

Arachne's Tapestry

Dimitris Karagiannakis

Royal College of Art - MA Fashion

E d.karagiannakis@network.rca.ac.uk

IG @dimitris.karagiannakis



Royal College of Art

Postgraduate Art & Design

Arachne's Tapestry

"Nothing is connected to everything, everything is connected to something* "; An endless web of collective thinking

My worldview is shaped by my experience of queerness that rejects hegemonic heteronormativity. As LGBTQIA+ people, we are automatically placed in a category. This category precipitates the formation of familial bonds beyond genetics. It is this understanding and accepting of 'Otherness' that culminates in rich collective political action, which stands in stark contrast to the politics of patriarchal exclusion.

Donna Haraway's concept of 'Tentacular Thinking'; The transcending of binary modes of thought through diverse networks, is the framework through which I examine the Greek myth of Arachne, the first spider. Once a great weaver, she was punished by Minerva for speaking against the gods, who represent a system of patriarchal oppression familiar to us to this day. For this work, I am reimagining Arachne as an early feminist who knows her role in society and the power in her craft; amalgamating the physicality of her metamorphosis with the subversive image of the queer body as a starting point for all designs.

Here, the queer body becomes a subversive political entity that fluctuates between human and machine, person and animal, reality and fiction, mortal and divine, mainstream and underground.

* *Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene*
Donna Haraway

do: Antropocentrism
the belief that humans are
responsible for
different things

What happens when human exceptions
ophy and political economics, become
unthinkable; not available to think with
tions about all the mortal inhabitants of
ens—the Human as species, the Anthro
knowledge practices. What happens wh
with bounded individuals plus contexts
need, no longer sustain the overflowing
when organisms plus environments can
debted people can no longer figure their
histories? Surely such a transformative

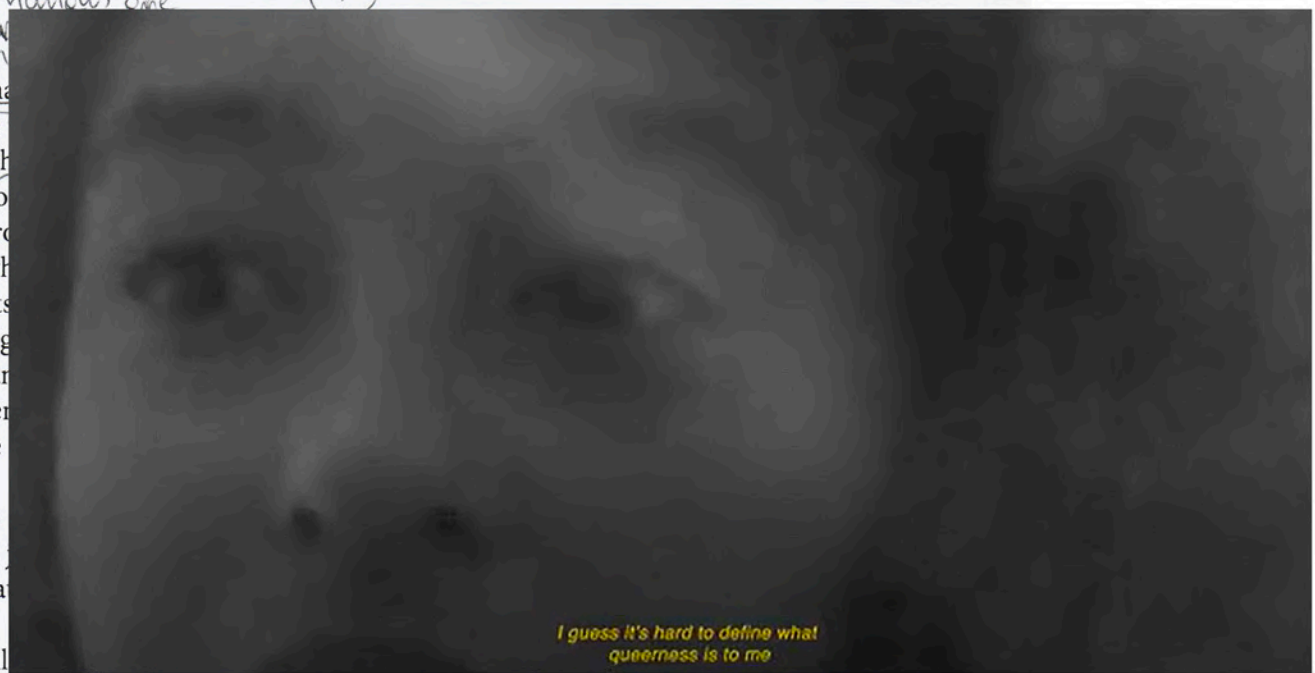
With all the unfaithful offspring of the
muddles, I want to make a critical and
only way I know to do that is in genera

My first demon familiar in this task will
forests of Sonoma and Mendocino Cou
everywhere; everybody lives somewhere
something. This spider is in place, has a
will help me with returns, and with roo
gets her generic name from the languag
of the depths, from the abyssal and ele
its tissues everywhere, despite the civili
Singletons and their tame committees o
in the biologist's taxonomic spelling, fro
for an elsewhere and elsewhere that was
comes from the Latin tentaculum, mea
that my leggy spider has many-armed a
cene.

The tentacular are not disembodied fig
coons, squid, jellyfish, neural extrava
felted microbial and fungal tangles, pro
The tentacular are also nets and network
along lines—and such a wealth of lines
tures of all kinds, human and non-hum

All the tentacular stringy ones have ma
generative work done under that sign. N
man(ism), as well as humusities instea
has potential, if we could chop and shre
planet-destroying CEO. Imagine a conf
turing University, but instead on the Po
ual artists Beth Stephens and Annie Sp
hot!”

A pro-composting bumper sticker desig
Shaping her thinking about the times c
panionable friction with Latour, Isabell
perhaps, to “face Gaïa.” But like Latour
Stengers is adamant about changing the



Reflections on Queer Communities, 2020

What does community mean to you? What is queerness for you?

A short film documenting the complex and personal understanding of the words "community" and "queerness". Published as part of my research for Zowie Broach's MirrorMirror project in 2020, the work aims to explore where language and emotion are positioned within our critical understanding of human relationships, family bonds, and connectivity.



"I guess it's hard to define what queerness is to me because in the eyes of society I am perhaps not queer, but I'm queer in other ways"

TRIBAL & SPIDER PATTERNS



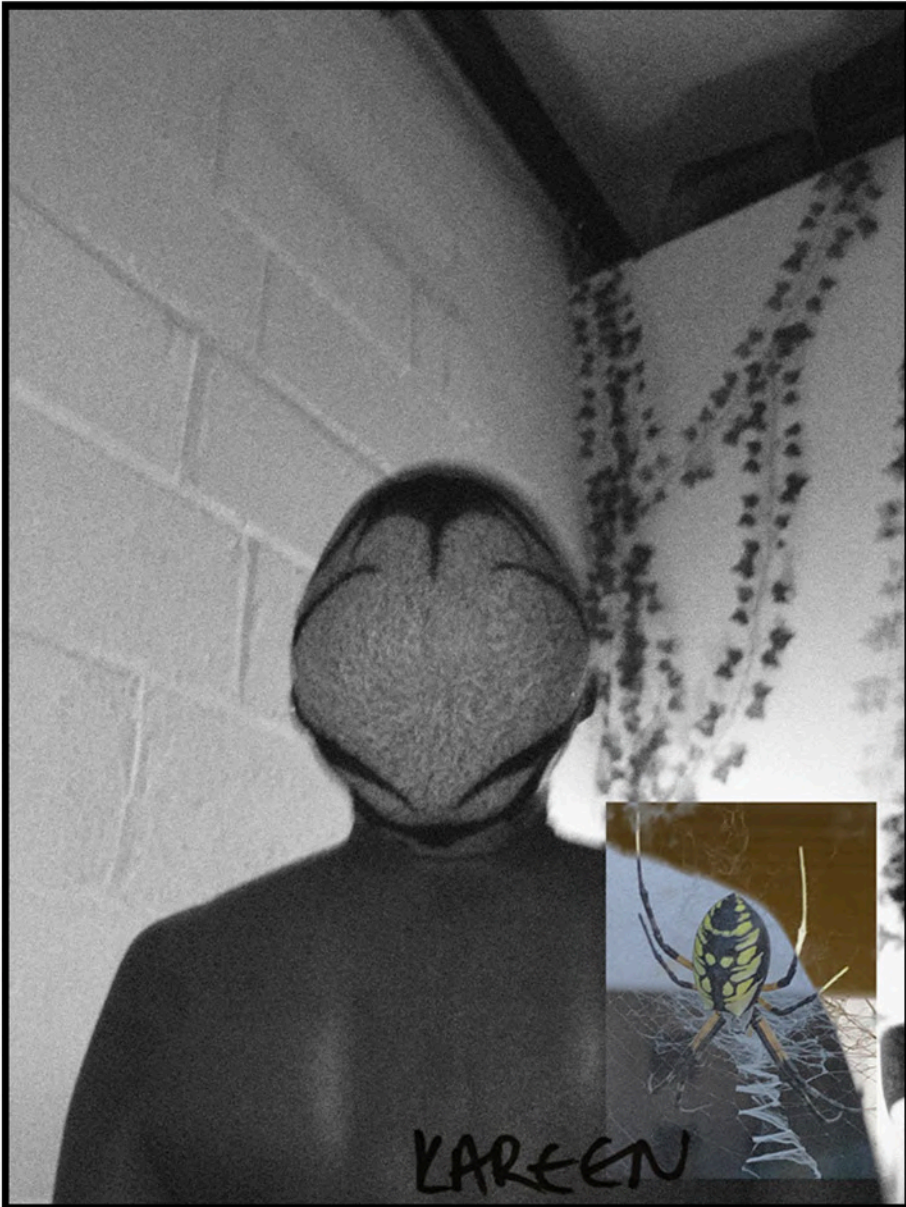
Madison



Sam & Kels



Soleena



KAREEN



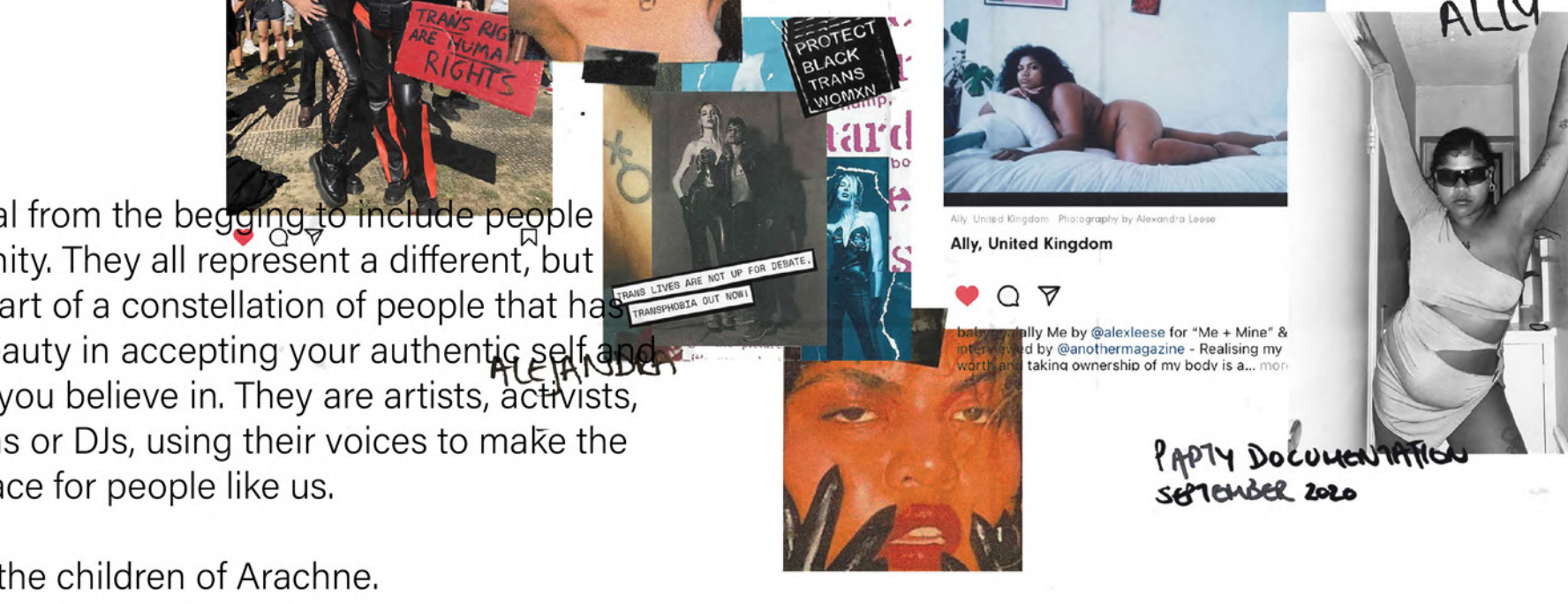
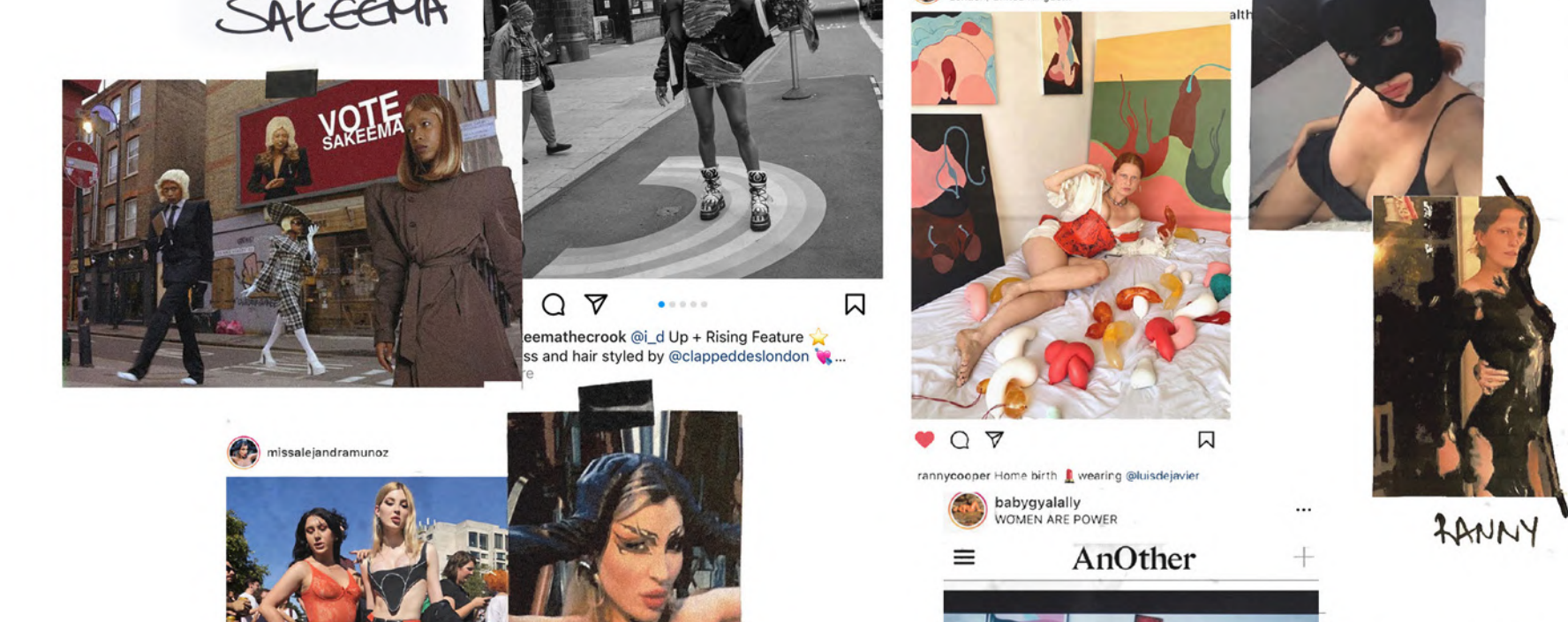
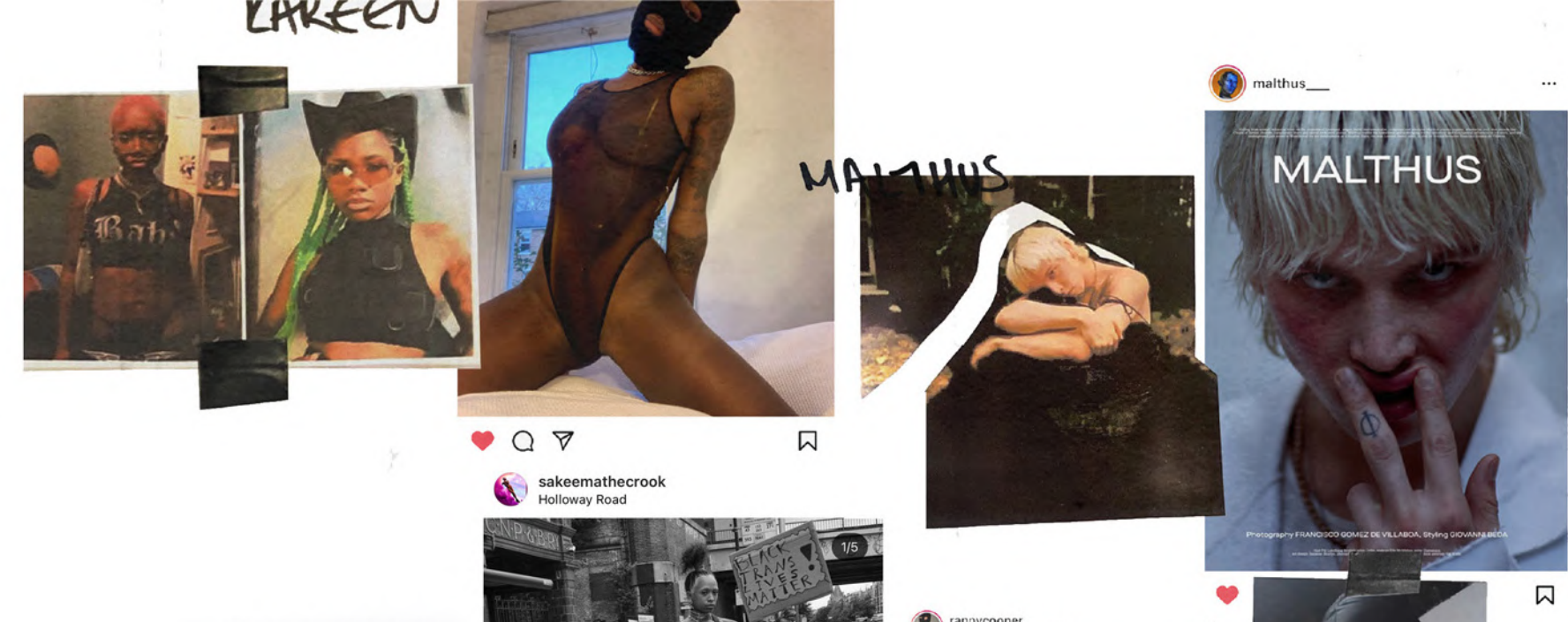
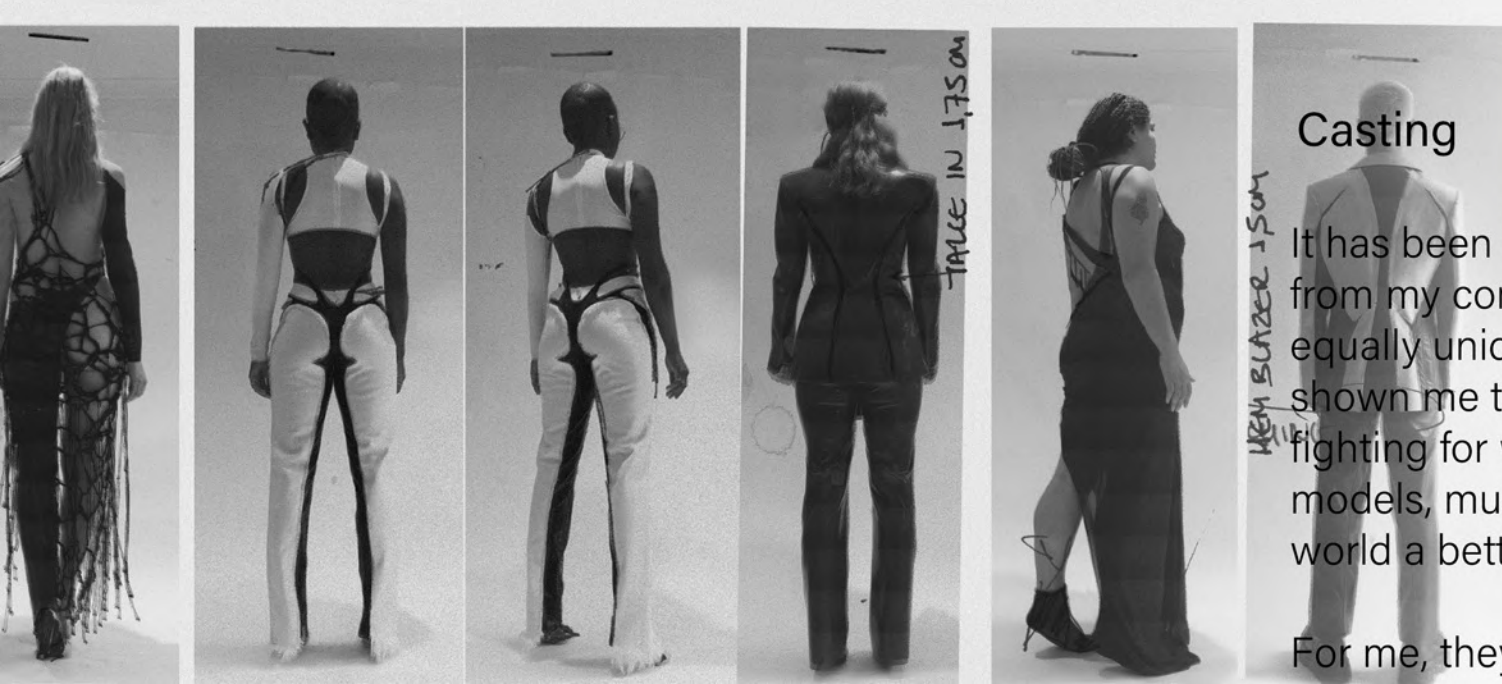
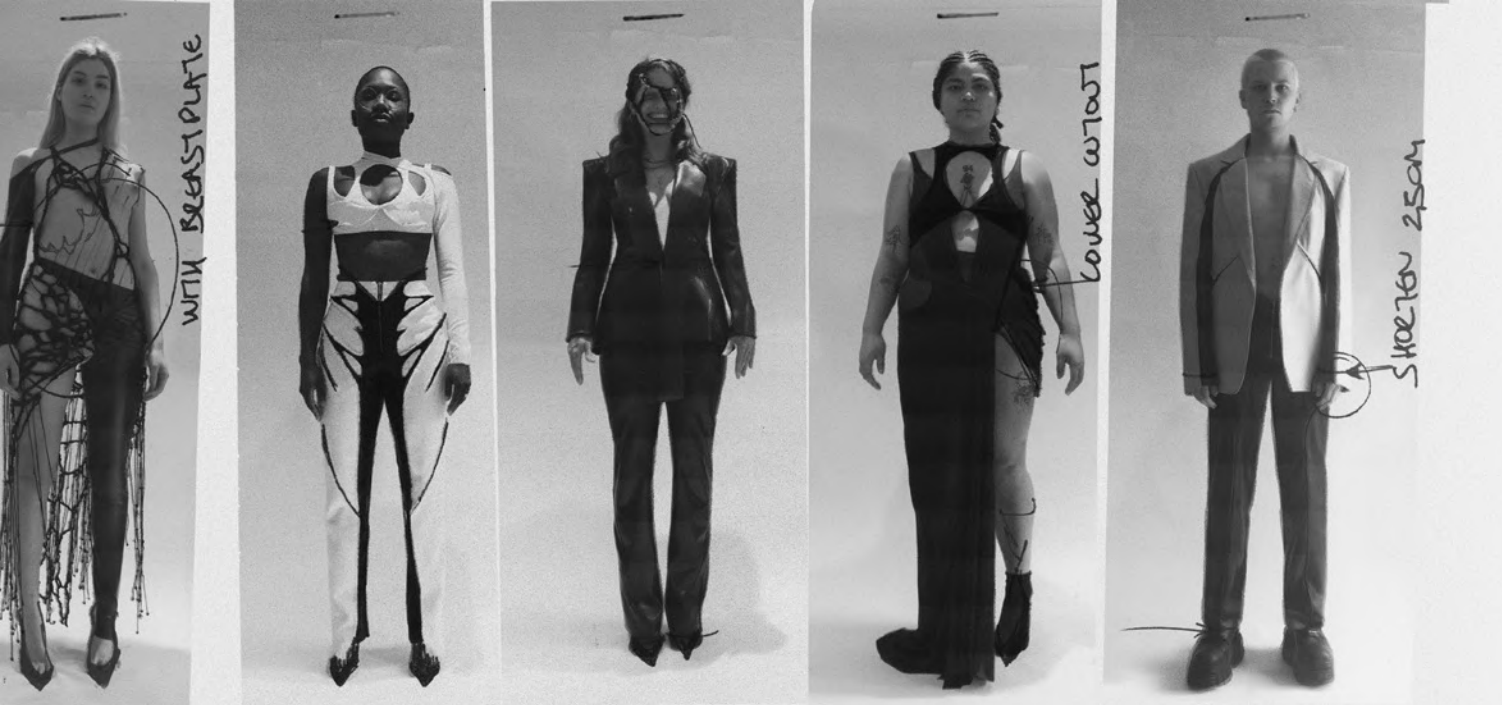
Joby



George



NYE P&L

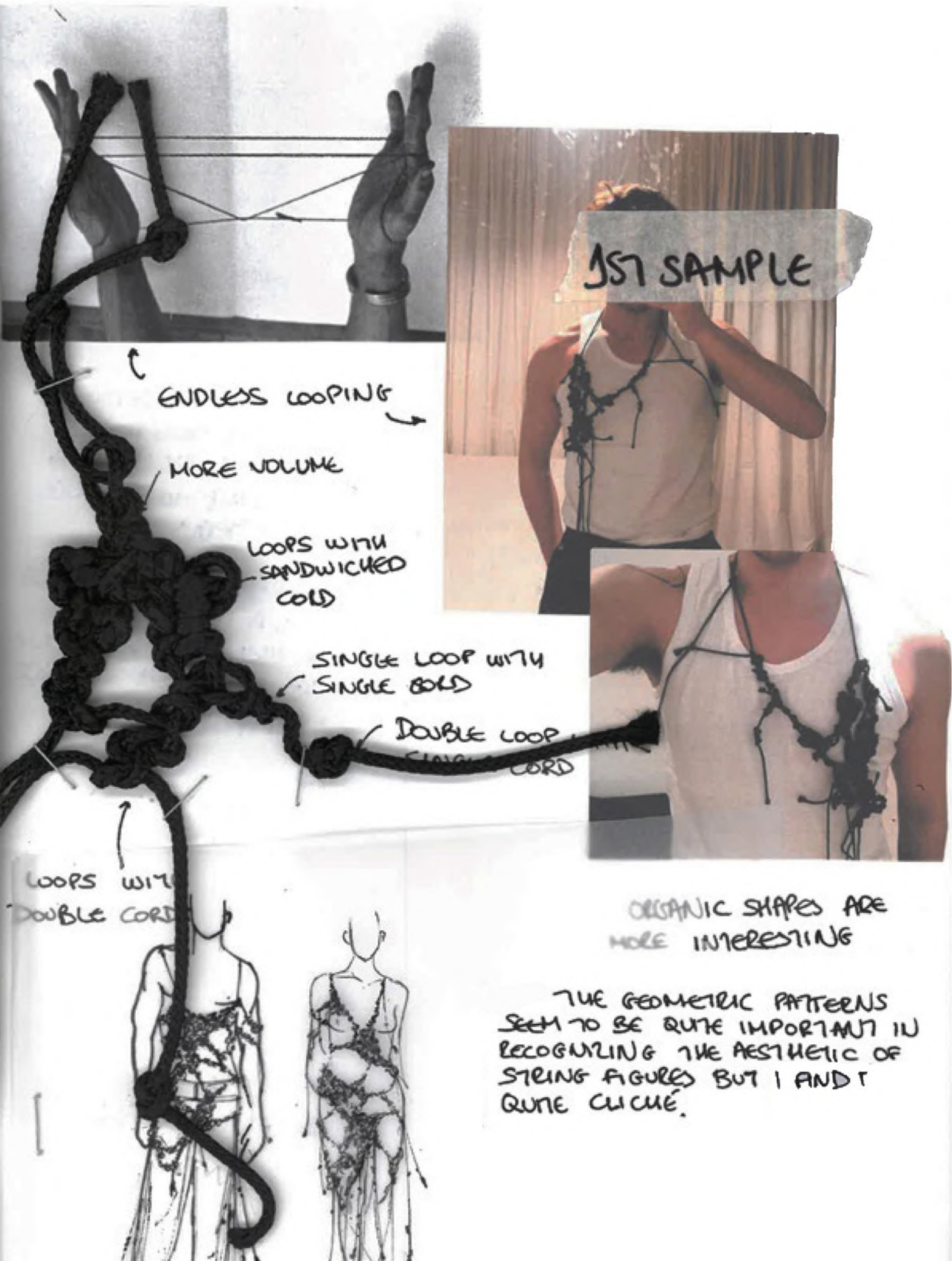


Casting

It has been crucial from the begging to include people from my community. They all represent a different, but equally unique, part of a constellation of people that has shown me the beauty in accepting your authentic self and fighting for what you believe in. They are artists, activists, models, musicians or DJs, using their voices to make the world a better place for people like us.

For me, they are the children of Arachne.

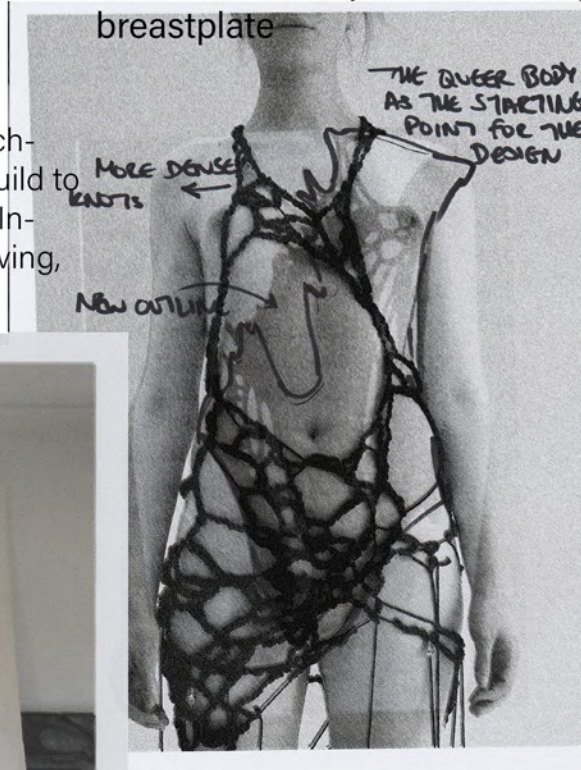
PARTY DOCUMENTATION
SEPTEMBER 2020



The String Figure Dress

The dress is made entirely out of string that has been knotted with various techniques to achieve this structure. Every knot symbolizes the connections we build to each other, the bonds we form when we share our lives with another person. Inspired by string figures, used by Haraway as a metaphor for giving and receiving, the game serves as the perfect example of 'Sympoeisis', making together.

worn with a 3D printed, silver-plated breastplate

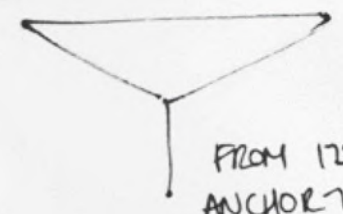


HOW ARE SPIDERWEBS MADE?

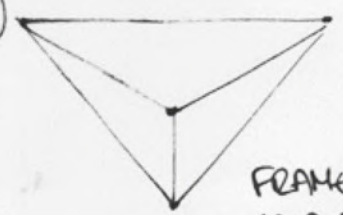
1 A STRONG BRIDGE THREAD IS LAID ACROSS THE TOP



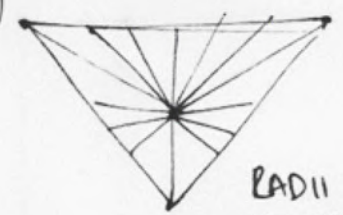
2 A LOOSE THREAD IS RELEASED UNDERNEATH



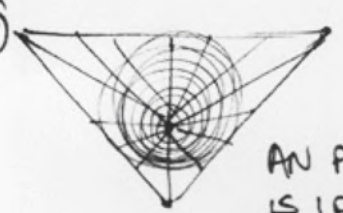
3 FROM ITS CENTER AN ANCHOR THREAD PULLS IT TO AN ANCHORING POINT



4 FRAME THREADS ARE LAID DOWN



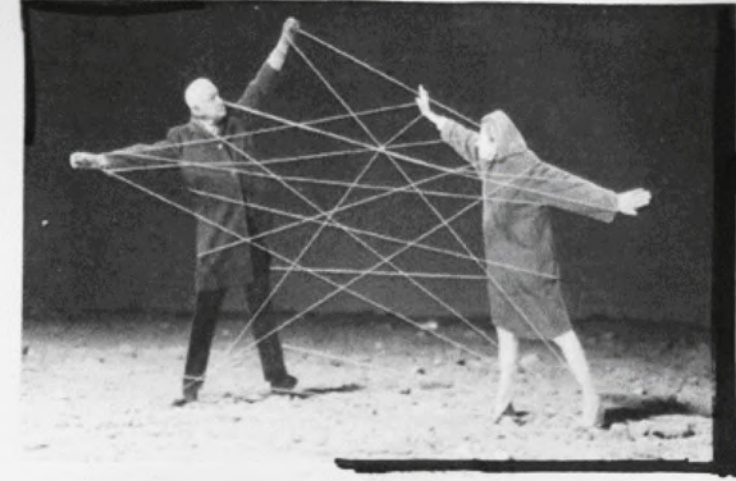
5 RADII ARE THEN FIXED TO THE CENTRAL HUBS



6 AN AUXILIARY SPIRAL IS LAID DOWN FROM THE CENTER OUTWARDS

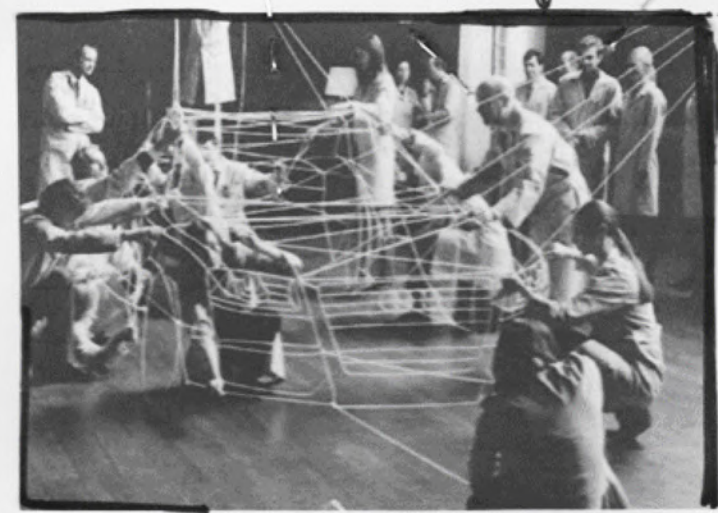
IT WOULD BE INTERESTING TO RECREATE THE PROCESS AND COMBINING IT WITH STRING FIGURES TO CREATE THE FOUNDATION FOR MY KNOTTED TOPS.

PHYSICAL THINKING ENACTED BETWEEN TWO PEOPLE

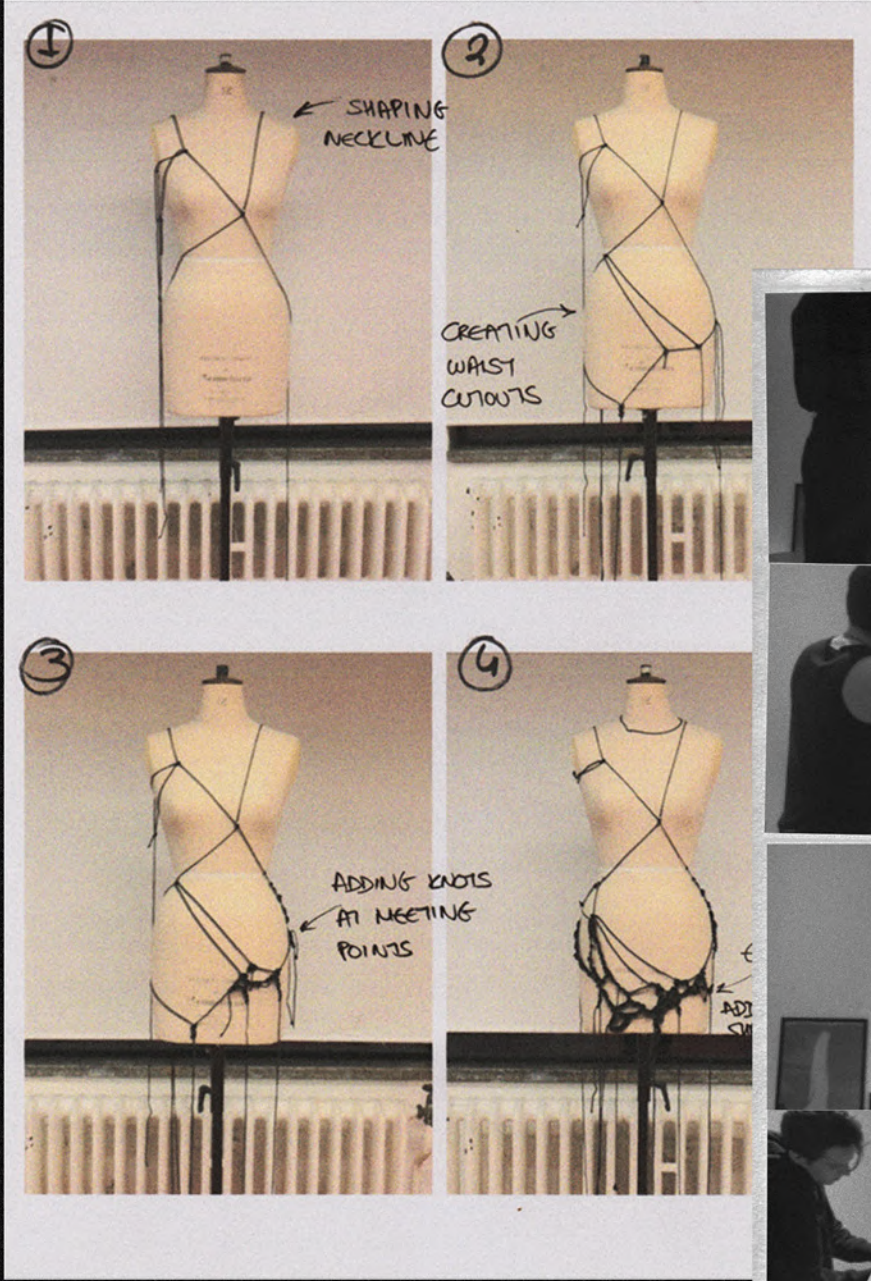


STRING FIGURES AS SPIDERWEBS CREATED BETWEEN TWO PEOPLE, WEAVING STORIES BY WEAVING A LOOP OF STRING TO PRODUCE INTRICATE PATTERNS.

JONNA KARAWAY USES STRING FIGURES AS A METAPHOR FOR GAMES OF GIVING AND RECEIVING, A PRACTICE OF MAKING TOGETHER "SYMPOIESIS"

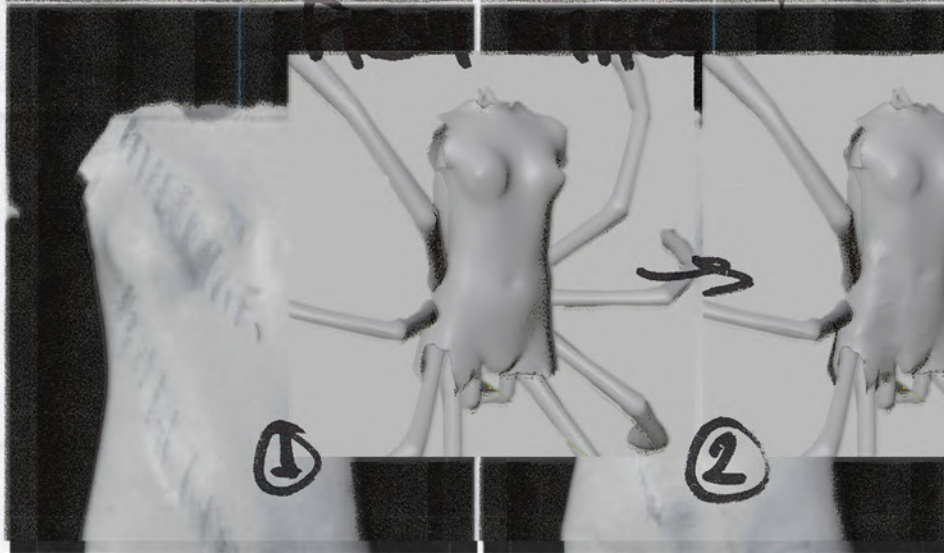
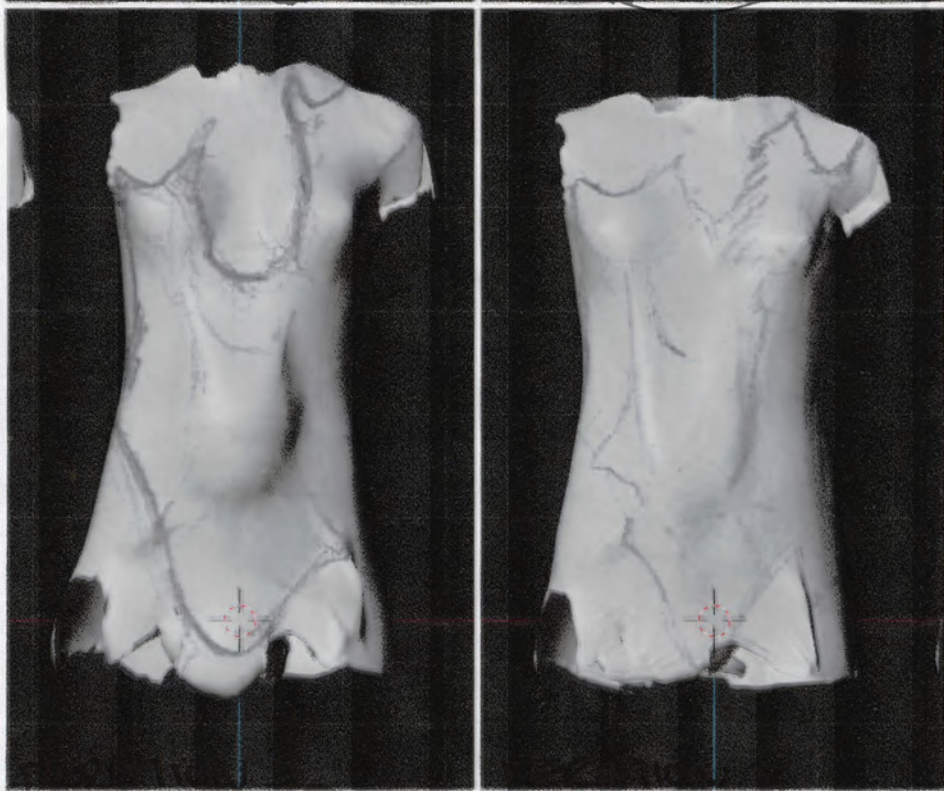
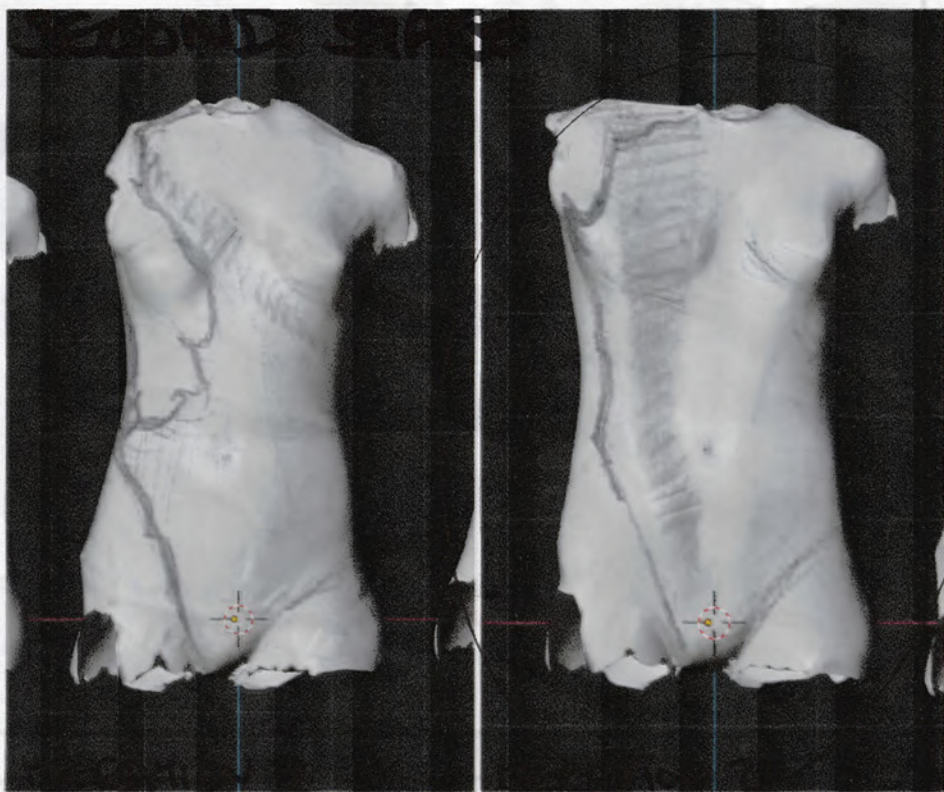


COLLABORATIVE STORYTELLING



HANDKNOTTING PROCESS





SYNTHESIS

CO-CREATION WITH ABI SHENG AND AI SOFTWARE → BY-GEN TO RETEXTURE THE MESH AND CREATE WEB-LIKE SHAPES/STRUCTURE.

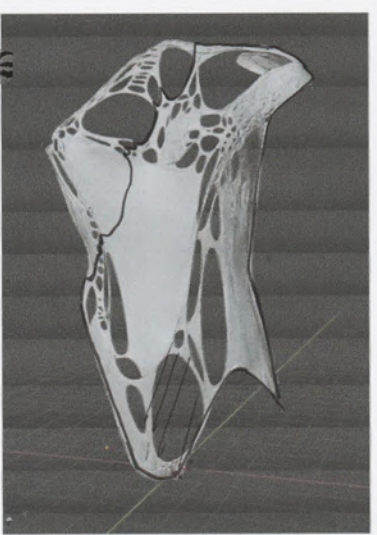
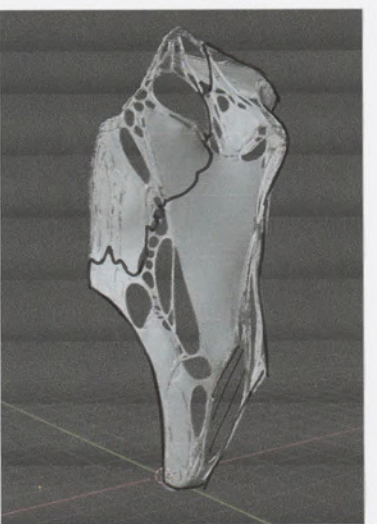
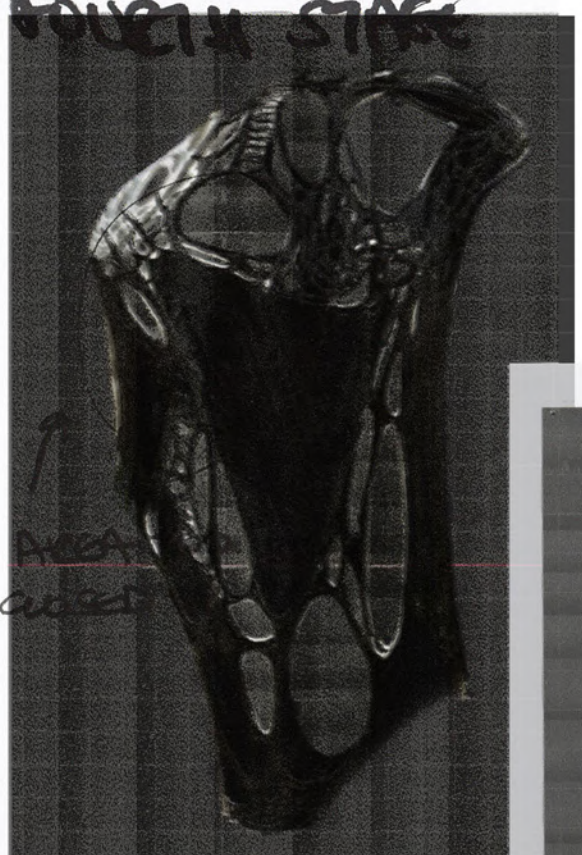
DIFFERENT PARAMETERS → DIFFERENT SHAPES

THIRD STAGE



TEXTURE TOO SIMILAR TO STRING FIGURE DRESS. THE DESIGN NEEDS MORE SOLID AREAS

FOURTH STAGE



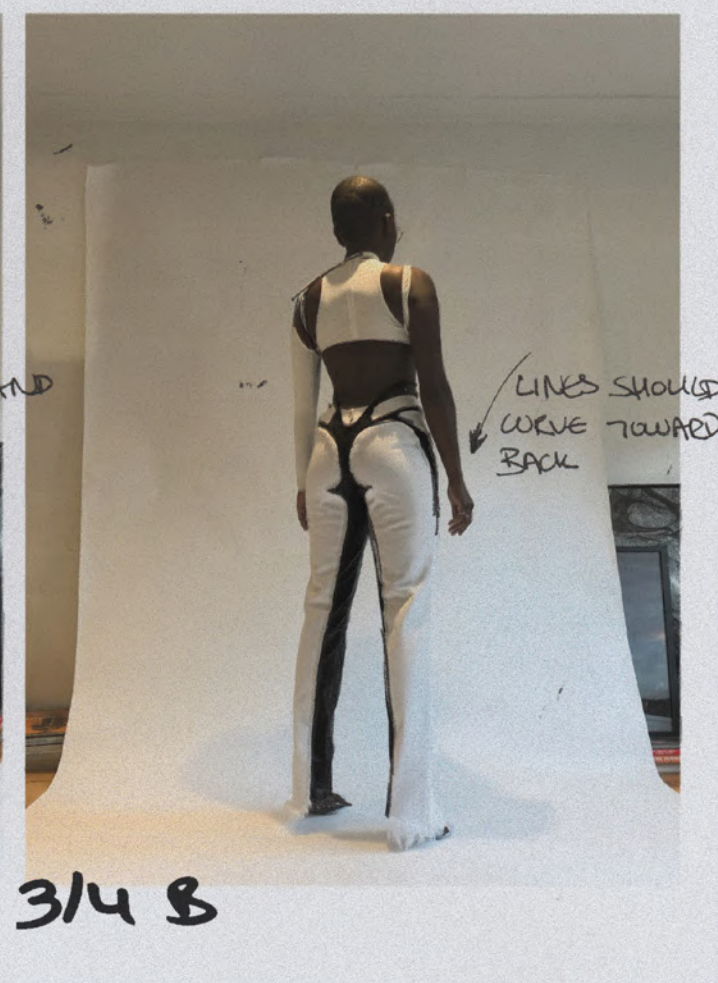
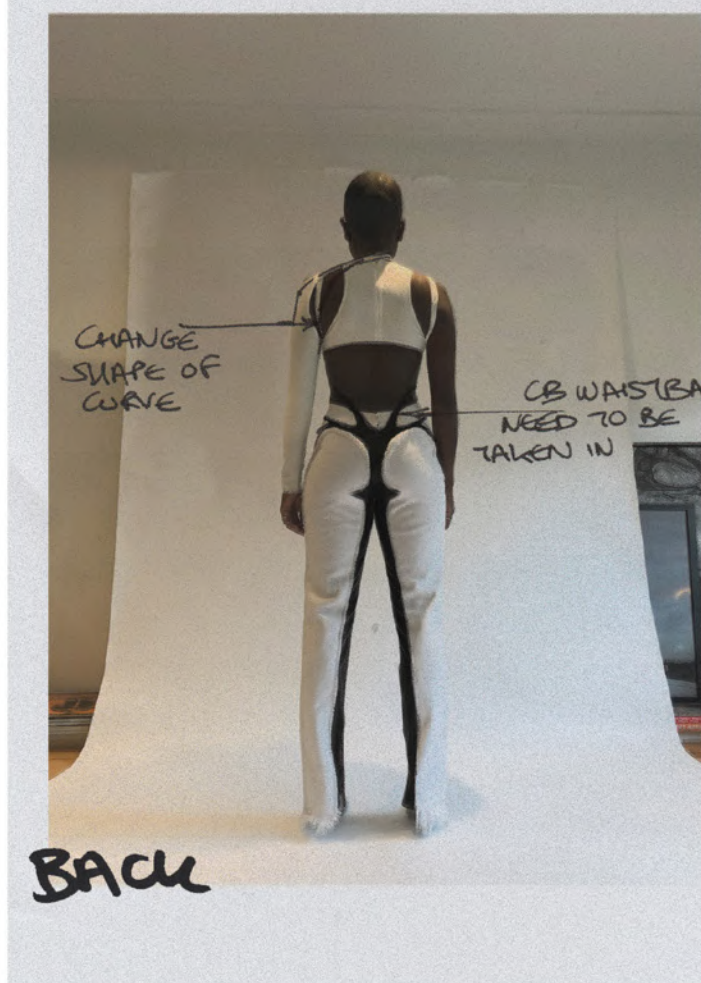
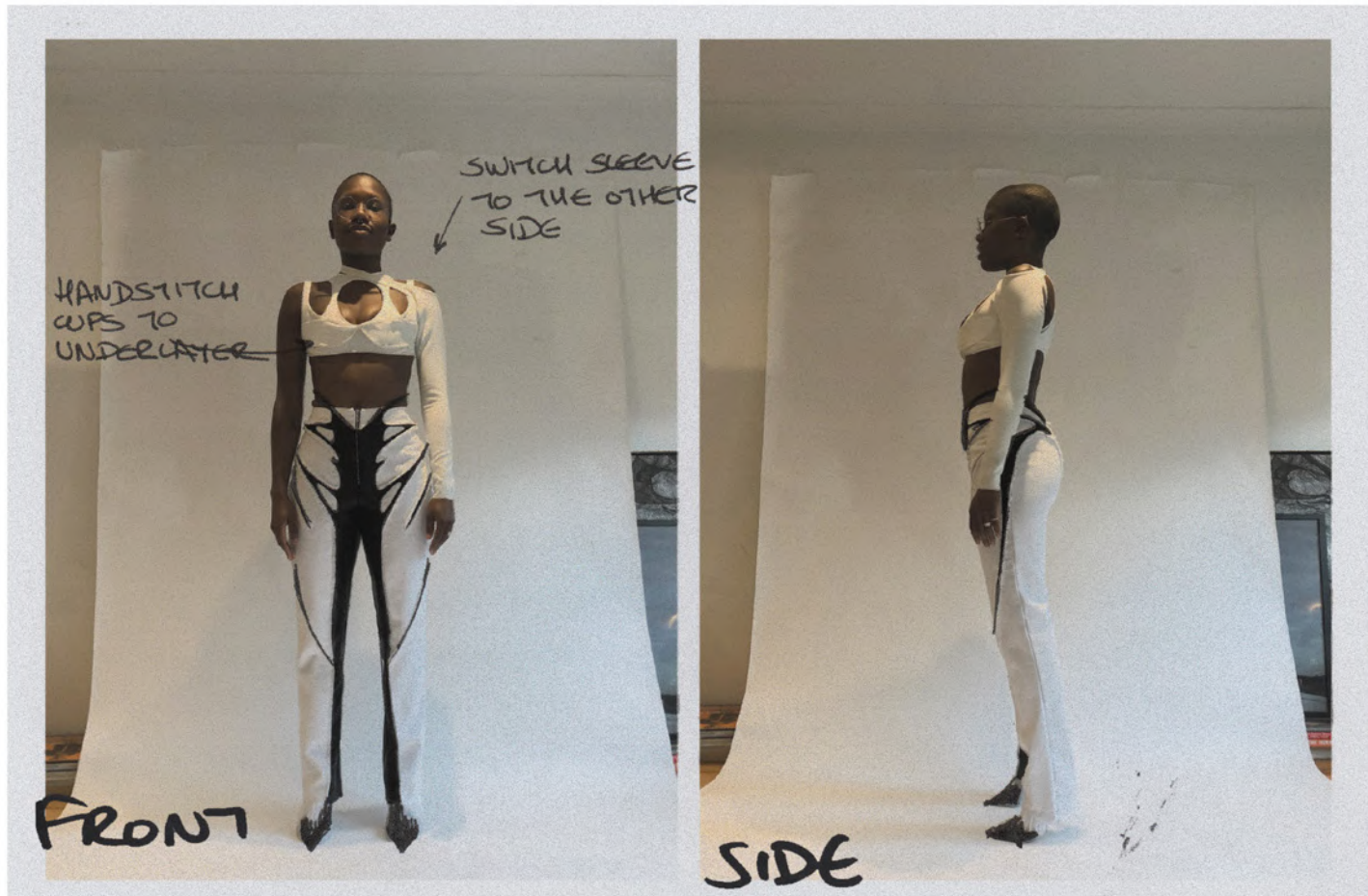
FIFTH STAGE

EDITING OUTLINE TRIMMING EDGES OFF AND SCULPTING TO CREATE MORE LIQUID-LIKE FORM

↓ THE METAL SUBSTANCE IS TAKING OVER THE BODY, EMBRACING IT BUT GIVING IT A NEW FORM

METAMORPHOSIS

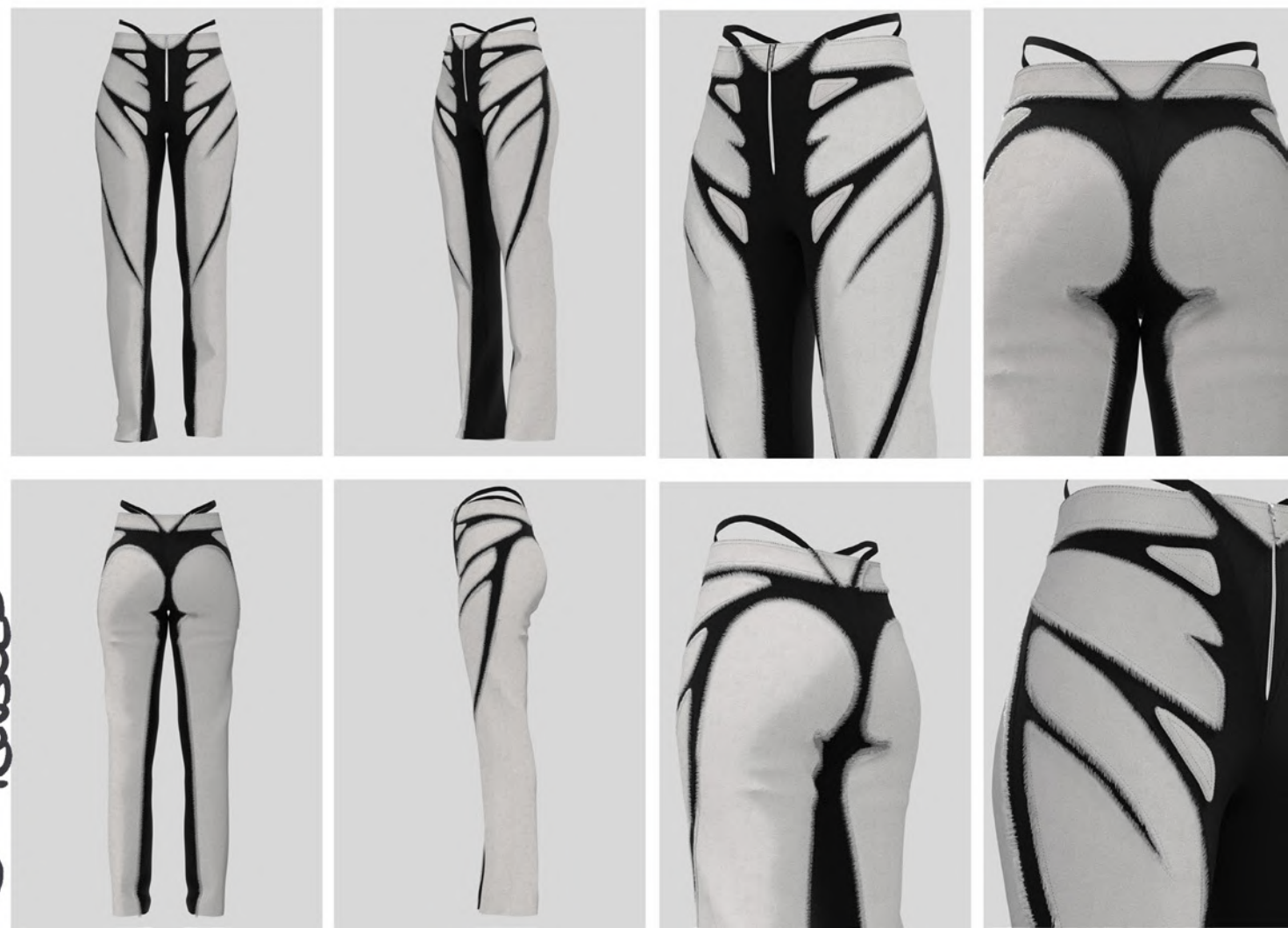
(3D SCAN) ALEXANDRA'S BODY + 3D MODEL OF SPIDER

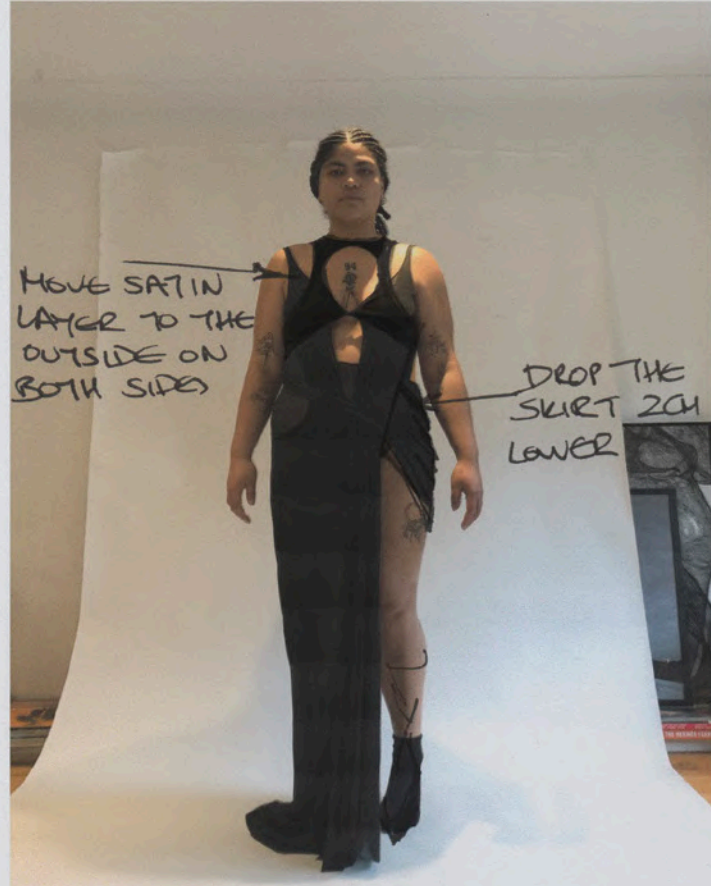


① LEATHER - LATEX TROUSERS



② DENIM - LEATHER TROUSERS





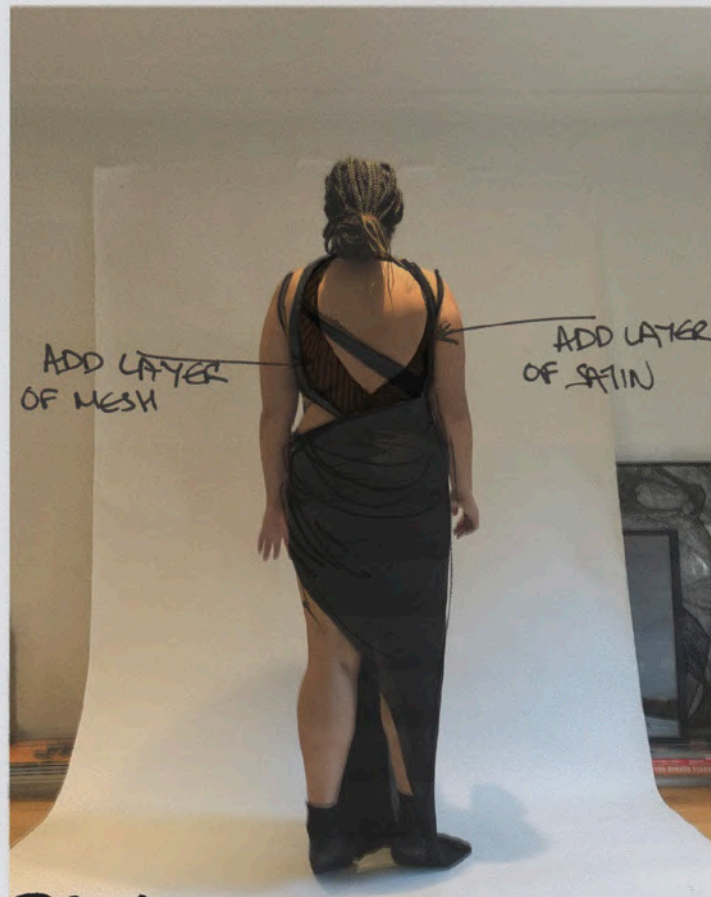
FRONT

MOVE SATIN LAYER TO THE OUTSIDE ON BOTH SIDES
DROP THE SKIRT 2CM LOWER



3/4 F

SATIN LAYER ON THE OUTSIDE



BACK

ADD LAYER OF MESH
ADD LAYER OF SATIN



3/4 B

DOUBLE LAYER MESH + SATIN -
SATIN LAYER MOVE OUTWARD ON BOTH SIDES

MAKE BAND MORE ARROW SHAPED



REMOVE MESH LAYER - REPLACE WITH SATIN



ADD MESH

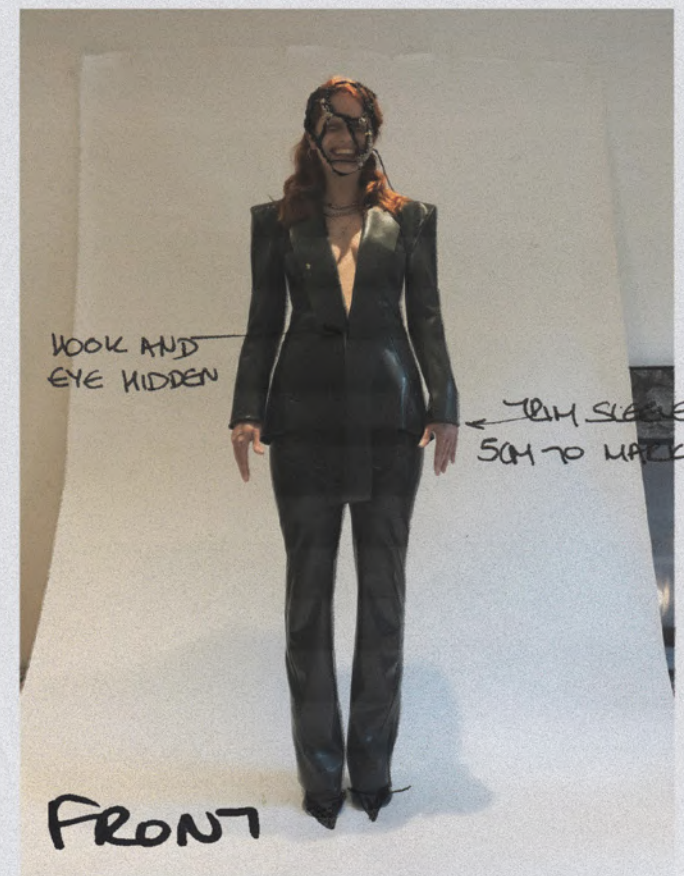




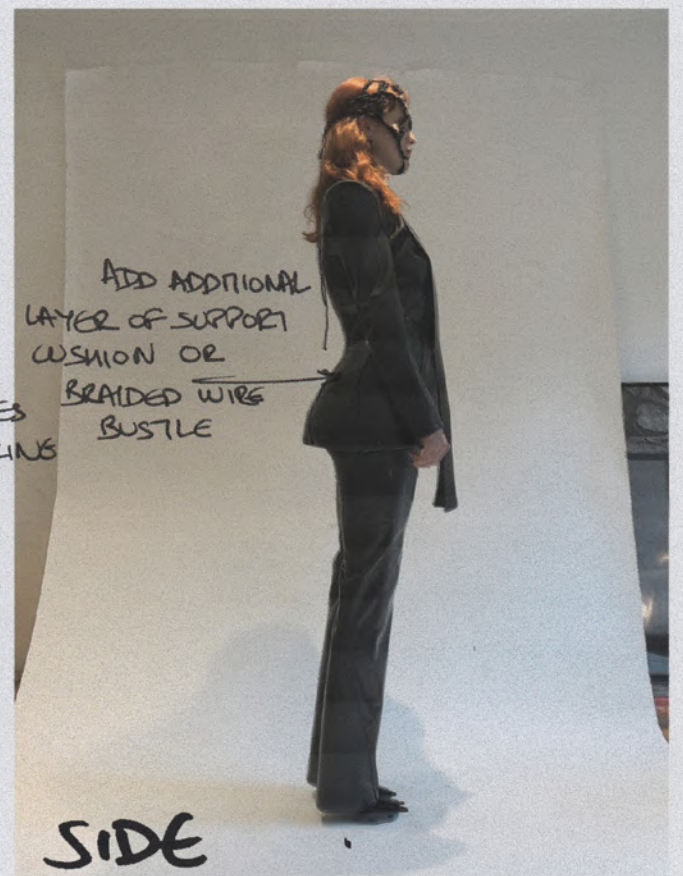
① LATEX TROUSERS



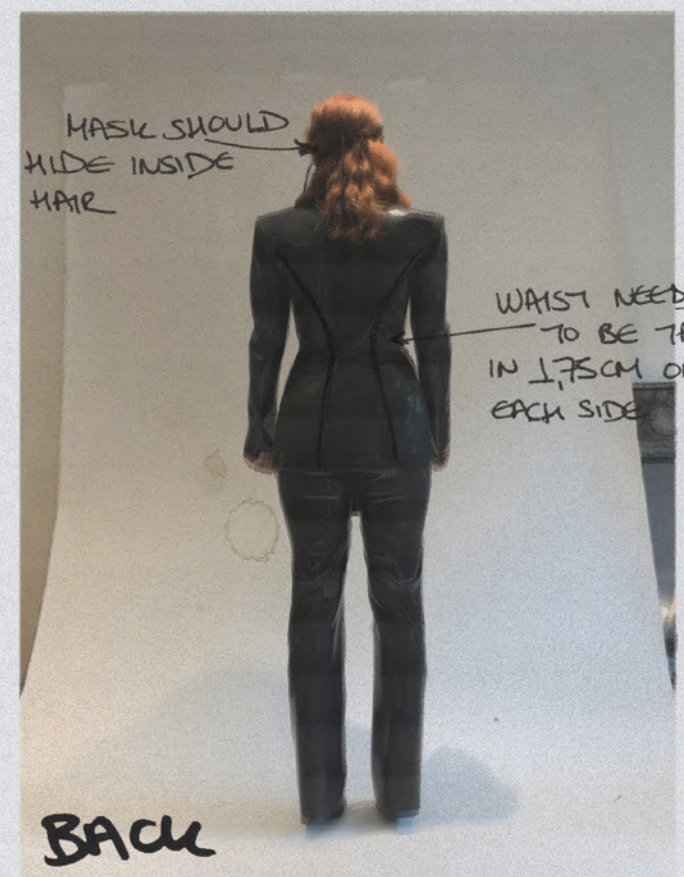
② LATEX BUSTIE JACKET



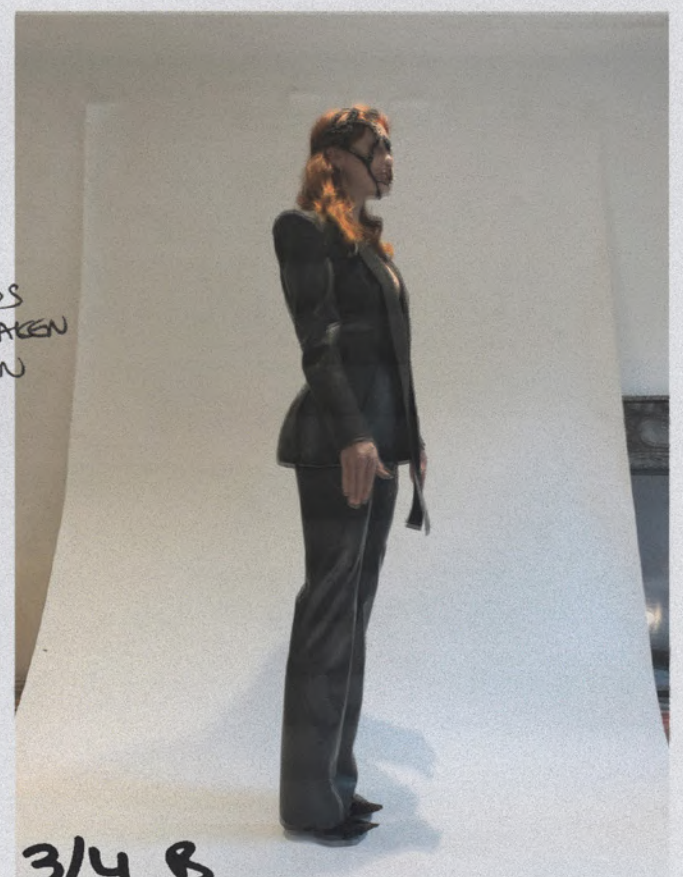
FRONT



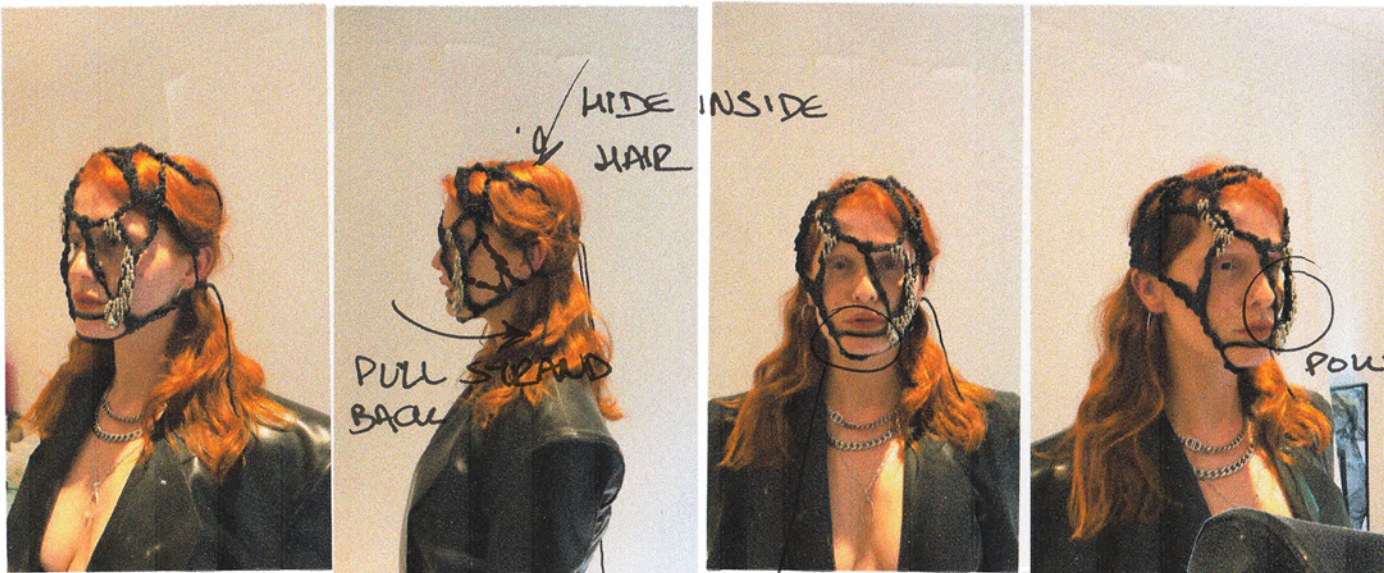
SIDE



BACK



3/4 B



HIDE INSIDE HAIR

PULL STRAND BACK

PULLING OUT

BONING HAS TO BE PLACED IN DIFFERENT DIRECTIONS TO ACHIEVE MAY PROJECTION OF BUSTLE



NO CENTER-FRONT WAISTBAND

DOUBLE LAYER



DOUBLE LAYER



UNDERLAY OF 0.5 LATEX FOR LESS TEXTURE AND MORE SUPPORT

PIPING ONLY TO SLEEVE SEAM - CONTINUES DOWN PANEL

0.65 LATEX

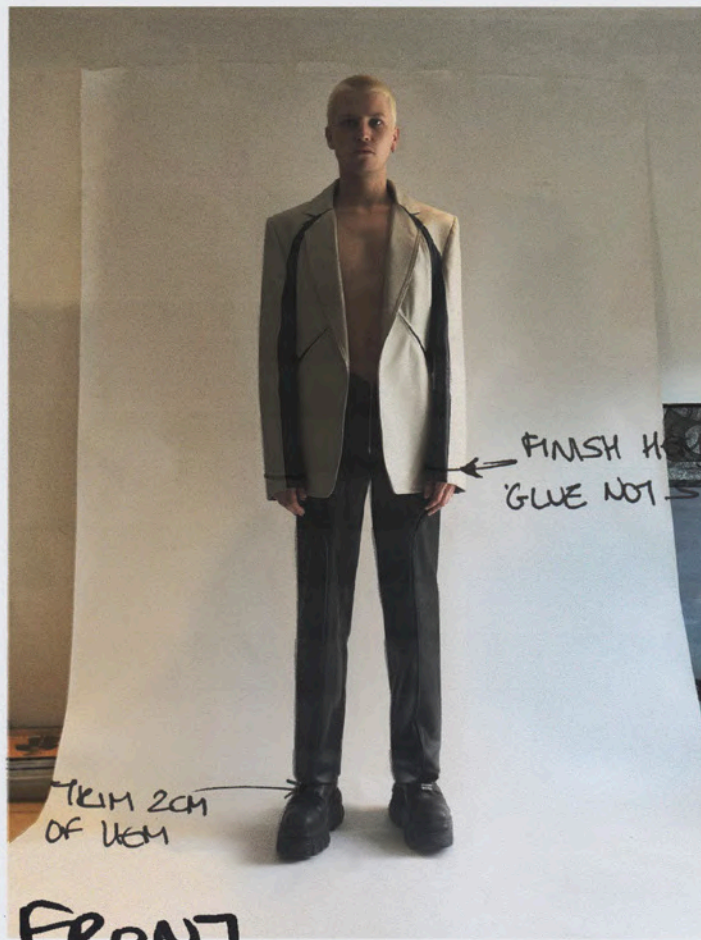
STAPLED AND GLUED BONING

CANVAS WITH STIFFENED LATEX GLUE BONDED WITH LATEX BACKING

0.5 LATEX FOR MORE STRUCTURE AND HOLDING BONING IN PLACE

The Latex Bustle Suit

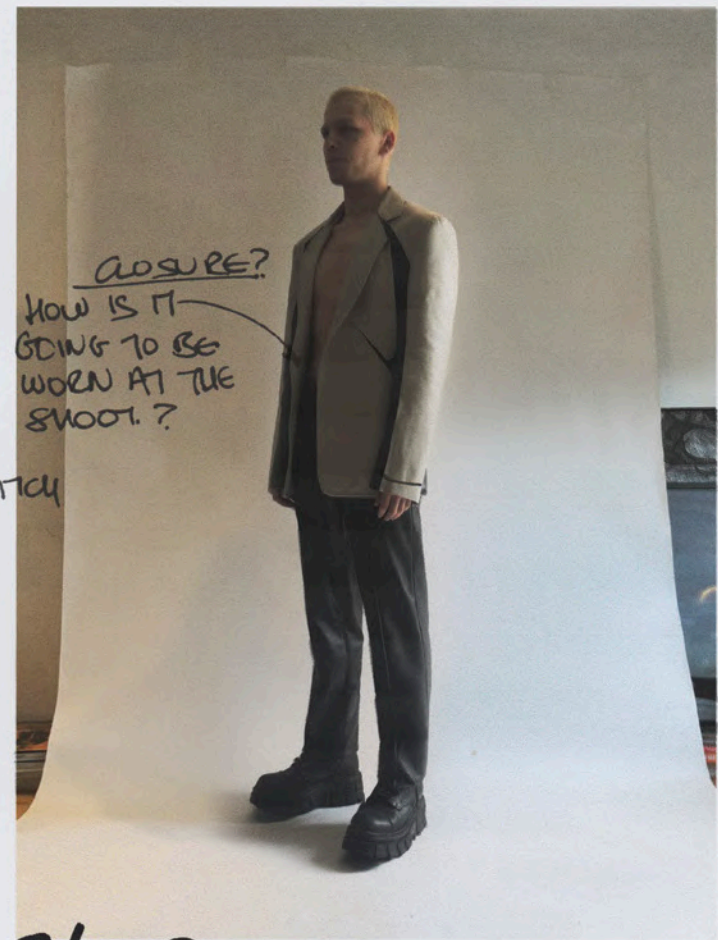
The design of the suit is centering on the morphology of the arachnoid body. While the first look is focused on the aspect of the metamorphosis, here the body is already in the spider state. The bustle construction is given modern interpretation, supporting the shape of a latex 4-panel latex blazer. The inter-struction consists of layers of horsehair or canvas stiffened with latex glue and then bonded with 0.5 latex that trap the boning thereby giving it more structural integrity and a smooth finish before the shell is attached.



TRIM 2CM OF WARM

FRONT

FINISH HERE
GLUE NOT STITCH



3/4 F

CLOSURE?
HOW IS IT
GOING TO BE
WORN AT THE
SMOOTH?



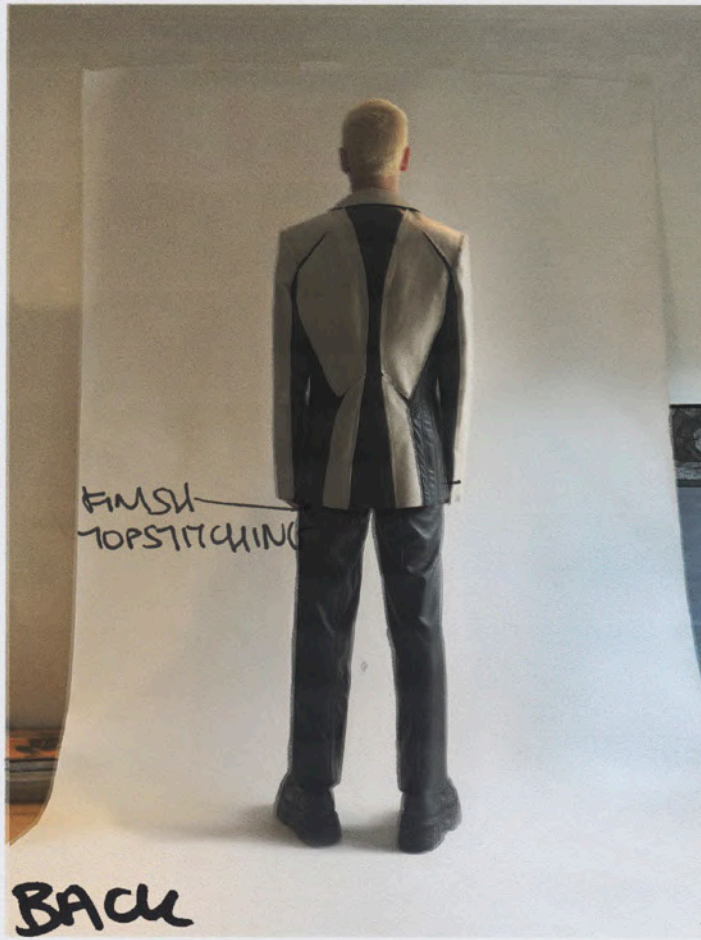
FASTENING



ONE SIDE HAS
BEEN STRETCHED
OUT

CUSTOM SHOULDERPAD

Wool



BACK

FINISH
TOPSTITCHING



3/4 B

