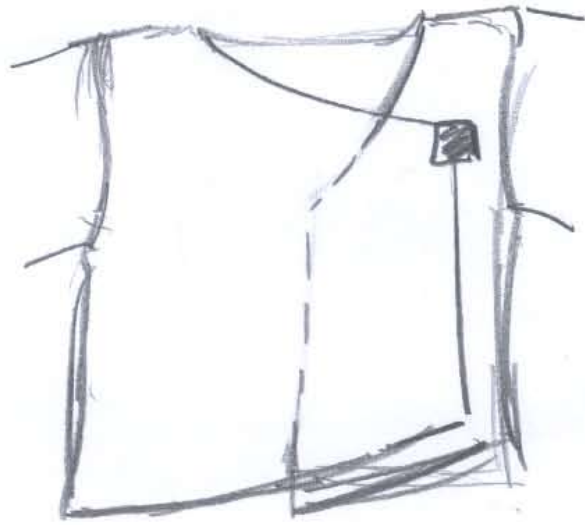
Moving from the
shirt to the
jacket.



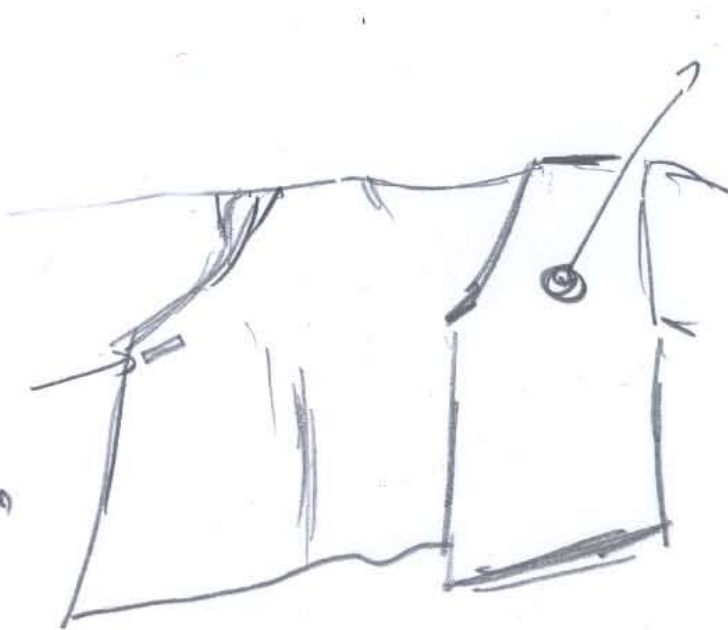
4. Second level of conception of the model. Instead of a shirt, the model is a jacket. The length (torso) of the jacket is about 10 to 15 cm below the breast, as indicated on the drawing.

5. Third level of conception of the model.
The jacket will close at the right side of the body. The button is to be placed at the level of the breast.

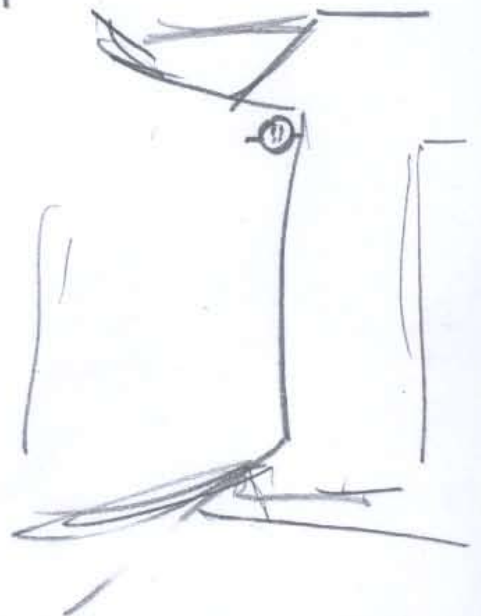
③ 3rd level of conception
the jacket closes on right side of the body, at the level of the right breast



opening for the button

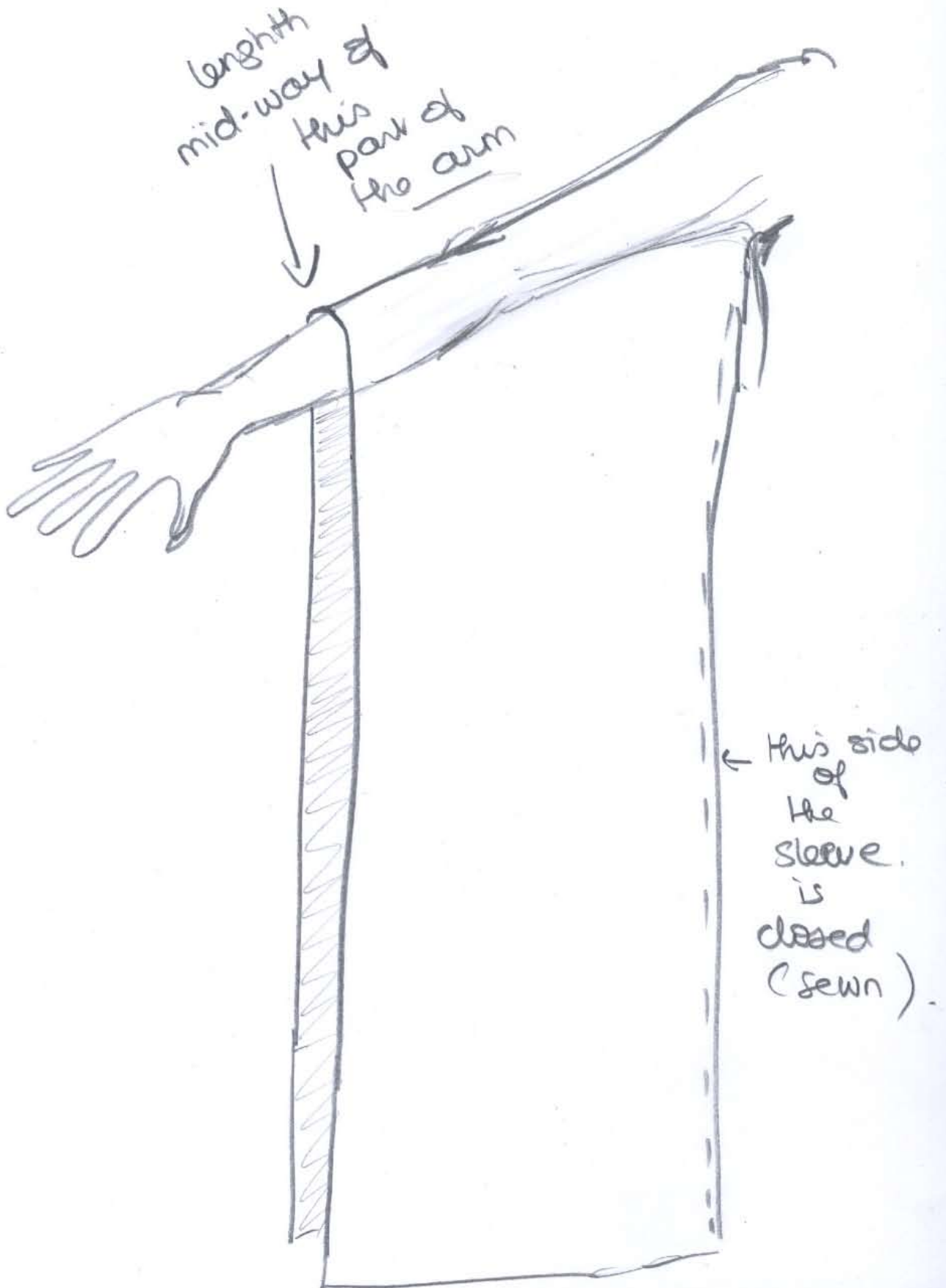


button



6. Closer view of the sleeve.

④ 4th level of
conception:
the sleeve



INCAPACITY MODEL: TROUSERS



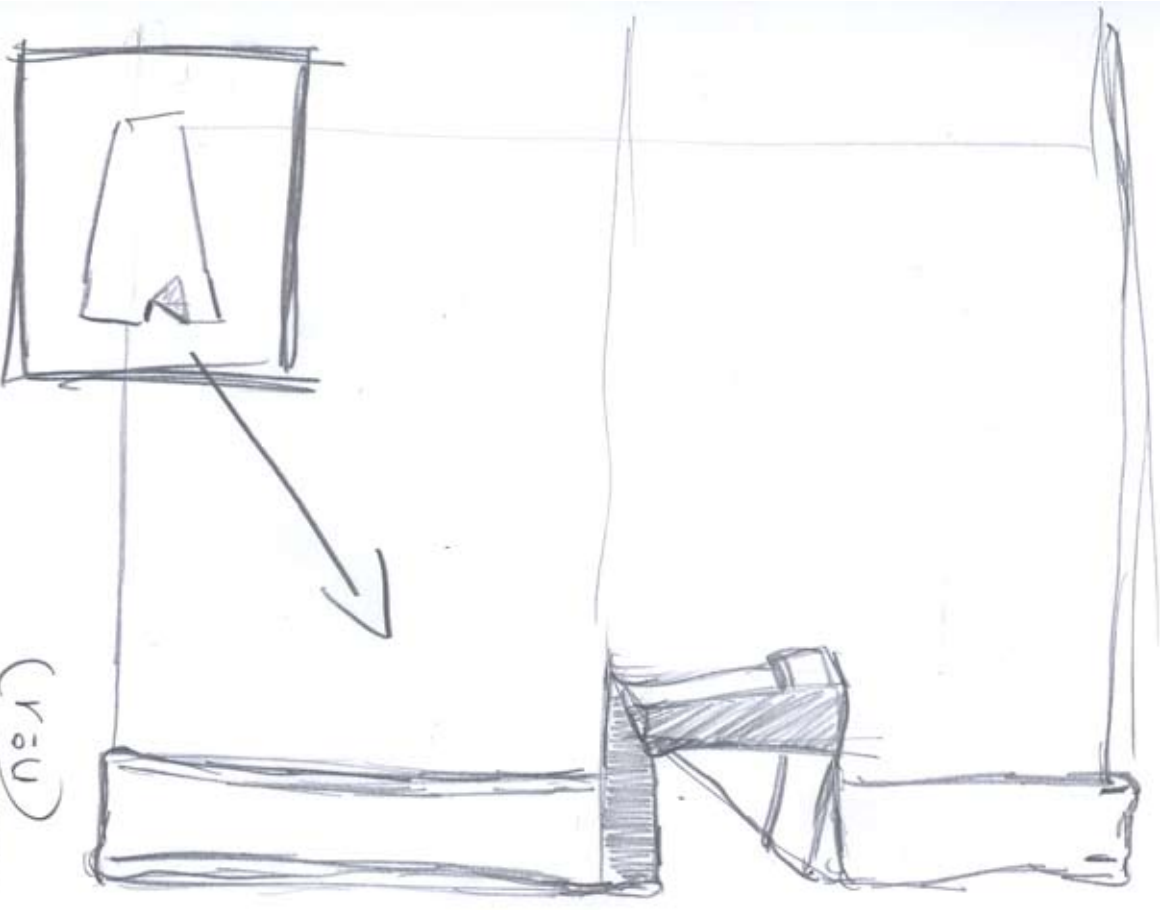


① reproduction
of the
original
model.
("long ski
trouser")

1. Original model of the 'skirt-trouser'

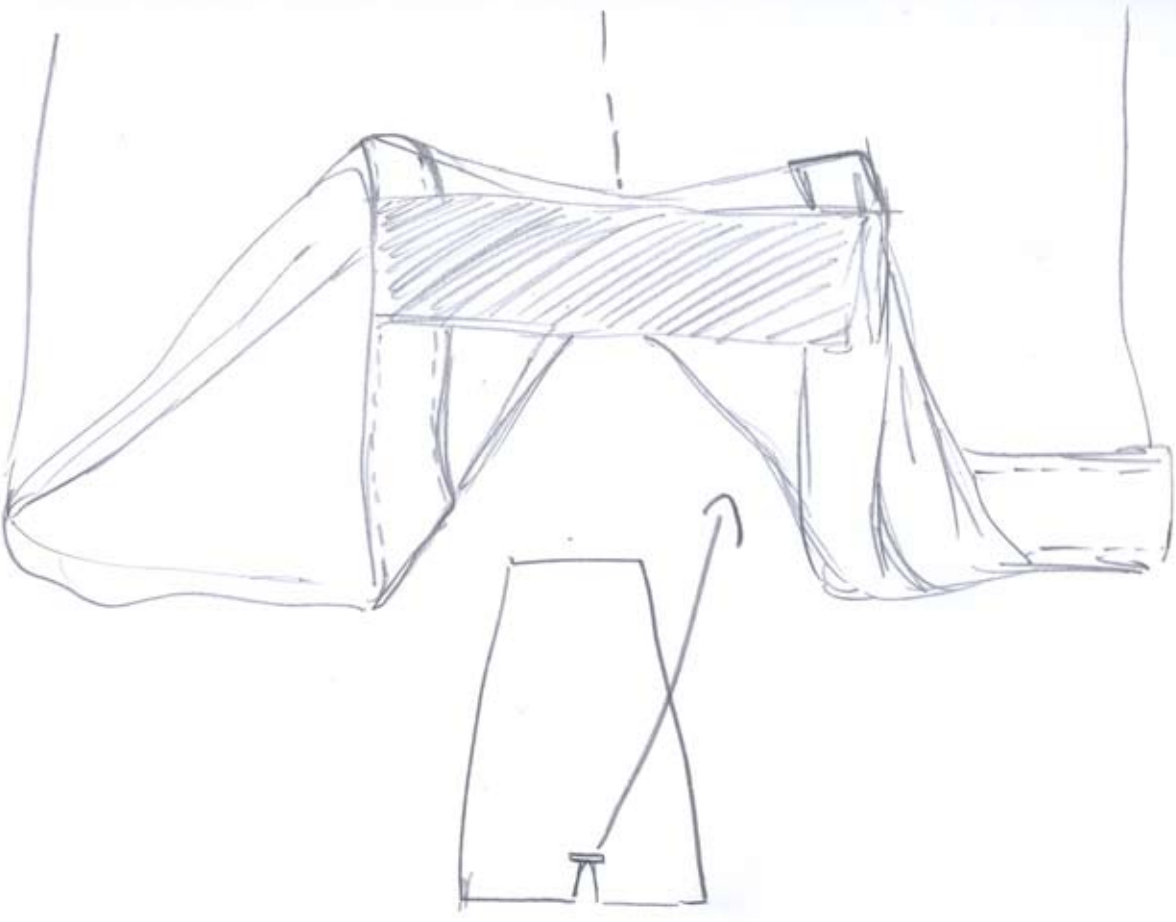


② detail of the original model. (n°1)

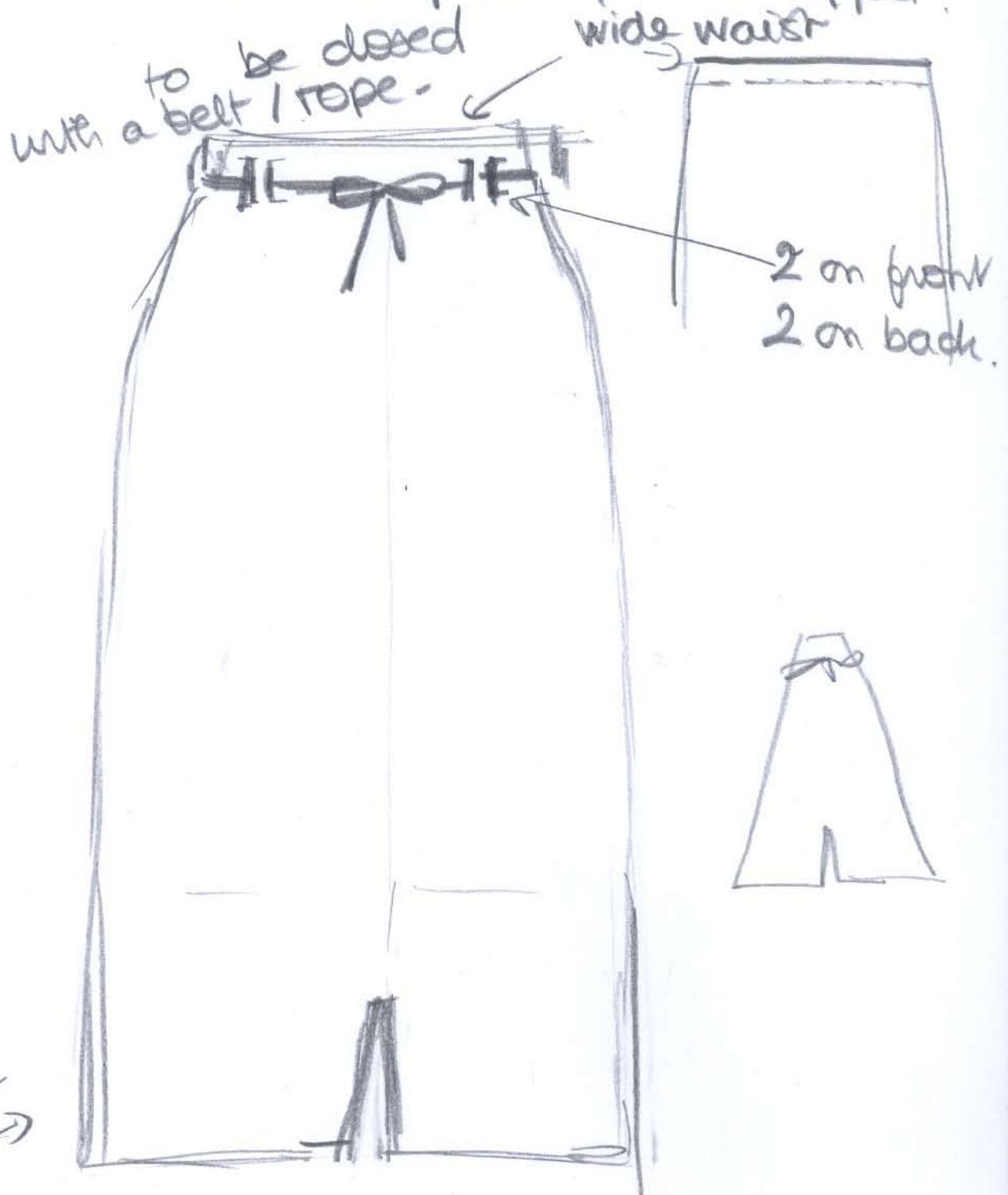


2. Details number 1 and number 2 of the trouser part of the model

③ detail of the original model. (n°2)



④ simplification of the original model - no pocket, no zipper.



3. Simplifications of the original model:

a) At the waist level. No need to design a model that is adjusted. There is no pocket, no zipper. The waist should be wide (wide enough for a person to be able to pull the trousers on the feet).

It will be tightened up with a belt or a rope. There should be 4 loops for the belt: 2 on the front, 2 on the back.

b) At the lower part of the trouser. It has no turn-up. It will be straight.

⑤ example .



The
"long-skirt
trouser"
must be
long.
(2 to 3 cm
below
ankle)
in order
to prevent
the person
from walking
fast or
easily

4. The 'skirt-trouser' is long. Its lower part should be at the following level: between 2 to 3 cm below the ankle. It is designed to prevent people from walking fast or easily. The length must impede the movements and force the person to make tiny steps.

SOLIDARITY TUNIC

The Solidarity Tunic is the first model that was conceived for the Picket Line Clothing.

It is a direct application of dress reform ideas (of the 19th century): in some socialist communities in France in the 1830s, there were uniform for both sexes”which buttoned all the way down the back so as to prevent one getting in or out of it on one’s own, and this to further a sense of inter-dependence”.

(Elizabeth Wilson, “Adorned in Dreams. Fashion and Modernity”, London: Virago Press, 1985, p,209).

Almost two hundred years later, the idea seems as relevant and worthy as it was then. Especially in the lovely art world where, let’s confess it, solidarity is being conspicuous by its absence. So, let’s try to change it! Let’s be a bit performative in the hope it will improve our social relationship, and develop our sense of being in the same boat!

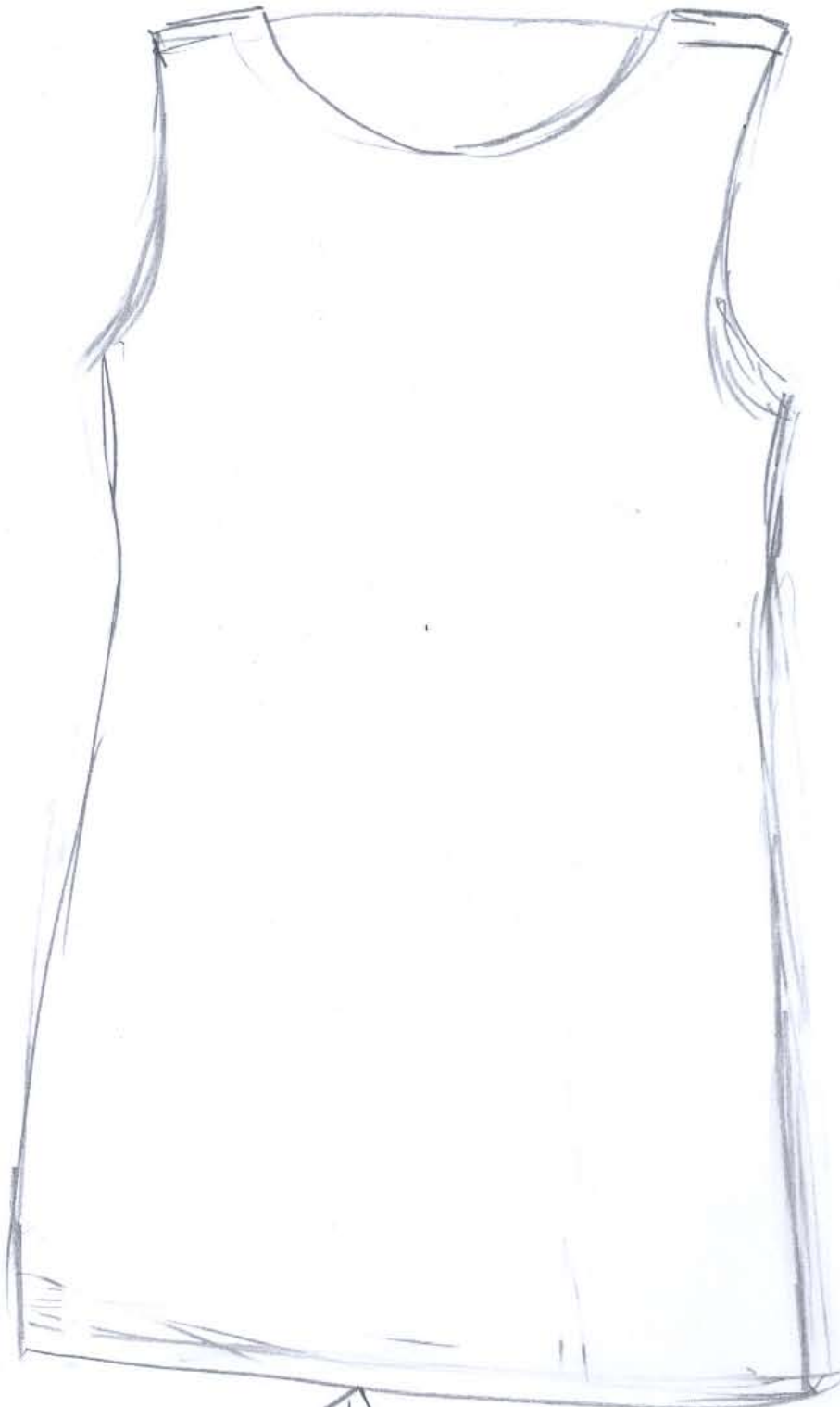
SOLIDARITY TUNIC



① model -

1. First modification to the original model of tunic. The lower part is straight.

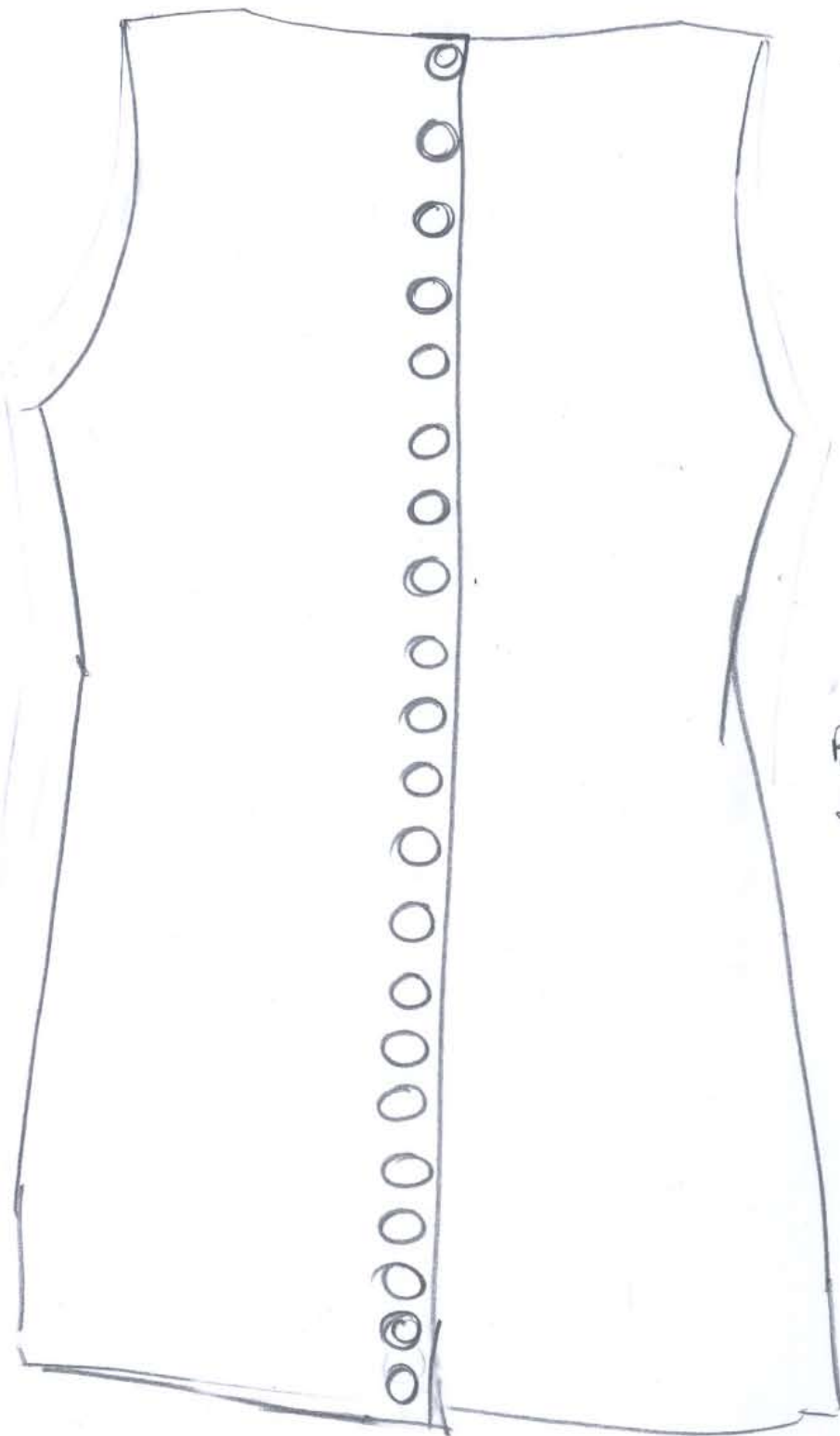
Very important: the model must be tight to the body, so that a person cannot pull it over the head and is forced to have it unbuttoned.



The model
must be
tight to
the body
—

↑
Simplification of the
original model -
→ bottom line : straight.

② back of the model

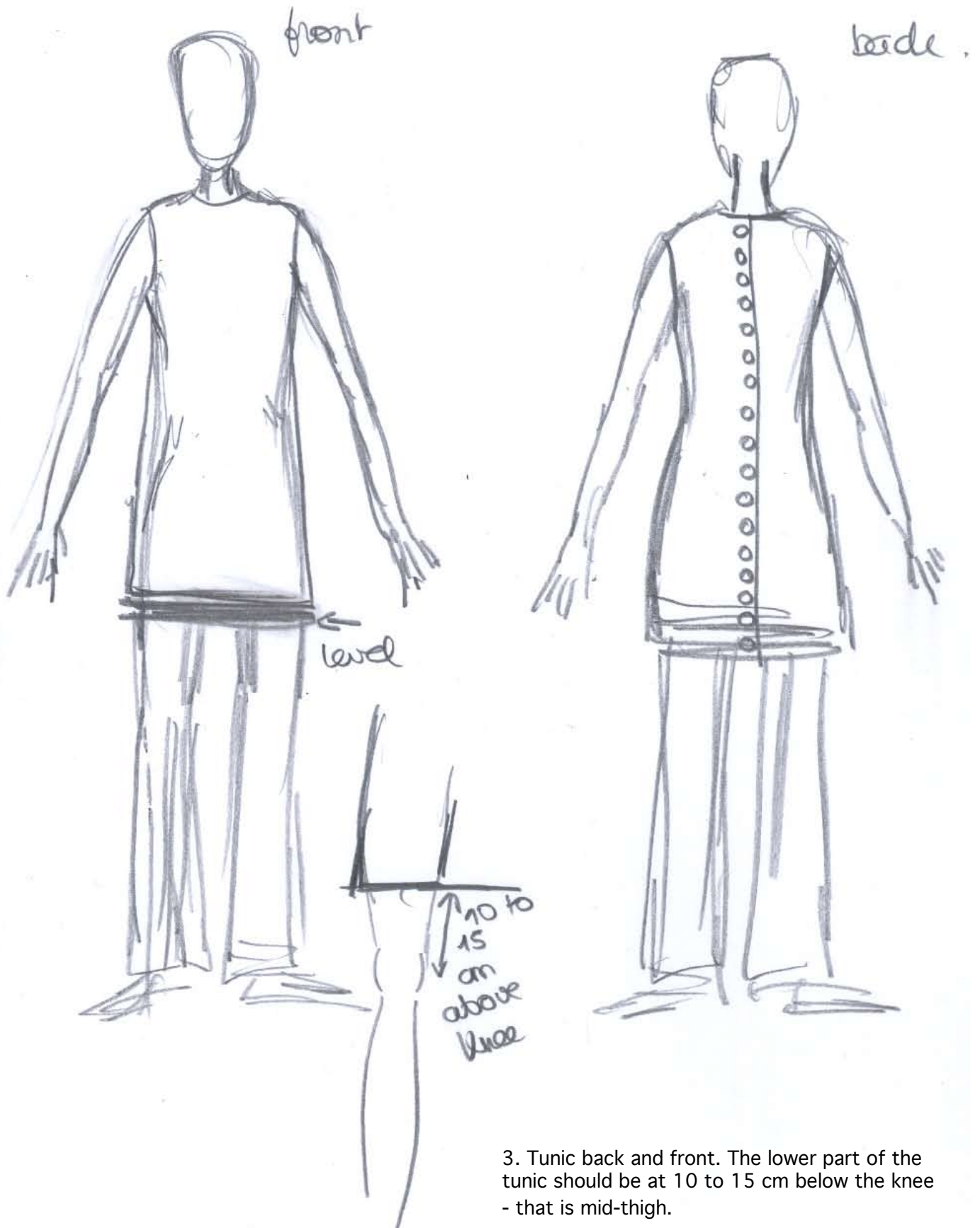


The model is so tight to the body that one cannot remove it alone without un-buttoning it

Buttons going from neck to bottom line

2. The buttons are at the back. They must go from the neck to the lower part of the tunic. The distance between the buttons should be around 4 cm. Which makes necessary to have about 20 to 25 buttons for a tunic.

③ example .



3. Tunic back and front. The lower part of the tunic should be at 10 to 15 cm below the knee - that is mid-thigh.



Example with buttons in the back