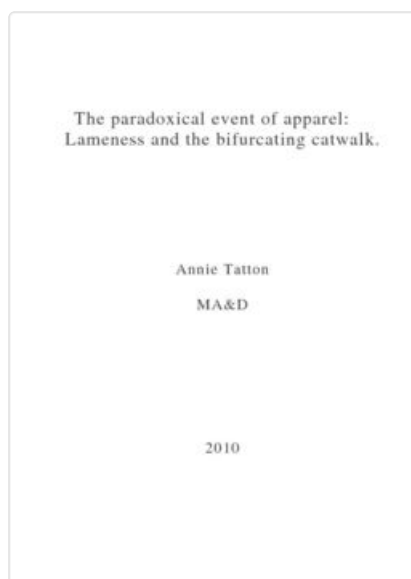


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# The paradoxical event of apparel: lameness and the bifurcating catwalk

Tatton, Annie



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## Abstract

This project explores overlapping concerns between fashion and spatial design by way of a catwalk event. It does this by investigating historical and contemporary presumptions about the spatial tectonics and forms of embodiment mandated by the catwalk as a performative platform central to the... [Read more](#)

## Keywords

Mucus; Paradox; Fashion; Gender; Lameness; Catwalk; Fluid economy; Bifurcation

## Date

2010

## Item Type

Thesis

## Supervisor(s)

Douglas, Andrew; O'Connor, Maria

## Degree Name

Master of Art and Design

## Publisher

Auckland University of Technology

The Paradoxical Commandments were written by Kent M. Keith in 1968 as part of a booklet for student leaders. This website provides information about the origin of the Paradoxical Commandments and the many places they have been sighted over the years. You can purchase books and products based on the Paradoxical Commandments, join the "Live the Paradoxical Commandments Anyway" Facebook page, and share your story about how the Paradoxical Commandments have made a difference in your life. by Dr. Kent M. Keith. People are illogical, unreasonable, and self-centered. Love them anyway. If you do good, people will accuse you of selfish ulterior motives. Do good anyway. If you are successful, you will win false friends and true enemies. will reach the global apparel production in 2030 if the population and economy rise as expected. It has doubled in the past 15 years and now makes up 62 million tons. Source: A new of textile economy. Not only does excess output of apparel harm our planet, it is also dangerous for the economy. Overproduction was one of the reasons for the Great Depression and the lean manufacturing approach considers overproduction to be the worst of the seven wastes in business as it obscures all the other problems with processes. Many businesses have failed because they cannot buy raw materials to service a Through the devising of a catwalk event, this project aims to elaborate on the paradoxes inherent in the fashion show and their linkage to broader sociocultural economies of gender. If the spatial operation of the fashion catwalk presupposes the frictionless glide and circulation of apparel and models in a drawn-out transmission whose final end is the unfashionable and discarded garment, the presence of non-proficient, limping bodies on the catwalk presupposes a different transmission route, one whose passage never quite frees itself from the surface and scene of its appearing. In such a scena Organized in roughly chronological order, the exhibition explored the history of modern fashion through the lens of gay and lesbian life and culture, addressing subjects including androgyny, dandyism, idealizing and transgressive aesthetic styles, and the influence of subcultural and street styles, including drag, leather, and uniforms. The exhibition traced how the gay vernacular styles changed after Stonewall, becoming increasingly "butch." Lesbian style also evolved, moving from the "butch-femme" paradigm toward an androgynous, anti-fashion look, which was, in turn, followed by various dive