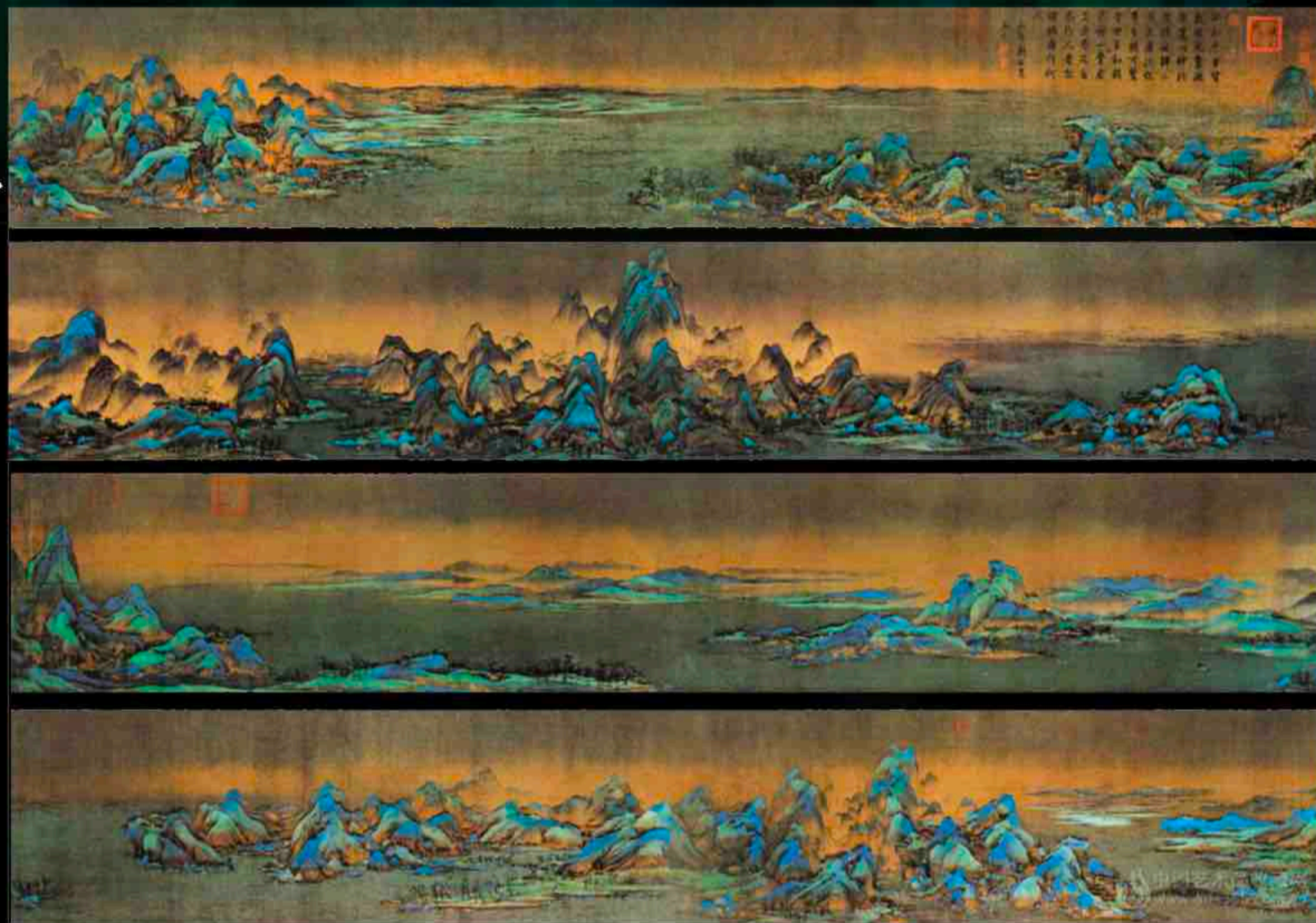


QING SANG

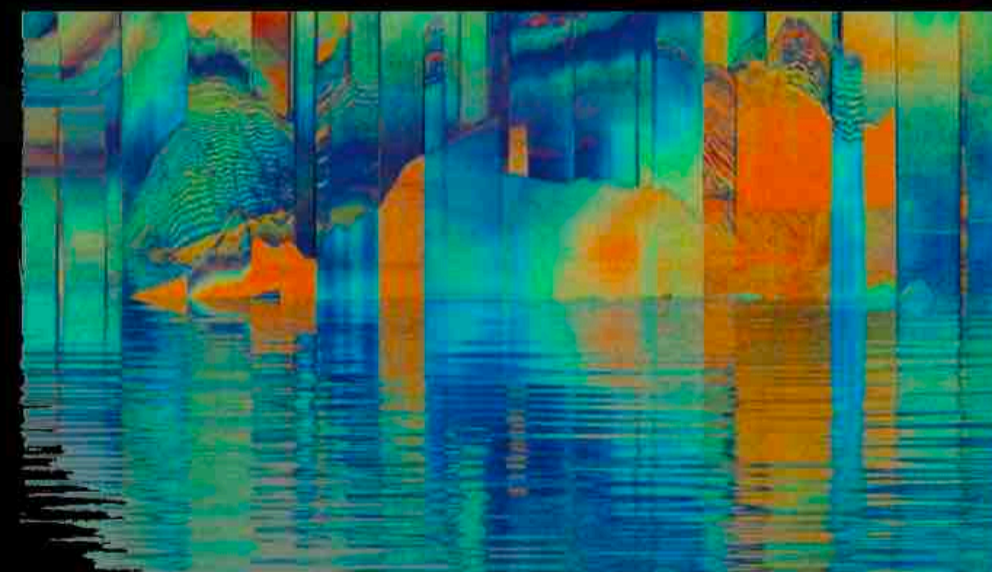
C
O
V
E
R

Only This Green and Green

千里江山图



A Thousand Li of Rivers and Mountains (Qianli jiangshan tu) by Wang Ximeng (b.1096), Northern Song Dynasty (960-1127), the inspiration and object of Only This Green and Green.



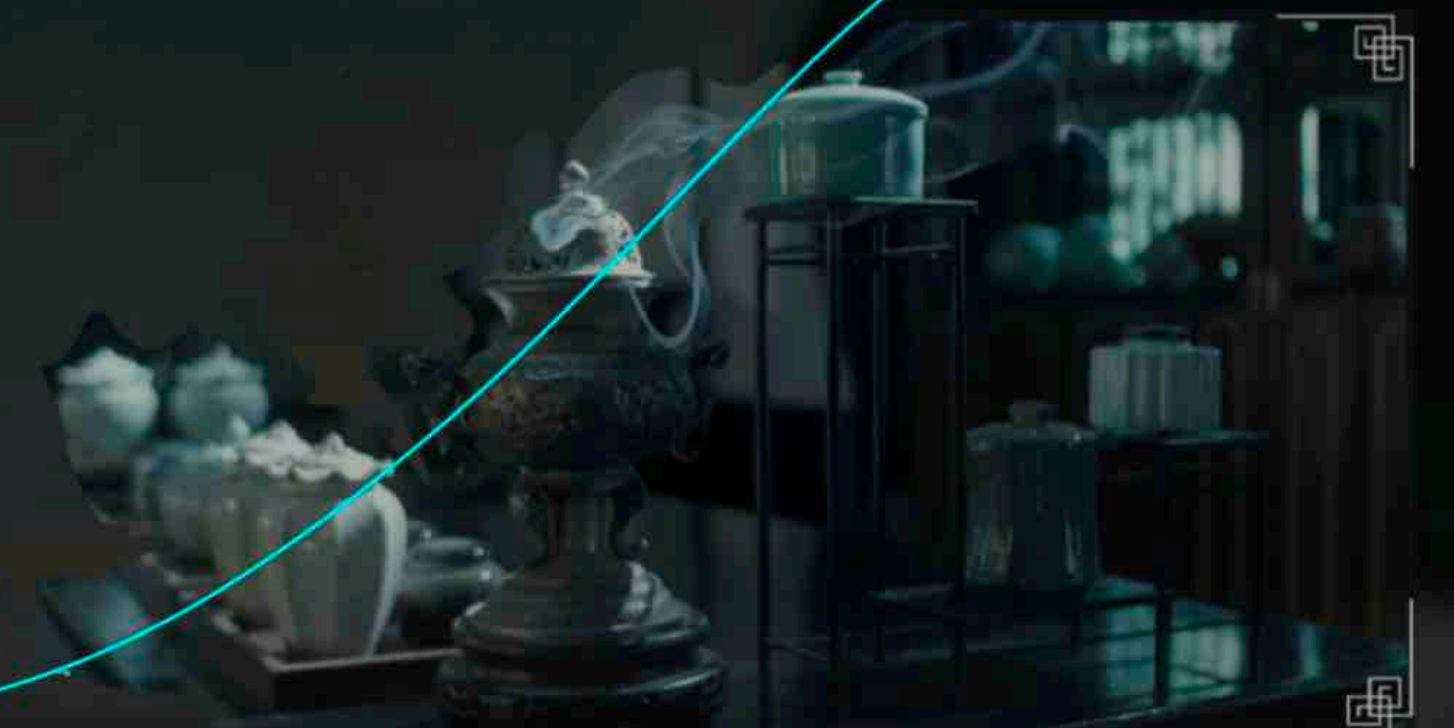
Fault, the third work of Mountains and Rivers series, by Particle



COLOUR PALETTE

The poetic dance play: Only This Green and Green and its inspiration A Thousand Li of Rivers and Mountains reminded me Song's beauty aesthetic, which has been known as the earliest Chinese minimalism for those who know its philosophy, lifestyle, fashion, and art. The painting A Thousand Li of Rivers and Mountains was painted at Song. The finest china of color 'sky blue after rain', of techniques Kai Pian like ice cracks inside emerged since Song. The colour of them are cyan and turquoise, blue and green, which represents the life and water, growing and flowing.

Meanwhile, the Chinese letter of cyan 青 is in my name, so I want to use it to show myself, to show the emotion that I observed from history to the present: Struggling but persevering.

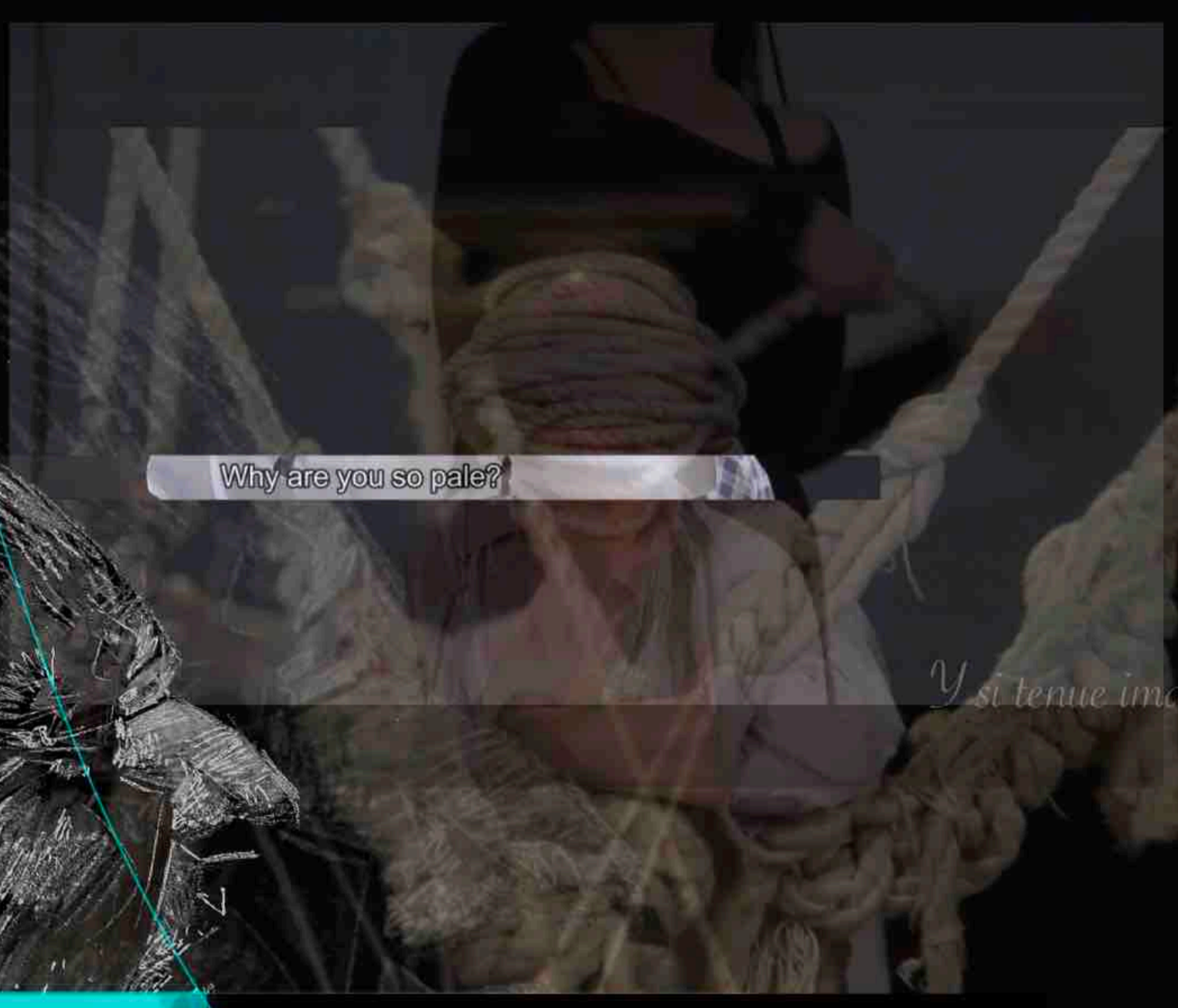


Все императо, все ирисуно,
Рад и счастья душу воцунто.
А праица на эту землю,
Чтоб стрпай се покинуть.
— Yesenin 1914

过节
玻璃晴朗，橘子辉煌。
Having festivals
The glass are clear, the oranges are glorious.



Why are you so pale?



Why are you so pale?

Y si tenue imagen se perdió, como el agua en el agua.
— Jorge Luis Borges



Only this Green and Green

生活网

Life Net

北岛

Restricting

Why are you so pale?

LITERATURE RESEARCH

The Incredible and Sad Tale of Innocent Eréndira and Her Heartless Grandmother
by Gabriel Garcia Marquez
Eréndira had not heard him. She was running into the wind, swifter than a deer, and no voice of this world could stop her. Without turning her head she ran past the salt-peter pits, the talcum craters, the torpor of the oaks, until the natural science of the sea ended and the desert began, but she still kept on running with the gold vest beyond the arid winds and the never-ending sunsets and she was never heard of again nor was the slightest trace of her misfortune ever found.

Here, is the literature research about the restricting emotion.

Emotion beyond the words, the languages, any mediums...

I've collected some of my favourite texts from proeses, poetry, songs, comments and people's free writings. I can feel a restriction feeling among the busy daily life, the current difficulties, or even like the classic meaning of tragedy — kindly people knowing their positions and the problem they're facing, but even after every of them has tried their best and made the right decisions, the situation just hopelessly slides into the abyss.

"He's drunk and haunted by sobriety."

But they persevere to live a life.

小说里写了很多谁当兵、为什么当兵，红军白军来回折腾，但话剧把这些都淡化掉了，紧紧压着人性和命运走。
——王辛久 for Тихий Дон at Shanghai Culture Square 2019
The play tightly goes on human nature and destiny.

Why are you so pale?

你怎么脸色发白?

Why are you so pale?

THE SEAGULL

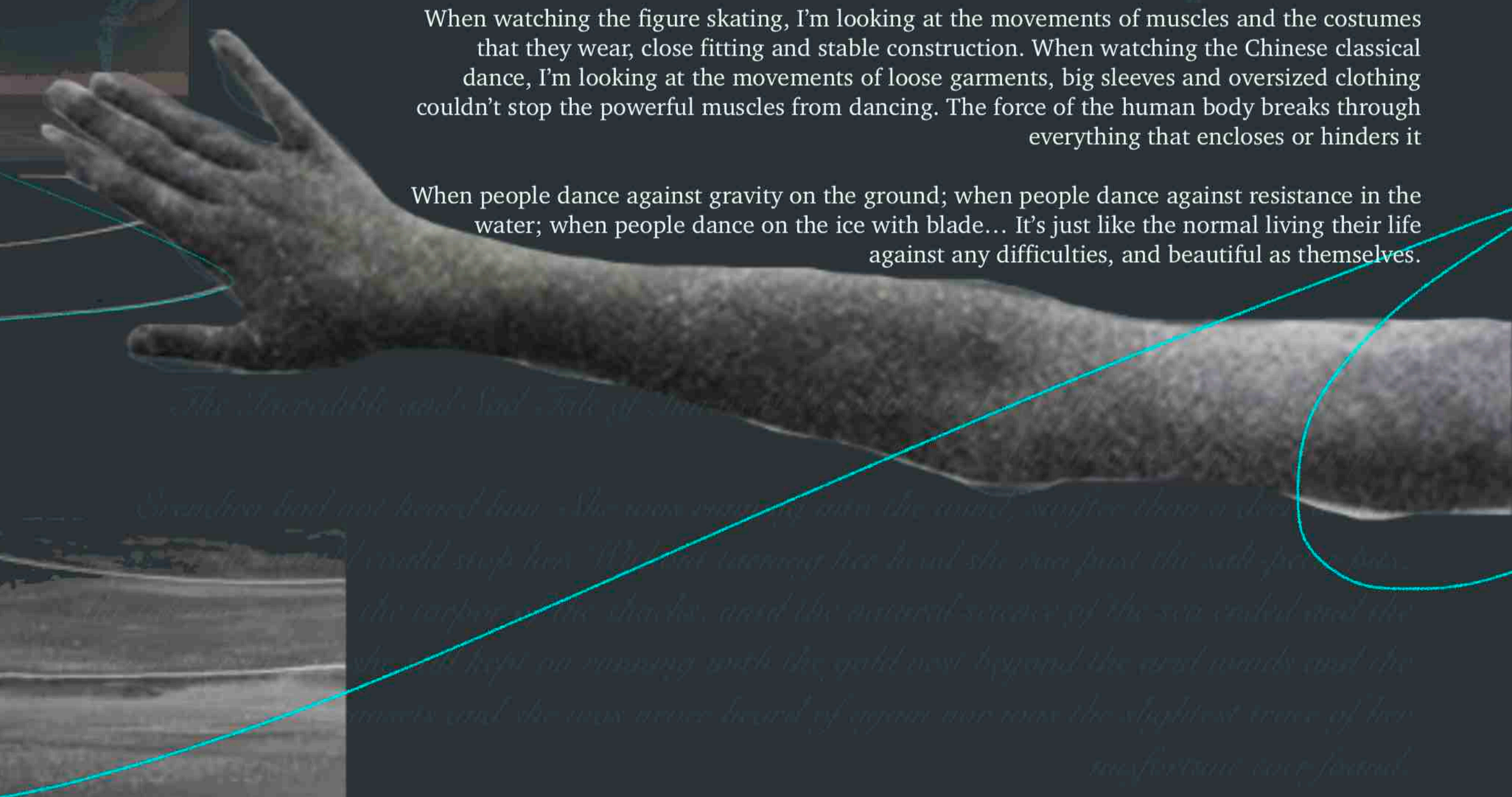


DANCE RESEARCH

When watching the figure skating, I'm looking at the movements of muscles and the costumes that they wear, close fitting and stable construction. When watching the Chinese classical dance, I'm looking at the movements of loose garments, big sleeves and oversized clothing couldn't stop the powerful muscles from dancing. The force of the human body breaks through everything that encloses or hinders it

When people dance against gravity on the ground; when people dance against resistance in the water; when people dance on the ice with blade... It's just like the normal living their life against any difficulties, and beautiful as themselves.

Figure skating / muscles





Water ripple

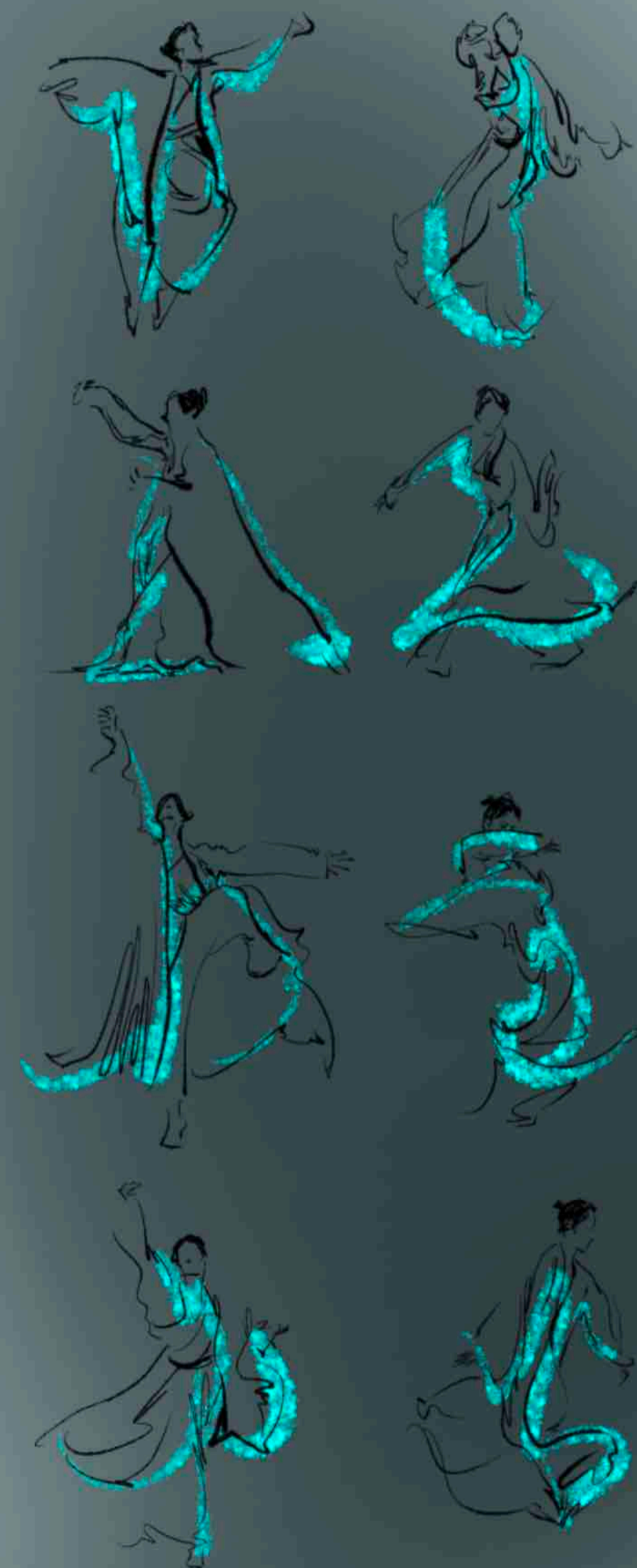
Layers — multiple exposure,
Curves — movements of garments and bodies,
Transparency — water ripples,
Lightness — dancing and controlling,
will make this collection.



From poetic dance drama: Only this Green and Green

Chinese classical dance

The movement is the trajectory of all objects, the movement of the dancing body and clothing is only a subset of it. Here, I research the dynamics of water as it is affected by wind, by people, by gravity. Through sketching, they appear free and lively, natural and beautiful. Can they be made into clothes, giving clothes the shape they can only have when they are influenced by people, congealing all the beautiful and dynamic moments?

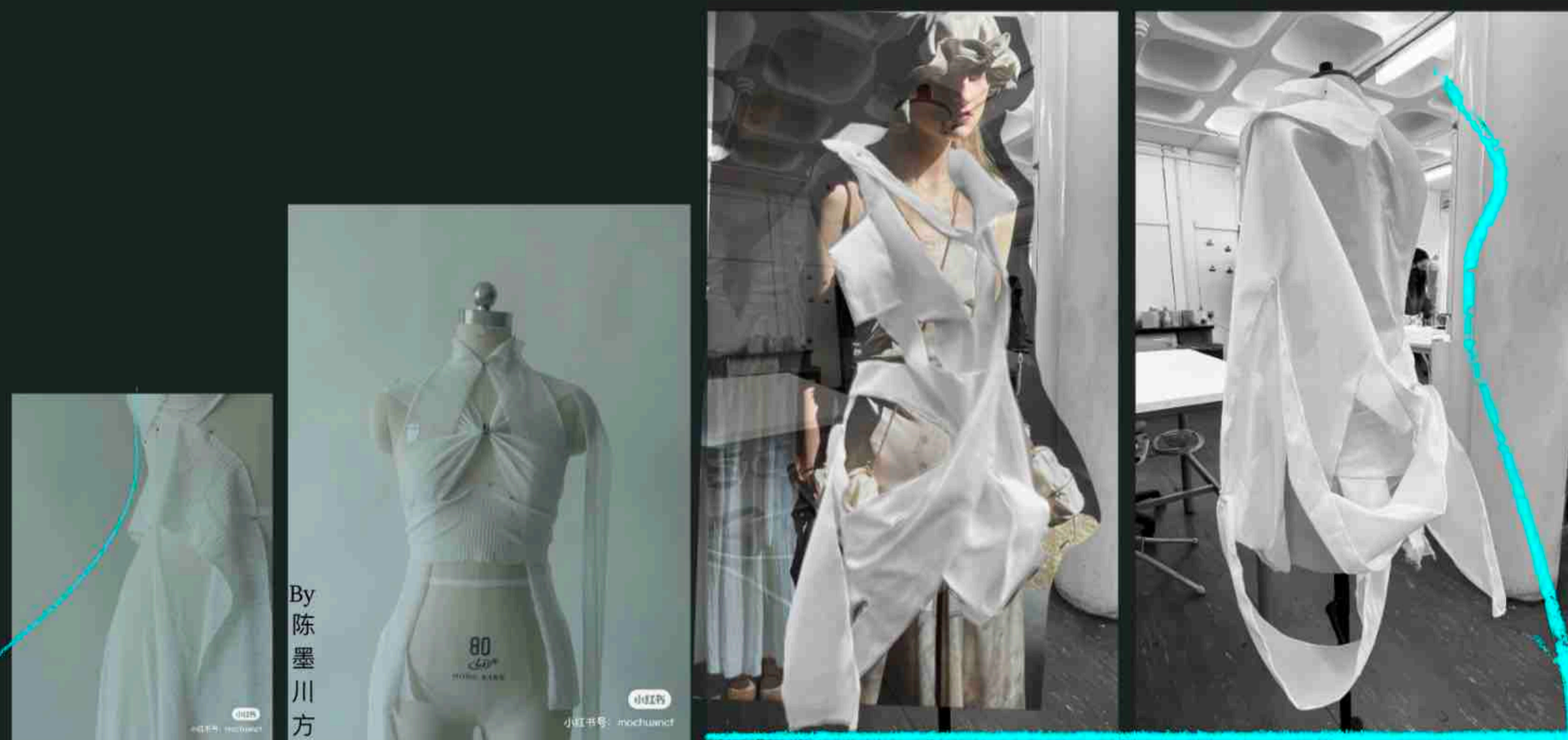


阿月 罗文



MOVEMENT RESEARCH

Dancing in shackles...



pattern

Cutting without cutting off



NEW PROTOTYPE DEVELOPMENTS

When reading Chenmochuanfang's thoughts about the difference between western and eastern cutting which leads to the idea "Just cut it, not cut it off", reminding me of one prototype I've done at the beginning of this project.

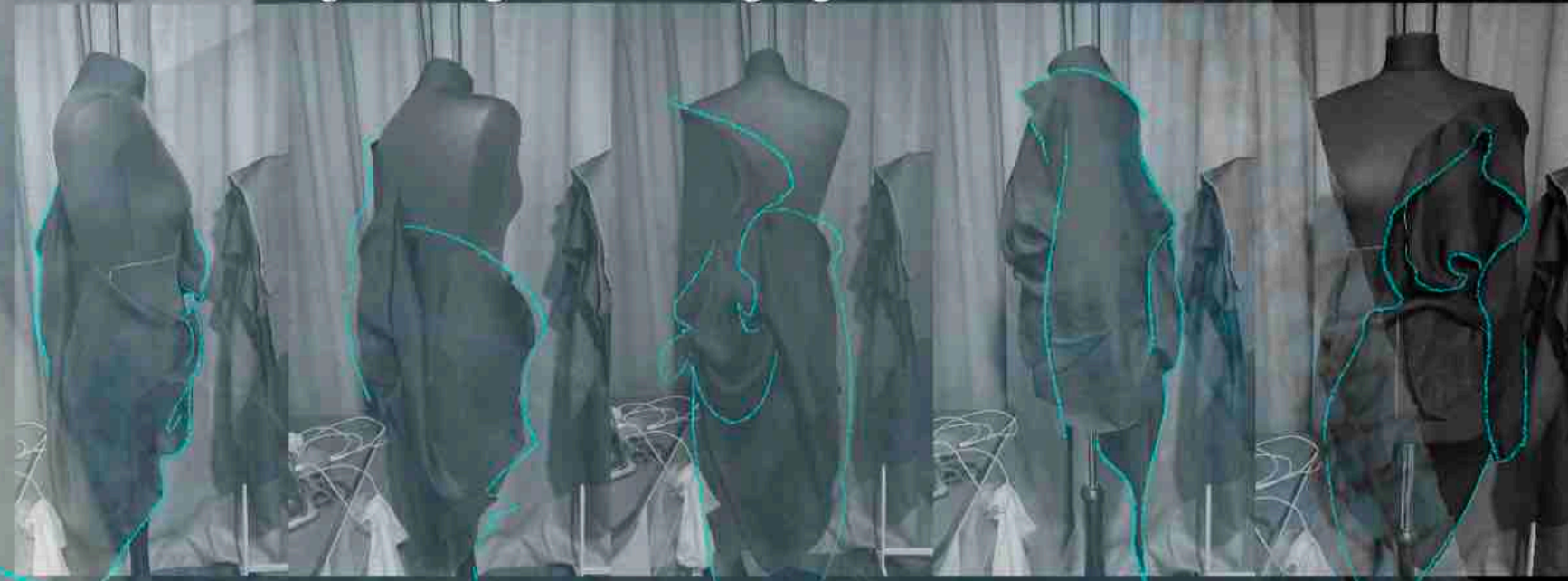
Firstly, I develop this pattern cutting way because I wanted to save calico for prototype developments. Then I realised it is sustainable comparing to the traditional ways that I've done before. And for **that prototype**, I was trying to create drapings and hollows to cover only some parts of the body, so its silhouette and shape won't be extravagant like a basic garment, but have more space between the body just like the Hanfu, kimono and hanbok.

Whatever, I started to develop my silhouettes and detail construction through this creative pattern cutting method — cutting the paper/calico through parallel straight lines or "water ripples" but not cutting it off.



There's space between chains and body.

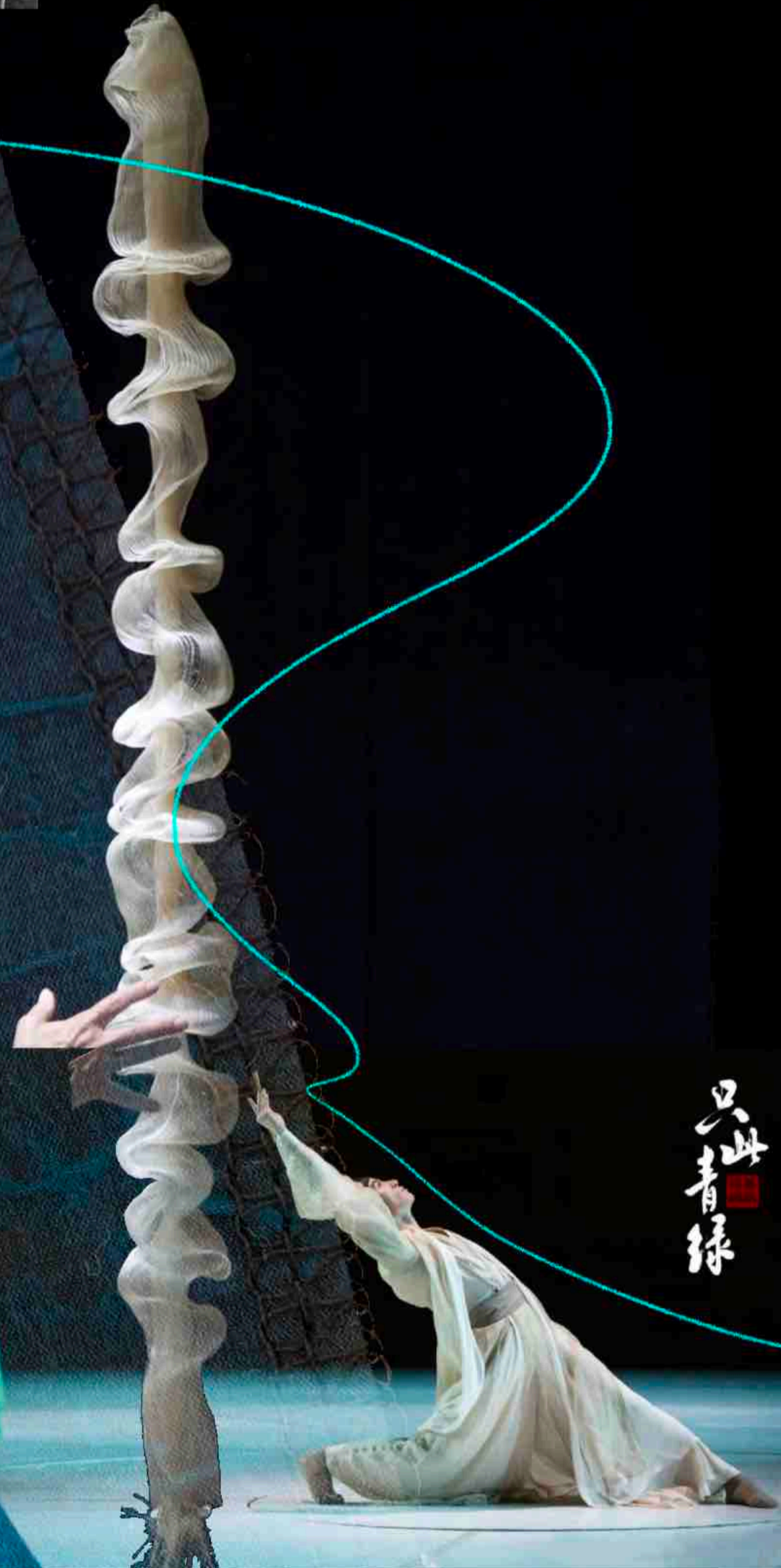
Light weight silk hanging on the wires



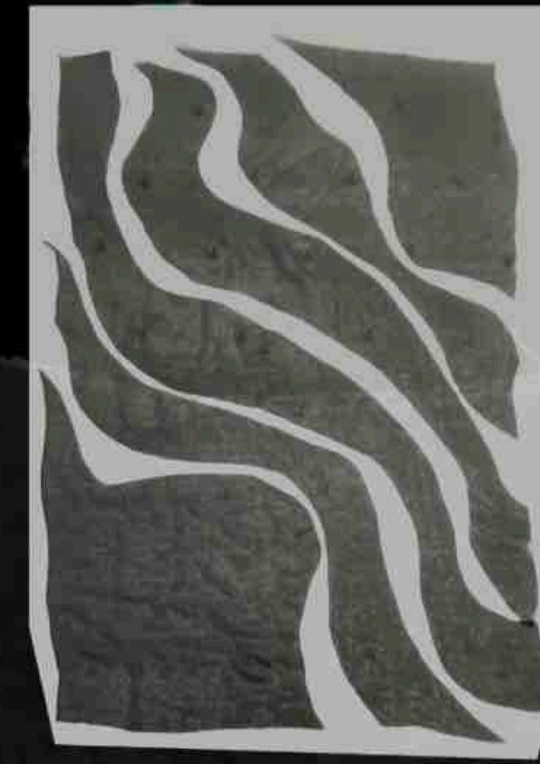
By 壹桐壹语



I decided my new sustainable pattern cutting technique 'Cutting without cutting off', meanwhile I stick to using lightweight stiff Guangdong gauze beyond any difficulty. The ropes in the Tuminas's The Seagull reminded me of the rope represents restriction, so I hang the silk on the wires to cover the body. Like Treplev putting himself into the ropes, while Nina playing the same ropes as a swing. So I transferred the ropes into wires into thin monofilament/fishing line to give the soft fabric some structure with the curve seams. I don't like garments to be structures, they should be soft and light like wind, like the 49g silk zhiju from Han Dynasty.



只此青绿



Cutting without cutting off



freeze the floating



Use clean silhouette as base, add draping or hide draping inside.



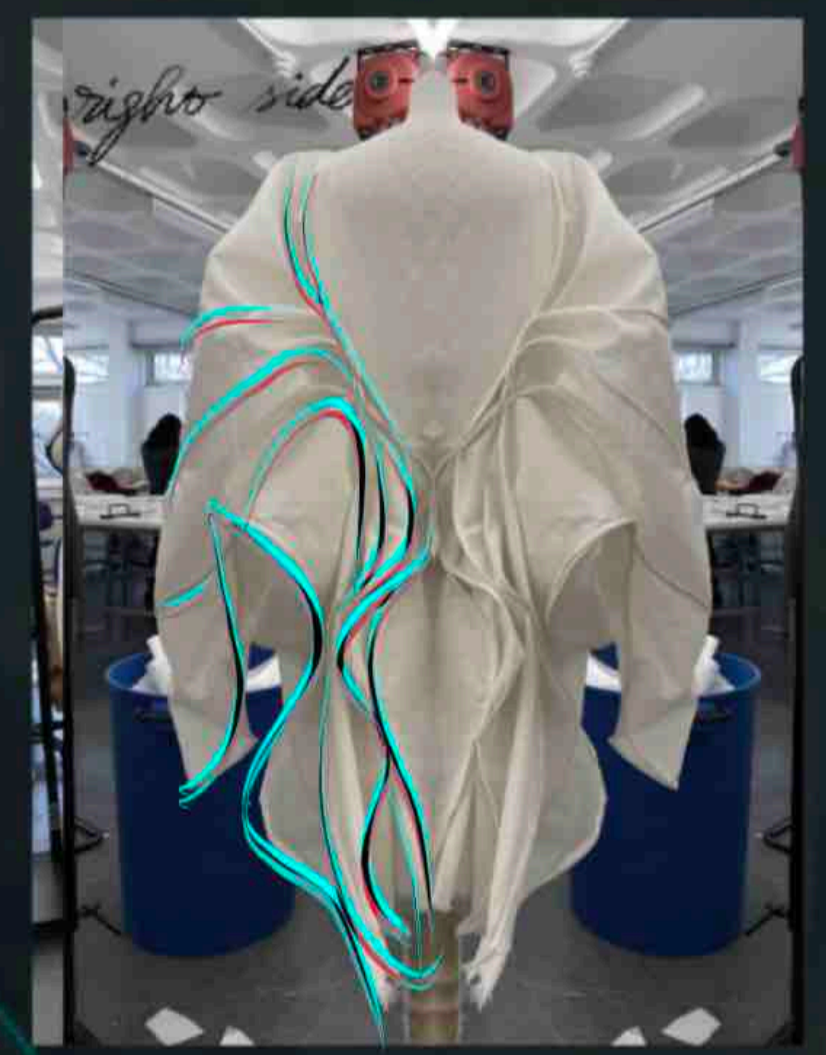
*49g 20s Guangdong gauze
广花边 silk
crumpled copper wire laddering twisted*

Floating silk

DEVELOPMENT

garment

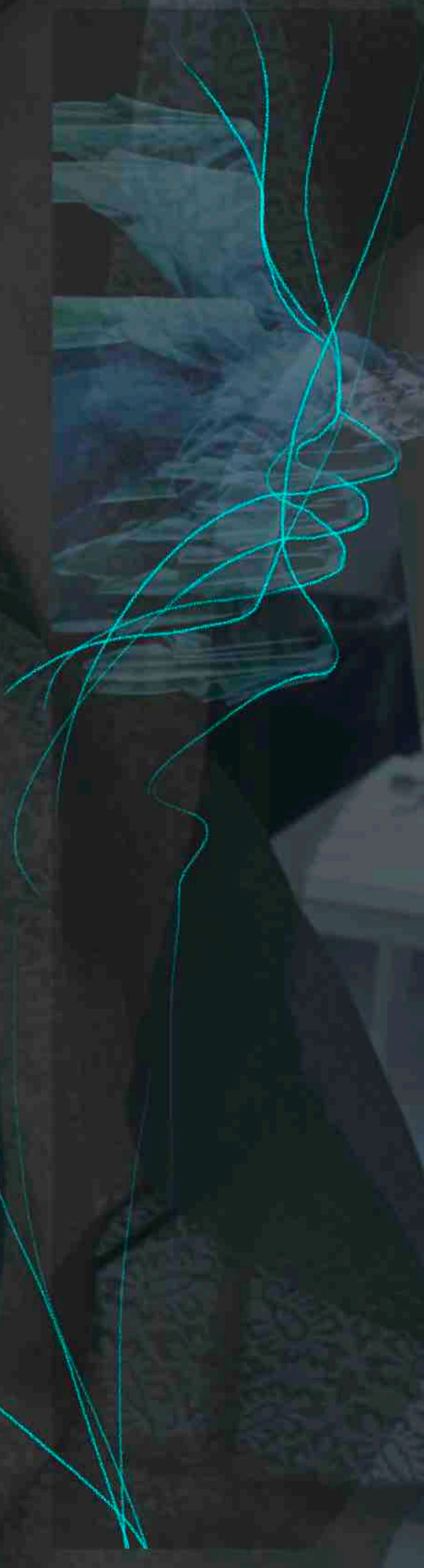
front back



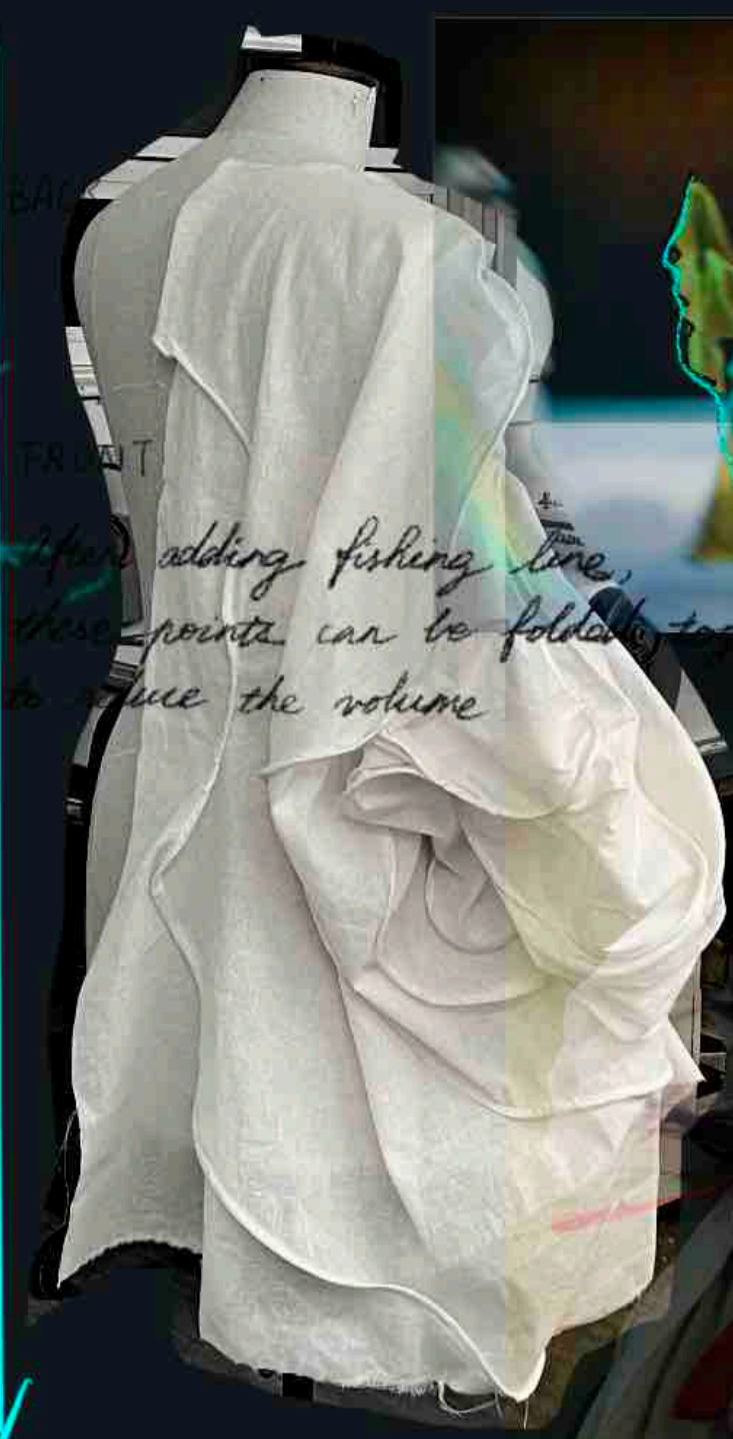
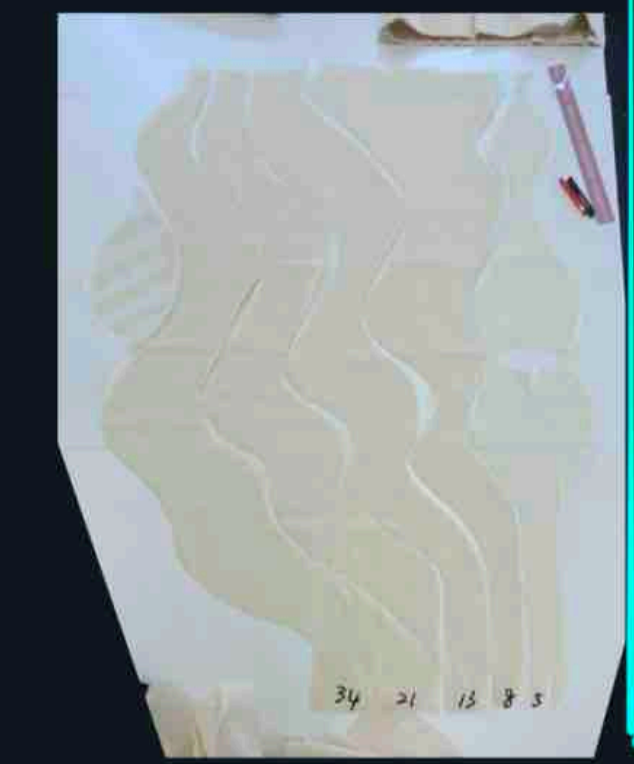
Look 1

leather

silke (silk)



shoulder line



COAT & TROUSER

I make the coat based on my pattern cutting techniques inspired from curves and Hanfu. After sewing the patterns together and adding the fishing line, I close the seams at different positions depends on the movements—when people wear the basic version, some places will come together by themselves because of people walking, running, and dancing as the photo above. So I close these particular points to freeze the movements.

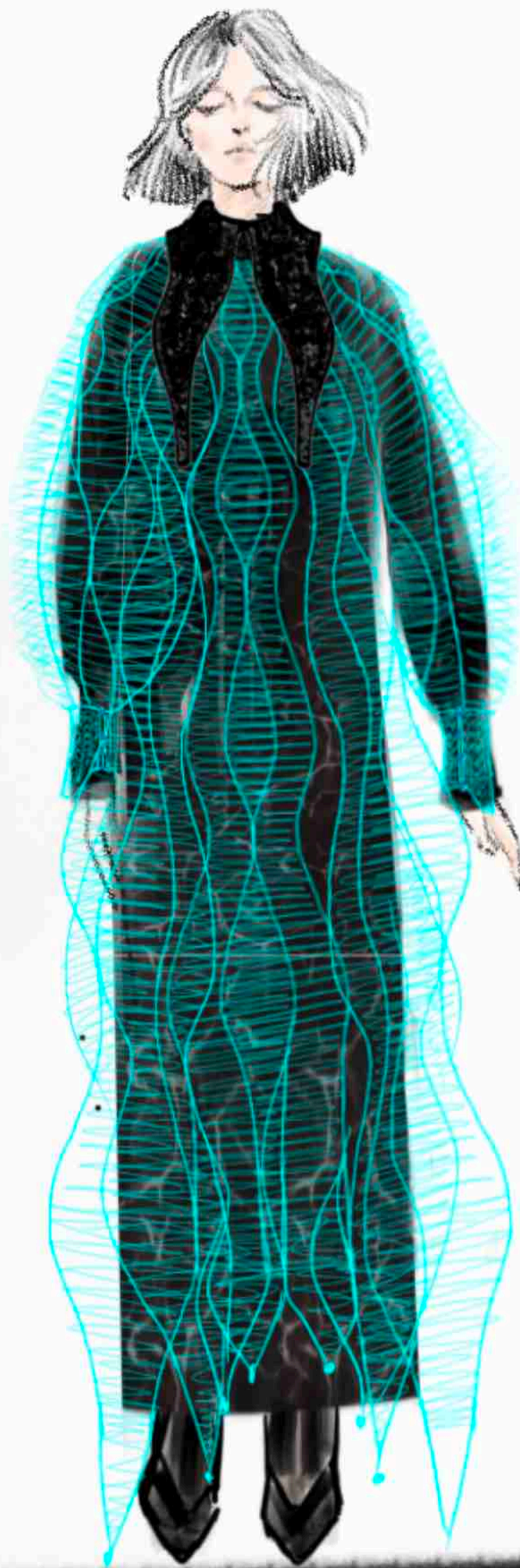
LINEUP



1



2



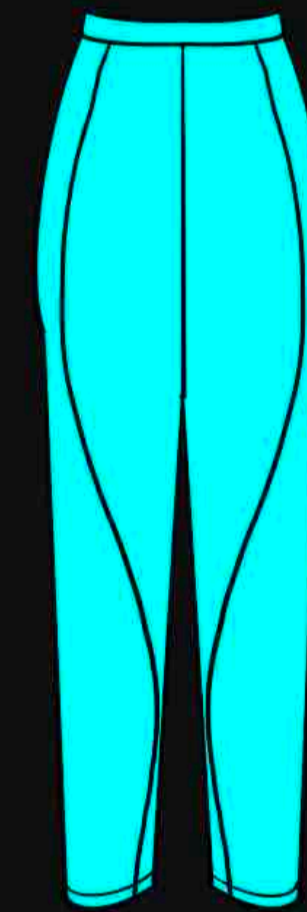
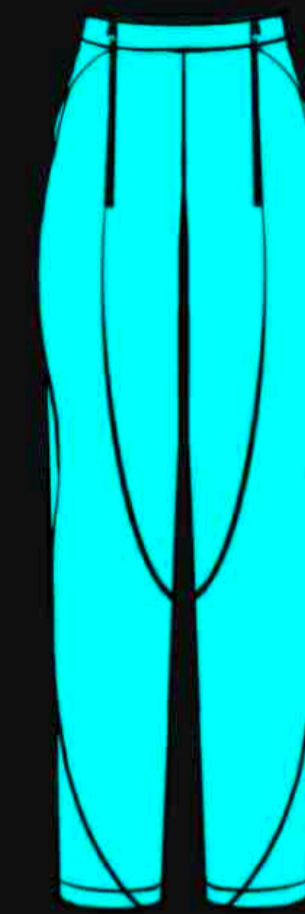
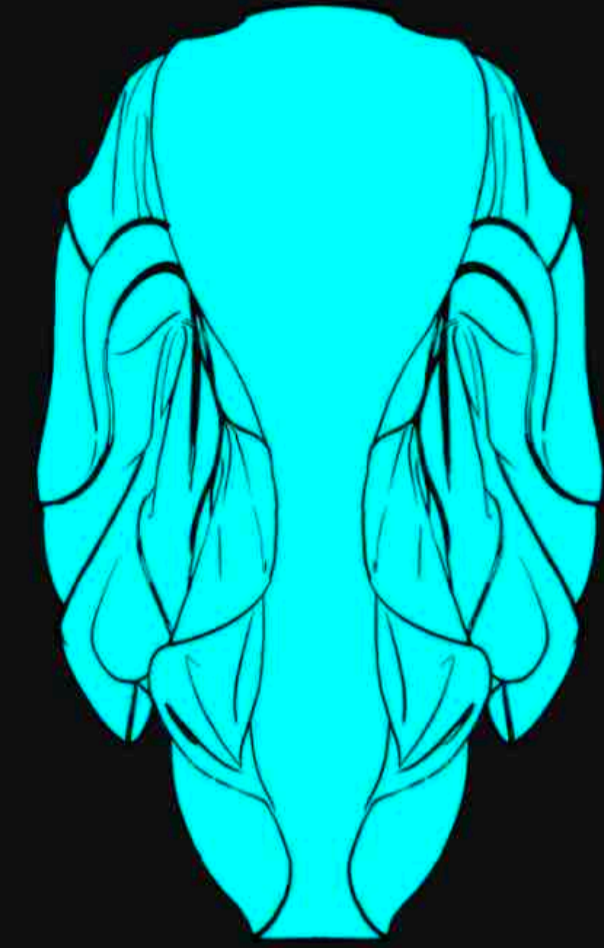
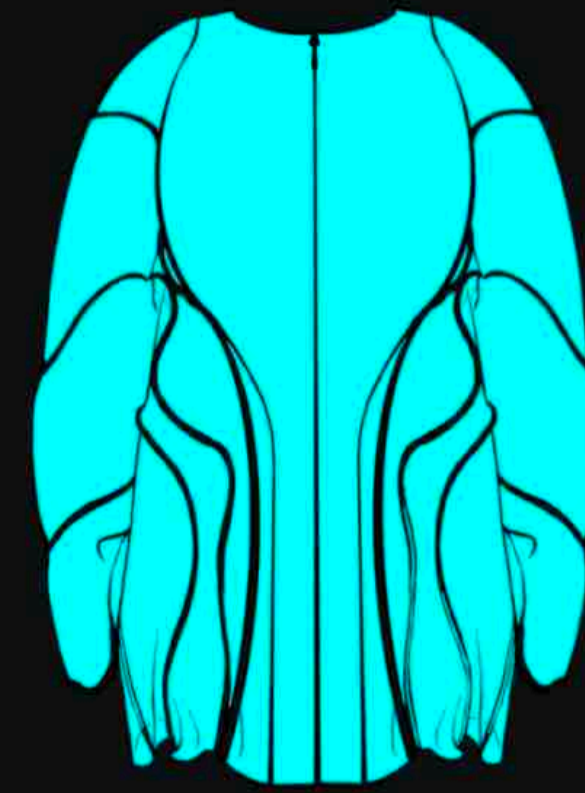
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4



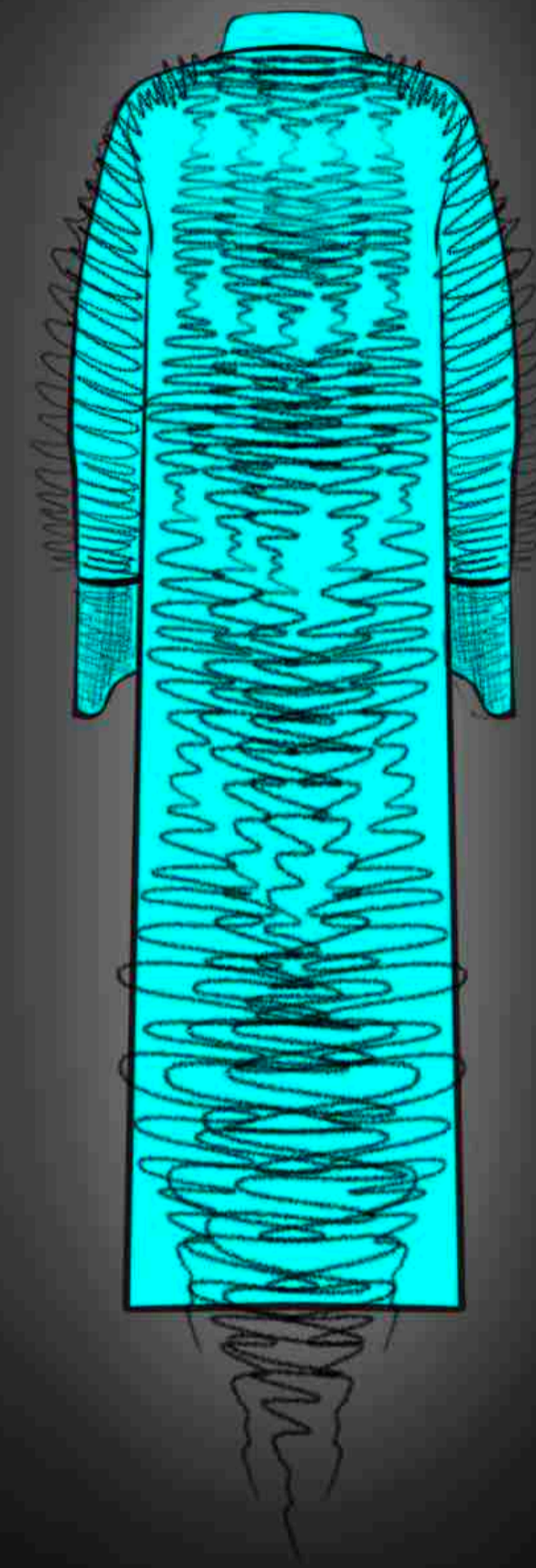
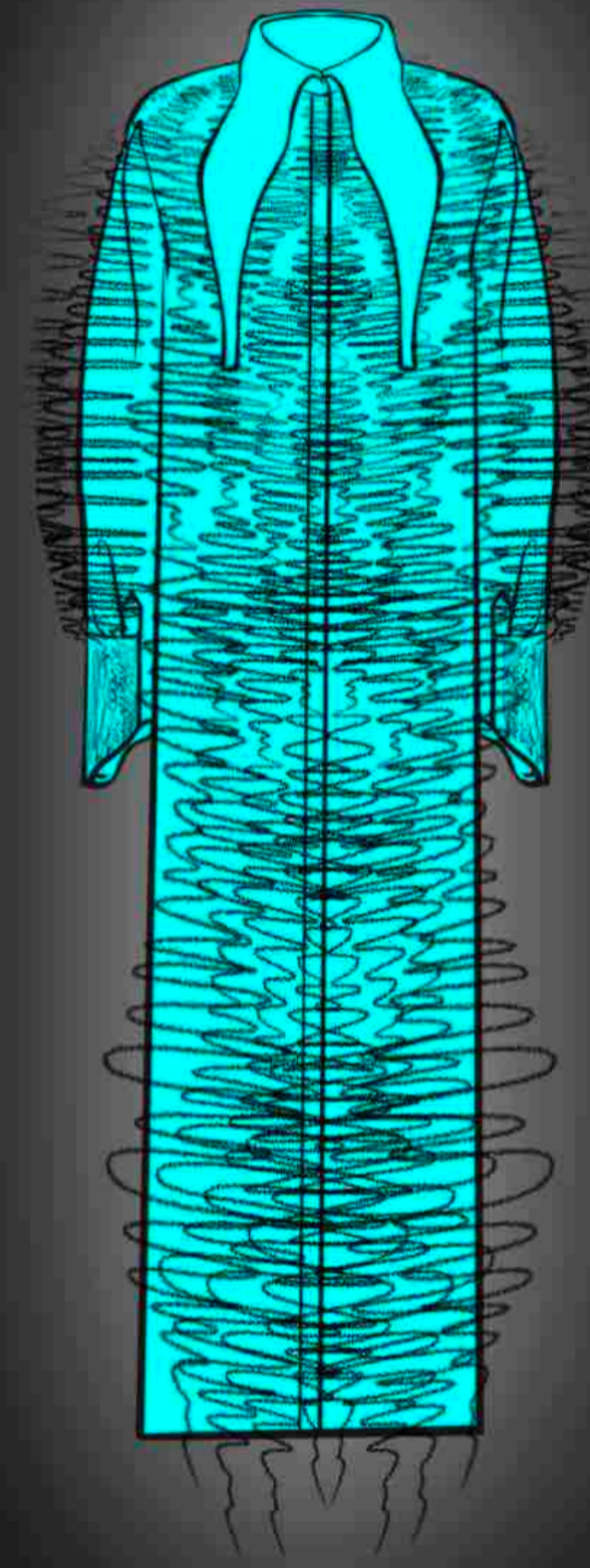
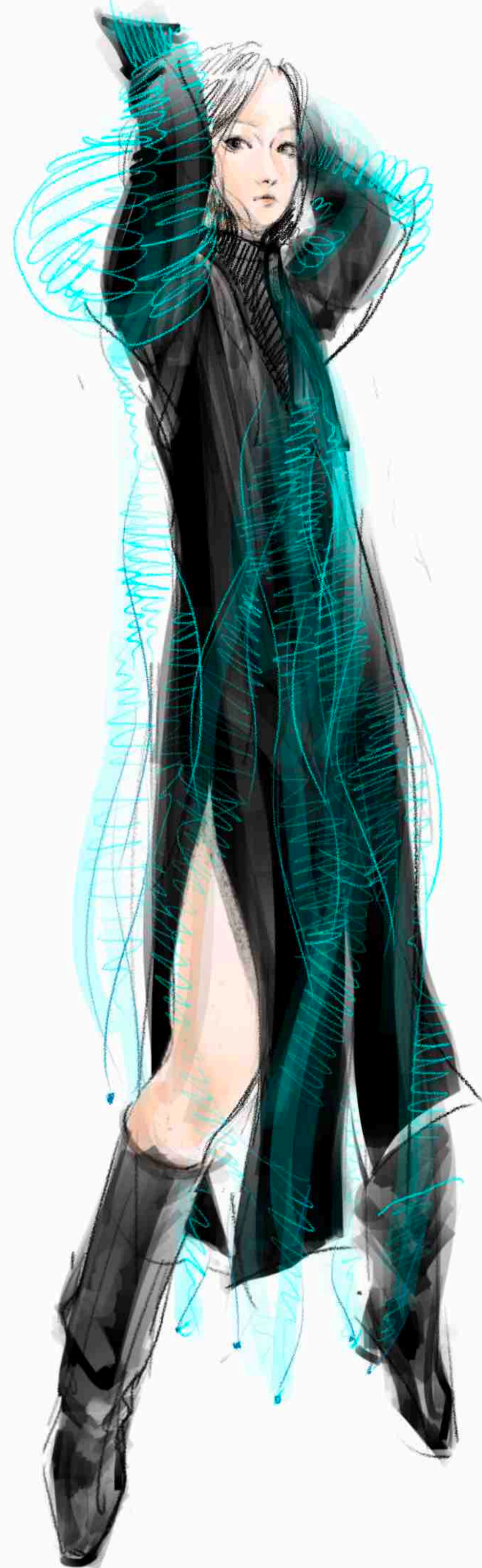
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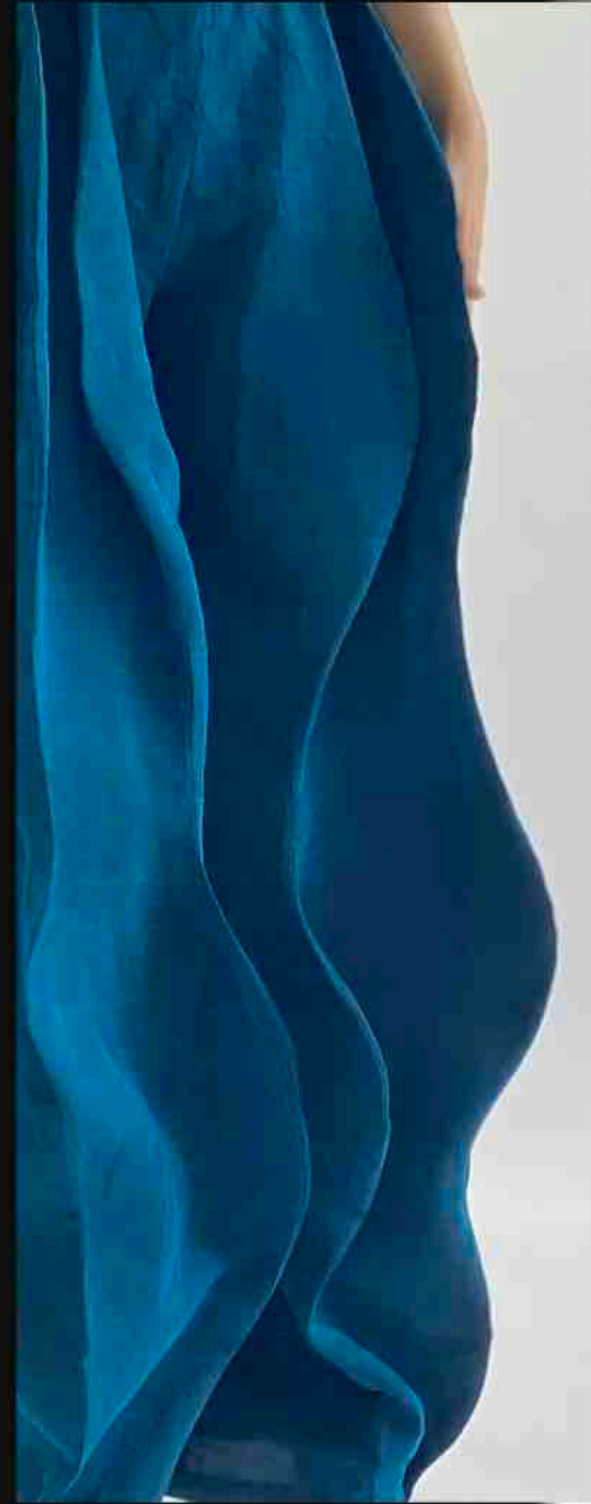
Look 1



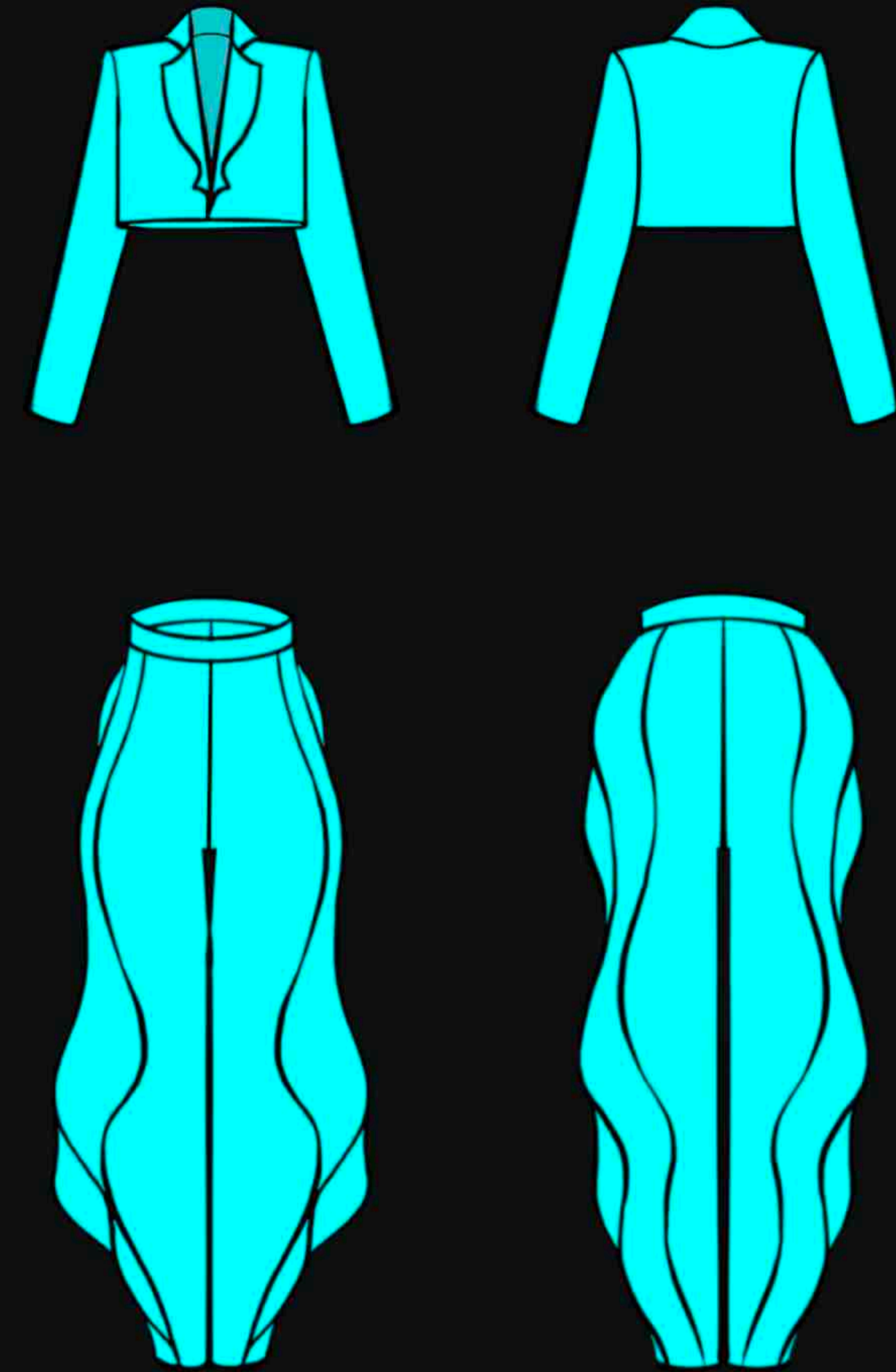
Copper wire
cracks Guangdong
gambiered silk
(28 am)



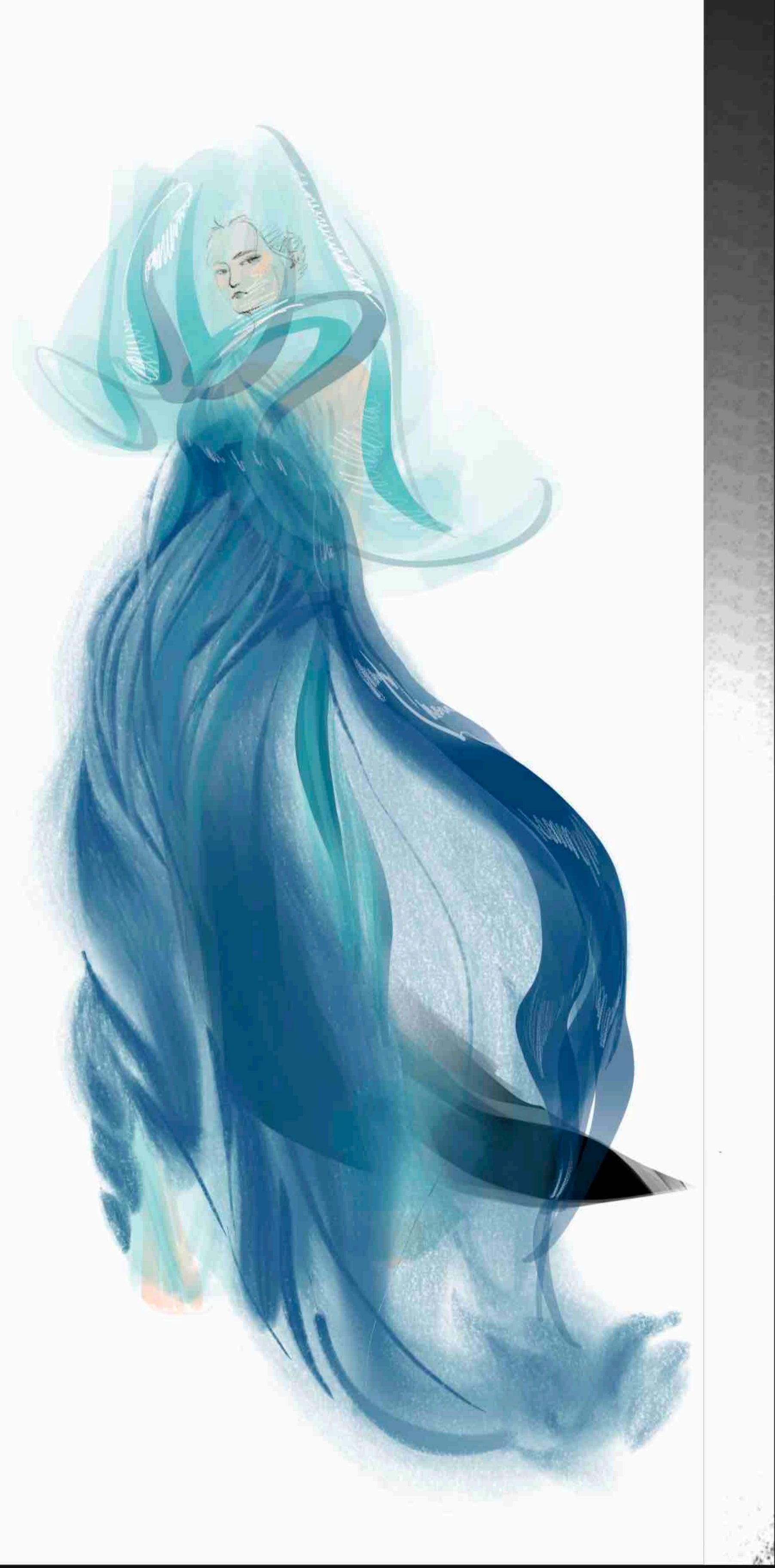
Look 3



*crack Shandong
gambiered silk
(28 mm)*



Look 2



*polyester 'glass'
organza*

*heavy weights
organza*

silk georgette

*manmade
leather*



Look 5

