

ON THE GROUND PT. 1

APRIL 5: Third year students are informed that, while they will not be fully compensated for the missed travel or countless other opportunities lost in the entire second half of their graduate education, the school will be paying for their caps and gowns. Clearly resigned, they'll take anything they can get at this point.

APRIL 9: Handsome Dan XIX pays a special visit to Rudolph for the first time. Now with an actual reason to go into the building, students rush from their apartments only to find that he is already gone. Left to awkwardly stand around starting at each other, many try to remember how to make small talk and find themselves wondering, "does that person even go here?"

APRIL 12: Students are asked for input on what to call the End of Year exhibition of their work which will be online-only, yet again. Third years recommend "Orange Block / Blue Block" and "Six Feet Apart, Forever Together."

APRIL 15: Dean Berke sends a scolding email accusing the first years of trying to eat their pasta trusses.

4 THERE IS SOMETHING

JUNAINAH AHMED

As I write this, I keep thinking to myself, "there must be something." Something in the way that we consume clothes faster than we can snap a picture and grab the next thing from the pile of polyester, synthetic blends, and promises of sustainability with hand-dyed cotton. But what of the hands that make the clothes we consume? Something in the way that as fast as clothes are consumed are the structures erected and sent into production, without a second thought. Not a second with how we throw away our clothes with less thought than bribed factory inspectors and building code regulators. But what of those structures consuming the bodies that work inside? Are they not just as fragile as the threads on our clothes, as the mental and physical states of the hands that make the clothes we have an undying hunger for? Something in the way we eat and eat away without a thought. For the shirt that's on your back is made by invisible entities, working tirelessly to produce something we'll throw away for something new after it's been worn once or twice. Once or twice are the violations that occur where workers have a sliver of hope for regulation change. More once or twice become fourth or fifth or sixth, and all hope is lost. Or the lost youth of children having to work to provide, continuing to operate in a system that takes advantage of their country's casual labor laws. The same casualness that leads to casualty, all resultant systems of colonialism and imperialism. Embedded into the infrastructures of countries trying to find their way under piles of economic inequality, environmental poverty, and racism; a starter pack of inequality passed to every mother, child, and father, perhaps akim to the three-pack of white tees they make within seconds. Something in the way that pride sees your parents' home country on your clothes slowly turns to disgust as you age. Age in how the clothes never see past a week or a month, yet the hands that produce them can be as young as five or six. Something in the way that the pollution produced for the West's products to consume adversely affects countries in the global south. Those same countries that filled children of diaspora with pride-turned-disgust at the idea of people left behind, those less fortunate, are still operating in our systems of capitalism, but for what? Something in the way that as fast as workers are producing, people are buying. As quickly as companies are making billions, workers are losing their lives to produce for production's sake, to put food on the table at 1/100th of the pay their clothes receive in the market. Markets that put a price on bodies that should be priceless. That a human shouldn't be worth \$0.01/hour while what they make is ten times that. That we value products of labor more than the hands that produce. As hands work tirelessly, like small machines, they barely have enough by the end of a workday to put produce on the table. All in the name of the ceaseless machine of fast fashion. A machine that

5 CLIMATE AS A MEDIUM

ZHERUI WANG

Mostly invisible, though physically influential, air pollution claims 1 in 9 lives and threatens the future of our cities. 92% of the population in the world, rural or urban, lives in places with air quality above the WHO guidelines. In Beijing, the concentration of pm 2.5 particles in itself is 7.3 times the safety level, resulting in an annual death of more than 1,944,436 individuals. In a world of inconsistent governance, where policy-making alone does not seem to protect the citizens, it rests upon human capital to confront the crisis on an individual or communal basis. Baleencoat capitalizes on the biocidal and medication potential of hollow fiber membrane (a straw-like nanometer-scale material) as a building material for respiratory architecture. The body scale coat is an architectural artifact for survival—an intervention that augments a new form of transparency while filtering undesirable particles.

5 CLIMATE AS A MEDIUM

ZHERUI WANG

Baleencoat is a wearable design that filters airborne particulate matter when activated while simultaneously reflecting long waves for sky cooling. Its attributes include the following: it functions very much like a waist-length raincoat made of translucent nanophotonic membrane fabric that is welded together; it has a hood that can open and close with a zipper that acts as an air barrier; it has a re-arming kit attached—a pneumatic device commonly seen in life—that would inflate the filtration portion of the coat; tubular filters are secured and sewed between shoulder vent layers; the filtration capacity can be regenerated with water backwash every 225 to 315 days. Baleencoat promises a filtered and conditioned space traveling with you despite the environmental crisis. The collapse of air as a collective common has induced a new surface-to-volume relationship. Baleencoat suggests the beginning of an alternative

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lifestyle—a new way to breathe, a new way to live, and a new way to be.

From wearable structures and questions of style to labor practices and systems of sartorial consumption, architecture has a complex relationship to fashion as both a discipline and a verb. This issue susses out these entanglements and speculates on our individual and collective agency as consumers and creators. Breaking the framework of the fold, the editors and designers worked in close collaboration with Kevin McCaughey of Boot Boyz Biz on a series of limited edition garments which physically project the conversation of the text back onto the very systems and artifacts that helped to fashion it.

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ANGELA LUFKIN
M. ARCH I 2021
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4 THERE IS SOMETHING

JUNAINAH AHMED

churns out buildings as fast as it does clothes. In the best times, structures that continue to stand and allow for the little machines to keep operations up to standard; but the best times for who? Something in the way that as fast as the goods they make are as good as gone because the tides of fashion change just as those of the monsoon wrought from global warming produced by the west, for the west, but hurting all others the most. Something in the way that all the water funneled to fuel our insatiable thirst for the next cut cloth leaves all but none for those whose hands work tirelessly to produce your next tee-turned-dishrag never get a chance to drink. There is something in the way that our mindsets of fast consumption mimic the brevity with which structures are marked out for construction and development. There is something in how our consumption of clothes, the insatiable hunger, is paralleled to the unseen bodies working as little machines even to get close to providing for their real hunger. A hunger that is far more necessitated because bodies aren't meant to be machines; people aren't meant to have prices on their heads more minuscule than the goods they produce. Necessities aren't meant to be provided for by giving up yourself for the West's insatiable and expendable hunger. Made in Bangladesh isn't as much of a marker of recognition anymore. More a quality of exploitation, consumption, and the insatiable thirst of the West. An identification of the ceaseless machine we are complicit in operating.

4 THERE IS SOMETHING

JUNAINAH AHMED

How's your HCM??

- Made in China, Made in Vietnam, Made in India, Made in Indonesia, Made in (insert any non-western, global south country used to produce for the west).
- Primark, Uniqlo, GAP, Mango, Zara, ASOS, Boohoo, Urban Outfitters, Victoria's Secret, Romwe, etc.

4 THERE IS SOMETHING

JUNAINAH AHMED

BR

1 INTERVIEW WITH MIRA HENRY AND MATTHEW AU

TOMI LAJA

deeply charged with race (and gender). Anne Anlin Cheng's book *Second Skin: Josephine Baker and the Modern Surface* and Charles Davis II's seminal book *Building Character: The Racial Politics of Modern Architectural Style* both expose this precisely and directly. Davis argues that the idea of style and character, which for a long time remained neutral formalist terms, are fundamentally constructed through ideas of race. We think about this in our work as we try and inflect new forms of agency within the discipline. When it comes down to it, we find it a really beautiful notion to think about the building as a garment and the ways people who live in them can fashion them as much as the architects can imagine them.

1 INTERVIEW WITH MIRA HENRY AND MATTHEW AU

TOMI LAJA

MIRA HENRY: There are other ways to think about fashion in our work in terms of the process, the imaginary, and the tectonics behind it. When taken as a verb, to fashion, the term really speaks to a physical act that unfolds in time. We like how fashioning orients us towards the performance of an object. It is less boundary making and more fashioning contextual signals between the building and its context.

1 INTERVIEW WITH MIRA HENRY AND MATTHEW AU

TOMI LAJA

MATTHEW AU: Mira and I tend not to explicitly speak of the work as a body, the term can get problematic, but we do discuss posture that might speak to a bodily gesture. We more often think of these in terms of the way posture is read in cladding—how forms hang and support, sag, lean, or slump. For instance, the notion of the "oversized," like the way an exaggeratedly puffy jacket with its excess of insulation builds up and stacks against one's shoulders tends to hide a lot of features as it relaxes, leans, and tilts. We are interested in these details as places where the building projects itself back out into the world and produces certain qualities, attitudes, and ways of being. Perhaps it is less boundary making and more fashioning contextual signals between the building and its context.

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MA: Eyes in thinking about our office name, we wanted to convey an idea of our subjectivity, our current and developing interests, which in some ways is at odds with many contemporary office names that convey objectivity. The projects become the sort of background support for conversations around photography, or around politics, or around any number of other relationships that can emerge through attending to the actual material at hand.

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TOMI LAJA

MH: I would also add that I think the idea of a material practice in conversations around race is coming. People who I respect a great deal, Darell Fields, Charles Davis II, who have contributed in important ways to conversations about Black phenomenology have eschewed the relationship of materiality and race in the context of a Black architecture project. My sense is this is a holdover from the problematic constraints embedded in Regionalism. We begin to see in the Black Reconstruction project at MoMA that material is a big deal. It's emerging, and it's a part of a rich new conversation that a more diverse set of voices in the field are establishing in a robust and complex manner right now. I want to write about it actually.

1 INTERVIEW WITH MIRA HENRY AND MATTHEW AU

TOMI LAJA

MH: That is an important part of what we are as a partnership. We both really love craft and making and yet want to avoid slipping into full arts and crafts revival—fashioning every screw we use. We are always trying to find a balance between the improvisation and inventiveness of making things on our own and the ability and desire to scale. One of the things that we do is align our modes of detailing with standard forms of construction. We are thinking about how to fashion within standard logics. Honestly, we are having this conversation in real time with every project—not just can we do it or how we do it, but how can it scale? It is not the only metric for a successful solution, but it is, nonetheless, always balancing our approach.

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TOMI LAJA

TL: Can you expand on your statement regarding the body analogy as problematic and discuss how you are speaking about architecture in relation to the body rather than as a body?

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TOMI LAJA

MH: I would perhaps reframe the language a bit. The stickiness is embedded in the discourse of the garment and cladding beginning with Gottfried Semper. I have always been so drawn to Semper's work because of his focus on craft tectonics in the global south. And yet his anthropological approach comes directly out of colonialist logics since we gather, bundle, or hang forms onto each other. There is increased agency and directness in this way of working in the same way that there is agency in self-fashioning and personal style.

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TOMI LAJA

TL: In *Rough Coat*, your 2018 exhibition at the SCI-Arc Gallery, I appreciated, Mira, your critique of objective distance, as well as the embrace of subjectivity and identity in your work. Is there a politics regarding your robust attention to materiality? Do you see materiality as a technique for other infrastructures to grow out of—whether socially, culturally, or experimentally?

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TOMI LAJA

MH: I think that questions of politics and materiality are the sweet spot where we, as two individuals, overlap. In our current design studio at the GSD, the contemporary artist Nikita Gale guest lectured on the idea of archeology as a lens to understand how material carries politics and memory. Further, working on and with materiality is a way of implying identities without overexposing the very subjects she is attending to. This loops us back to the conversation around the body and in this case forms of refusal. Material is a

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TOMI LAJA

recording, sharing, and viewing. The narrative arc of catch, harbor, and release no longer seems to apply, as the body cannot so easily purify itself through public displays of extraction. What new ad-hoc rituals will emerge from the appraisal of microplastics as the inescapable impregnation of body and other?

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TOMI LAJA

MARCH 22, 2021, CAMBRIDGE, MA

I have a small purple lump forming on the outside of my right calf. It may turn into a Youtube video.

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TOMI LAJA

Architecture, like fashion, performs as an extended skin for the body through materiality. In an era where the status of public space is called into question, how can this skin be refashioned to operate as both a screen and a monument in order to address issues of identity and expression in public space? Historically, there is a significant relationship between textile methodologies and self-expression. One of many examples is the use of embroidery by the female inmates of psychiatric institutions in the 19th century. As Tristan Weddigen writes,

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TOMI LAJA

These techniques allowed them to express their individuality in an anonymous environment in which they were usually not encouraged to comment upon their circumstances. Needlework was a convention but was still somehow a subversive way to reconstitute their identity, which had been undermined by commitment, the complete loss of their civil rights, and daily life at the asylum.

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Here, embroidery was used as a therapeutic act which extended the body in space through a 'screen' that physically graphed identity through memory. In the context of posthuman public space, what would the process of becoming a screen look like? In the words of Rosi Braidotti, "The posthuman is not only a mode of critical thought, but also a mode of affective belonging, emotions usually held as opposites: nostalgia with the passion for Utopian vision." Here, the language of textiles and architecture offer a productive framework. Both exist as fragments to be assembled and, in the process, deconstruct the relationship of time and memory through the process of creation. This project, *Sensing Bodies*, looks at expressions of identity as they intersect with clothing, poetry, and the body as a cyborg. The experiment takes data from EEG sensors and graphs the data of the brain onto "the fabric of the visual," physically registering the body's construction of the self onto the materiality of the second skin. As a digitally embroidered surface, *Sensing Bodies* begs the question: can architecture perform as a means to communicate identity in public space through the language of pattern making?

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Now these diaries of the technosphere have a fading allure, eclipsed by other, finer material drifts. In 2020 reports began to emerge from the scientific community detailing evidence of a global plastic ambient: human tissue samples laced with plastic monomers, shit dotted with microbeads. This evidence passes beyond the limits of macroscopic vision, and thus eludes easy detection,

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ARTICLE 4 ENDNOTES

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ARTICLE 1 ENDNOTES

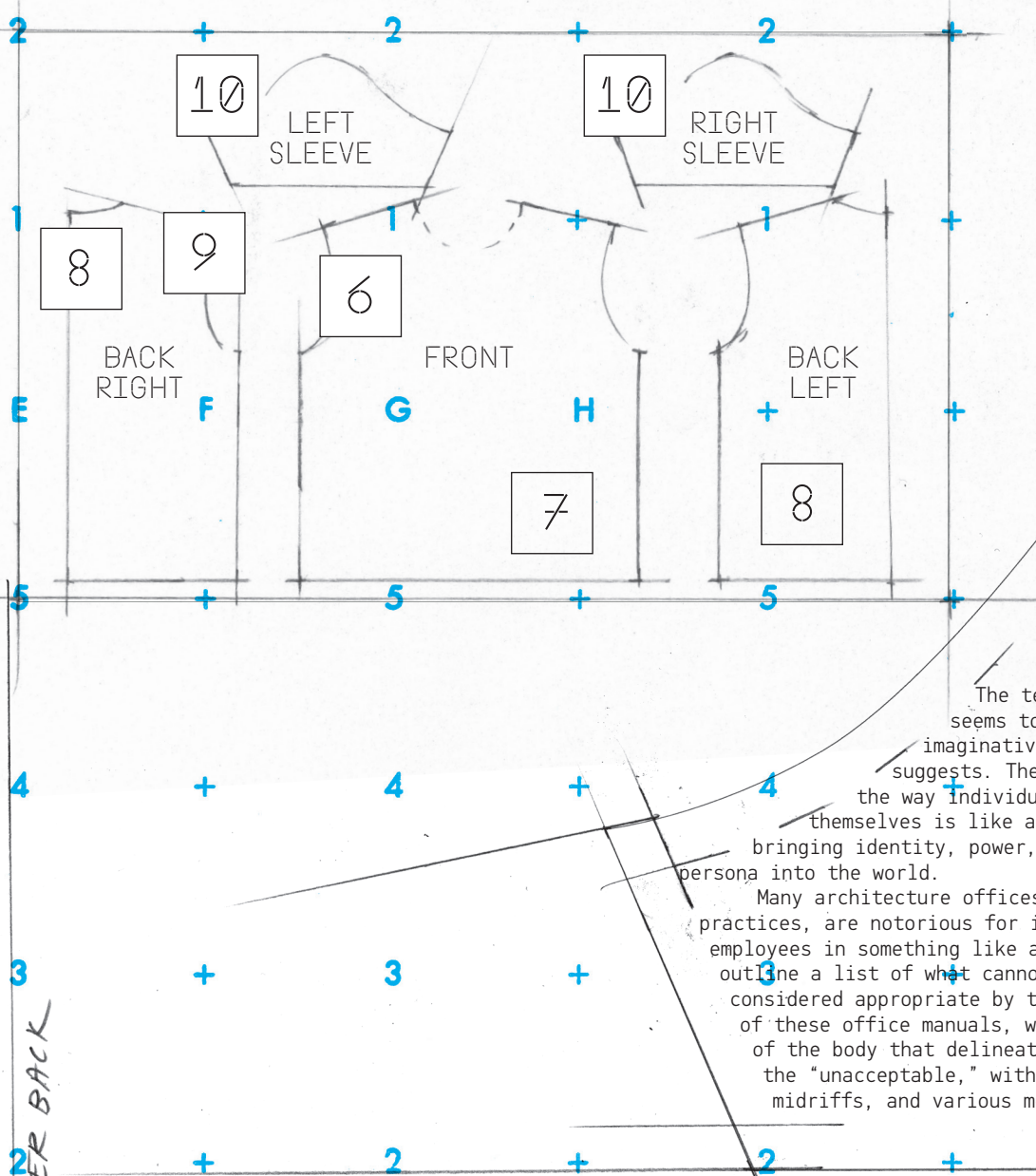
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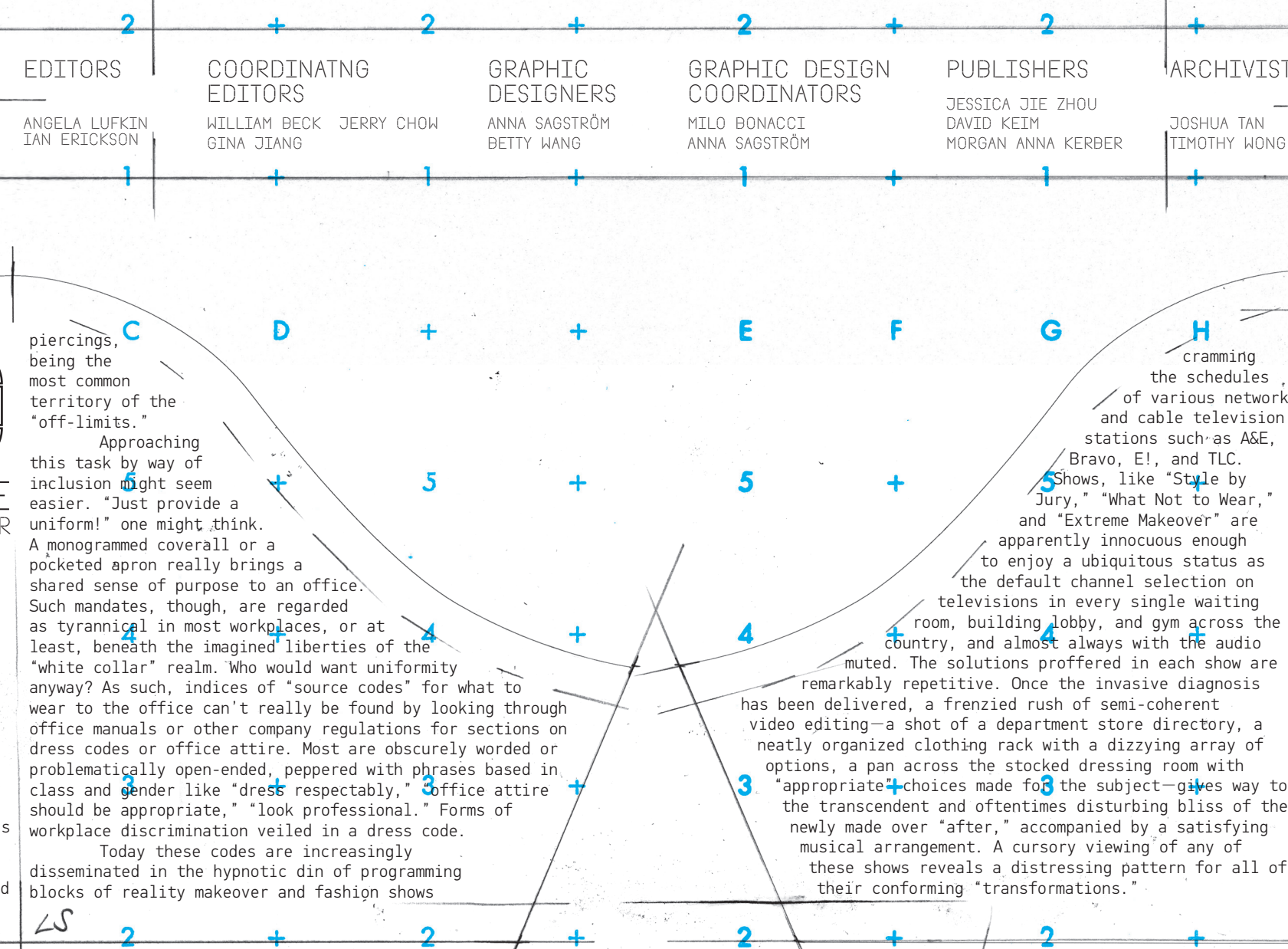
ARTICLE 6 ENDNOTES



10 DRESS CODE
ERIN BESLER

The term "dress code" always seems to fall short of the imaginative promise its double-meaning suggests. The idea of a "code," for the way individuals or collectives present themselves is like a recipe or incantation for bringing identity, power, recognition, attitude, and persona into the world.

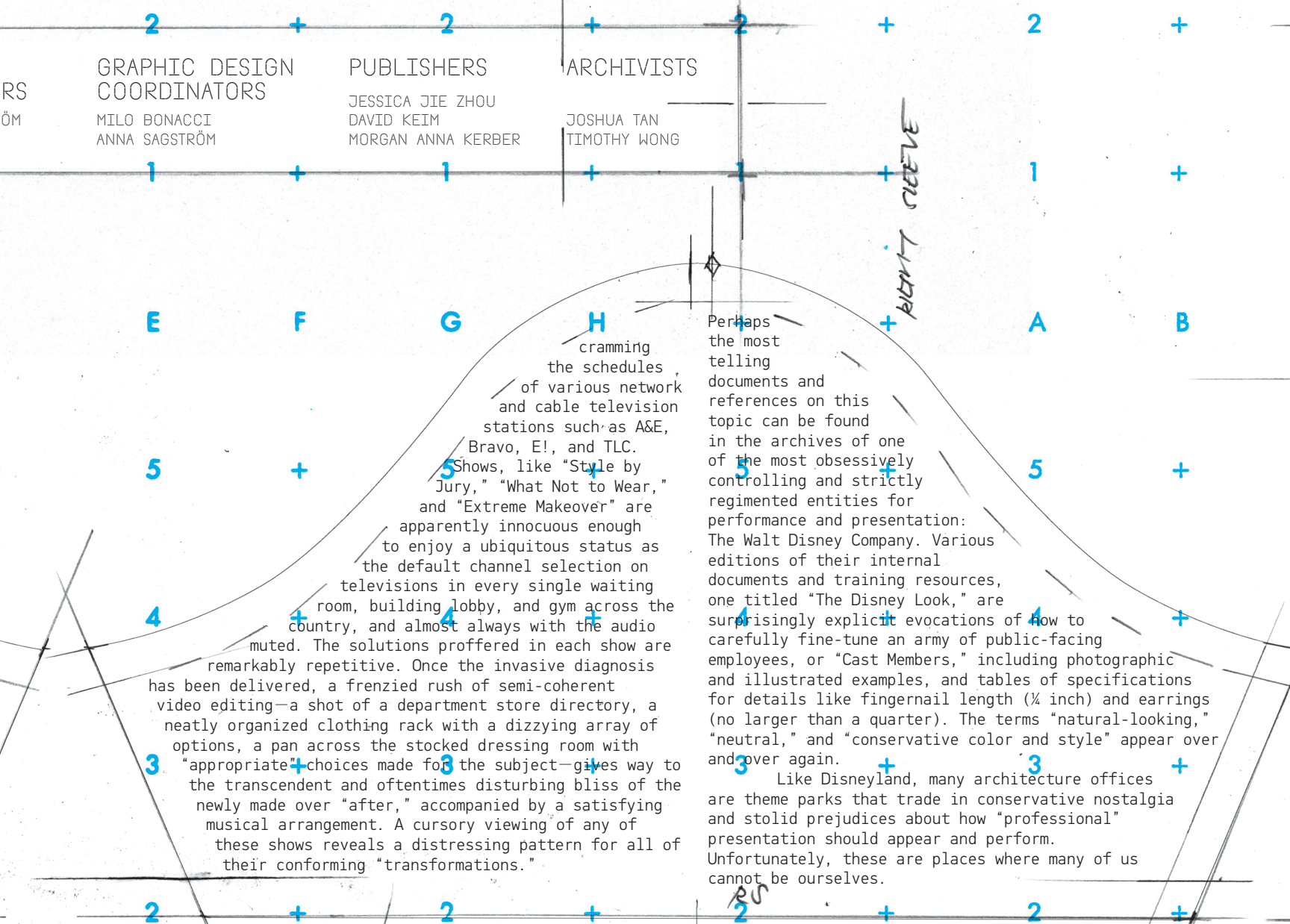
Many architecture offices, like other professional practices, are notorious for imposing dress codes on employees in something like an employee handbook. Some of the list of what cannot be worn for what is not considered appropriate by the company. Within the text of these office manuals, we can imagine a sort of atlas of the body that delineates the "acceptable" from the "unacceptable," with bare shoulders, exposed midribs, and various modifications like tattoos and



piercings, being the most common territory of the "off-limits."

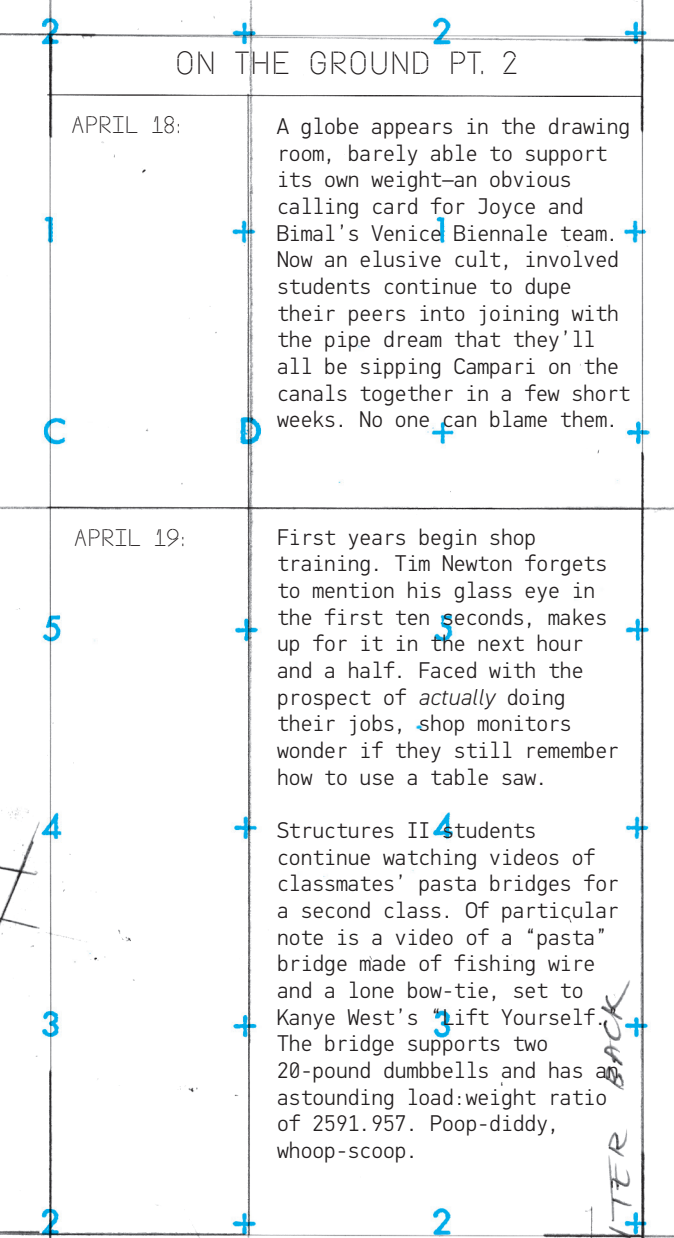
Approaching this task by way of inclusion might seem easier. "Just provide a uniform!" one might think. A monogrammed coverall or a pocketed apron really brings a shared sense of purpose to an office. Such mandates, though, are regarded as tyrannical in most workplaces, or at least, beneath the imagined liberties of the "white collar" realm. Who would want uniformity anyway? As such, indices of "source codes" for what to wear to the office can't really be found by looking through office manuals or other company regulations for sections on dress codes or office attire. Most are obscurely worded or problematically open-ended, peppered with phrases based in class and gender like "dress respectfully," "office attire should be appropriate," "look professional." Forms of workplace discrimination veiled in a dress code.

Today, the codes are increasingly disseminated in the hypnotic din of programming blocks of reality makeover and fashion shows



Perhaps the most telling documents and references on this topic can be found in the archives of one of the most obsessively controlling and strictly regimented entities for performance and presentation: The Walt Disney Company. Various editions of their internal documents and training resources, one titled "The Disney Look," are surprisingly explicit evocations of how to carefully fine-tune an army of public-facing employees, or "Cast Members," including photographic and illustrated examples, and tables of specifications for details like fingernail length (1/4 inch) and earrings (no larger than a quarter). The terms "natural-looking," "neutral," and "conservative color and style" appear over and over again.

Like Disneyland, many architecture offices are theme parks that trade in conservative nostalgia and stolid prejudices about how "professional" presentation should appear and perform. Unfortunately, these are places where many of us cannot be ourselves.

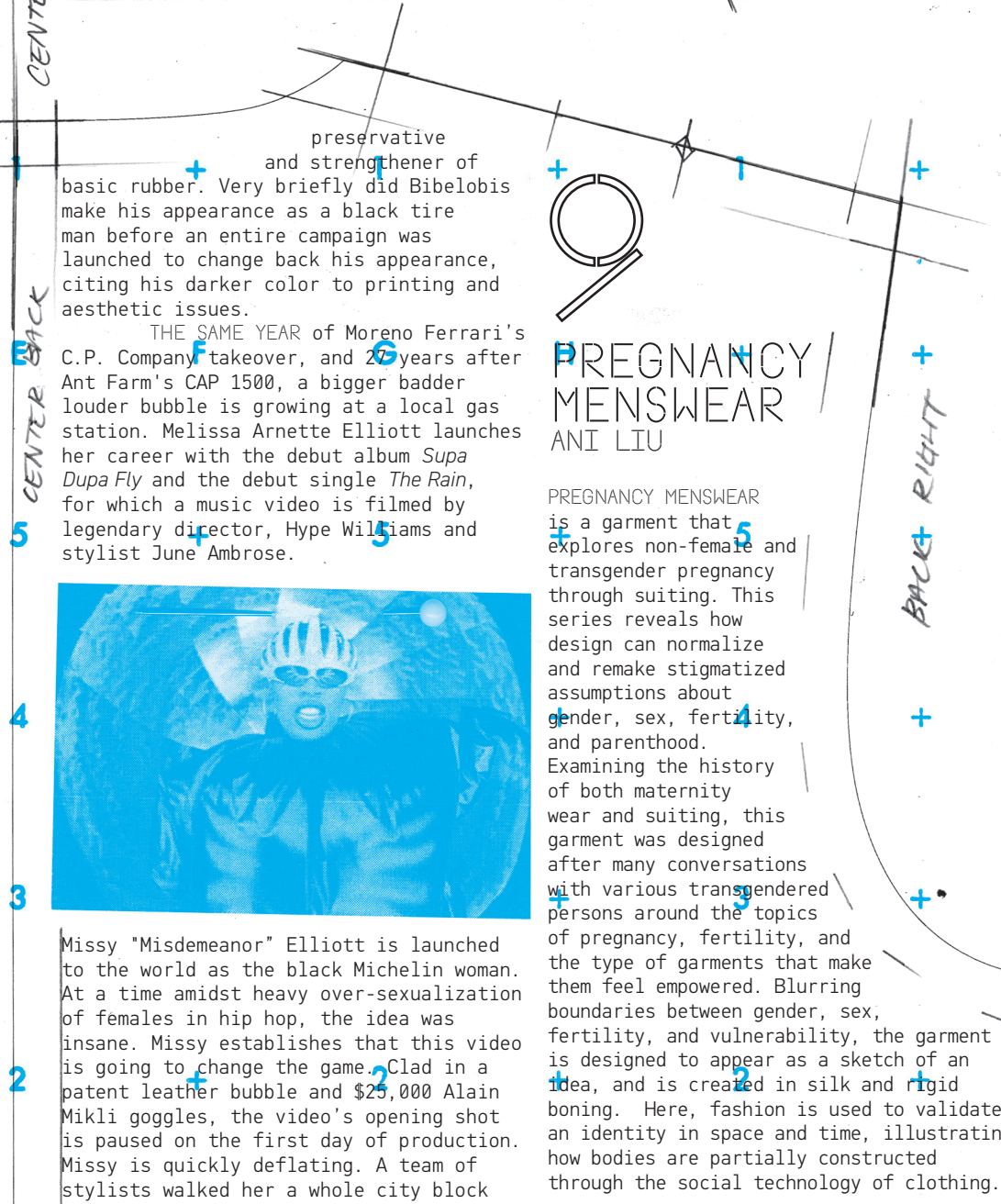


ON THE GROUND PT. 2

APRIL 18: A globe appears in the drawing room, barely able to support its own weight—an obvious calling card for Joyce and Bimal's Venice Biennale team. Now an elusive cult, involved students continue to dupe their peers into joining with the pipe dream that they'll all be sipping Campari on the canals together in a few short weeks. No one can blame them.

APRIL 19: First years begin shop training. Tim Newton forgets to mention his glass eye in the first ten seconds, makes up for it in the next hour and a half. Faced with the prospect of actually doing their jobs, shop monitors wonder if they still remember how to use a table saw.

Structures II students continue watching videos of classmates' pasta bridges for a second class. Of particular note is a video of a "pasta bridge" made of fishing wire and a lone bow-tie, set to Kanye West's "I Lift Yourself." The bridge supports two 20-pound dumbbells and has an astounding load-weight ratio of 2591.957. Poop-diddy, whoop-scoop.

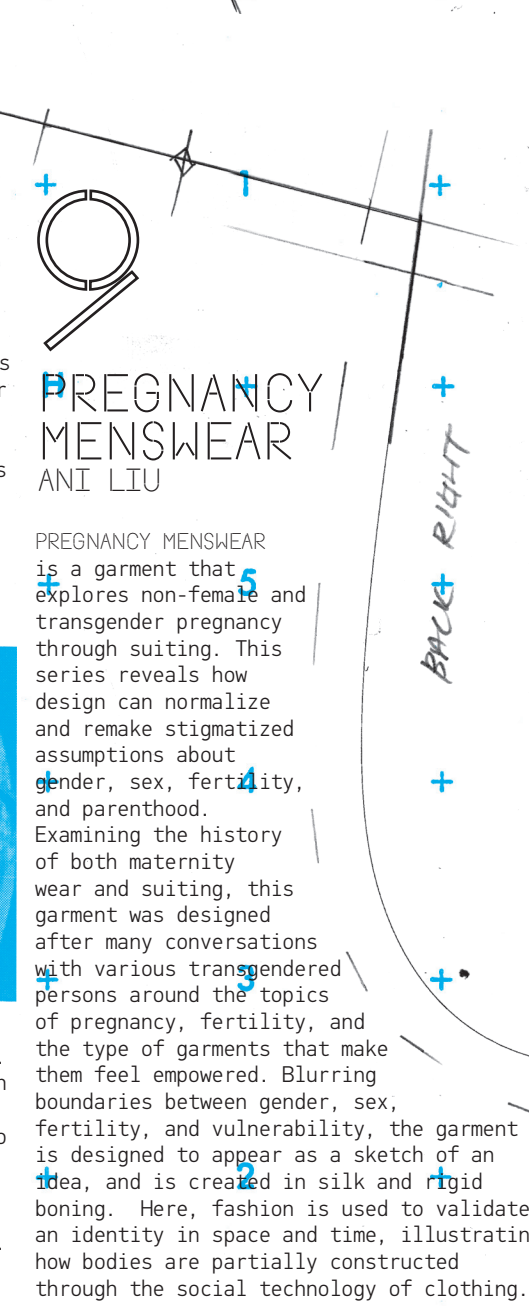


preservative and strengthener of basic rubber. Very briefly did Bibelobis make his appearance as a black tire man before an entire campaign was launched to change back his appearance, citing his darker color to printing and aesthetic issues.

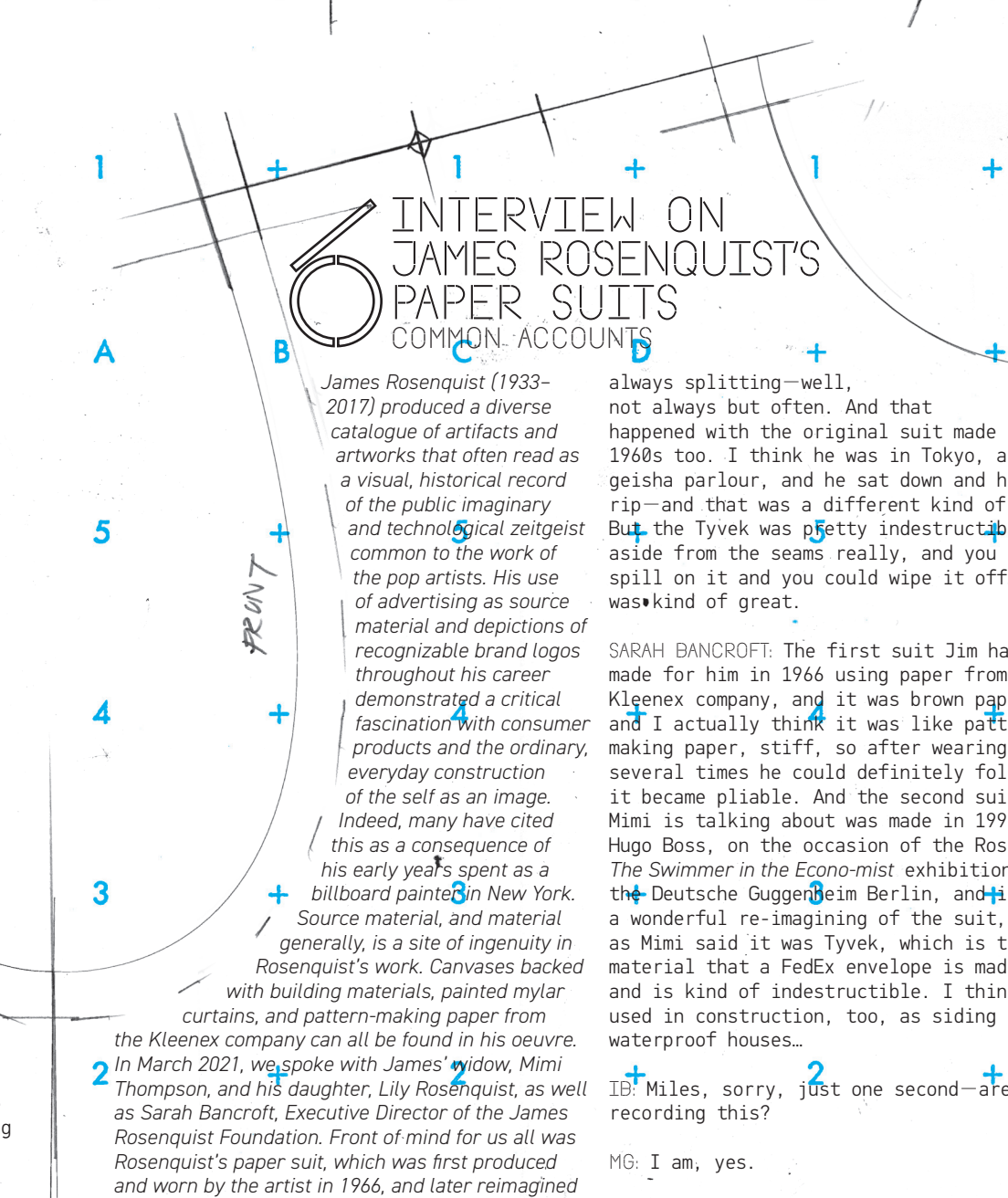
THE SAME YEAR of Moreno Ferrari's C.P. Company takeover, and 2 years after Ant Farm's CAP 1500, a bigger badder louder bubble is growing at a local gas station. Melissa Arnette Elliott launches her career with the debut album *Supa Dupa Fly* and the debut single *The Rain*, for which a music video is filmed by legendary director, Hype Williams and stylist June Ambrose.

9 PREGNANCY MENSWEAR
ANI LIU

PREGNANCY MENSWEAR is a garment that explores non-female and transgender pregnancy through suiting. This series reveals how design can normalize and remake stigmatized assumptions about gender, sex, fertility, and parenthood. Examining the history of both maternity wear and suiting, this garment was designed after many conversations with various transgender persons around the topics of pregnancy, fertility, and the type of garments that make them feel empowered. Blurring boundaries between gender, sex, fertility, and vulnerability, the garment is designed to appear as a sketch of an idea, and is created in silk and rigid boning. Here, fashion is used to validate an identity in space and time, illustrating how bodies are partially constructed through the social technology of clothing.



Missy "Misdemeanor" Elliott is launched to the world as the black Michelin woman. At a time amidst the realization of females in hip hop, the idea was insane. Missy establishes that this video is going to change the game. Clad in a patent leather bubble and \$25,000 Alain Mikli goggles, the video's opening shot is paused on the first day of production. Missy is quickly deflating. A team of stylists walked her a whole city block to a gas station where she was inflated with a tire pump. When she returned to the studio to full expansion she was no longer able to dance her choreography. It was at this point that June Ambrose made the decision to keep Missy Elliott in a constant state of de- and re-inflation for the next 16 hours by piercing a hole in the back of the suit. She stood behind her through the shots inflating and leaking the suit. Between takes small fans were dropped inside the suit to cool and expand the bubble. The suit not only works but requires collaborative labor, it is in a constant state of flux, dropping to states of almost-deflation to allow for movement and then springing back to full force, a dance of flaccidity and build-up. Missy Elliott's largeness, her utter bravado and power, her bling, her teeth, her nose, her lips move forward towards the fish-eye lens taking up the whole screen, she is majestic, strange and beyond human. This inflatable is transformable, it is vulnerable and adaptable. It is fly as hell in a way that rejects the male gaze, and the frame of the camera itself. This is protection of another kind.



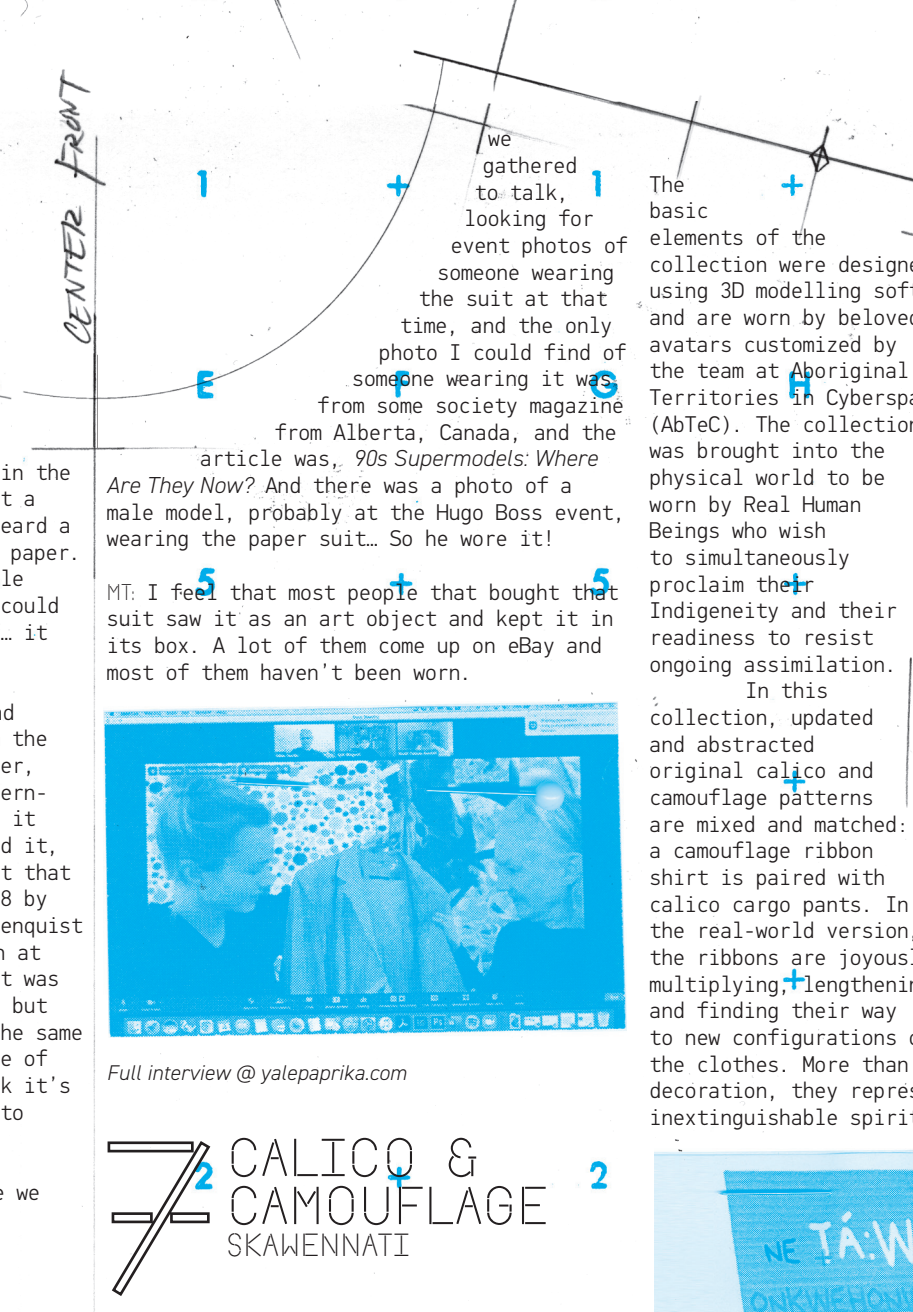
8 SUPA DUBBLENESS
DEBORAH GARCIA

IN 1970 the Oakland Tribune reported on a plastic air container that had overtaken the lower Sprout Plaza at the University of California, Berkeley.

An air failure has occurred! Those who cannot escape the pollution will die within 15 minutes!
15 minutes!
But wait—the Clean Air Pod 1500 will provide shelter!
Just sign a waiver to enter, the CAP 1500 will filter out all deadly pollutants!
Those unwilling to do so will be declared dead in 15 minutes!

The news report itself was published as a fake forecast for April 22, 1972, a fictional account of the actual performance which occurred on April 22, 1970. The parafictional newsclip can be found in Antfarm's *INFILTRATION COOKBOOK*, a handbook to all things inflatable—including a collection of images documenting Ant Farm's 18 month tour of touring the country as "Inflatopexperts", part of "a travelling show of inflatable structures and environmental circus." While the notion of global warming had not yet solidified at that time, the work was deeply rooted in environmental activism. The Berkeley performance, a straightforward while morbid spectacle, painted a metaphorical gun to each student's head: the atmosphere will kill you, are you in or are you out? Somehow this environmental drama revealed a far more terrifying truth about its context—the American education campus has always been a site for climate catastrophe and violent sequestering. In 1970 Antfarm's gang of rock-n-roll characters swarmed around in fake white lab coats and goggles, performing their radicality to wide-eyed students—your little world isn't safe! they cried. On March 2nd 2021, Education Week's School Shooting tracker reports 18 incidents into the year so far. It is reported that the number indicates an incredible drop in school shootings. The trend line has been interrupted by a global pandemic. There is another gun to our heads at the moment and all around me I see figures in goggles and masks and riot gear, the world has turned on us—are you in or are you out. Protect ya self.

IN 1997 Romeo Galili's tenure at the helm of C.P. Company's fashion design team ends and Moreno Ferrari becomes Creative Director. The Italian apparel brand, founded in 1971, had established itself as a radical creator of military-inspired outerwear, pushing the boundary of material innovations, processing techniques, and design. In 1988 the world was rocked by the Goggle Jacket, a hooded windproof jacket that could be zipped up to conceal the head

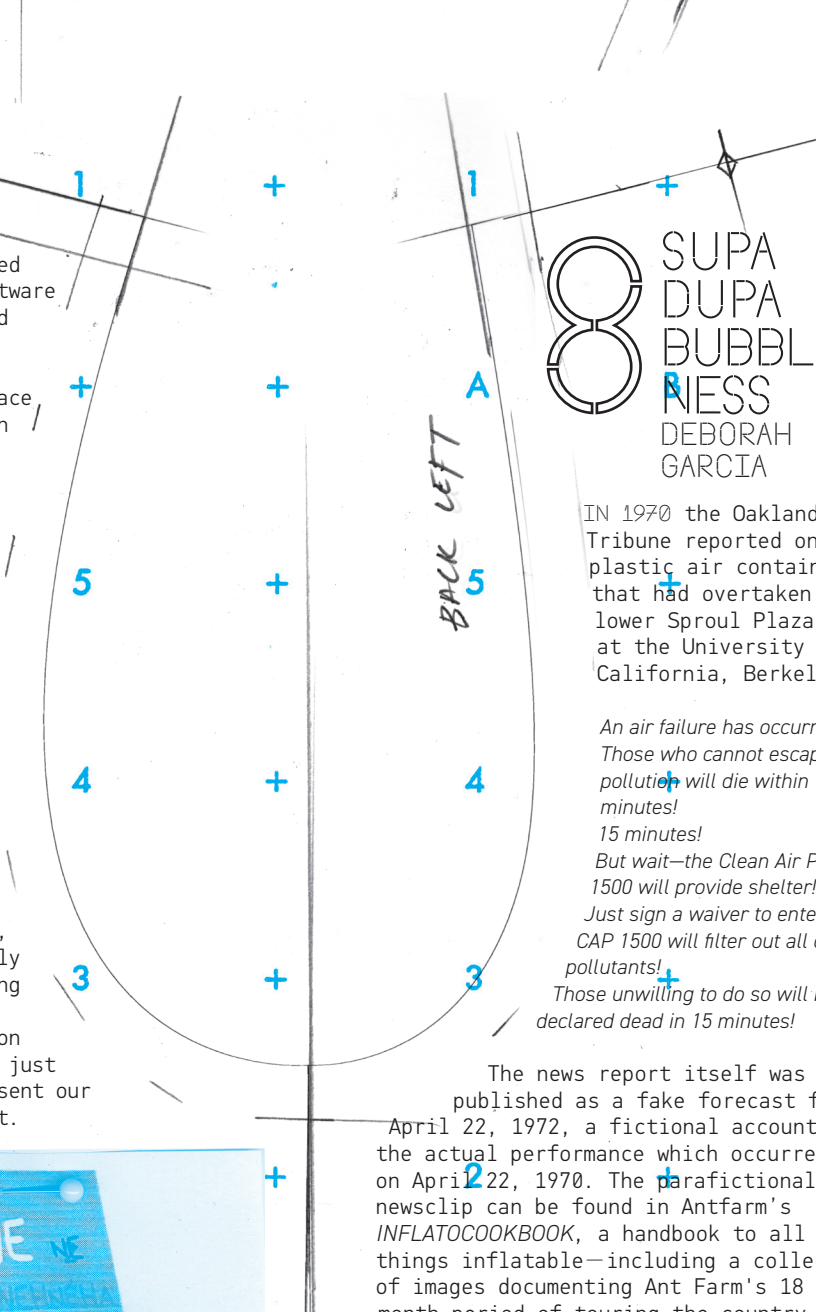


7 CALICO & CAMOUFLAGE
SKAWENNATTI

Skawennatti makes art that addresses history, the future, and change from her perspective as an urban Kanienkwa:ka (Mohawk) woman and as a cyberpunk avatar. Her early adoption of cyberspace as both a location and a medium for her practice has produced groundbreaking projects such as *CyberPowWow* and *TimeTraveller™*. She is best known for her machinimas—movies made in virtual environments—but also produces still images, textiles and sculpture. Born in Kahnawake Mohawk Territory, Skawennatti belongs to the Turtle clan. She holds a BFA from Concordia University in Montreal, where she resides.

Calico & Camouflage is a fashion collection of ResistanceWear defined by traditionally-inspired ribbon shirts and military-style cargo pants—two articles of clothing that are intertwined with the history of colonization on Turtle Island. Colourful silk ribbons and floral calico fabric were first introduced to our communities in the 1600s through trade with European settlers and were adopted and adapted by our innovative ancestors. Ribbons and dresses have since become widely-recognized signifiers of traditional Haudenosaunee regalia. In contrast, military garb has been adopted in defiance of the repeated attempts by colonial forces to eliminate us. From Wounded Knee to the Oka Crisis to Standing Rock to Mauna Kea, our land and life-defenders have claimed camouflage clothing for their own to show that we are not afraid to fight. Indigenous artists and designers such as Katsi' tsakwas Ellen Gabriel and Tammy Beauvais have connected camouflage, activism and the Indigenous body to make fashion statements.

Calico & Camouflage exists in both the digital and the physical world. Powerful pink, cool blue, olive green, and gun-metal grey are the dominant colours, reflecting contemporary landscapes of activism, including demonstrations in city streets, rural roads, cyberspace and courtrooms.



6 INTERVIEW ON JAMES ROSENQUIST'S PAPER SUITS
COMMON ACCOUNTS

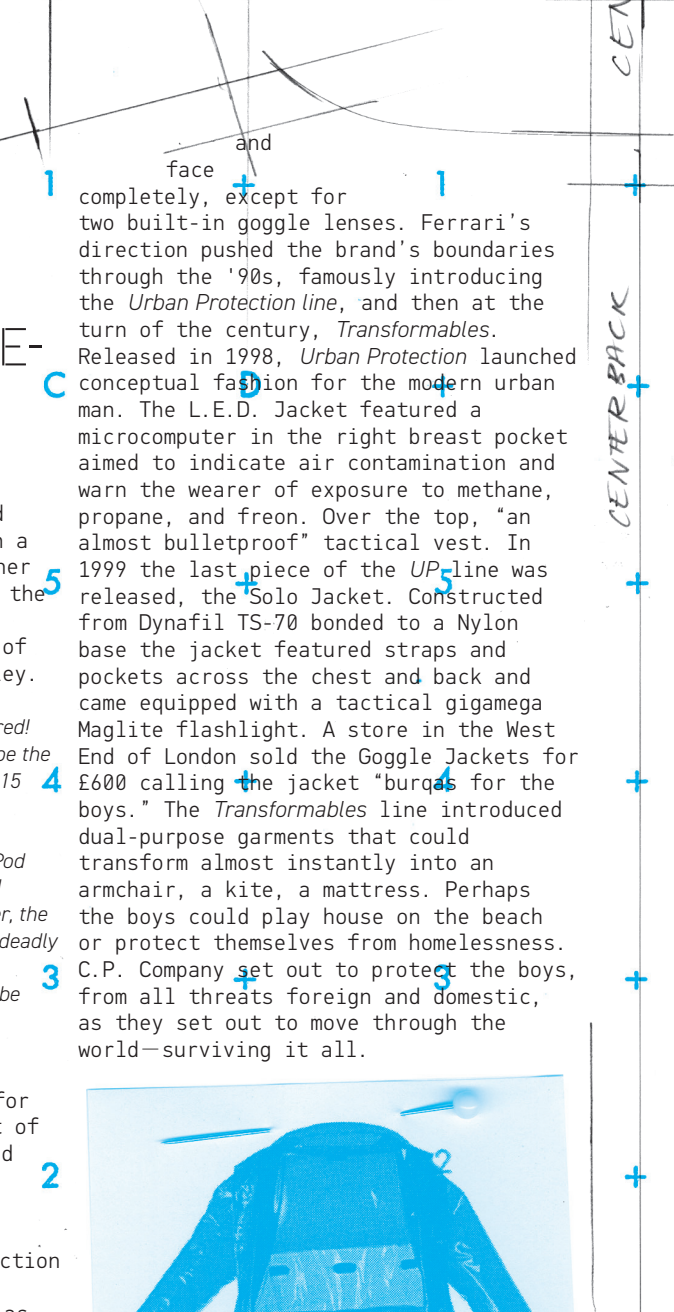
James Rosenquist (1933-2017) produced a diverse catalogue of artifacts and artworks that often read as a visual, historical record of the public imaginary and technological zeitgeist common to the work of the pop artists. His use of advertising as source material and depictions of recognizable brand logos throughout his career demonstrated a critical fascination with consumer products and the ordinary, everyday construction of the self as an image. Indeed, many have cited this as a consequence of his early years spent as a billboard painter in New York.

SARAH BANCROFT: The first suit Jim had made for him in 1966 using paper from the Kleenex company, and it was brown paper, and I actually think it was like pattern-making paper, stiff, so after wearing it several times he could definitely fold it, it became pliable. And the second suit that Mimi is talking about was made in 1998 by Hugo Boss, on the occasion of the Rosenquist *The Swimmer* in the *Econo-mist* exhibition at the Deutsche Guggenheim Berlin, and it was a wonderful re-imagining of the suit, but as Mimi said it was Tyvek, which is the same material that a FedEx envelope is made of and is kind of indestructible. I think it's used in construction, too, as siding to waterproof houses.

IGOR BRAGADO: It was also, well for sure you know this, but Miles and I, through our research and our work on death and daily life and the military and the gesture and the hand, we kept coming back to James' work in one form or another, but always super informally.

MILES GERTLER: I'm joining this call from Toronto, and we know that one of the times that Jim (James) wore the Paper Suit was when he appeared on a panel at the AGO in Toronto alongside Marshall McLuhan and we were just curious, how did the suit travel? Did it fold, or did the owner have to wear it on his own body on the plane?

MIMI THOMPSON: I can only speak about the second round of suits made in 1998, but you could fold it up, absolutely. Jim usually carried it in a little suit bag because he loved it so much. The second suit was made of Tyvek. The big problem that Jim always had was that the seam in the rear end was

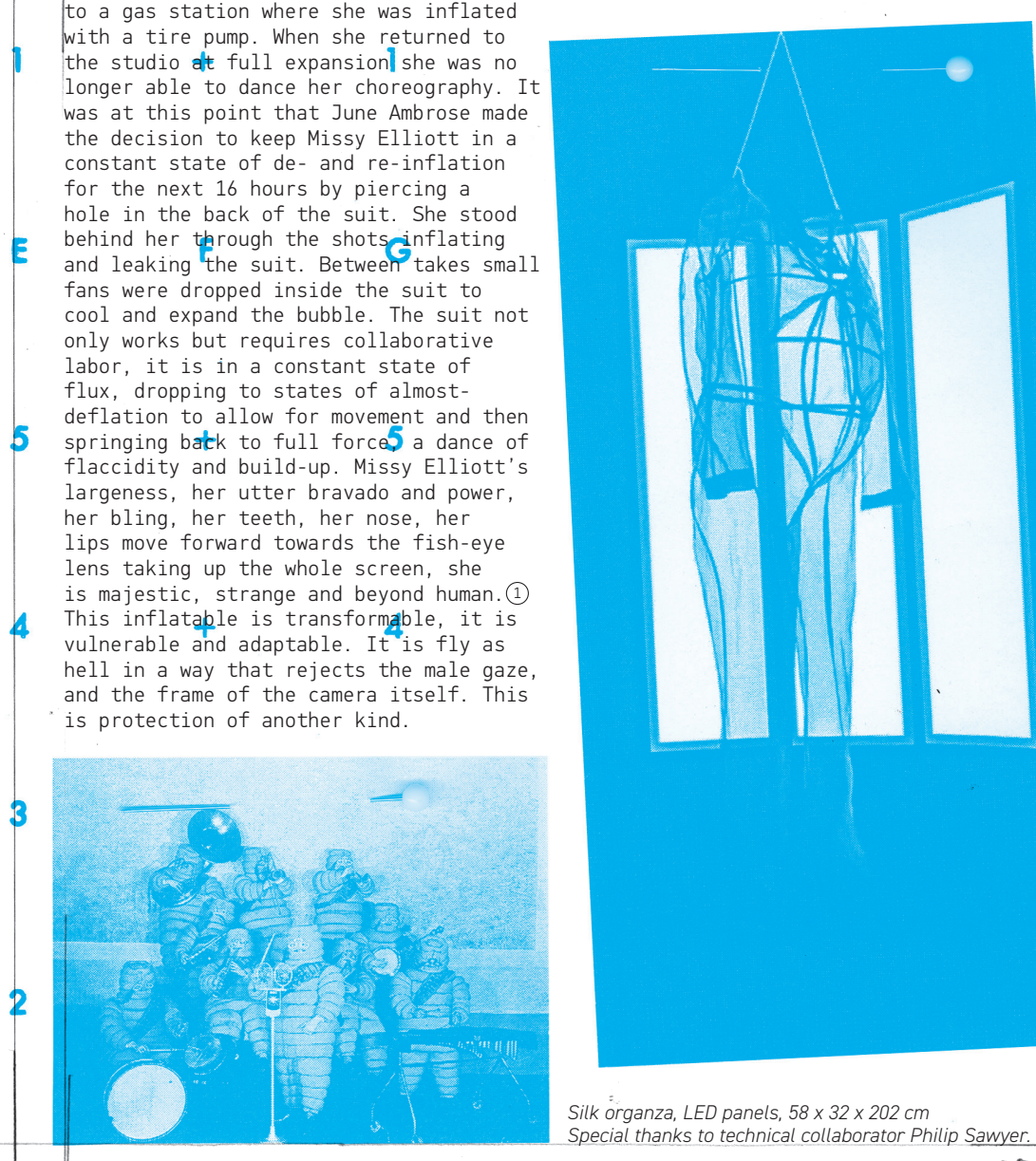


always splitting—well, not always but often. And that happened with the original suit made in the 1960s too. I think he was in Tokyo, at a geisha parlour, and he sat down and heard a rip—and that was a different kind of paper. But the Tyvek was pretty indestructible aside from the seams really, and you could spill on it and you could wipe it off, it was kind of great.

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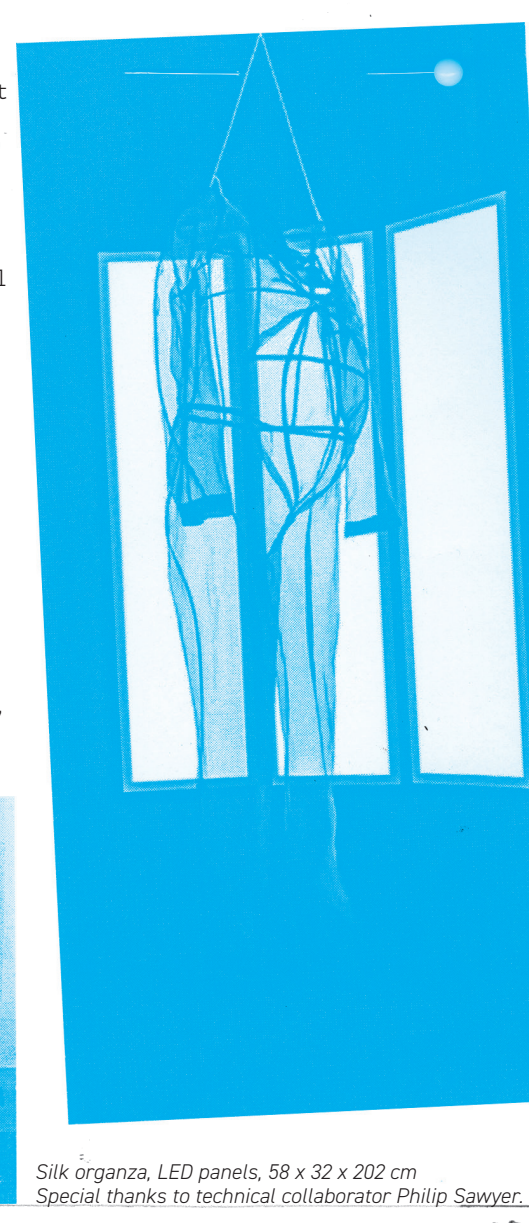
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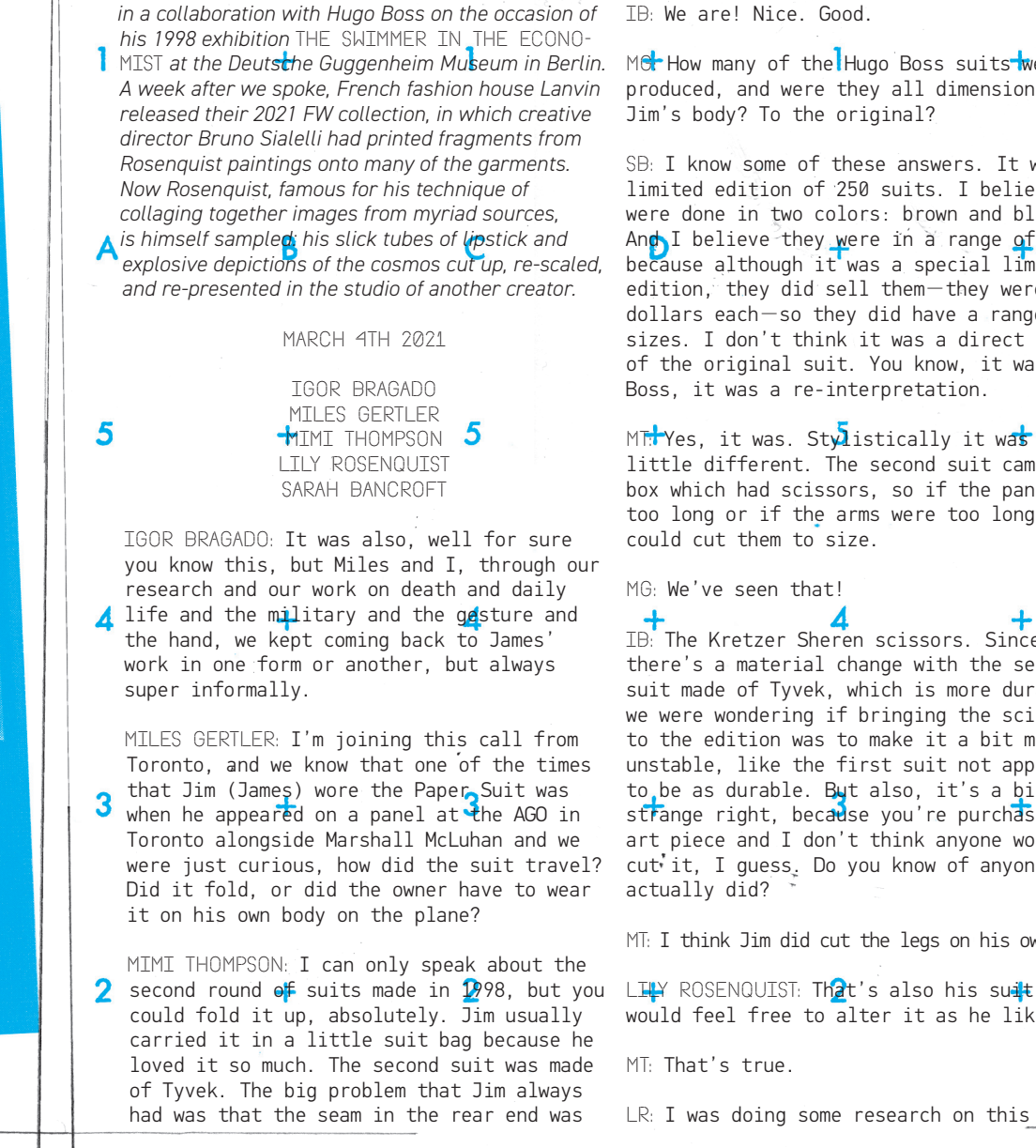
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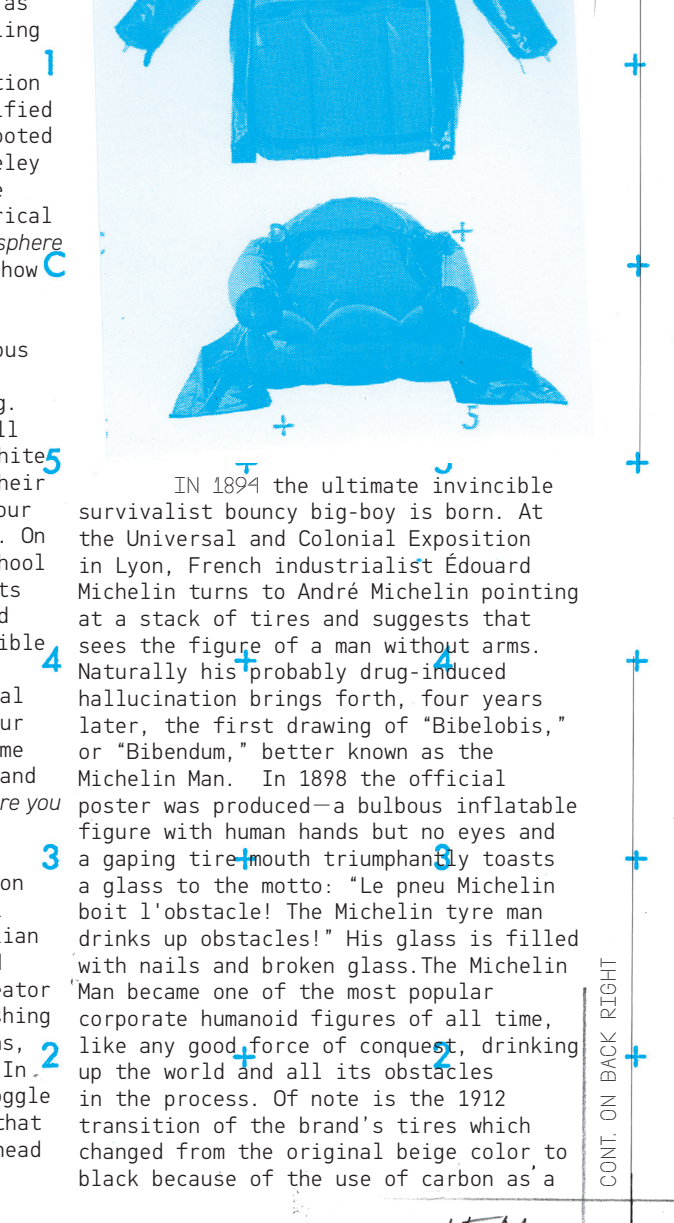
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SHAWN SHAWNO: I was so far away from my "home" in his 2005 *Supa Dupa Fly* Black Women as Cyborgs in Hip Hop Video. Shawn asks if Missy's respect helmet and sunglasses. To this her embodiment of a "fly" to which I say nah, but he's doing a good job himself in giving O'Jays' Seth Burdick a run for his money with that '80s academic-gone-wild look. I kid, Shawn, but don't come for Missy.

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