

*'Lumps and Bumps'*  
*Dogperson39,*  
*Sarah Benslimane,*  
*Sylvie Fleury,*  
*Charlotte Kingsnorth,*  
*Caitlin MacQueen*  
*3 Oct – 12 Dec 2026*

*Rose Easton*

Text by Dal Chodha

A hand sheathed in a white cotton glove gently bends a peach-coloured-silicone toe back-and-forth. Three women locked inside a shiny marble room lift their red dresses and slap their round pink bellies before scooping them up into magical tummy control pants. A beautiful AI-generated brunette who sometimes has freckles, and sometimes has green eyes, or brown, or blue is interviewed on television about her role in a forthcoming film and suddenly starts speaking in a different language. How do we represent – and comprehend – the body in an age that has snubbed its own materiality?

Each of the five artists in *Lumps and Bumps* negotiates categorisation and perception, the flesh and the eye. Sylvie Fleury presents here an amorphous glowing sculpture. Look at it for longer than you might usually, and its mounds begin to shift. It is Venus De Milo left to rot on Neptune, her shoulders and breasts collapsing into soft crepuscular humps. Extraterrestrial in its seductive, silken blue chrome, it presents a disruption of the conventionally desirable female silhouette, with the added allure of body-horror. Is this a foreign object, a being, or is it a pool of unregulated flesh, breaking free from its shapewear?

Within the walls of the gallery, the body – your body – is echoed in puckered metallic surface, foamy

leather and pixelated wool by artists that play with the anxieties of classification between art, object, furniture. Such taxonomies interest Sarah Benslimane whose practice considers how information circulates freely like poetic trash. Her wall-based, three-dimensional assemblages, made with found objects and using industrial materials, consciously trick the viewer's expectations of our digital reality. Her grid of highly reflective, pillow-like metal panels blurs distinctions as we become momentarily trapped inside our dappled reflection. Benslimane's surface only *promises* comfort.

Fashion constantly urges the body to conform. The obedience of flesh coloured athleisure, of skin surgically stripped and pinned, of online twin selves with pores crafted by pixels, is all wrapped up in Charlotte Kingsnorth's leather marshmallow bench. Like Fleury, Kingsnorth takes a seductive material or colour into a direction that unnerves. Assembling discarded chairs, carved logs and thick nubby textiles she offers echoes of a body that is mostly, maybe, human but maybe not. Her works have the suggestion of soft toys that have mutated into a nymphic near-future.

If Kingsnorth's pale leather and padding suggest ease, then Dogperson39's flat rug is the antithesis. The artist maintains a high level of anonymity, their identity managed and mediated through digital aliases. They are, in a sense, unbodied; an ethereal presence sheltered from public consumption.

Dogperson39's enormous floor work provides the gallery with a supple, direct portal to hell. Using unruly structure, shape and softness, the artist makes a demand for a body that is incorporeal and disguised.

All of the works in *Lumps and Bumps* contain a tenderness or abundance within them that remains off limits. This containment – of a body or a form within a space – fizzles in Caitlin MacQueen's hallucinatory painting of a nightclub populated by people caught between dancing, watching, and moving through each another. Her challenge is to make something from blurry old footage or photographs. She is, like all of us, a body in the world, seeing and observing and misremembering. In her bygone *mis-én-scene*, figures search for stability within the social space of the club without the supervision of the smartphone. In a powdery setting made up of layers and layers of thin paint that need to be, she says, "felt with the eyes," we sense the obfuscation of humanness.

Paris 1996

“Dress Becomes Body Becomes Dress” Are you an Object or a Subject? On Comme des Garçons and Self-Fashioning

by Caroline Evans

*PERTURBATION* The small, invited audience sits in a square in the *Musée des Arts d’Afrique et d’Océanie* in Paris. It is the Comme des Garçons Spring/Summer collection of 1997, called *Dress Becomes Body*. There is no music, and no catwalk. The first model comes on in a slender, white, semi-transparent dress with two little buds at the back, like nascent angels’ wings. As the show progresses each model comes out in increasingly larger and, to most commentators, odder swellings, all under long, fitted dresses in stretch fabrics. Some are in red, white or blue; others in a range of ginghams: black, pale blue, pink or red and white. All are padded, with goose down fillings. The feather pads are arranged asymmetrically; they run over a shoulder, diagonally across a hip, down the back, or coil round the torso, to form half-bustles, raised necks or prominent backs. It is hard to find the words to describe the effect of these down pads under sheer dresses: if words fail, perhaps it is because the dresses do not engage with the everyday language of the fashion body. ‘To make a form in which a woman looks pretty in a conventional way is not interesting to me at all’ says Comme’s

designer Rei Kawakubo.<sup>1</sup> And it is true that she does not emphasise its conventional assets: small waist, flat stomach, curving hips and bottom, small, high breasts. Yet neither does she deny them particularly, even when she obscures some of these body parts. This is not a collection which engages tyrannically with fashion, and its requirements that the body be honed, exercised, produced. It seems, instead, to be a speculation on what *else* the body could be, *other than*.

Other than what? Do these pads turn women into ridiculous objects, or diseased subjects? Richard Martin describes the look as 'perturbed beauty'. The shop assistants at a Comme retail outlet in New York reputedly called them 'tumor pieces' between themselves.<sup>2</sup> The fashion press was full of Quasimodo references. Articles were entitled 'Like It Or Lump It' (*The Guardian*) and 'Padded Sell' (*Village Voice*). Both *Vogue* and *Elle* shot the collection with the pads removed.

But are the pads really so alien? Haven't we seen it all before, the weird, the tribal, the decadent? Mutant bodies are two a penny in postmodern culture. From New Age tribalism to high fashion, from Modern Primitives to the *fin-de-siècle* decadence of Alexander McQueen, or the *belle époque* opulence of John Galliano, we are surrounded by a pervasive strand of postmortem cynicism; there is nothing new to be known. Yet, miraculously, Rei Kawakubo does seem able to rethink the body in this collection, and to do so without cynicism, with passion and imagination.

A modernist, she works against the grain of much contemporary culture, both aesthetically and commercially.

The Comme press release for this collection stated: 'the theme ... is body meets dress, body becomes dress, dress becomes body'.<sup>3</sup> We already know that cosmetics have 'become body' in the form of liposuction or cosmetic surgery; for our nineteenth century predecessors bodies became dress via the corset. Nowadays the 'first world', or post-industrial, body has already been reconfigured by the technology of the 1980s: the personal computer, the Sony Walkman, portable phones, soft contact lenses. These 'harmless devices' contribute to a new body, 'one thoroughly invaded and colonised by invisible technologies'.<sup>4</sup> The question, therefore, is not whether you are a subject or an object in Comme des Garçons' padded collection, but what kind of a new subject, or future subject, you are. It is not so much that the new technologies force us to rethink the relationship between body and identity; rather, they have already invisibly extended the parameters of our bodies and, it follows, our consciousness. One could speculate that Comme's padded extensions, which 'morph' the body into new forms, are, simply, a series of poetic speculations on the theme of embodiment in the modern age.

**ALIENATION** The idea that technologies might colonize the body and radically reconfigure subjectivities is not new; the relationship of people to things, or to technology, has, since the Industrial Revolution, often been

theorized as split or alienated. Karl Marx, in his early writing, argued that in the nineteenth century social relations between individuals assumed 'the fantastic form of a relation between things'<sup>5</sup> as a result of the alienation, or estrangement, of the worker from his labour. Men, women and children were bound to machines in the new division of capital. As the worker lost control over the processes of work, and the product of labour, he became a thing; in industrial production, the human takes on some of the mechanical quantities of the machine while the machine becomes uncannily human. While much science fiction and film has tapped into fearful and dystopian fantasies of robotic hybrids, contemporary cyber-theorists have elaborated a more benign – and more Utopian – view of hybridity as 'post human'. In Donna Haraway's formulation the cyborg, which exists in the machine-human interface, is 'a fiction mapping our social and bodily reality and ... an imaginative resource suggesting some very fruitful couplings'.<sup>6</sup> It is neither traumatised nor a split subject. Perhaps Haraway's formulation might be useful to think about the *Comme des Garçons* clothes as a fruitful coupling of mass and form, animate and inanimate, rather than the darker vision of human subjectivity as inevitably fissured. If these clothes relate at all to the history of an interface between body and technology, they reconfigure that interface by replacing fear with curiosity.

Hal Foster argues that the cyborg is not a subject at all, because it does not have the mechanisms for

expressing fear and trauma.<sup>7</sup> Instead he describes it as a mythical creature, no less mythical than the Oedipal subject but with the difference that the Oedipal subject at least *is* a subject, albeit a traumatised one. If industrialization inevitably produces a traumatised body Kawakubo valiantly tried to re-see that body from another perspective, to invent it from scratch, and to envisage multiple possibilities for such a body. The Kawakubo body is not human, but neither is it inhuman: that's why it's not horrid. What else are her creations if not fabulous creatures, and where better than the catwalk to fashion such beings, fashion itself being the 'enchanted fairyland' of signs?<sup>8</sup> 'Creature' and 'creativity' have the same etymological root; the Latin noun *creatura*, a creature, is 'a thing created'.<sup>9</sup> The padded designs from this collection, each of which is a variation on a theme, could be seen as speculative prototypes – an experiment in rethinking the human creature. Kawakubo, in her thought laboratory, sets up this experiment by refashioning the relationship between subject and object, between body and dress, and between human flesh and soft, goose down pads. The collection shows fabulous creatures in which the boundaries between body and dress are blurred, and in which subject and object, or self and other, are no longer posited as mutually exclusive terms. Christine Battersby argues against the conventional model of body boundaries as a container of the self:

'The boundary of my body should rather be thought of as an event-horizon, in which one form

(myself) meets its potentiality for transforming itself into another form or forms (the not-self) ... we need to rethink individuality differently, allowing the potentiality for otherness to exist within it, as well as alongside it'.<sup>10</sup>

She suggests that in the late twentieth century new philosophies of science and mathematics have yielded new topological models with which to model patterns of the indefinite and of fluidity. These changes – which spill out into computer games, advertising and the media in general – might contribute to a changing view of the self that might help us 'to think selves, bodies and boundaries in more revolutionary terms'.<sup>11</sup>

But are these speculations impossibly utopian? Do they deny the fact that, as a consequence of industrialisation, to be human is, under Western consumer capitalism, to be a divided subject? Sartre located alienation in a split between subject and object when he wrote of being an object of the gaze:

I am possessed by another self whose gaze shapes my body and sees it as I will never see it. The one who looks at me possesses my secret, the secret that I am an object.<sup>12</sup>

Perhaps after all these Comme dresses do hover indistinctly between subject- and object-hood, located as they are in fashion, the scopic land of the look. 'I see *myself* because somebody sees me'.<sup>13</sup> Where else are

we objectified if not in the look of the other, and what does fashion solicit, if not that look? In no other field of art and design is the body represented so incessantly and so exclusively, and from its centre of operations, the fashioned body returns the gaze: everything hangs on the body, in fashion. Foster argues that splitting, which is fundamental to being a subject, occurs with a new intensity under postmodernism where the subject is continually made and unmade by such splittings: between disembodiment and abjection, between disgust and fascination, between trauma and loss on the one hand, and fantasies of wholeness on the other.<sup>14</sup> In these terms, the collection can be construed as paradigmatic postmodern representations of a body which oscillates endlessly between subject- and object-hood. On the other hand, it could be argued, either, that such designs provide a respite from the compulsion to split or, alternatively, that they simply 'fix' the body on one or other side of the divide. If these designs are on the side of a 'fantasy of wholeness' then they do, at least temporarily, bridge a gap, close a fissure, make good, heal.

Yet much of the journalistic criticism of the collection seemed to be predicated on the notion of a traumatised body. The clothes were likened to cancers, tumours, ugly growths, despite the grace and the ethereal quality of the designs. Perhaps this says more about contemporary fears and fantasies than it does about the clothes. If we are all split subjects one could talk of the self as a 'product', the historical

product of industrialization. In the nineteenth century women designed that product through consumption, and specifically through fashion: the mid-nineteenth century middle class woman in her huge crinolines of hooped steel and her bright fabrics patterned with the latest aniline dyes fashioned herself as a newly independent consumer in a brash, modern world of goods, a world which was much disapproved of by contemporary moralists. Their criticism signalled an ambivalence about women as active, even aggressive, consumers in a period of aggressive trade and manufacture. Their outrage was not dissimilar to twentieth century outrage at piercing or other forms of body modification: in both cases the body is altered by a degree of self-fashioning as the wearer produces, or stages, herself as pure artifice. These two technologically-related innovations, the crinoline and aniline dyes, became emblems of modernity.<sup>15</sup> Women became huge, and hugely visible, in their bright colours and big skirts, as consumers and, as such, as producers of their own identities. Through the padding, shaping and patterning of their clothes middle class women were intrinsically linked to the industrial era, an era which for Marx was defined partially by a split in subjectivity between subject and object. By the turn of the century huge department stores provided a context which legitimized the desire of women to look as well as be looked at, which enabled them to be both subject and object of the gaze, and to appropriate, at one go, the pleasure/power of both the voyeur and the narcissist.<sup>16</sup>

One could conclude, perhaps, that the late twentieth-century woman in her Comme down-filled pads, ostensibly so alienating and object-like, in fact constitutes herself as a singularly modern counterpart to her nineteenth-century compatriot in her easy oscillation between subject and object positions.

She is, furthermore, a subject who finds herself at the crossroads of a different revolution, an information revolution as opposed to an industrial one. An explorer in new territories, the Comme customer stands at the crossing of two axes: one rethinks the nature of 'a product', the other reconsiders what 'a person' might be in the modern age. The old technologies insisted on a (teleological) distinction between subject and object, man and machine. An artefact and a person were distinct: the one inorganic, inanimate, man-made; the other organic, fallible, possessed of consciousness. Yet a person riding a bicycle is a benign interface of (wo)man and machine. The heart pacemaker or the contact lens are prosthetics which augment, even rescue, human performance. Whereas a product used to be a thing, with the use of smart fabrics and interactive computers a product can now also be a process, a relation, part of a network of relations between a thing and a person, something which extends the parameters of the body. It is in this context that one could situate Comme's fantastical creatures, as hybrids of flesh, feathers, textile, and skin – objects in the expanded field.<sup>17</sup>

Historically, the fashionable body has many times been augmented, usually to emphasize the male or female form. The nineteenth-century corset and crinoline echoed and exaggerated the female shape. Women in the 1990s could fashion their bodies through exercise, surgery and diet as much as through cosmetics and clothes. The modern woman can redistribute her flesh with collagen implants, liposuction, breast augmentation and other cosmetic surgery; or she can resort to the gym and the personal trainer to realign her body mass. Thus the contemporary body is disciplined and produced, much as the nineteenth-century woman relied on the external discipline of the corset to contain her unruly female flesh. By contrast Comme's clothes don't refer to the technologies of the body which nip, tuck, mould and exercise it into shape. Far from containing and disciplining the body, designs such as the *Dress becomes Body* collection actually seek to extend it in space, to link up with new networks and different spaces. Thus equipped, they begin to sketch new possibilities of subjecthood, a subjecthood which is not concerned with containing the body but with extending it, via new networks and new communications. Perhaps the best way to regard Comme's designs is as an exploration, an early foray into space ... a probe.

**EXPLORATION** The artist Mona Hatoum's piece *Corps Étranger* of 1994 tracks previously invisible interiorities of the body by using the medical techniques of endoscopy and coloscopy to send the spectator on a journey

through the living, pulsating orifices and channels of the artist's body. Just as Hatoum redraws the internal map of the body, so Kawakubo reconfigures its external map, tracking its previously invisible exteriorities in both actual and metaphorical space. Not so much prosthetic additions, these padded garments which shift and change in configuration as they move down the catwalk, leave traces in space like thought patterns: traces of ideas and connections to be made. Significantly, at least two separate photographers chose to photograph the collection on long exposures, producing images with blurred traces of earlier movements. In Patrick Keiller's film *London* (1993) we are told that Robinson, the psychogeographic *flâneur*, believes that if he looks long enough at the surface of the city it will reveal to him the molecular basis of historical events, and in this way he will be able to see into the future. Something of this fantastical quality resides in these Comme designs: if time *did* have a molecular structure we could trace the past movements of these clothes in the contemporary spatial patterns they make on the catwalk. But at the same time Kawakubo wants to create forms which didn't exist in the past, which have never before been seen or made.<sup>18</sup> At an earlier stage in her career she was quoted often as saying 'I start from zero'.<sup>19</sup> Her designs have always stood apart from the genealogy of clothing, rather like a new life form. How did they come to be? Morphologically, if the collection changes the concept of 'body' it also, equally, changes the concept of 'fashion'. If we struggle with them, it is

perhaps because we have yet to invent a typology for these new forms. All these -ologies suggest a need to explain the new by reference to an established system of classification: but the polemical tension in Rei Kawakubo's work comes precisely from this pull, between the known and the unknown. Her designs suggest a beginning, new things, before they set into orthodoxy, and perhaps, since she is an explorer in new territories, we can no longer rely on *old* -ologies to make sense of her work. These designs are something like a spaceman taking his first few steps in space. They combine the wobbly optimism of the baby, the curiosity of the explorer, and the grace of a dancer, whose every performance reinscribes new gestures in old spaces, creating something from nothing each time.

For her costume designs for Merce Cunningham's ballet *Scenario* (1997–98), Kawakubo used reinforced seams and stronger fabrics, bigger prints and bigger shapes, but the principle was the same: down pads under stretch fabric, this time altered by the way the dancers moved in the costumes, as opposed to the way fashion models walked in them. *Scenario* lasts 40 minutes; it is a ballet for 15 dancers who wear bustles, spiralling pillows, dresses and shorts. It has three sections, involving three costume changes. In the first, the dancers wear scaled-up green and white gingham or broad blue and white stripes. Anna Kisselgoff comments on how the dancers are often doing straightforward movements such as raising

a knee, standing still on one leg, rotating a shoulder or doing a *plié* in second position, with the legs apart. Yet the costumes and the choreography, combined with Merce Cunningham's habit of giving the torso movement which is not apparently related to the limbs, combined to 'make strange'.<sup>20</sup> The second section consisted of black-clad padded figures, and one woman in red carried on by four men; the third section consisted of entirely red-clad figures. 'The work as a whole is full of carved, plunging shapes, and the speed accelerates ... at the end all spin slowly like statues on revolving pedestals'.<sup>21</sup>

Merce Cunningham's working methods, like those of his former collaborator John Cage, have always included chance. He uses tossed coins, the *i-ching*, or a computer, to decide the sequence of movements in a piece. Music only comes the day before the first performance; before that the dancers rehearse to a count. Although in an interview he excludes the costumes from all the chance operations which went into *Scenario*<sup>22</sup> there seem to be more similarities than there are differences between his and Kawakubo's working methods. Kawakubo will work experimentally with her pattern cutters to develop her final designs very much as Cunningham works with his dancers to arrive at the final performance. In the early 1980s many of Kawakubo's innovations came out of experiments with materials: loosening a screw in the textile factory or throwing a crumpled-up piece of wet linen out to dry in the sun. These methods are not dissimilar

to Cunningham's use of the *i-ching*, or to allowing a computer programme to determine a dancer's movements. Both Kawakubo and Cunningham work in a modernist, avant-garde tradition; both have extended the definitions and forms of their field; each has collaborated with artists and musicians. And in this piece in which, as one of the dancers said, 'she's added a sculptural element to the body outline that Merce has been messing with for fifty years'<sup>23</sup>, they draw attention to some similarities between ballet and fashion (the shared investment in the idea of the body as an index of youth, flawlessness and control, in particular) while at the same time distancing themselves from other practitioners in their respective fields.

Kawakubo's designs for *Scenario* extend her involvement with non-fashion based work, and put a distance between her and the fashion world; designing for a ballet is not the same as doing a perfume to increase sales – on the contrary, it further distances you from that world. She is a designer whose affiliations seem to be with the idea of art for art's sake. As a student she studied philosophy, specialising in aesthetics. Since 1969 she has designed clothes under the label Comme des Garçons, first showing in Paris in 1981. She also designs furniture and exhibits artists' work in her main Japanese shop in Aoyama. In addition, each season an artist makes a work *in situ*. From 1988–91 she published a magazine, *Six*, which illustrated the work of artists and photographers. The clothes in her menswear shows are modelled by artists, actors and

musicians. Yet she is level-headed in her insistence that her work is to be located in an economic and financial context. She hopes to 'confront established values in going beyond accepted limits'; like a modernist pioneer she searches out the new, the never seen or made before.<sup>24</sup> But she does not consider that what she does is art, nor that her world has any direct relationship to art, and she insists that creating garments is a matter of team-work. She claims to dislike possessions; she is an international designer who doesn't even own the house she lives in, let alone any of the art that has sprung from her collaborations.

To the extent that her work can be located in a modernist, rather than postmodern, tradition it is 'against the grain'. In another sense too she works against the grain: her most innovative work is, regardless of her insistence on her place in the fashion system, not very commercial. 'The clothes aren't easy to sell.'<sup>25</sup> Despite this, profits are systematically ploughed back into the business, and the enterprise is in good health financially, and it does well enough for her to continue to work – which she does, assiduously, a perfectionist who never cuts corners, who sends colour photocopies of press cuttings to journalists, whose retail space costs in New York must have been doubled by her insistence that the clothes hangers be kept exactly 10 cm apart at all times. Rei Kawakubo does seem to believe in what she's doing. Comme des Garçons actually *doesn't* sell more clothes when it does a collection like *Dress Becomes Body* – it sells

fewer. All fashion designers do showpieces to get into the papers; only Rei Kawakubo puts those showpieces in the shops. In doing that she opens up a space, not from outside but from within, from the very heart of consumerism, a space for exploration and new ideas, just for the sake of it. It's important for this space not to be eaten up by the conglomerates – strangely, high fashion becomes like a valiant little corner shop, still going, against all the odds. It's heroic, Promethean.

- 1 Yaeger, L., 'Material World: Padded Sells', *Village Voice*, New York, 1997
- 2 ibid
- 3 ibid
- 4 Tiziana Terranova, 'Posthuman unbounded: artificial evolution and high-tech subcultures', in Robertson, G., Mash, M., Tickner, L., Bird, J., Curtis, B. & Putnam, T. (eds), *FutureNatural: Nature, Science, Culture* (Routledge: London & New York, 1996), p.166

- 5 Karl Marx, *Capital*, Vol.1, trans. Ben Fowkes (Penguin: Harmondsworth, 1976), p.72–3
- 6 'A Cyborg Manifesto' in: Haraway, D.J., *Simians, Cyborgs, and Women: The Reinvention of Nature* (Free Association Books: London, 1991), p.150
- 7 Foster, H., *The Return of the Real: The Avant Garde at the End of the Century* (MIT Press: Cambridge, Mass & London, 1996), p.222
- 8 Baudrillard, J., *L'échange symbolique et la mort* (Gallimard: Paris, 1976), p.135, contains a study entitled 'Fashion, or the enchanted fairyland of the code'
- 9 Oxford English Dictionary
- 10 Battersby, C., 'Her Body/Her Boundaries: Gender and the Metaphysics of Containment' in Benjamin, A. (ed), *The Body. Journal of Philosophy and the Visual Arts* (Academy Editions: London, 1993), p.36 and p.38
- 11 ibid., p.38
- 12 Sartre, J-P., *Being and Nothingness*, trans. H.E. Barnes (Methuen: London, 1957), p.364
- 13 Ibid., p.260
- 14 Foster, H., op. cit., pp.221–223
- 15 Breward, C., *The Culture of Fashion* (Manchester University Press: Manchester & New York, 1995, pp.157–169)
- 16 Mica Nava, 'Modernity's Disavowal: Women, the City and the Department Store' in Falk, P. & Campbell, C. (eds), *The Shopping Experience* (Sage Books: London, Thousand Oaks, New Delhi, 1997), p.72
- 17 Rosalind Krauss, 'Sculpture in the Expanded Field' in Foster, H. (ed), *Postmodern Culture* (Verso: London, 1985). This idea has been used fruitfully to write about jewellery: West, J., *Made to Wear: Creativity in Contemporary Jewellery* (Lund Humphries: London, 1998)
- 18 'Je souhaite stimuler les esprits en me confrontant aux valeurs établies, en allant au-delà des limites admises ... on cherche du nouveau, du jamais vu ou fait auparavant'. Rei Kawakubo interviewed by Yan C, 'Rei Kawakubo: le rouge est le noir', *Hors Serie*, numéro 18, 1997, pp.23–27
- 19 For example, see *Women's Wear Daily*, USA, 1 March 1983 and Sudjic, D., *Rei Kawakubo and Comme des Garçons* (Blueprint & Fourth Estate/Wordsearch: London, 1990), p.10
- 20 Kisselgoff, A., 'From Baffling to Familiar to Startling Anew', *New York Times*, Thursday 16 October 1997, p.E1–E7
- 21 ibid
- 22 Kourlas, G., 'Comme Dancing', *Time Out*, New York, 9 October 1997, pp.21–22
- 23 Matthew Mohr, quoted in *Prêt-à-danser*, *New Yorker*, 22 September 1997, p.97
- 24 Yan C., op. cit. p.24
- 25 ibid. The words are Kawakubo's.

Caroline Evans's essay "*Dress Becomes Body Becomes Dress*" *On Comme des Garçons and Self-Fashioning* was originally published in O32c, issue 4, 'Embrace Instability' (2002).

## Biographies

Dogperson39 (b. Los Angeles, USA) lives and works in Los Angeles. They received their BFA from California College of the Arts (R.I.P.). Selected solo and two-person exhibitions include: *Five Churches*, Los Angeles (2026); *GodPerson93*, with Parker Ito, Temple Projects, Los Angeles (2025); *Virgin America*, Château Shatto, Los Angeles (2016); *Fucking Fuck Fuck Fuck: To Live and Die in the Country*, Eli Ping Frances Perkins, New York (2015); and *The Show in Brussels at Elaine and Florent's Gallery with Charlemagne Palestine*, Levy Delval, Brussels (2014). Selected group exhibitions include: *Lumps and Bumps*, Rose Easton, London (2026); *Condo*, Foxy Production, New York (2017); *Grind*, curated by Joshua Nathanson, Various Small Fires, Los Angeles (2016); *Where the Awning Flaps*, Galerie Éric Hussenot, Paris (2015); *Thanks to Apple, Amazon, and the Mall*, curated by Brian Droitcour, Klaus von Nichtssagend Gallery, New York (2015); *Sneakerotics*, Edouard Malingue Gallery, Hong Kong (2013); and *Random Rotations*, The Berkeley Art Museum, Berkeley (2011). They have also presented work in the Present Future section of Artissima, Turin, curated by Sohrab Mohebbi (2016).

Sarah Benslimane (b. 1997, Besançon, France) lives and works in Geneva. She obtained her bachelor and master's degrees in Art at HEAD – Genève, in Geneva, Switzerland. Recent solo and two-person exhibitions include: Fondation Pernod Ricard, Paris (forthcoming,

2027); *Le monde à l'envers*, Fondation Pernod Ricard, Paris (2026); *Sarah Benslimane – Prix Culturel Manor 2025*, MAMCO × SdA, Genève (2026); *Le monde à l'envers*, Galerie Francesca Pia, Zurich (2025); *Liste Art Fair*, with Madragoa, Lisbon, Basel (2024); Plymouth Rock, Zürich (2024); *NEW WORKS 2023*, Madragoa, Lisbon (2023); *Dreamstime*, Centre d'Art Contemporain Genève (2023); and *The Way We Trust*, Tunnel Tunnel, Lausanne (2023). Recent group exhibitions include: *Good or Trash*, Paris (forthcoming, 2026); *Lumps and Bumps*, Rose Easton, London (2026); *Maison CLEARING*, Clearing, Basel (2025); *Zurich Biennial*, Kunsthalle Zurich (2023); *Troubles*, Ordet, Milan (2023); *Récits de collections*, MAMCO Genève, Geneva (2023); *La Réforme de Pooky*, Friart Kunsthalle Fribourg (2022); *Chemical X*, Cherish, Genève (2022); and *Nour el Ain*, Karma International, Zurich (2021). Her works are part of several private and public collections, such as MAMCO – Genève; Fondation Gandour pour l'Art; The Syz Collection; FRAC Normandie – Caen and FRAC Artothèque Nouvelle – Aquitaine.

Sylvie Fleury (b. 1961, Geneva, Switzerland) lives and works in Geneva. Selected solo exhibitions include: *Thunderb*, Mrac Occitanie, Sérignan (2025); *Instructions for Twilight*, Performa, New York (2025); Museum der Moderne Salzburg, Salzburg (2025); *Yes to All*, Kunsthal Rotterdam, Netherlands (2024); *Sylvie Fleury*, Kunst Museum Winterthur, Winterthur, Switzerland (2023); *S.F.*, Sprüth Magers, London

(2023); *She-Devils on Wheels*, Thaddaeus Ropac, Paris, France (2020); *Eternity Now* – Part of the Permanent Collection, The Bass, Miami, FL, USA (2017); *It Might As Well Rain Until September*, Salon 94 Bowery, New York, USA (2013). Selected group exhibitions include: *The Impermanent*, Muzeum Sztuki Nowoczesnej / Museum of Modern Art, Warsaw (2025); *Love Fashion: In Search of Myself*, National Museum of Modern Art Kyoto, Kyoto (2024); *Form Matters, Matter Forms, From Readymade to Product Fetish*, Kunst Museum Winterthur, Winterthur, Switzerland (2024); *FAIRE CORPS*, Villa Datris, L'Isle-sur-la-Sorgue, France (2024); *Pas de Sommeil*, Musée des Beaux-Arts de Rennes, France (2022); and *Le Supermarché des Images*, Jeu de Paume, Paris, France (2020).

Charlotte Kingsnorth (b. 1985, London, UK) lives and works in London. She is a graduate of the Royal College of Art's Design Products programme. She runs a London-based practice and has collaborated with Fendi, SHOWstudio, Tyler, The Creator, Christie's, A\$AP Rocky, The Crafts Council, The V&A, Holon Design Museum and Triennale Design Museum. She has shown at design fairs including Nomad in Monaco, St. Moritz and Capri, and Design Miami in New York, London, Paris and Milan. She had her first solo show with Objective Gallery in New York in 2023, and has work in the permanent collection of Turkey's Odunpazarı Modern Museum.

Caitlin MacQueen (b. 1982, New Jersey, USA) lives and works in Los Angeles. She received her MFA from Rutgers University in 2015 and her BFA from Cooper Union in 2008. Recent solo and two-person exhibitions include: *Fascination*, Hannah Hoffman, Los Angeles (2024); *Ciao! Manhattan*, Mother Gallery, New York (2021); *In the Rabbit Hole*, Mother Gallery, Beacon (2018); and *I'm an Agent*, DAAB Space, Brooklyn (2018). Selected group exhibitions include: *Lumps and Bumps*, Rose Easton, London (2026); *Hello, the Roses*, Hoffman Donahue and Marc Selwyn Fine Art, Beverly Hills (2025); *Painting All Together (Painting as Is IV)*, Michael Kohn Gallery, Los Angeles (2025); *Glawr*, Hannah Hoffman, Los Angeles (2025); *Sweet Days of Discipline*, Hannah Hoffman, Los Angeles (2022); *The Hunch*, Mother Gallery, Beacon (2020); and *Tools, Totems, Traps*, Mother Gallery, Beacon (2019).

Opening, Friday 2 October, 6 – 8pm  
Open, Wednesday – Saturday, 12 – 6pm

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