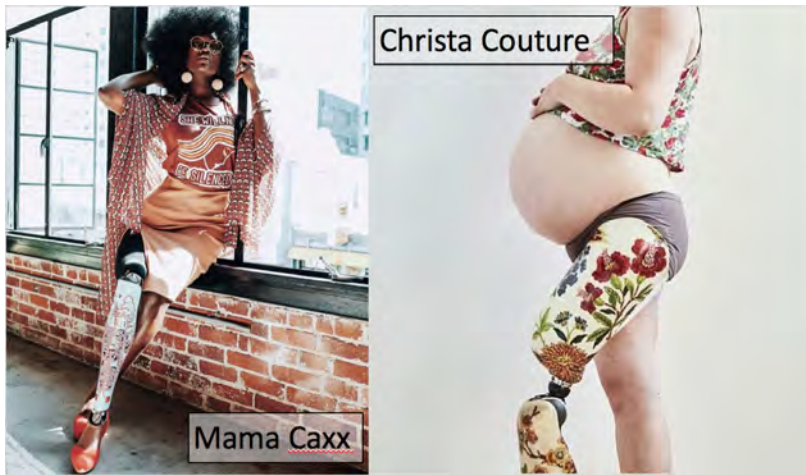




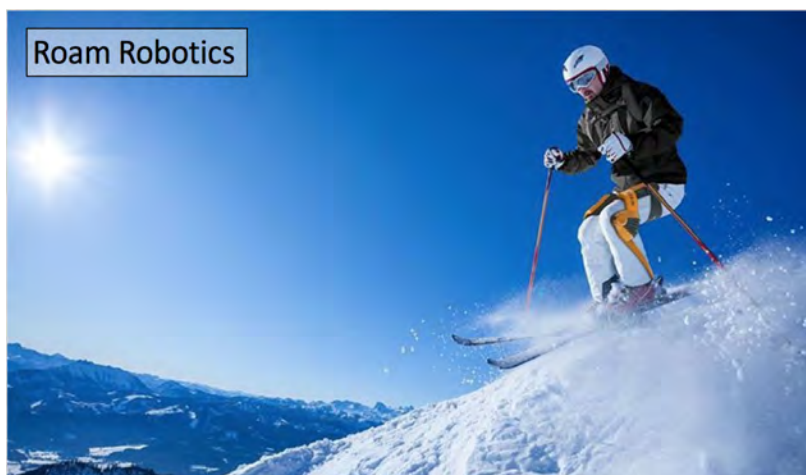
During my chat about textiles and the body I will discuss clothing as a global entity, and the patterns of use, found on clothing, as something very individual. I will also recognize the perception of worn-out garments can vary across the globe, and I will conclude the talk by presenting design methods that embrace the beauty that is wear.



Points of wear, formed in respect to the body, are global in the manner, that we, from different walks of life, can share in the memory of the thighs splitting on our favorite pair of jeans. There are exceptions to this idea. The relationship between the body and textiles is universal but is not necessarily inclusive. It is for this reason wear is it also so very individual.



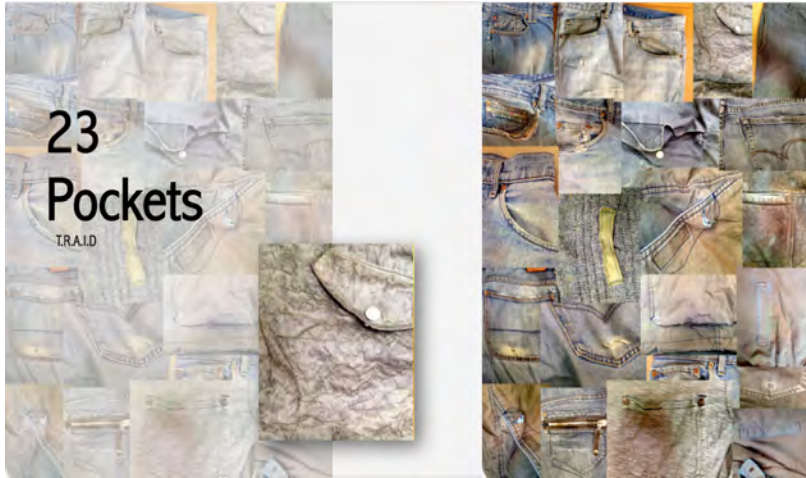
Bodies are different. Media mavens like 'Will it Look Good on Me tho,' Mama Cazz and Christa Couture shed light on sizing issues, able-body bias, and the one-size fits all approach from the fashion industry. A part of their message is on the side of 'material objects made for the body are not global.'



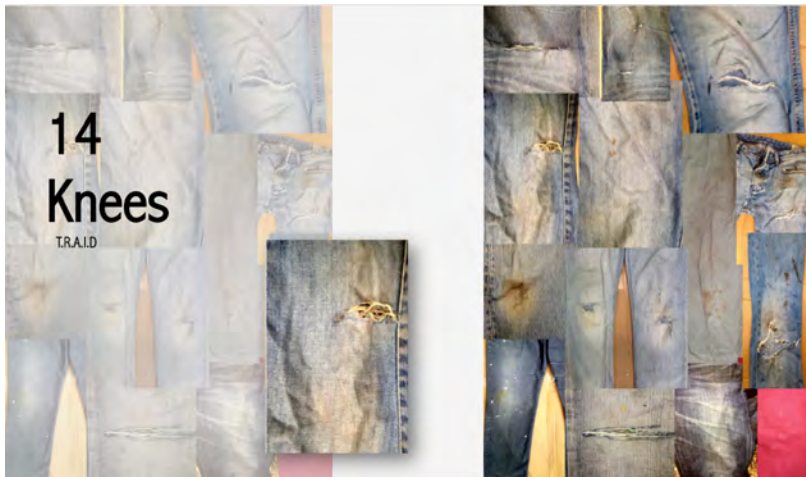
Material objects push us to be able to do the things we love and push our bodies to do things perhaps we biologically cannot. That is the beautiful thing about being human, we use our dress to break boundaries in all sorts of ways, and with this comes new types of wear, that is uniquely our own.



Ultimately, how clothing will wear-down against the body, is personal. Through repeated use, our objects come to reflect us, as individuals, interacting with our environment. Dress is the barrier between us and our world, and in this role, it gets beat up and becomes something that we love, hate, disregard, and treasure.



Inspired by this relationship, I went to look for wear, and found myself on the end of the conveyer belt, in the Textile Recycling for Aid and International Development, warehouse in Wembley, London. Whatever was claimed by the workers went to consignment shops, and the rest ended up at me before moving onward to rag traders.



Now, wear is not identically shared, in the way that Starbuck is global, but on the conveyer belt, I got to see the sameness shared by countless bodies, or rather – humans. Points of wear within the crotch, along with the pockets, openings, necklines, and at the knee, were both private and public artifacts.



All of these articles demonstrate the commonalities between us and our shared interaction with the world. They also are a snapshot of something that is wholly us, they are signatures on mass-produced garments. The rips and stains, when you look closely, are simply writing on clothing.



Warwick and Cavallaro remind us that the body is a meeting point the sociological, psychological, physiology and ideological, and clothing itself has agency. As it transforms, or fall apart, it has a direct impact on lives. This is because, although we can think of ourselves separate from objects, we were born into a material world, that is already meaningful, and at the mercy of our societies.



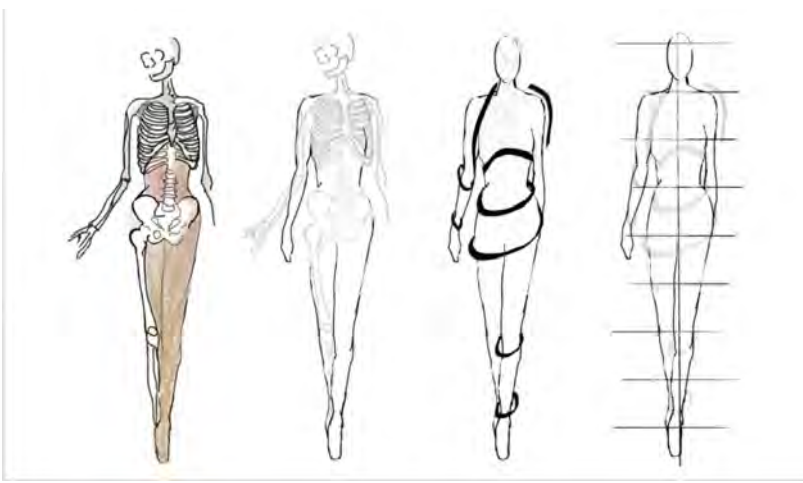
It is easy to sit at the end of that conveyer belt and bask in dirty glory. I recognize that wear is not a luxury everyone can afford, and adorning worn-out clothing isn't going to help move someone out of poverty, instead of once someone is out-of-poverty, wear can become that symbol of having the luxury to look impoverished. Wear can be ageist, sizeist, classist, racist and sexists.



There is a hierarchy to wear. The difference between looking impoverished and wearing vintage has not only to do with the object, but with the wearer. Change the wearer's race, their class, their body type and the connotation of wear changes too. This is because wearing clothing is inherently available to be looked at by other people, in addition to being worn by ourselves.



Why does wear matter? Because clothing has memory. According to Holder, "We exist in relation to our things" It's not just identification. Instead, in our world – we live in respect and relation to things. It is a physical document of what we are, who we love, where we were, what we were thinking, what we are trying to accomplish, even how we failed.



According to Hegel objects are used to present the self, and in this process of objectification we make the world, and in turn, ourselves develop. In consideration of our objectification, I am curious about how embracing wear, something that can embed our identity into a global, universal object can be embraced by the design world.



On its own, clothing lacks the authentic individuality that can represent humans, through use, what is globalized and mass produced becomes charged with bits of our journey, our actions, and the way our body interacts with the world. Thinking about the growth of an individual, physically, psychologically, and socially, is one method for designers to think about what will happen to their objects.



As a designer, creating objects that can embrace wear, changes the role of the designer to becoming that of a facilitator. If a designer can use material and cut to embrace the body in physical activity, perhaps, the garments will come to grow and change with the individual wearer.



If clothing can be designed to embrace the wear of the user, and say the shoulder blades become the new ripped knee, then ultimately can the individuality of wearer surface in a way that is favorable. Designing clothing, mending, dyeing, and reinventing clothing can all be ways to teach others to admire the beauty that is accumulated through use?



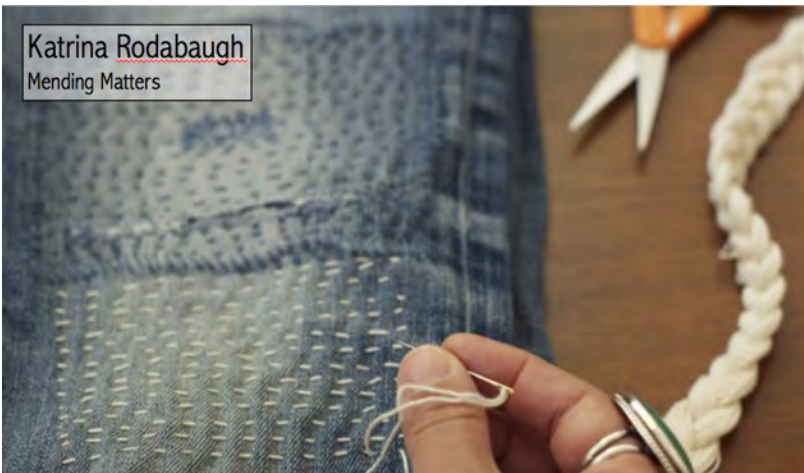
Liz Spencer
The Dogwood Dyer

Liz Spencer is a natural dyer cum super mom, she transforms her toddlers' clothing and convinces others to do the same. The small shirt in the middle was worn, stained, painted with iron, worn again, washed again, worn again, painted again. She evaluates garments understanding what is beautiful isn't meant to be precious, its meant to be loved.



Tom of Holland

Shedding light on wear is Tom van Deijnen. He seeks to preserve the memories through visible mending. His own description of his work is the most elegant, Tom States that: I'd like to explore the boundaries of when the life of a woolen garment, creating and repairing textiles means that building and mending are in constant conversation with each other.



Katrina Rodabaugh
Mending Matters

Katrina Rodabaugh, author of *Mending Matters*, a book on visible mending to be out in a few short weeks uses Sashiko and sashiko type methods to expand on the point of wear, to integrate the tear to really become part of the object. In this way, Katrina work is different than patches. It is embedded within as if it was always there. Extending life through durability, and beauty.



Local Wear:
You body as a *local*, global.

Dan Beckermeyer
"Systems"

What I asked today, is that you think of the relationship between our body, and the textiles that we dwell in, as something more than practice, and something that is a local and global.