

## Experimental Fashion & Fiber Art 2022

CICA Museum

June 22 - July 24, 2022

2022. 6. 22 - 7. 24

### Featured Artists 참여작가:

**Ethan Chan, Kaijie Chen, Ciro Di Fiore, Margaret Hull, Bonnie (Bebe) Kuhr, Jennifer Leatherby, Bonnie Lee, Da Eun Lee (이다은), Eunkyong LEE (이은경), Thomas Putzier, Fatemeh Shams, Shin Jihye (신지혜), Pamela Simard, Laura De Valencia, Sarah Wondrack, Yoonjeong Yang (양윤정), Haewon Youn (윤혜원)**

#### Ethan Chan



#### “Fighting the Loneliness (of Social Displacement)” (2021)

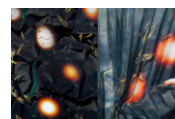
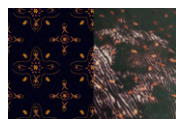
The performance occurred in various barren and urban landscapes, in which I dressed up in custom-made costumes to fit together scenes that mimic fictional film setups. Between the cheesy staging and costumes constructed solely out of sauce-packets, the photographs are made to look as kitschy and gaudy as possible, questioning “What looks more fake: the questionably staged scene, or a person of Asian descent in the costume of an American Hero?”

The performance was documented with photographs in the Saigon Trail, Pacific Beach Park, and East Village in San Diego, CA.

October 16th - October 23rd, 2021

**Ethan Chan** (b. 1997, Kenosha, Wisconsin) is an artist working in sculpture, installation and performance art based in Los Angeles, CA. Using unique materials including Happy Meal® toys, wooden train sets, and sauce packets, his work references a love for all things kitsch, cookie-cutter, and plastic; and in its transformation, attempts to place itself at the intersection between globalism and Americana.

#### Kaijie Chen



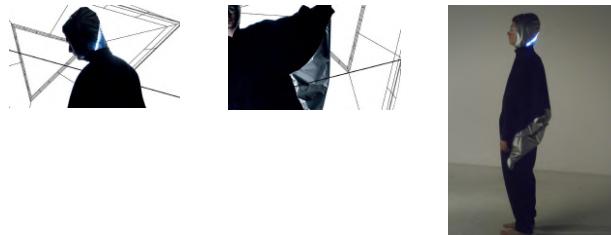
#### “Almond Damask” (2021), “Mushroom Toss” (2021), “Soy Sauce Egg Polka Dots” (2021)

##### *Feast (All images are from this collection)*

People enjoy sharing food photos on social media, maybe a glass of wine, a simple brunch, a dessert, or a feast. To many people, food is a cultural representation of their lifestyle. As a daily necessity, how people dress is an extension of their self-expression and identity. Chen sees a deep connection between food and apparel. She was inspired one day while cooking and realized that the dish she was cooking could serve as a stunning and innovative pattern for textiles. All of the patterns in *Feast* are designed with beautiful and abstract food elements. Like cooking, the fabrics in *Feast* were transformed through heat. Each technique involved precise control through various timing and temperature like a recipe for a dish. Mixing ingredients and melting into the fabrics at high temperatures, tying and boiling, transferring textures through heat, and bonding fabrics of different kinds were some of the processes used in the development of these unique fabrics in *Feast*.

**Kaijie Chen** is a surface innovator and visual artist. Her work combines engineering technology, material exploration, and visual design to create experimental designs. The synthesis of engineering and design gives her work its unique aesthetics. She holds a master's degree in Surface Imaging Design and a bachelor's degree in Textile Design & Engineering. She is the recipient of numerous international awards, including the GOOD DESIGN® Award, Adobe Design Achievement Awards, and A' Design Award. Her projects have been exhibited nationally and internationally at The School of Visual Arts in NY, the MOOD Museum of Design in Italy, Budapest Projekt Galéria in Hungary, and Hebei International Industrial Design Week in China. She has also given keynote speeches at SEGD (Society for Experiential Graphic Designs) and in Design Philadelphia. She currently lives and works in Brooklyn, NY and Boston, MA.

### **Ciro Di Fiore**



**“Past and Future in the memory\_Detail 1” (2017), “Past and Future in the memory\_Detail 2” (2017),  
“Past and Future in the memory” (2017)**

*“Fashion in Orbit”: Passenger*

*3 Photos “Past and Future in the Memory”*

The travel from the planet “Earth” with his four elements water, earth, air and fire, to the Space meant like a path of V.I.T.A., where to do research on the changements of human DNA and to search new vital forms with a lifestyle full of emotions to be given and received. The colours of the Space for the astronauts and passengers garments are felt with an artistic sensibility. The main colour is blue and this is not seen with the “expert eye” of an astronomer but with the creative soul of an artist. The technologies applied consist in LEDs to show the position not only on the earth but also in the space because they fit also on spacesuit and in an accessory button that can switch on and off a second set of LEDs. Another technology that I am studying as an alternative to the button is the “inter facing sensors” to monitor the physiological signals to study different kind of emotions through the analysis of heart beat frequency and sweat.

**Ciro Di Fiore** has the pseudonym of Daniel, his creative journey began from “First Alternative Winter” of Rimini in Italy in 2007. Daniel is an emerging creative, he has exhibited his stylistic paintings with his fashion samples because he is also an emerging stylist. Since december 2015 shows his artistic / stylistic works in Museums, galleries, fairs in Italy and abroad as Europe and America, Canada, and Australia and Asia (China e India, and United Arabe Emirates) him fashion enter in the art and in the music and in other cultural and social contests, in an innovative and original way.

### **Margaret Hull**



### **“Camouflage Study I” (2021)**

Camouflage Study I is an archival digital print of a digital collage printed on vinyl and manipulated by hand. This piece is a part of an ongoing series, Cottagecorps, which explores the relationship between floral chintz and the cottagecore aesthetic, which espouses the handmade in dress and lifestyle.

**Margaret Hull** is an artist based in Detroit, Michigan. Hull has an MFA from Cranbrook Academy of Art and a BFA from Maryland Institute College of Art. She has been awarded residencies in Léhon, France, AZ West in Joshua Tree, California, Ox-Bow School of Art in Saugatuck, Michigan, Vermont Studio Center in Johnson, Vermont, and Haystack Mountain School of Crafts in Deer Isle, Maine. Her work has been exhibited at the New Orleans Museum of Art, Cranbrook Art Museum, and Wasserman Projects, among other venues. She is Assistant Professor in the Fashion Design and Merchandising program at Wayne State University.

### **Bonnie (Bebe) Kuhr**

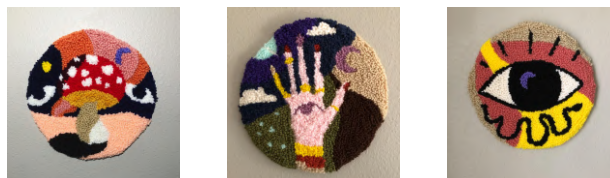


### **“If you could walk in my shoes” (2020)**

She thrives on experimenting with different and unconventional materials. Her installation piece "If you could walk in my shoes" uses repurposed telephone wire. In this piece she incorporates one of the oldest known textile technique called 'Nålbinding', also known as knotless knitting. This technique is a laborious process that involves passing the full length of the wire through each loop. It's an ancient technique that was used by the Egyptians and the Vikings. With her love for fashion and textile techniques she has created these shoe sculptures to bring awareness to earth's fragile ecosystem. Her work tells a story about the human impact on people and living things.

**Bebe Kuhr** is a San Francisco Bay area artist with a lifelong passion for art. She considers herself an Earth first artist.

### **Jennifer Leatherby**



### **“Magic” (2021), “Protection” (2021), “The moon in my eye, The snake in your room” (2021)**

In the Summer of 2020, while participating in the Black Lives Matter demonstrations and surviving a pandemic, my life and work shifted into a place of solitude, trauma, and escapism. I began working with yarn. The soft media was comforting to me and the tufting process was meditative. This new series, titled Hypervigilance and the Journey, incorporates watchful eyes to represent my new state of hypervigilance, shadows to represent darkness, plants and animals to represent my connection with the earth, and celestial bodies as a reminder of my place in the larger universe.

**Jennifer Leatherby** is a queer multimedia artist who lives in Des Moines, Iowa, USA. She was adopted at a young age and grew up in a town of population 200 in rural Iowa. Her work explores themes of gender, mental illness, death, nature, and escapism. She visualizes her themes through abstract painting and fiber art and with symbolism of black holes, surveilling eyes, hands, psychedelic landscapes, celestial bodies, otherworldly plants & animals. Her work includes drawing, painting, fibers, digital, video, performance, and sculpture.

#### **Bonnie Lee**



#### **“Pumpkin Pie” (2021)**

I am an artist based in Los Angeles. I have been an educator for over 12+ years. Originally from Hong Kong, I have lived in Los Angeles for most of my life. Later in life, I went back to school later in life and completed my BFA in illustration at Art Center College of Design, where I am currently working as the department coordinator.

Food is an extremely important part of my culture. Instead of saying “how are you,” we would say, “did you eat yet?” All aunts, uncles, and my cousins are great cooks or chefs. Whenever we have a family gathering, food is the centerpiece of discussion. Food is also a way to express love. Every morning, my mom makes breakfast for me. It is a way for her to express love to her family.

In my work, yarn weaves together my experience during the pandemic, a visual diary of the things I ate; a record of love if you will. While the drawing line has strung together many personal experiences in the past, it has transitioned to fiber arts when I was sheltered in place and had more time to learn a new skill of crocheting.

#### **Da Eun Lee** 이다은



#### **“어느날 III” (2022), “어느날 VI” (2022)**

##### **어느날 III**

봄에서 여름 사이를 스치는 바람이 불러일으킨 감성을 포착하고자 하였다. 열린 차창 밖으로 들어오는 기분 좋은 미풍과 가늘게 핀 푸른 잔디 위를 스치는 바람결, 그리고 공기 중에 녹아든 바람의 색감과 그것이 동반하는 열은 꽃향기 등을 감각하며 떠올렸던 무의식적 형상들을 모아 시각적으로 형상화하고자 한다.

##### **어느날 VI**

고요한 낮의 평화로움과 그 시간을 부유하는 권태감 등 낮이라는 시간성이 불러일으킨 감성을 포착하고자 하였다. 아침도 밤도 아닌 그 사이 낮의 빛은 모호한 성질의 여유를 가지고 있다. 그 평화로움과 여유로움의 색감은

부드러운 황토빛을 띤다. 낮이 가지는 여유로운 무념의 시간을 회상하며 그 날에 감각했던 잔상들과 불분명한 감정들의 형상들을 모아 묶어 시각적으로 표현하고자 한다.

이 세상에는 변하지 않는 것이 없다. 눈에 보이는 것이나 보이지 않는 것이나 이 세계에 존재하는 모든 것들은 나름의 변화와 흐름이 있어 보인다. 슬프지만 우리에게 보이는 이 모든 것들은 부식되고 흩어지며 끝내는 이 세상에서 자취를 감춘다. 크고 작은 탄생과 소멸 가운데 보이지 않는 진실만이 영원을 향해 말없이 흐르는 것이다.

나의 작업은 보이지 않는 내면 세계의 모든 부분들로부터 시작된다. 떠오르는 기억의 많은 지점들과 그 속에 내포된 감정의 형상들. 그로부터 비롯된 감성의 유기적 이미지들이 혼합되어 나의 작업으로 표현된다. 이들은 마치 몸 속의 세포들처럼 그 나름대로 생동하는 듯 하는데, 그 성질이 한없이 막연하고 자유로워 언어화 할 수 없었고, 단 하나의 정의로 포섭하기 쉽지 않았다. 그러나 알 수 없는 막막함에 휩쓸리지 않고 내밀한 시선으로 관찰한 이들은 나름의 색깔과 패턴을 가지고 심연 속에서 생동한다. 보이지 않는 세계, 어쩌면 이 세상에서 한없이 유약하고 불안정한 것들에 대하여 그 속의 복잡다단한 이야기들을 파악하고 그 모습을 자유롭게 상상해보며 막연한 궁금증을 풀고자 한다.

보이지 않는 불안감에서 벗어나 평정에 이르기까지 나는 자유로운 감성의 향유와 그로 인한 감정의 올바른 표출을 강조한다. 왜 이러한 감성을 느꼈는지, 그 기저에는 어떠한 기억과 감정들이 동요하였는지, 그 근원적 배경을 분석하고 그것이 함유하는 무형의 진실성을 체감하고자 한다.

이 시도가 무색하게도 나는 아직 이 세상에 떠도는 보이지 않는 것들을 모두 이해하지 못한다. 말로 붙일 수 없는 이 모든 것들은 하나같이 우연적이며 비논리적이고 모호해 보이기 때문이다. 그러나 이들을 애정 어린 시선으로 가만히 상상해보고, 그것이 흘러가는 변화의 궤적을 따라 무의식 속 잔상들의 숨겨진 의미들을 찬찬히 탐구해보는 일은 꽤나 흥미로운 일이다. 고립된 나를 두 번 무너뜨리기도 하고, 끝없이 가라앉는 나를 단숨에 건져 올리기도 하는 것이다. 보이지 않는 것들은 어느새 수면 위로 떠올라 조용히 나의 마음을 흔든다.

#### Eunkyoung LEE 이은경

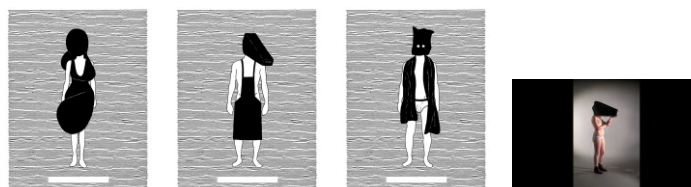


“직(Zig)” (2022)

‘Zig’ is an experiment in the medium approach of fashion. The artist usually works with glass media and understands ‘Fashion’ as ‘Communication’. So there is no limit to the medium in terms of expression. The artist devised a plan for physical composition and directing while expressing with glass, and discloses the results of the formative experiment through ‘Zig’.

**EUNKYOUNG LEE** is a Korean glass artist and composer. Lee played the piano at an early age, and majored in contemporary music composition. When fate led Lee to glass, she expanded her area of spectrum from auditory to visual. Lee began to professionally study glass when she started attending College of Arts in 2019. Lee treats glass in a way she composes music, and works on finding a connection between glass and sound.

#### Thomas Putzier



**“THE CONFUSED CHILD” (2012), “THE NIGHT WATCHER” (2012), “THE MARTYR” (2012), “TWO SISTERS: REALITY & SAFETY (AND THEIR POSSIBLE OFFSPRING)” (2011)**

THE CONFUSED CHILD, THE NIGHT WATCHER, AND THE MARTYR come from a drawing series titled Forgotten. This series focuses on a town of characters that have become disconnected from larger civilization. These works were later constructed as wearable fashion pieces and displayed in a 60 minute performance piece in a warehouse in Chicago, IL.

TWO SISTERS: REALITY & SAFETY (AND THEIR POSSIBLE OFFSPRING) is an autobiographical short-video documentation of a performance featuring 3 characters. Two mothers exhibit contradictory behavior and prescribe unique expectations of the child they share. The child, born between two opposing ideologies, questions their place in society and whether or not to lead a filtered or an uninhibited life, free from familial obligation.

**Thomas Putzier** is a queer Minneapolis-based conceptual artist and designer. His practice imagines new worlds to examine relationships between architecture, power, freedom, and control. Converging brutalism, classicism, neo-cubism, and minimalism, among others; Putzier creates a conglomerate sensibility, as part of his visual language, that encapsulates humanity's industrious progression toward catastrophic dystopian meltdown. His works create a universe and prophetic mythology that confronts disciplinary and ideological boundaries through architectural design, drawing, painting, performance, sound, and video

**Fatemeh Shams**



**“Abstract art in fashion design”**

"Abstract art in fashion design " is my conceptual fashion design project. This collection is inspired by abstract paintings by JOAN MIRO .The names of the paintings are "figures and dog in front of the sun" & " orange kite flying rug " . In this collection we have 15 conceptual women dresses . Colors and Patterns are unequal to show the concept meaning of abstract art and the inner sense of designer .

**Fatemeh Shams**

My name is Fatemeh Shams, I was born in 1995 Tehran, Iran. I'm a fashion designer and stylist. My design is based on conceptual observations . I enjoy getting inspiration from different creative topics in the world . I love to play with colors and shapes to make strange patterns that show my soul's world in art.

**Shin Jihye (신지혜)**



### **“I'm so out of may shape” (2020)**

저는 본 작업을 통해 결혼, 출산, 육아 등 환경에 따라 변하는 여성의 정체성을 사이즈 문제와 연결시켜보았습니다. 결혼 후 제가 일상에서 수행해야 하는 역할은 예상치 못하게 늘어나고 다양한 역할을 수행하기 위해서는 가제트 만능 팔처럼 탄력 있는 팔과 다리가 필요한 것 같았습니다. 당시 어린 딸아이가 사용하는 작은 머리밴드를 이용하여 저의 일상을 표현하며 저를 대변할 수 있는 실제 사이즈의 바지를 만들어 여성의 역할과 정체성을 표현하고자 했습니다. 작은 고무 밴드는 니트의 루프처럼 작용하며 반복적인 일상을 표현하는 유닛입니다. 의도했던 대로 고무줄로 저의 사이즈에 맞게 니트작업을 했는데 재료의 무게로 인해 자연스럽게 모양에 변형이 생겼습니다. 가로 방향으로 갈수록 모양이 작아지고 세로 방향으로 갈수록 커져 왜곡된 형태가 나오게 된 것인데 이는 사회적 역할로 변해가는 저의 정체성을 표현하기에 적절했습니다.

I have linked the identity of a woman who changes with the environment, such as marriage, delivery, and parenting, to the issue of size. I focus on what I really felt about my roles. I seem to be living everyday life, but in fact it seemed to me that I needed an elastic arm and leg to stretch to perform various roles. I decided to make a shape of my size that could represent me. I used small rubber bands which my daughter used to tie up her hair because I wanted to use a material that represents my daily life. Then, I made my actual size pants by knitting a rubber band to express my roles and identity. A small rubber band acts like a loop of a knit, and it is a unit for expressing repetitive daily life. As I intended, I knit rubber bands to fit the sketch, but due to the weight of them, the shape was naturally deformed. The shape decreased in the horizontal direction and increased in the vertical direction.

Artist Jihye Shin is fiber, mixed media and visual artist creating two/three-dimensional forms in both knitting and weaving. She currently lives and works in Seoul, Republic of Korea where she was born, grew up and received her Ph.D (2018) and BFA (2002) in Fiber and Textile Design from Ewha Womans University. She moved to Chicago, US and earned her second BFA(2003) and MFA in Fiber and Visual Communication department at the School of the Art Institute of Chicago in Chicago, IL. Shin has had various solo and group exhibitions. Her work has been shown around the United States, abroad in Asia and South Korea since 2006. Through her fiber materials and processes, she connects to issues of personal identity and contemporary textile making. She has been working as a lecturer at Suwon University and Hanyang Women's University in Korea

신지혜 작가는 섬유, 혼합 미디어, 비주얼 아티스트로 weaving and knitting의 구조적 분석 작업을 통해 2, 3차원 형태를 만듭니다. 그녀는 서울에서 태어나고 자랐으며 작업을 하고 있다. 이화여자대학교에서 섬유예술을 전공으로 박사학위(2018) 및 학사학위(2002)를 받았다. 그녀는 학사졸업 후, 미국 일리노이주 시카고로 이주하여 School of the Art Institute of Chicago에서 두 번째 BFA(2003)와 MFA를 받았다. 신지혜는 2006년부터 한국, 미국, 유럽 및 아시아 등, 국내외 개인전과 단체전에 참여하며 활발한 활동을 하고 있다. 그녀는 섬유 라는 재료와 제작 과정을 통해, 섬유의 구조적 특성을 개인의 정체성, 사회적 역할과 연결시키고 있다.

### **Pamela Simard**



### **“Bodies of Neuroscience” (2021)**

Bodies of Neuroscience (2021-) delves into the relationship between the physicality of materials and the notion of human skin. The concepts of layers and skin embody metaphors that allude to a broader system of identities and social construction. They operate through a push-and-pull involved in the act of concealing and revealing oneself.



The clothing featured in this series of images consist of a handmade jacket on which designs of neuroscience were painted. The sleeves display rows of threads that were systematically unraveled, allowing the body to be perceived beneath the distressed fabric. In this regard, the jacket can be understood as a representation of the subject's mental health.

**Paméla Simard** is an interdisciplinary French-Canadian artist who investigates the relationship between the mind and the body with a focus on neurosciences. Through extensive collaborations with research institutes, her work combines images of neuroscience with textiles, woodworking and photography. Simard has been exhibited internationally, including at the international conference for the Organization of Human Brain Mapping (OHBM) in Scotland (2022). She participated in two international residency programs in Australia (2014-15) and France (2018) where she studied and expanded her artistic practice. She holds a BFA in Art History and Studio Arts from Concordia University in Montréal, as well as an MFA in Sculpture/Dimensional Studies at Alfred University, NY. Her collaborations include, but are not limited to, the BRAIN Institute at McGill University and the Davis Lab at the University of California San Francisco.

#### **Laura De Valencia**



#### **“CHOLOMBIANO ESCAPULARIO NO. 2” (2020), “AFLUENTES (RIO GRANDE)” (2019)**

##### **1. CHOLOMBIANO ESCAPULARIO NO. 2**

Handwoven yarn, hand sewn lettering, plastic bag.

8” wide x 42” long.

2020.

Wetback, or *mojado*, is the slur used to describe migrants who cross the Rio Grande to arrive to The United States. During their journey, *mojados* carry a plastic bag with personal belongings: money, identification, and a handwritten note. The stigma of the migrant joins the stigma of the *cholombiano* in a single *escapulario*. *Cholombiano* refers to an individual from Monterrey, Mexico, who has adopted a style that combines LA cholo and Colombian aesthetics. “It’s a blend of extreme fashion-forward style mixed with Caribbean vibes plus anti-establishment messaging and a religious influence.” The mix between Colombia and Mexico happened through Cumbia, a Colombian music genre that transcended its borders and became popular in places like Monterrey. The music was brought by Colombians who settled in Monterrey after unsuccessful attempts to cross the border to the United States. The subculture is distinguished by its members’ taste in fashion—haircuts with long sideburns, clothing with religious iconography, tropical graffiti style, baggy clothes, and unique accessories like *escapularios* (scapulars), handwoven poster necklaces emblazoned with their names and neighborhoods. *Cholombianos* have had to “swim against the tide within a community that tends to see them as gang members with criminal intentions, however, the average *cholombiano* is not a gangster and does not have much interest in politics. The *Cholombiano* style was studied by scholar Amanda Watkins, who meticulously registered their unique sartorial choices.

##### **2. AFLUENTES (RIO GRANDE)**

Natural Mexican broom fiber and thread

6’x8”

2019.

This meditative work results from discovering Hannah Arendt’s metaphor of tradition as a thread—a thread that safely guided us through the past, but also as a chain that keeps us attached to it without a chance to reimagine it. Through the process of weaving this piece, I think of traditions that run like the water of the Rio Grande. Freely. Unquestioned.



"I will not glorify those aspects of my culture which have injured me and which have injured me in the name of protecting me...what I want is accounting with all three cultures—white, Mexican, Indian. I want the freedom to carve and chisel my own face..."

Gloria Anzaldua.

**Laura De Valencia** is a Caribbean-Colombian lawyer-turned-artist with an MFA in studio art from Florida State University and a BFA from the Savannah College of Art and Design. Her work is an expression of disquietude towards the social and political realities of our time. Through experimental drawing, digital media, and sculptural work, she depicts politics' inadequacy to address the most pressing social issues of our time such as immigration—both as a spectator and protagonist—with limited power to change its course. Laura lives and works in Tallahassee, United States.

### Sarah Wondrack

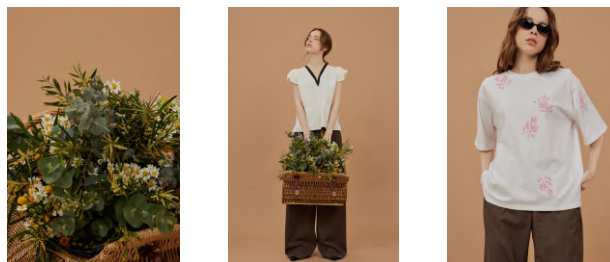


#### "Digital Dance" (2021)

This work interprets the body as a living sculpture as I use digital puppetry to choreograph movement. With this approach, I am able to anthropomorphize the garment and use surrealism to push the limits of what the body is capable of. The garment informs the video and the video informs the garment in a process of analog animation. Using emotion as hierarchy, past experiences unfold through making. I am interested in how fashion moves beyond a representational meaning of garments, beyond the familiar contours of the human body and beyond fixed forms of identity. When we can think about the body in a state of growth and adaptability, we can choose to be resilient and can relate to different ways of thinking about human identity.

**Sarah Wondrack** is a Fiber artist based in Detroit, Michigan, USA originally from New Jersey. She received her MFA in Fiber from Cranbrook Academy of Art in 2019 and her BFA in Fiber from University of the Arts in 2010. Sarah has recently shown work at the Daesan Art Museum in Changwon City, South Korea and will be exhibiting work at Loosen Art in Rome, Italy in the early Spring 2022. She currently teaches in the Fashion Design and Merchandising department at Wayne State University in Detroit, Michigan.

### Yoonjeong Yang 양윤정 (UNIC + A)



"Garden picnic no.1" (2022), "Garden picnic no.2" (2022), "Garden picnic no.1" (2022)

UNIC + A is a brand name created by separating & combining the Italian word, UNICA, which means ONLY ONE or UNIQUE, and giving it a new meaning, along with the existing one.

UNIC + A has come up with an idea that creates a situation to tell a story or mixes two or more concepts, details, textiles, etc. UNIC + A intends to unveil its unique style based on all the inspirations and experiences of the Seoul-based designer Yoon, including the fashion, art, and lifestyle she had received while living in Milan and the island Sardegna.

**Haewon Yoon 윤혜원**



**“over frame I” (2020)**

정형화된 형태를 해체 및 재조합하여 그 이면에 내제된 아우라의 표출을 시도하고자 한은 작가의 메시지를 함축해 나타낸다.

**Over Frame I**은, 서양철학 전반에 존재한 형이상학과 이원론적 전체성을 비형하며 구조주의의 한계를 극복하고자 발전된 사상인 해체주의를 기반으로 형성된 작업으로, 형식적 표현의 해체와 재조합을 토대로 한 해체적 미술의 지속성과 창의성에 관한 발전의 실현이라는 궁극적 목표를 이루기 위해 일반적 문양으로 통용되는 스트라이프 형상에 불확정성과 중첩성 등의 해체적 조형요소를 접목하여, 색다른 줄무늬 형상의 표출을 시도하고자 한 작품이다. 나아가 직물을 소재로 활용하여 해체적 스트라이프 섬유 표현을 나타냄으로써 표현 영역의 다각화를 이룰 수 있는 방향을 모색하고자 했다.

이에 따른 본 작업의 주요 내용은 다음과 같다. 첫째, 해체주의 이론의 고찰과 함께 해체적 미술의 특징을 분석했다. 둘째, 스트라이프의 개념 및 종류에 관해 분석하여 변화형태를 살펴보았다. 셋째, 해체적 특징의 초형적 요소 중 불확정성과 중첩성을 토대로 스트라이프의 해체화가 이루어진 작품을 연구했다. 넷째, 코터를 활용한 드로잉과 턱을 통한 접기를 통해 해체적 스트라이프의 섬유 표현을 시도했다. 다섯째, 작업한 섬유를 촬영한 후, 포토샵을 통해 이미지로 디지털화시켰다. 디지털화된 이미지를 섬유에 프린트한 뒤, 실크스크린을 통해 부조적 형상을 나타낼 수 있는 실리콘 잉크를 재인쇄함으로써, 정형화된 스트라이프 형상에 내제되어 있던 아우라의 표출을 시도하였다.

이는 일률적 양식으로부터의 탈피를 이루며 기존의 형식과는 다른 개성과 다양성의 표현을 추구하며 다각화된 해석과 무한한 변이의 가능성을 나타냈다.

작가 윤혜원은, 섬유라는 소재와 실크스크린을 기반으로 한 물성 표현을 통해 정형화된 문양 및 도형의 형태를 해체 및 재조합하여, 그 이면에 내제된 아우라의 표출을 시도하는 작업을 이어가고 있다.