Neglected Victims

Siqi Li

Capstone project 2022-2023

figure 1

Neglected Victims

Sheridan College

Faculty of Animation, Arts and Design

Final Year Project (FYP) submitted to the School of Animation, Arts and Design ,Sheridan College in partial fulfillment of the requirements for a Bachelor of Craft and Design in Bachelor of Craft and Design in Textiles.

Academic Year (2022/2023)

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Siqi Li

Siqi Li is a textile designer who incorporates many colours and techniques in her project. Incorporating Chinese elements and lots of colours in her works is her specialty. Whether weaving and dyeing, printing or wool felting, Siqi Li can skillfully blend each element and technique with unique insights and creativity in each area. She always conveys her themes through intricate craftsmanship and bold colour combinations in her work. Just as adept at blending multiple elements and techniques, she combines multiple ideas and voices in her work to reach the heart of every viewer.

Statement

Figure 4

The theme of my graduation project is a series of costume designs about oppressed women. I will show three aspects of women's living environment and problems, and I will integrate Chinese and horror elements into it. The primary materials used in work are silk and wool. The first aspect is forced pregnancy, and I will use symbolism to represent the image of pregnancy with large peony flowers made of wool and a baby's face in the center of the flower. At the same time, many smaller flowers will symbolize the number of pregnancies. This will be a slightly smaller female dress to show the young age of the pregnant woman. The second aspect is the objectification of the female organs. When talking about women, people always think of the vagina, the uterus and the egg, but they don't think of the human part of the woman, and they are also ashamed to talk about these organs. I incorporated these three organs into a costume to show that these organs should not be looked at through tinted glasses.

Figure 5

The top half of the garment will have the shape of a uterus, the vagina will be electronically printed as a pattern, and the ova made of wool and organza will hold up the garment as a skirt. The third aspect is the pressure and unfair treatment of women in society. The whole dress will be done in quilting, as quilting is also a way to show women's strength. The dress will be paired with an openwork scarf made of wool, representing the pressures that bind women like chains or birdcages. Many objects made of water-soluble fabric will hang from the scarf, and this line drawing can also be contrasted with the heaviness of the whole garment.

Inspiration

The book "Misogyny" And Chinese human trafficking

I read a book written by Ueno Chizuko, a Japanese writer, called Misogyny. This book is about how asians hate women in daily life. Sometimes people didn't realize that their movement is harmful. Although the author is Jappenese, she has a great sence of finding the misogynistic thoughts and behavier in Asian culture, and can easily resonate with people. Also I see many news in China about human trafficking. It's also a big social problem that need to be solved.

Figure 6: "Misogyny" by Ueno Chizuko
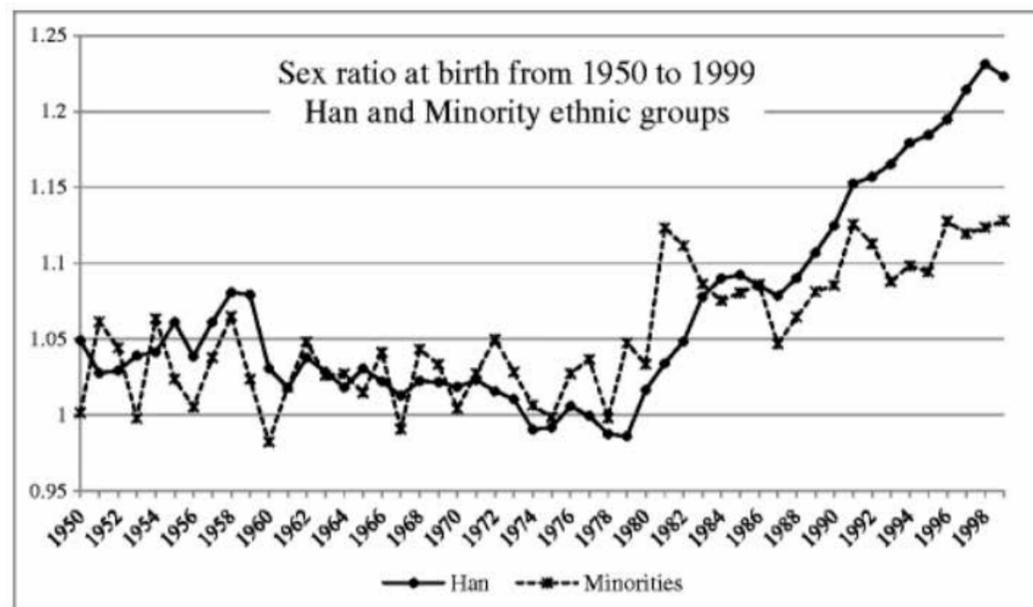
Figure 7: Sex ratio from "Does the marriage market sex ratio affect parental sex selection? Evidence from the Chinese census"

Main Idea

Figure 8: The drawing about human trafficking in China

Feminism, horror and Chinese Style

Through the books and the news, I found that they have something in common. Because the human trafficking in China is tradditional, women are kidnapping to a village and be the wife to the men. Because of the huge sex ratio, women become a kind of "valuable items". Most of the human trafficking problem in China is about women, it's different from other countries, and it can connect to the feminism. The news about women are kidnapped frequently appeared these days, but when people try to find out the reason, they find that the problem did not arise recently, but has been going on for a long time. This discovery frightened people, especially women, who for a long time thought it was a uniquely Chinese tradition, but when you think about it, it's really about women's rights and human rights. After thinking about it for a long time, I decided to combine my mood with my Capstone project. Chinese style, feminism, and horror elements, all three will appear in my Capstone project at the same time.

Historical Research

Figure 9: The poster of Teeth, made by Anna Haynes in 2020

Figure 10: Venetian en:chastity belt, taken in the en:Doge's Palace in July 2006 by Steven G. Johnson.

Many friends referred me to materials on feminism and Chinese horror. While there are no resources that incorporate the three keywords, there are many videos as well as movies that are excellent reference resources.

The first resource is a movie called Teeth. This movie is about a girl whose vagina has sharp teeth that can bite off the genitals of the other person when she doesn't want to have sex.

Also, this is a legend from many places, the purpose is to scare off men with bad ideas.
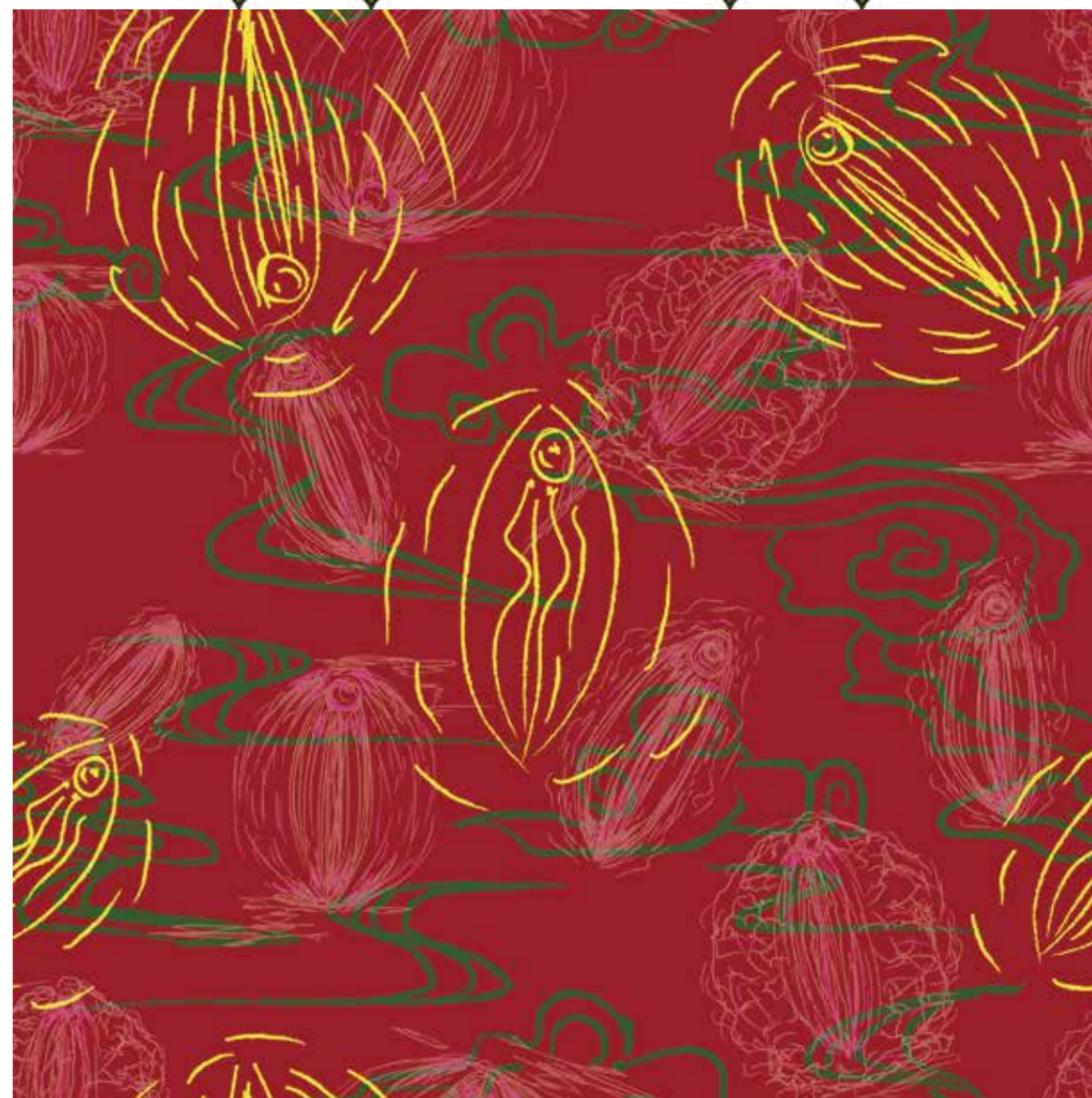

Figure 11

At the same time, the long teeth in the vagina in this setting are also fascinating, showing that women's power can be frightening. But at the same time, it is a bit ironic because, in reality, there are no women with pubic teeth. This fearful power does not exist; women can only rely on themselves to protect themselves. In Latin America, many women writers have similar ideas. For example, Manuel Puig's Kiss of the Spider Woman and Julio Cortazar's "Throat of a Black Kitten" (Connor). Both works are, like Teeth, about the frightening power of the individual woman. The central idea of both works is illustrated in this comparison in Connor's essay. And this work is not combined with Chinese horror and Chinese feminism. It is a pity that there are no similar works in China to show the power of women to make men afraid.

Horror in Custom

Figure 12: Screenshot from the video "wedding" by Xueming Wu et al. 46"

Figure 13: Screenshot from the video "Pagoda of Peril" by Resorts World Sentosa, 2'30"
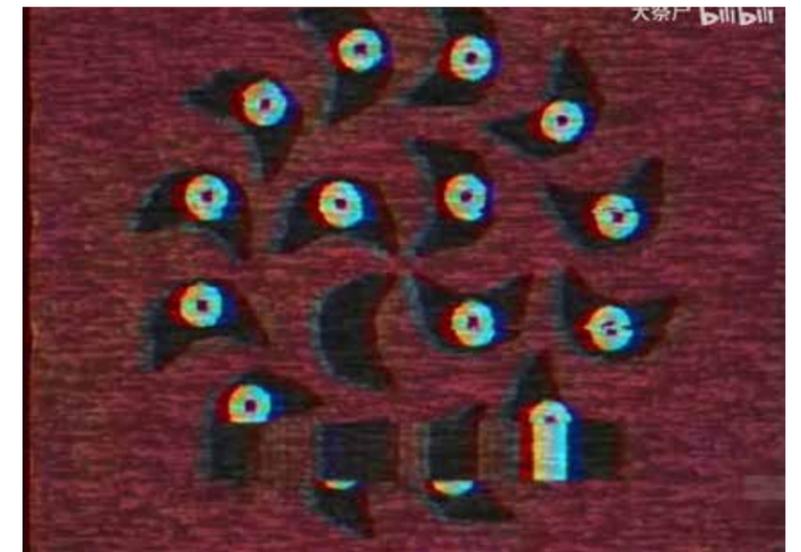
Figure 14: Screenshot from the video "New year's eve" by Dajishi, 3'16"

Through these videos, I learned more about the atmosphere of Chinese horror and found some aspects that can be used in my work. The videos mostly use old TV commercials and some strange pictures to create a spooky atmosphere. In these videos, the main point of hororr is the custom. Figure 13 is about a girl need to marry a dead peason, it's an old custom in China that need to be throw away, but it happened even now. When people talked about the custom in China, they will find out there are so many unbelievable story, and many of them are harmful for women. Not only the horror element that connect with women, There's also many custom that make people feel weird. Figure 15 is about a custom that put the coin inside the dumplings, and it can symbolizes the reunion and have good luck next year, but when people draw this out, it become weird. Custom always connect with some strange story, and some myths, these stories can explain why people need to follow, but the rule is the part that makes people scared.

Pattern Research

Figure 15: Jingdezhen teapot, Porcelain, underglaze blue, enamels. c. 1644-1660. Qing dynasty.

Figure 16: Jingdezhen vases, Glazed porcelain, enamels. c. 1796-11820. Qing dynasty.

Figure 17: Jingdezhen dish, Glazed Procelain, enamels. c. 1850-1900, Qing dynasty.

Figure 18: Plate, wooden base covered with hemp, dark brown and red lacquer. v. 1450-1550, Ming dynasty

Figure 19: Box, wooden base. red colored lacquer, underlay. 1403-1424, Ming dynasty, Yonglo era

In the museum in Toronto, I saw a lot of Chinese antique objects, these utensils make it immediately apparent that they originate from China, and there are also solid Chinese designs in them. Among these objects with a strong Chinese style, I found the two most common elements: flowers and clouds. The vines of the plants and the clouds are intertwined in a unique and intricate pattern that expresses the Chinese style. At the same time, there is also a corresponding preoccupation with colour. Yellow and red are the two most typical colours; when they are fused, they show a sense of grandeur. These exhibits gave me a clear idea in my design, and I incorporated the patterns of flowers and clouds in my work with much red to show the Chinese design.

Technique Research

Silk and Rayon

Silk originated in China and arrived in Japan around 300 A.D. The Indians were actually using silkworms to make silk around the same time, says Professor Irene Good, who found silk outside China from about 1500 B.C. (Ball 1) Silk is not a rare fabric for now. On the contrary, it can be produced in large quantities if one is good at raising silkworms. At the same time, there is a rayon. This silk is absorbent, easy to dye and more durable than silk. When tested for combustion, this rayon produces feather-like ashes when burned and smells like vinegar because of the acetic acid produced during its development(Dahl 16). Rayon was developed chemically by Sir Joseph Wilson Swan in 1884 and industrialized by Hilaire Bernigaud, Comte de Chardonnet. (Hosch 1)

Figure 20: Photography by Seraphina, dyed by Seraphina


Figure 21: Rayon picture from the article What is Rayon?
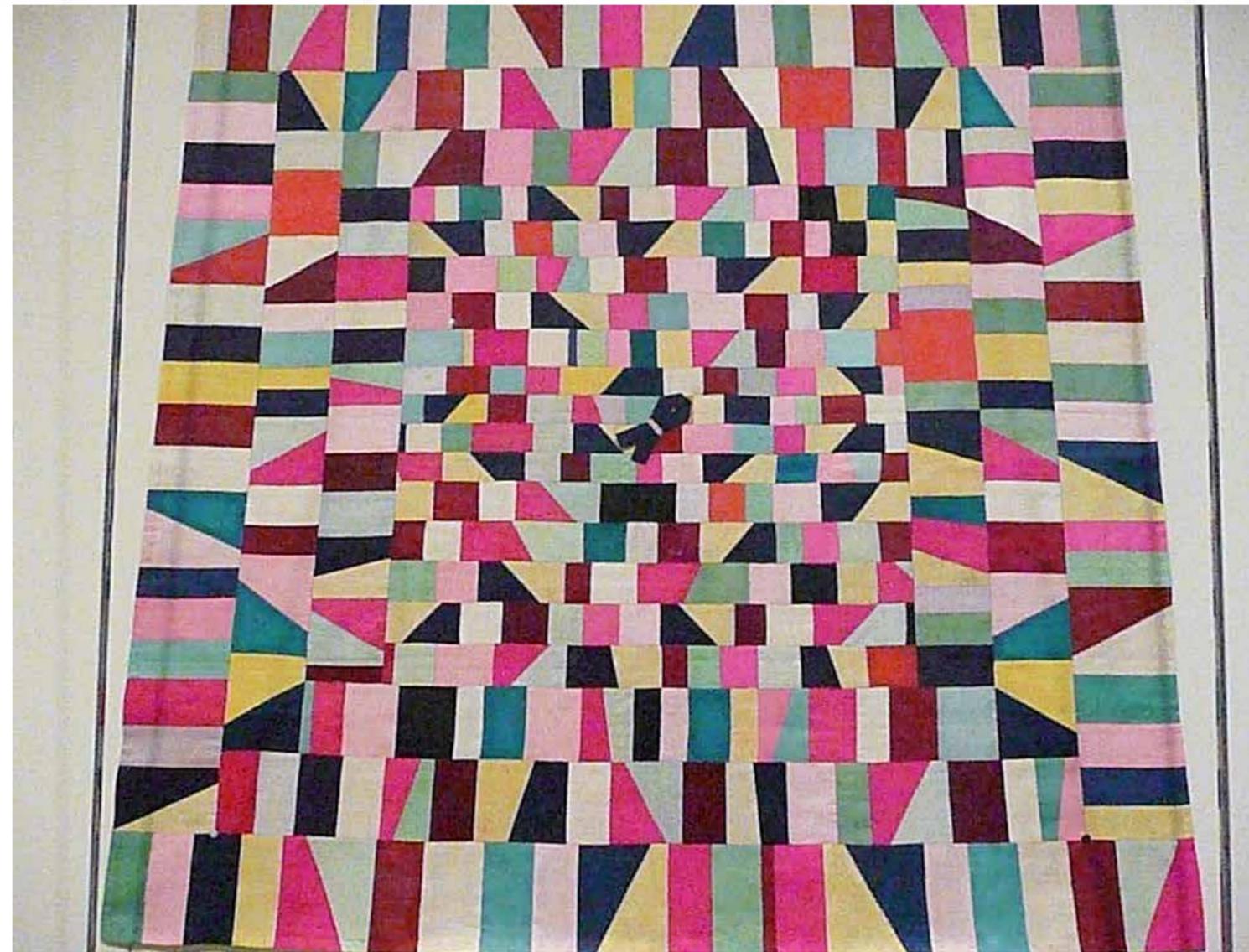
Figure 22: Patch work from Wikipedia photoed by angela in 2008

Quilting

The other technique is quilt making, In the 19th century, the handmade quilt was necessary for every family, but after that, machines could do this job instead. And quilt-making can connect with feminism not only because of its definition of it. Sewing was initially seen as a woman's job, and quilting was looked down upon. However, after the rise of women and the awakening of women's consciousness, quilting became an art instead of just a way to support the family. This also has weakened gender stereotypes.

Artist Research

Figure 23: "Stems and Stalks 3" by Marian Jazmik in Feb. 2022

Marian Jazmik

Marian's work is primarily three-dimensional fabric work, and there is a lot of structure in her work. Still, unlike Mariko's work, which is light, Marian's work is more substantial and thicker. This sense of construction, and the way she blend several fabrics, is what I need to show in my own work.

Raymonde Arcier

Raymonde is a French designer who often expresses feminism in her work. She uses wool, cotton and fabric to make women's bodies, and in doing so, she shows the pressure women are under. I am also going to show feminism in my work, and I am going to use female body parts as well, and I think her dioramas are an excellent reference to help me learn how to make them.

Figure 24: Raymonde Arcier, Au nom du père, 1977, burlap, kapok, polyester foam, crocheted cotton, cotton and copper, 265 cm high, Courtesy Raymonde Arcier

Figure 25: Raymonde Arcier, Mère et petite mère, 1970, kapok et fabrics, 260 x 180 cm, Courtesy Raymonde Arcier

Mariko Kusumoto

Mariko is a well-known Japanese artist who makes artworks not only with fabric but also with metal. She is best known for her fabric work, and her most distinctive feature is the transparent fabric wrapped in colourful other-shaped fabric pieces. I liked this method and was curious about how it was made. And I think this method can be incorporated well into my work. Of course, I won't copy her way of presentation, and it's just my inspiration.

Figure 26: Fashion designed by Jean Paul Gaultier and Mariko Kusumoto, photography by Amy Verner in Jan. 2019

The show I chose was the Paris Fashion Week Spring/Summer 2019. I decided on this show because the artist I chose, Mariko Kusumoto, collaborated with Jean Paul Gaultier on this show. All the clothes in this fashion week can be inspiring, and the collaborations with Mariko are instantly recognizable as her style. She blends the structure of her unique textiles with fashion, and many details can be seen, which also helps me in my work. Gaultier's series is about the ocean, and Mariko use the special structure of the textile to make this series more stand out.

Figure 27: Screenshot from the video "Pachinko Voyage" by Mariko Kusumoto Art and Design, 1'20"

Figure 28: "bracelets" by Mariko Kusumoto

I can learn from Mariko's work the spooky atmosphere and the way some minor details are put together. This work shows a kind of Japanese horror atmosphere(Ridel). Together, black and white Japanese heads and small items of Japanese characteristics will have a mysterious beauty. This atmosphere of the production method is what I need to learn.

Figure 29: Photo of the eco print

Mindmap Process
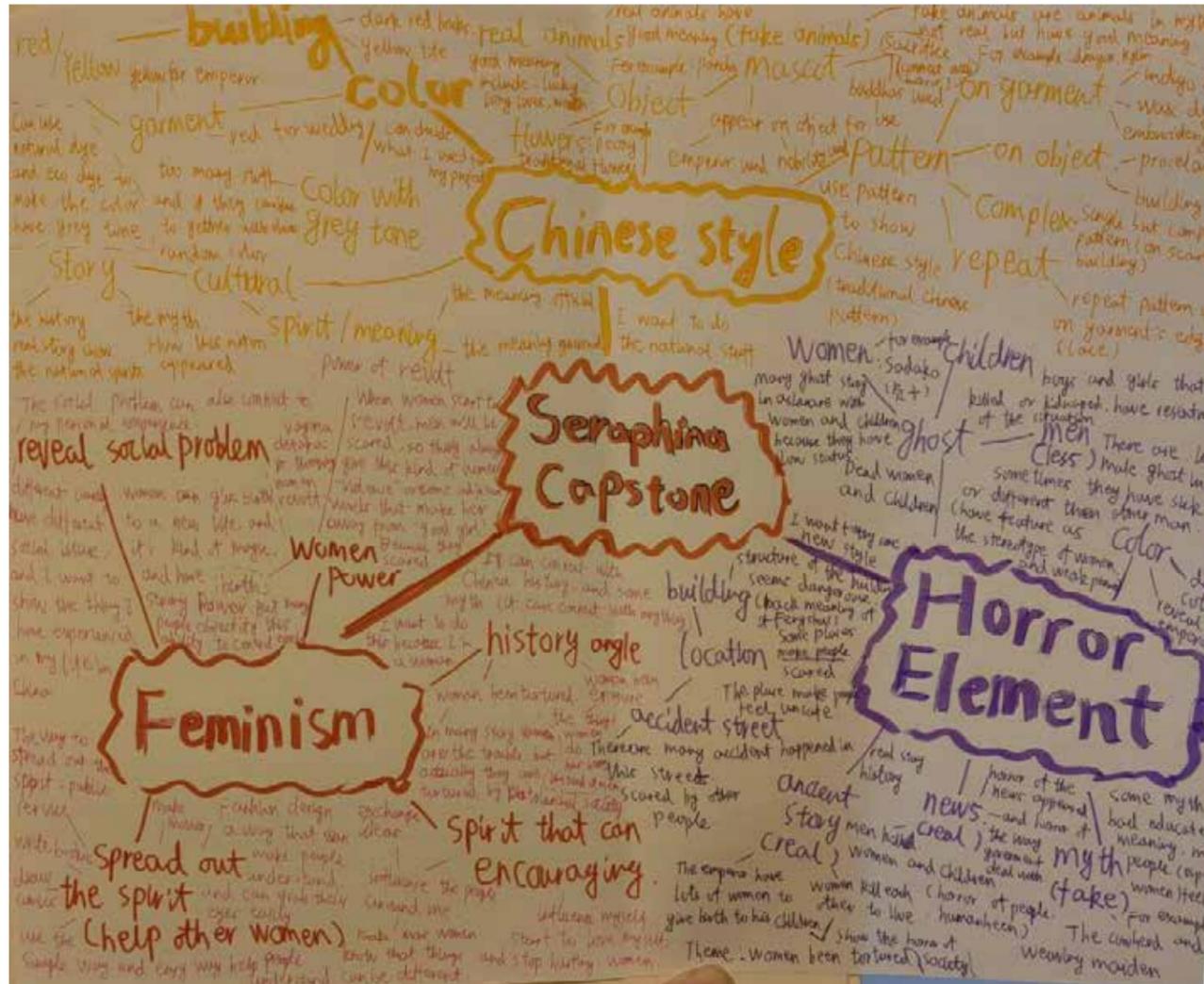
Figure 30

I made three mind map for capstone project. One is black and white, one is colorful, and the other one is three dimensional. All these three mind map can show the theme of my project. I divide my theme into three parts, and do some brain storm to find out which way to go. There are many elements in my 2-d mindmap, and when I change it into 3-d mindmap, it become a set that show the women are trapped in a scary Chinese style house. 3-d mindmap can show the theme more clearly, and find the way more easily.
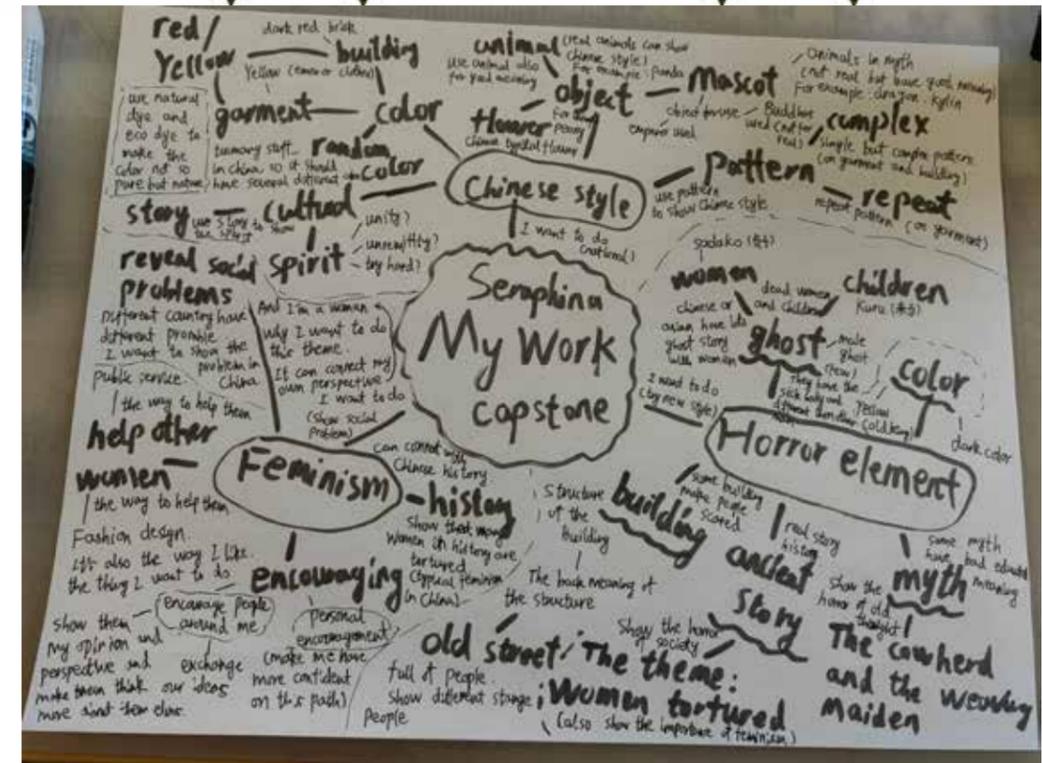
Figure 31
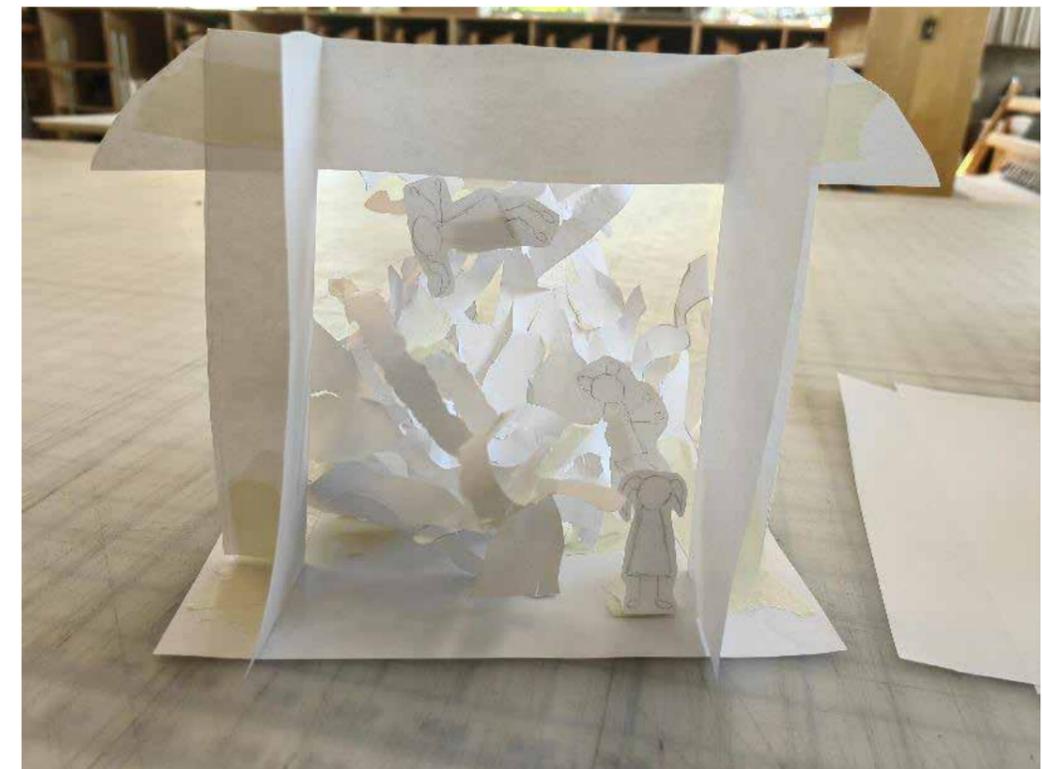
Figure 32

Digital Drawing

Figure 33
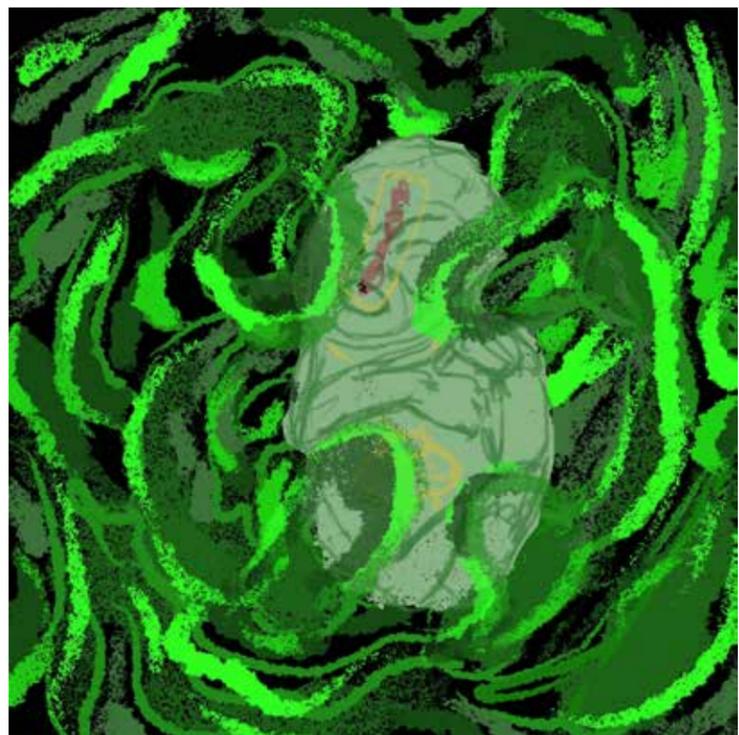
Figure 34

At first, I drew some random ideas based on my theme and did not mainly try to determine the direction of the painting. It was only after many drawings that I slowly got the inspiration. Slowly, I got the idea of blending the flower and the baby's head and turning the heart of the flower green. This idea was just the beginning of a design, and I still needed to consider how to incorporate it and what materials to use to represent it. In addition, I also drew some parts about the eyeballs and female genitalia, which I think are also elements that can be linked to the theme in my work. Although these paintings are simply scribbles, this way of finding inspiration is also very efficient.
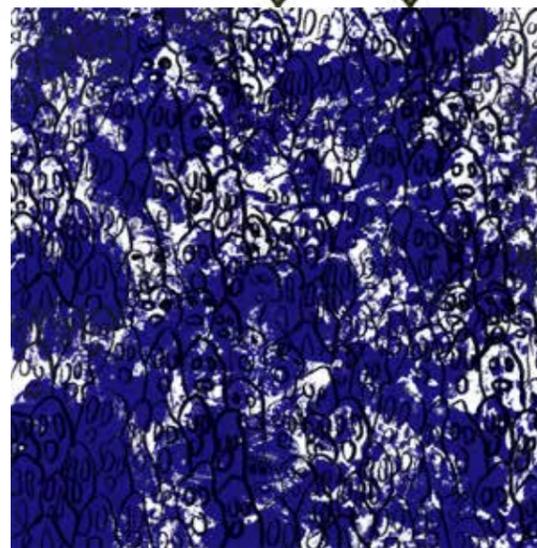
Figure 35
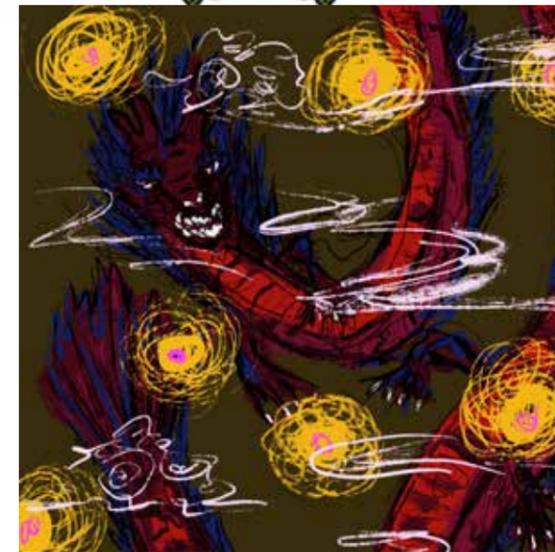
Figure 36

Figure 37

Figure 38
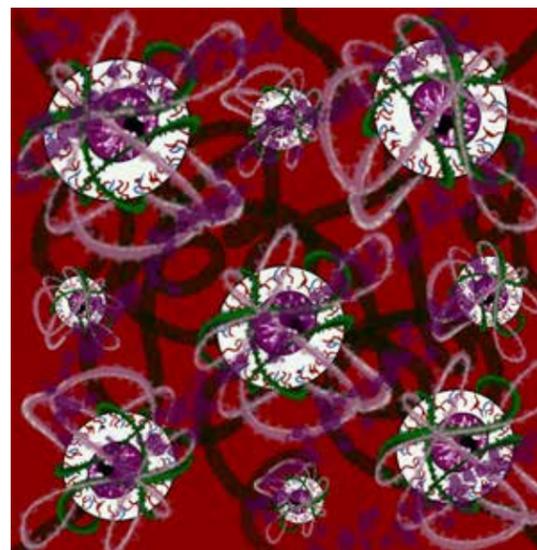
Figure 39

Figure 40

Hand Drawing

figure 41

figure 42

figure 43

figure 44

I don't often choose to draw on paper; for these drawings, I do it to find inspiration and random scribble patterns on paper. At the very beginning, I would think about the style and details of the costume. My initial idea was the feeling of being entangled by vines, showing a sense of bondage. Elements of peony flowers and sexual organs can also be found in these doodles.

Moodboard

Figure 45

Figure 46

Figure 47

Moodboard is a collage that combines all the ideas and inspirations together. I have collected a lot of pictures of Chinese horror and some pictures with exaggerated shapes of costumes. Much Chinese horror comes from the bride's dress, as well as the paper man, the bride's dress is due to the woman's excessive Yin and resentment so easy to attract ghosts, such as the saying, and the Chinese bride's clothing is usually as big as blood red, which makes much folklore will be female ghosts and monsters into the image of the bride. The paper figures are mostly used for rituals, which are considered a way to connect the living with the dead, and are used during rituals to pray for the dead to travel to the world of bliss. This makes many paper people close to the real person, which will give people a horror valley effect, so the paper people are also an important element of Chinese horror. Since both of these elements are too specific to be used in my costume design, I just use them as a source of inspiration for me, not as elements to draw from.

Color Research

Figure 48

Figure 49

Figure 50

Figure 51

Outfit 1
Rendering and detail

Figure 53

Figure 54

Figure 52

Figure 55

Figure 56

## "The Greatest Woman"
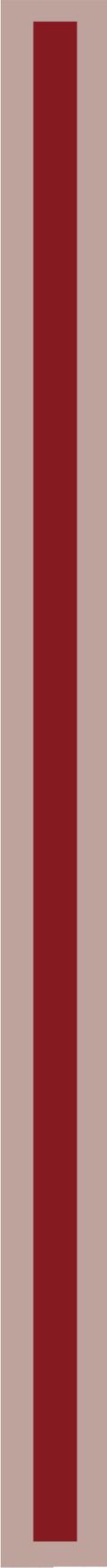
Figure 57

Figure 58

The first garment indicates that women are bound by childbirth. Chinese culture often sends the message that women are regarded as fertility machines in society and are called incomplete women if they do not become a mother. For this outfit, Seraphina chose the traditional Chinese lapel robe to sew the shape of the dress and added conventional Chinese buttons as an extra connection to the culture. The main pattern of the dress is a polychromatic screen print in red and purple to mimic bleeding marks. The highlight of the dress a giant peony flower located on the back of the dress with the center of the flower being the face of a baby. The peony petals are made of purple wool felt and silk chiffon that has been Nuno felt method. The baby's face in the center of the flower is made of green wool roving that has been needle felted. Such a large flower is a metaphor for the pain that women experience giving birth. This metaphorical flower is parasitic to women and suggests that people will pay more attention to the newborn baby than to the woman giving birth. The costume is also sewn with smaller flowers made by wet felting wool roving, representing the desire for a constant flow of fertility. Together with the bloodstains on the body, it is even more evident that the fertility expectations imposed on women are cruel and unreasonable.The name of this dress is the greatest woman, a woman who can give birth is indeed great, but when she gives birth, her name is hidden, and in its place, there is only the title of the greatest woman.
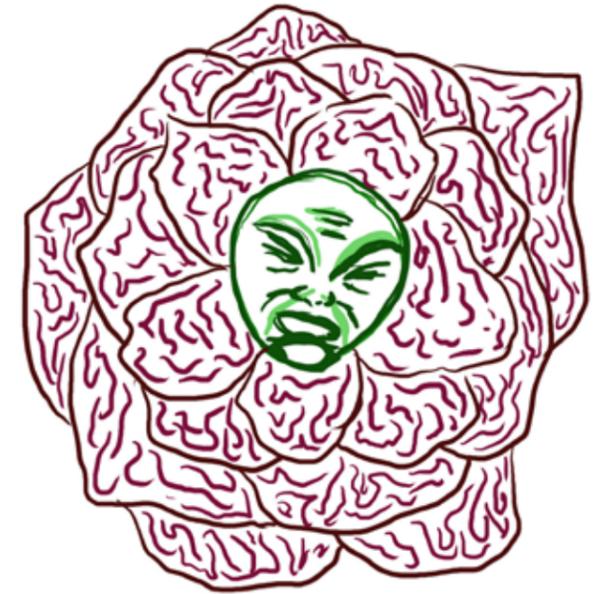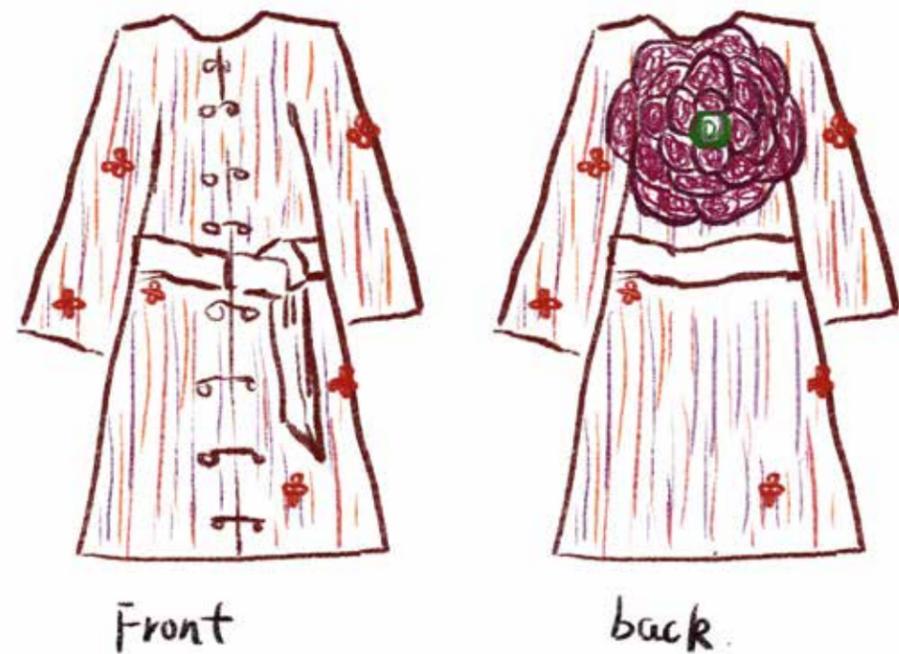
Figure 60

Figure 59

Front   back.

Figure 61

Process and samples

Figure 62

For the main pieces of the garment, I decide to use polychromatic screen print to do. It's a convenient way to print the hand make pattern. Because the main fabric I will use is silk, so I decide to use acid dye water to draw on the screen, after I finished drawing, I use reduction paste to print it on a silk cotton satin. But the first time is not so successful, because the color become pale when I wash it. That is because I use the wrong fabric.

Figure 64

Figure 63

Figure 65

Figure 66

Acid dye is suitable to dye the silk, but not the cotton. Then I changed my fabric into pure silk without cellulose fibre inside. I ordered crepe-back silk satin, white silk viscose velvet, and silk viscose satin. All these three fabrics can hold the colour well. But the crepe-back silk satin is too thin to be the garment. Silk viscose velvet is good for having some texture, but hard to make the pattern average. So I chose silk viscose satin last. It is a thick silk that can be made into a garment, is more smooth than the other two silk, and can hold intense colour. I draw on a big screen and print on this fabric. Then I found that there were many small white dots on the fabric. That is because I use many dye water when I draw on the screen. When they dry, they cover that screen area, and the reduction paste can not go through it. Although I like these white dots, I use less dye water for my final pieces.

Figure 67

Figure 68

Figure 69

Figure 70

For the pattern of this dress, I chose to cut it in a Chinese style. Although traditional Chinese cutting only requires a large piece of cloth, considering that I want to print this piece of cloth myself, the size of the board also needs to be considered. I finally divided the whole amount of garment into three parts, one on the left, one on the right, and one on the hem. This division into three parts is also convenient for me to draw the shape that needs to be cut and better control the position of the pattern on the clothes. As you can see in the picture, I drew the pattern of the left piece on the board and the pattern of the left part according to the general shape.

But the process could have gone better from the beginning. When I printed the cloth for the first time, I put only a little paste on it, resulting in a patchy pattern, which was very ugly compared to the other two pieces. So I was ready to reprint this piece. But then I learned that the studio had run out of silk viscose satin, so I had no choice but to use another piece of hemp silk, which had a completely different feel and thickness and a different ability to absorb the colour. I knew the two clothes could not be precisely the same, so I decided to compare by separating the left and suitable fabric. Silk viscose satin will be pinker in colour, while hemp silk

will be darker in colour. These two pieces of cloth have the same colour and are sewn together to match the large flower on the back to reflect another layer of meaning. The pink fabric resembles a young girl, while the dark cloth resembles a mature woman. The stereotype is that the opportunity to transform from a girl to a woman is childbirth, and the small flower on the chest reflects that both girls and women are subject to the pressure of pregnancy.

Figure 71

Figure 72

Figure 73

Figure 74

Figure 75

Figure 76

Figure 77

Figure 78

Figure 79

At first I use needle felt to make the peony patels, but the flower is not horrified, and feel a little bit boring. It also took me lots of time to do the whole flower. Then I use industrial felt to dye and stitch together to be the big flower, but this method make the edge of the patels too smooth and have no sense of horror. Finally, I use nuno felt to make each patels, and use needle felt technique to make the baby face at center of the flower. This method is quite successful, and I'm proud of it.

Figure 80

Figure 81
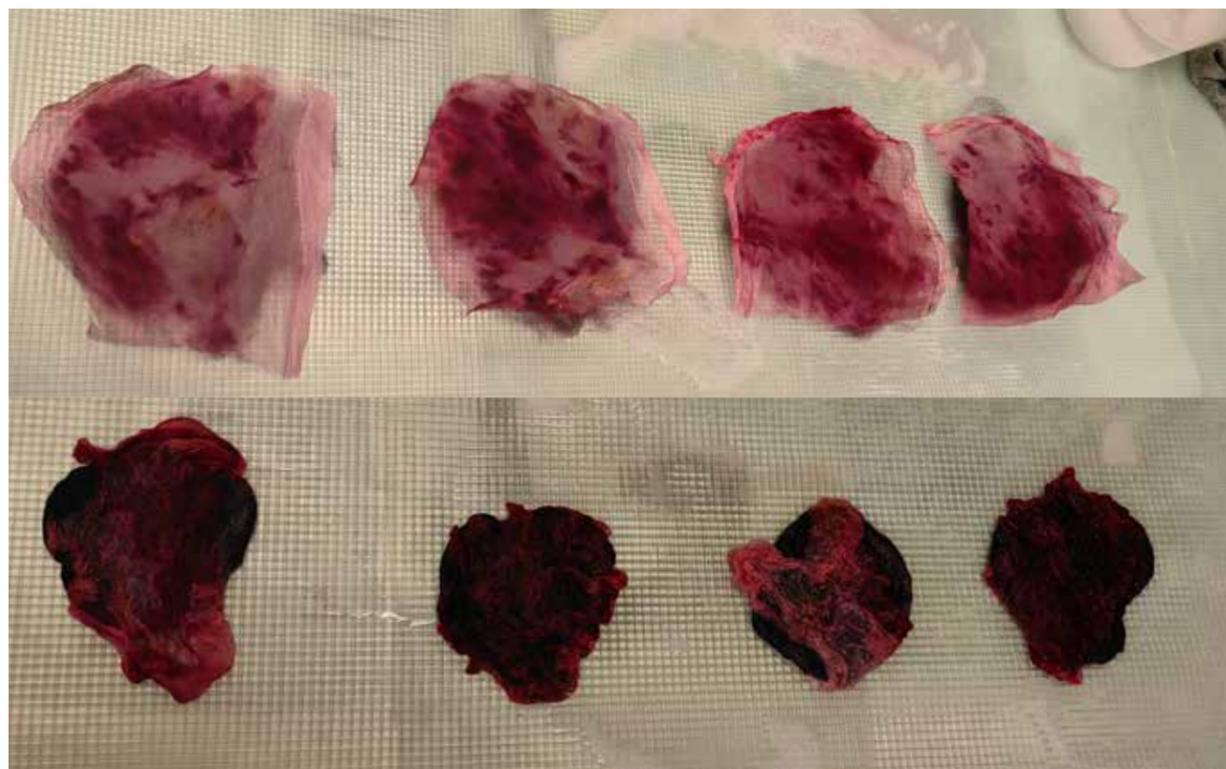
Figure 82

Figure 83

In addition to the petals of the larger flowers, I decided to make the petals of the smaller flowers in wet felt as well. In comparison, the petals of the small flowers were more difficult because the area where they could be rolled was smaller. So I first felt the wool into a loose felt, then cut them into petal shapes, then added water and rubbed them again to make robust petals. And I added dark wool to the solid petals, which also made the petals more layered and uneven.

Figure 84

While finishing the petals, I also dyed a lot of green wool never to make the cores for the large and small f lowers. I rolled the wool into strips for the small f lowers and cut them into small pieces. I put the wool on a round foam ball for the large f lowers and shaped it into a human face with a needle to make it look like a human face. The wool's dark and light green colours allow me to poke the human face with a bumpy look. Putting the petals of the large f lower together was also a problem to consider. I first poked the petals with a needle and then sewed them together with thread to be more robust and less likely to fall apart. I used a needle and thread to sew the large and small f lowers onto the garment to be more secure.

Figure 87

Figure 85

Figure 86

Figure 88

Figure 89

Outfit 2

Rendering and detail

Figure 91

Figure 92
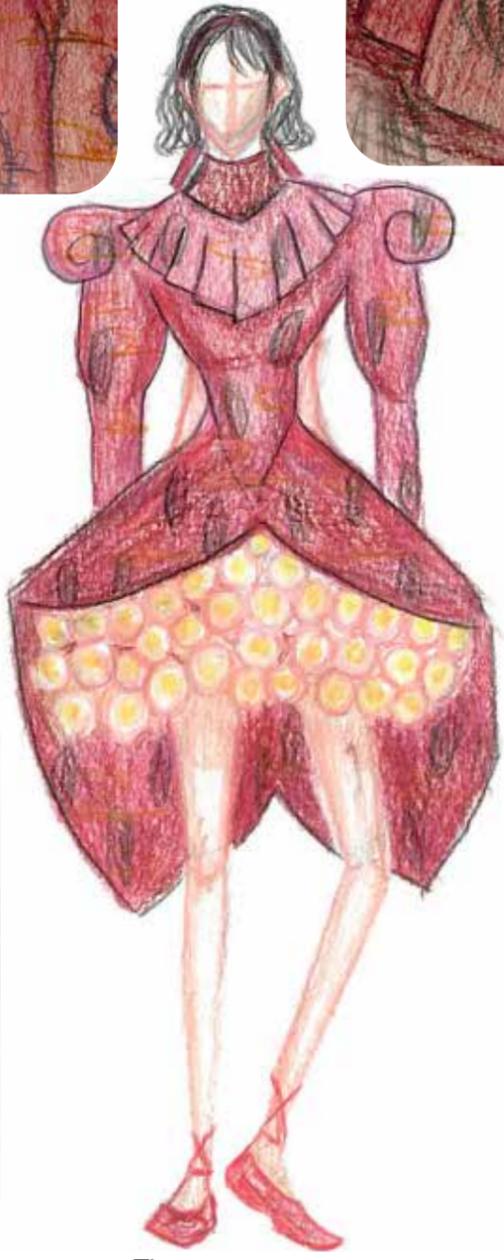
Figure 90

Figure 93

Figure 94
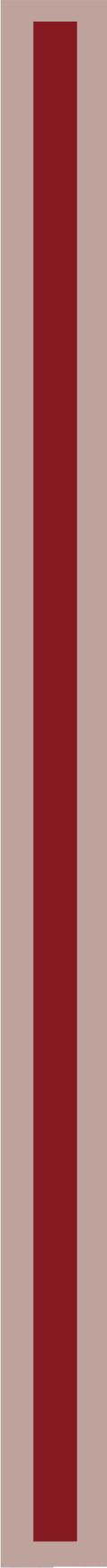
"The Purest Woman"

Figure 95

Figure 96

The second garment shows that the perception of female sexual organs imprisons women. The unique female organs, especially their sexual organs, are materialized and sexualized. People are always ashamed to look at and openly discuss these organs. This costume is a bold look that portrays a woman's three organs: the uterus, the ovaries and the vagina. The vagina is printed digitally, using a traditional Chinese cloud pattern in the main body and bright yellow and pink to make the vagina stand out. In contrast, the vagina is outlined in thin, messy lines like an eyeball, adding to the feeling of horror. This makes the print look even smoother. The top of the dress is shaped with foam, and the two bulging spheres on the shoulders represent the ovaries. The waist is narrowed to express the cervix. The highlight of the dress are several small balls at the hem, made with silk organza, representing the eggs. Some of the organza balls are light pink, while others are painted bright red so that each egg is different. The bold representation of these organs is a protest against the stigmatization of female organs and the hope that people will see them as more than just tools. The name of the design is called the purest woman because these sexual organs are linked to "filth." As long as someone mentions these organs, then she is dirty. But the irony is that everyone expects women to use these sexual organs, and it is wrong not to use them. Women defined as pure don't mention the names of these organs; they only use them.

Figure 97
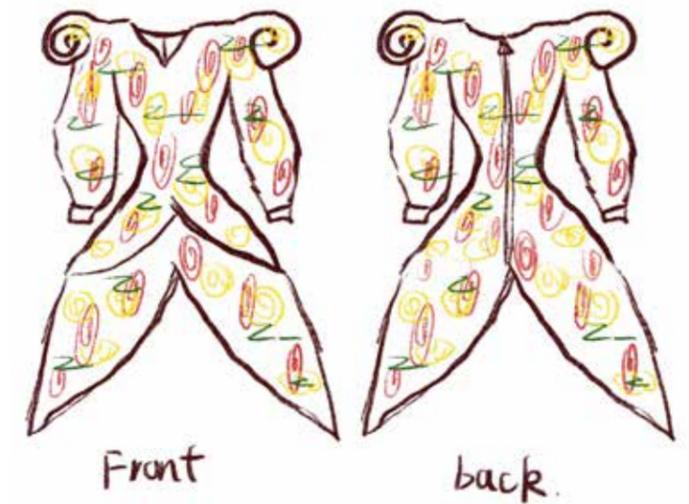
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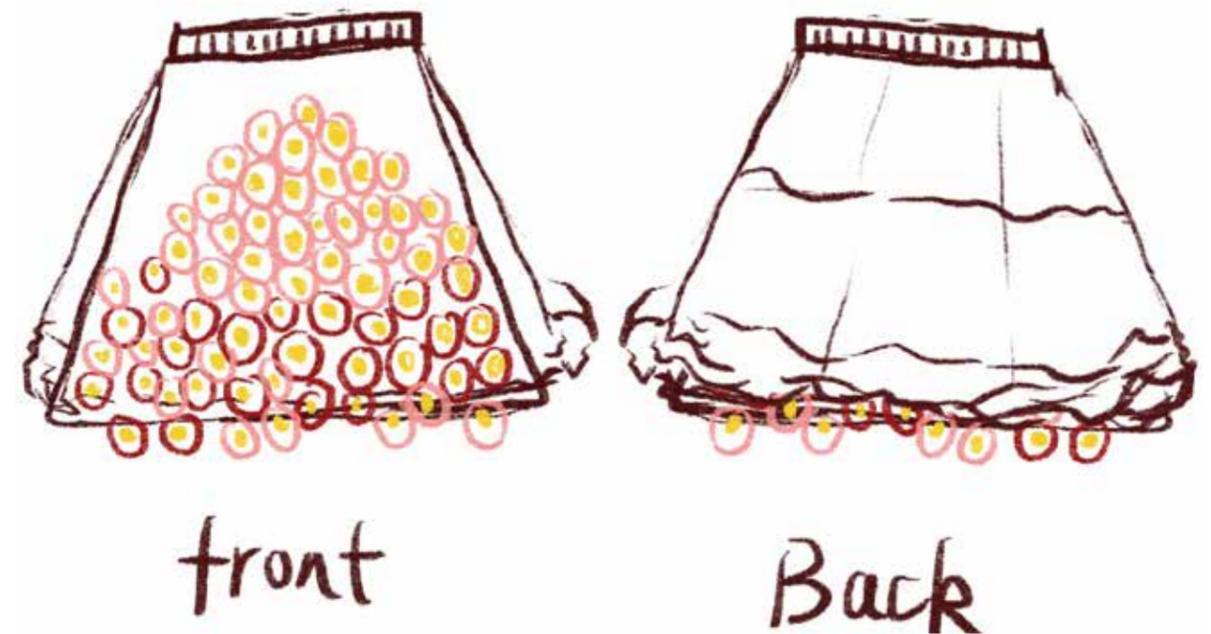
Figure 99
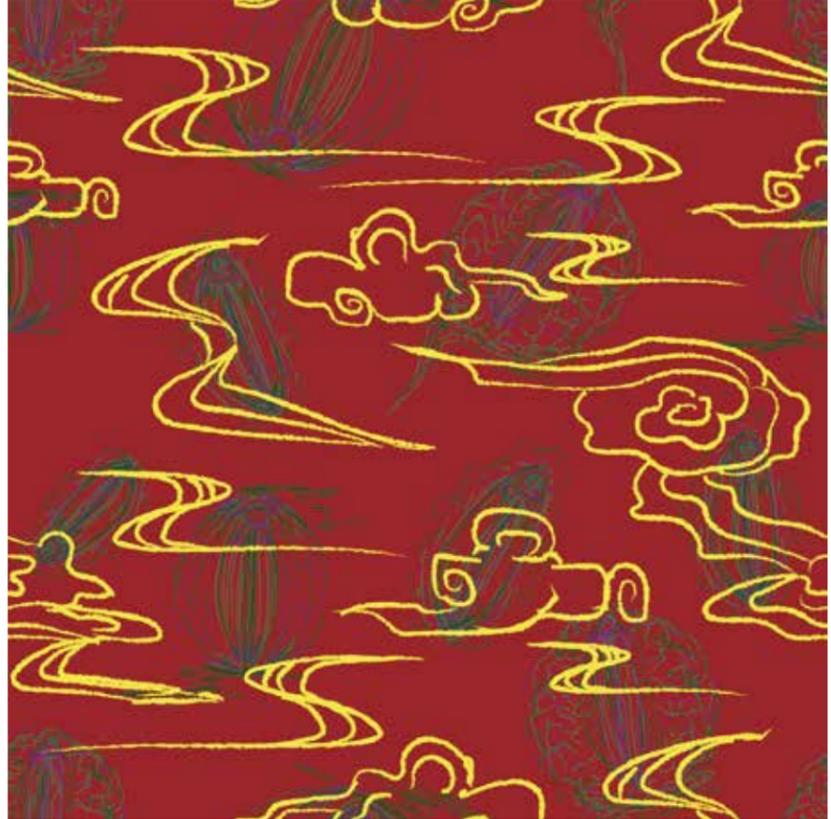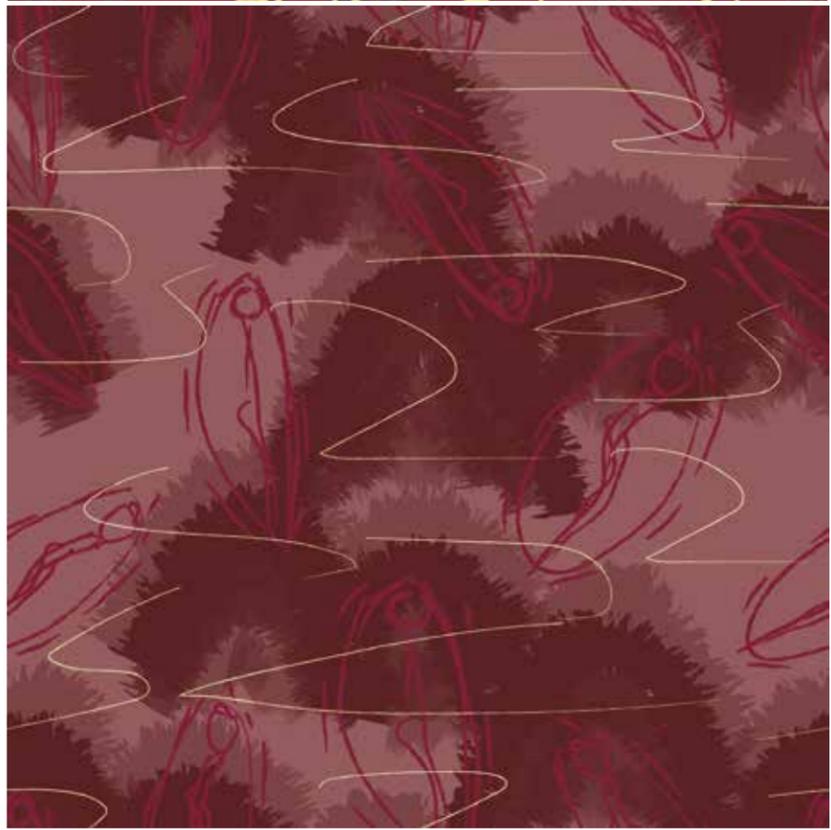
Figure 100

Figure 101
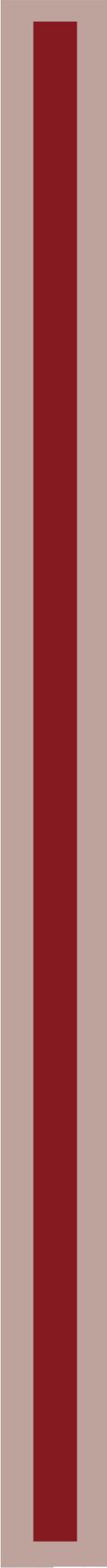
Figure 102

The focus of this costume is on the pattern of the main dress because this pattern takes up a lot of parts, so the audience's attention will be on the part of the pattern. I used AI to draw two general options, one highlighting the auspicious clouds and vagina and the other highlighting the background part. In the end, I chose the first image and slightly changed the colour scheme.

Also, the decoration on the shoulder, like a swirl, needed to be considered what material to fill it with. I chose a long strip of foam, which is lightweight, easy to shape, and perfect for rolling into the shape of a swirl. I filled the foam in and sewed them to the shoulders so they would stand up on the shoulders.

For the edging part, I used green and yellow threads together and sealed the edges manually so that I could choose to work with a thicker yarn and have better control of the rolled part.
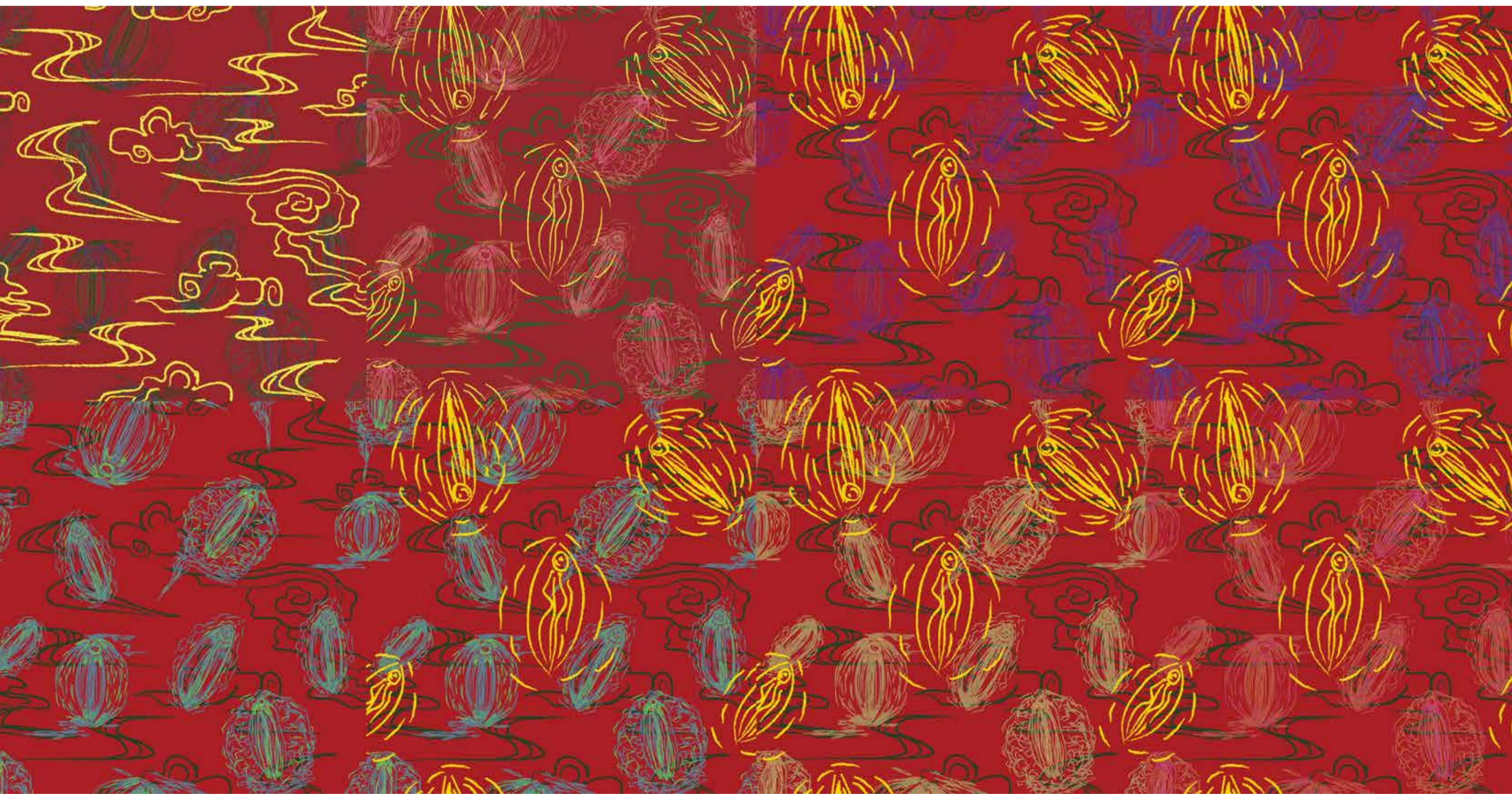
Figure 103

Figure 104
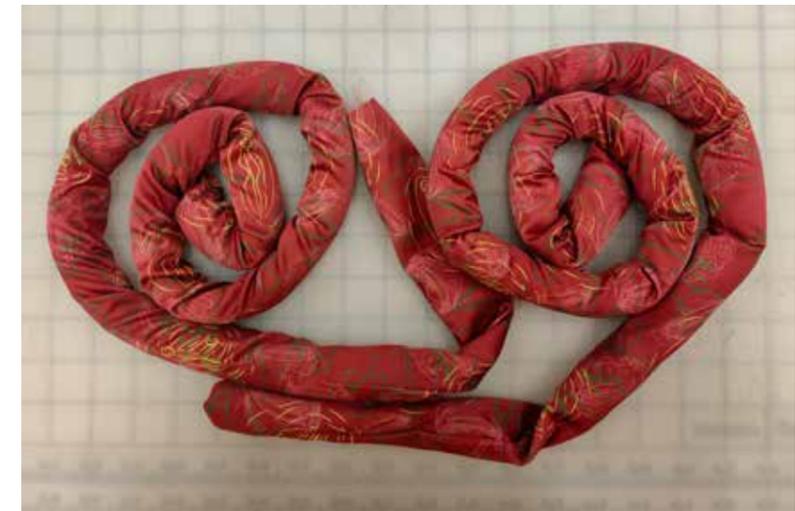
Figure 105

Figure 106

Figure 107

Figure 108

Figure 109

Figure 110

Figure 111

Figure 112

Figure 113

Figure 114

Regarding the egg part, I first used Silk Satin Organza to shape the balls, but this fabric needed to be thicker and would look dirty and unclear after dyeing. I then used Silk Organza, a sheer material better to see the colour and shape inside the ball. Since there were not enough round stones in the studio, I chose to fill it with marbles only so that the organza would also have a bizarre shape.

For the small yellow ball in the middle of the organza ball, I chose to add other colours of wool on top of the yellow one and roll it into strips. After the goodbye opening, the middle will also appear like a swirl.

Afterwards, I filled the yellow balls with the bulging organza balls and sewed them to the skirt. I used these balls to spread the hem part of the skirt so that it would also give a dense sense of fear.

Figure 115

Figure 116

Figure 117

Figure 118

Figure 119

Figure 120
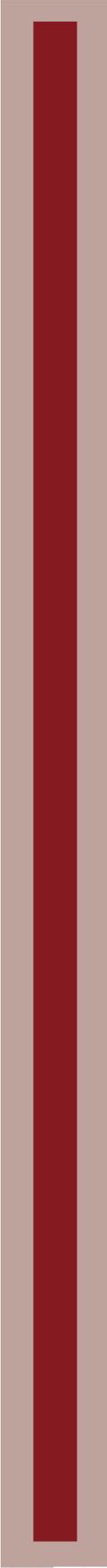
Figure 121

Figure 122

I spent the most time on the cut of the pattern of this dress. To achieve a narrower part with a womb shape like the waist part, I needed to control the amount where the top half of the body is connected to the bottom half of the skirt. After making a rough shape with the primary blank for the midterm critique, I decided that the costume cut was not enough to match the image I had in mind, so I changed the hem of the skirt again. The hemline was too thin and light and had little texture, and the back piece looked the opposite of the white fabric from the front, which was hard to see. So after making the skirt double-sided, I filled it with cotton in the middle of the two pieces of cloth, making the dress more fluffy and the connection with the waist part would not look too thin. I used a double layer of fabric for the upper part of the garment, which made the soft silk stiffer, while I did not use a lining for the lower part of the garment because I used a double layer of silk and cotton. This padding method proved to make the whole outfit more shapely and soft.

Figure 123

Figure 124

Figure 125

Figure 126

Figure 127

The fluffy dress hem rests on top of the skirt, embellished with small balls, with an eerie beauty. The contrast with the strange but thin form of the upper body is a sense of balance that I wanted to design, and it also reflects the beauty of a woman's slender but powerful contradictory body.

Outfit 3
Rendering and detail

Figure 129

Figure 130

Figure 128

Figure 131
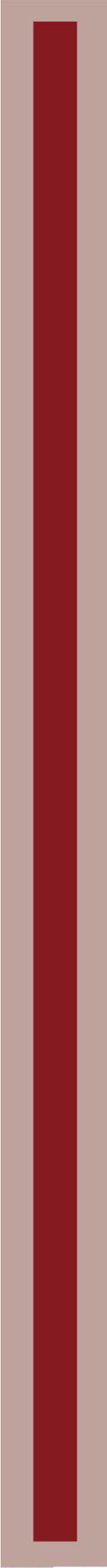
Figure 132

"The Best Woman"

Figure 133

Figure 134

The third garment shows the unfair treatment of women in Chinese culture. There is a pressure to be seen as perfect and while maintaining a balance between work and family. On top of this, there is a constant observation of women and their flaws are amplified once they are found. This set of clothing uses colours such as blue and orange to create visual impact using contrast. Colours such as dark blue and black are also featured to bring association to the feeling of pressure and scrutiny that comes with being a woman. The dress is made with a patchworking technique to portray thriftiness of the woman's role in society. The patchwork also connects to the historical birth of feminism. Black eyes cover some parts of the dress. These eyes represent the gaze that is casted upon women. They are created using many techniques such as embroidery using water-soluble material and 3D felting with wool. The various range in ability to view the eyes represent societies need to criticize a woman's every move. In the openwork orange shawl, ice wool is nuno felted to orange wool roving to add texture. The dress also has items that symbolize different sources of stress for women. A focus has been placed on the body, work, and life, as these are at the forefront of the many pressures in society. These icons are made by embroidering on water-soluble fabric. After the fabric has been dissolved, the pictures are sewn onto the shawl as pendants and decorations. The hollowed-out items contrast with the heavy cape. The combination of such a lightweight item and a heavier piece reinforces the idea that these pressures bind women. The name of this dress is called the best woman because society shapes women into an image of perfection but does not praise their model; community takes this perfection of women for granted. And when a woman meets society's standards for the perfect woman, she is not necessarily her ideal self.

Figure 135

Front   Back

Figure 136

Back (have knots)

Front (no knots)

Figure 137

Process and Samples

Figure 138

Figure 139

Embroidery is a very Chinese way of weaving and can easily express the mood with thread. To make this dress more Chinese, I decided to decorate it with hand-stitched eyes and a Chinese cloud pattern embroidered by a sewing machine. In addition to the design I wanted to show on the skirt with lines, I also wanted to show the mark with some hanging ornaments draped on the shawl, using the same water-soluble fabric to depict the shape of things with lines. I sewed different colour lines on the water-soluble material to show various sources of pressure. I chose orange and blue threads to echo the shawl and skirt, using an orange base and a blue outline to represent the objects.

Figure 140

Figure 141

Figure 142

Figure 143

Figure 144

Figure 145

Figure 146

Figure 147

Before making the shawl, I was trying to figure out what method to roll the wool felt to create the feeling of binding the woman's net. I first tried making it with a single colour of wool and digging holes in the middle of the felt, but the size of the holes and the thickness of the edges of such felt could have been more controllable. After trying several options, I decided to use ice wool mixed with wool, which would not only support the hollow part of the wool but also provide an alternative visual sensation. After that, I decided to dye the ice wool the same orange colour. After the ice wool was dyed orange, some of the fibres were still white, giving a touch of accent to the all-orange shawl and not being too eye-catching.
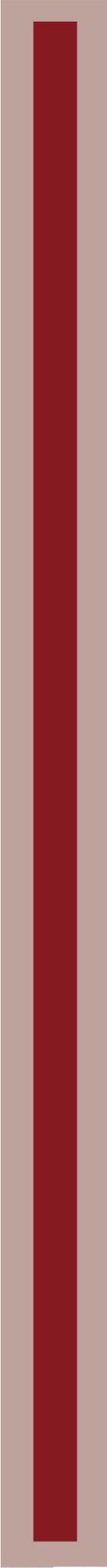
Figure 148

Figure 149

Figure 150

Figure 152

Figure 151

Figure 153

Figure 154

Another vital thing to consider before making the shawl and skirt was what colour match would be appropriate for the cord connecting the shawl to the yarn draping it. After creating dozens of strings, I chose to use three colours of thread made of wool to connect the shawl and three kinds of rope made of cloth to drape and carry the water-soluble fabric pendant.

Figure 155

Figure 156

Figure 157

Figure 158

Figure 159

Figure 160

Figure 161

For the skirt part, I dyed the blue with indigo and used the technique of different shibori to give each piece of cloth a different pattern. Since all the fabrics used were silk, and there are different classifications of silk, the materials were all coloured differently, adding some interest to the patchwork technique I was preparing. I tried several ways of patchwork before making the whole dress, and finally, I chose the simplest and most common way because I would also add eyes to the dress so that the ordinary way would bring out the presence of the eyes more. For the eyes, in addition to my hand-sewn 2D eyes, I also used indigo-dyed blue wool mixed with white wool and black wool to make three-dimensional eyes. These eyes are sewn on the skirt not only bring a touch of weirdness but also enable people to experience the horror of being watched by many sights from the dark. On top of that, the skirt is also sewn with orange thread to create the auspicious cloud pattern, which adds a touch of Chinese style. To make the shawl stay on the dress well, I sewed four hidden buttons so that the shawl would not fall off even on the dummy's body. After combining the shawl and the skirt, the colour distribution and the overall sense of balance are proper. Up close, you can also see many small details that signal the connection between gaze and pressure.

Figure 162

Final Product

Figure 163
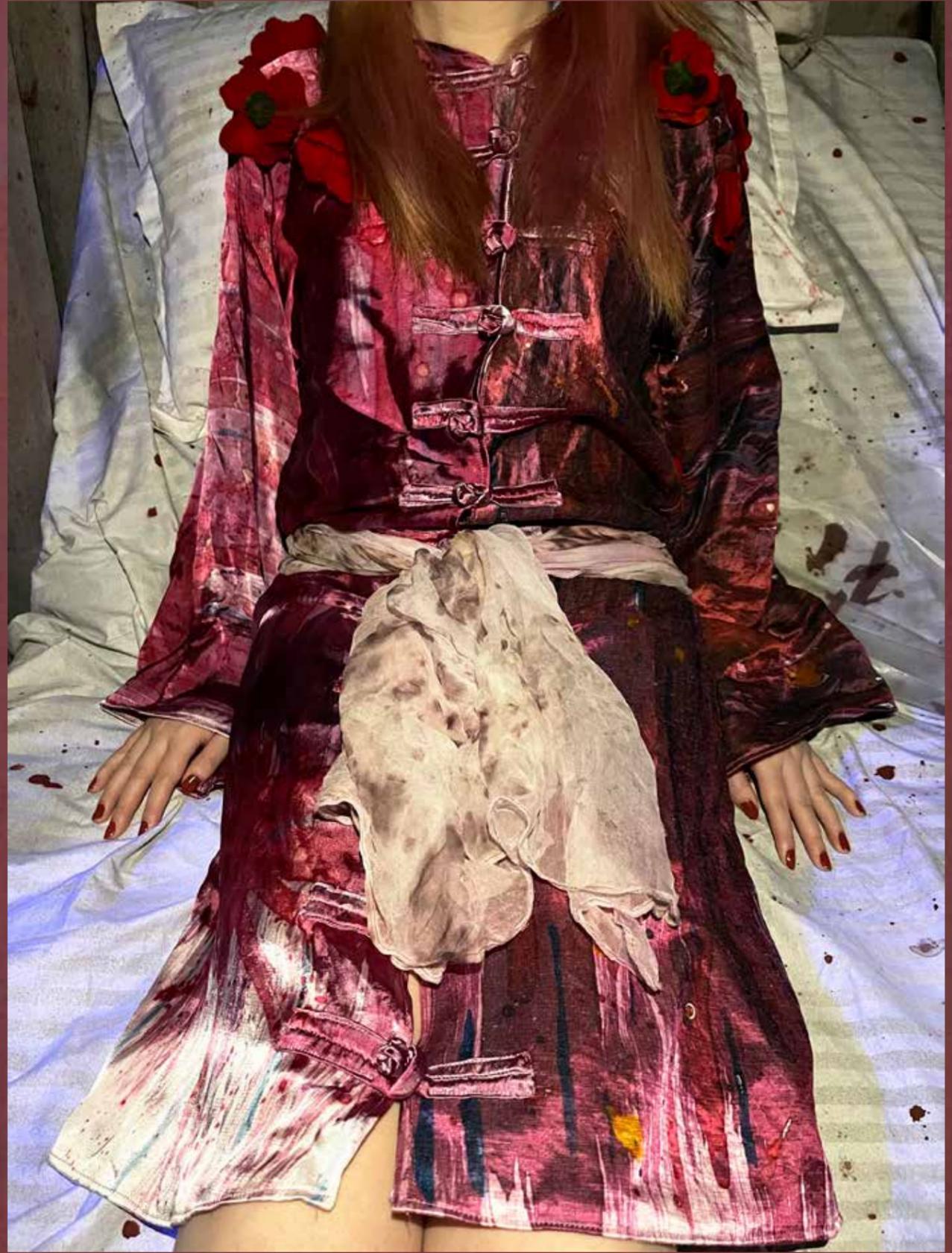
"The Best Woman"

Synthesis

In the past few months, I have made a lot of progress and achievements in my capstone work. In addition to my continuous follow-up on the project to make it richer, I could only have done it with my fellow teachers' and students' in-depth and technical guidance on the subject matter. The progress of my capstone is divided into two parts, the theme and the finished product, one is about the idea and reflection, and the other is about the hands-on production.

Regarding theme development, my themes have remained the same from the beginning, constantly revolving around women, horror and Chinese design. However, initially, my theme was just these three empty words, with no relevant story or content to support it and no clear idea of what kind of finished product to make. The way to flesh out my theme was to make a mindmap, think about the three keywords in different area, learn more about the related content, and make a related drawing. As I continued to think and draw, the ideas I wanted to express slowly emerged, thus defining the details of my theme and the form of expression. A peony flower confirmed the first design with a human face, which I drew myself, blending with the bloodstain to express the oppression of childbirth. The second design was based on a movie recommended by the teacher to express the power of female sexual organs. The third design was a study of the technique and wanted to portray the image through silk threads to relate to the image of a woman bound by society. During this process, I learned how to think deeply. Sometimes what is needed after an idea pops up is constant deep thinking and divergent thinking so that people can make my ideas more concrete. The inspiration for all three of my designs was incomplete from the start, and the key to tying all the ideas together is to think from different entry points and discuss with others to gain a deeper understanding of my work. From this process, I also learned how to generate more inspiration through mind mapping, and this method can be used in my future study and work. The success of my theme is that I could show all three themes in each outfit, and every detail I wanted to show was well thought out, which made the whole theme not look empty, but with practical examples that resonate with people. Moreover, the result is that I can have a lot of written expressions about the explanation of this theme and a lot of related ideas and reflections that I can put in my process document. These reflections helped me at the beginning of the shaping and played a big part in the final summary record.

My finished product is just a short distance from what I initially envisioned regarding product development. After thinking about how to relate the theme to the object, I first tried to draw three concept drawings to show the general design of my costume. After that, I started to think about the materials for each part of the design. The primary method used for the first set of clothes was polychromatic screen printing, and wool felt flowers. The method of making wool-felt flowers changed greatly through the discussion with the teacher and my small sample research. The second set of clothes was mainly made by electronic printing, but the organza ball at the skirt was also the final result after continuous experimentation. I also thought about the most efficient way to make the dress with limited materials to get the final result. The primary materials of the third set of clothes are a wool shawl, a water-soluble fabric pendant and a patchwork skirt. The wool shawl-making method was different from what I had expected initially. I was going to use water-soluble fabric to make the whole shawl, but since the water-soluble fabric does not shape well and takes too much time, I turned to wool felt. Since a whole piece of wool felt is not easy to shape every detail, I made it into small pieces and pieced them together with string. One is not to be afraid to try new techniques, and the other is that it is vital to listen to other people's advice. At the beginning of the design, I had many limitations in thinking about the process. Because of my inexperience, I often needed to have reasonable control of the materials, so the advice of others was essential to me and was the main reason I made so much progress. In the process of making, there are many times when I have to change the method I have used so far and try a new one. It is essential not to be afraid of wasting efforts. The success of this capstone project was that I could use many techniques I had not tried before and do a decent project. It also showed me that sometimes it is good to try new things. My work is a combination of all the thinking and experimentation I have done over the past few months and all the successes and failures I have had. And it would be delicate in every detail.

Annotated Bibliography

Jazmik, Marian. Textures from Nature in Textile Art. B.T. Batsford, 2021.

This book is about some of Marian's work that combines wool felt and fabric and how to do it. The book has a lot of novelty about the structures formed from wool felt, which has inspired my work. In particular, in my third piece, wool felt can be used as part of a patchwork fabric on the dress I designed. Some samples in the book combine various kinds of wool felts, such as rolled wool felts, spherical wool felts, and pieces of wool felt. Although Marian intends to make wool felts in a way closer to natural textures, this method and the use of wool felts also inspired me to make my work look scary. There are also some samples in the book where wool and silk are fused to create a haphazard, grass-like feel, but this also inspired me on how to make it scary. Although Marian's work is all nature-related, her work can also give a different feeling, and I also found from it that combining dark colours and multiple forms of wool felt can have a scary feel.

Wolff, Colette. The Art of Manipulating Fabric. Krause Publication, 1996.

This book is about how to recreate fabric and use stitching to give it more dimension. There are a lot of methods in the book that seem complicated, but there are tutorials to follow step by step to practice, which helped me a lot. Also, there are many techniques in the book that I can apply to my work. For example, the book mentions how to make lace and ruffles, and my second piece is a digital printed fabric, which requires a lot of such techniques to make the clothes more layered, three-dimensional and attractive. I will try more of these methods to refine my designs. Also, the book mentions some ways of sewing lace and yo-yo onto flat fabric to add layers. I think this method will be helpful for the pieced fabric part of my third piece, and this method is somewhat similar to the structure of wool felt,

so I believe I will be able to improve my skills after understanding these two methods.

Gutcheon, Beth. The Perfect Patchwork Primer. Lawrence Ratzkin, 1973.

In this book, many historical stories about patchwork are told, as well as background knowledge of this technique and why it was formed. I learned about the connection between patchwork and feminism through this book, and I chose this technique as the primary technique for my third work because of this. In addition to this background knowledge, the book also teaches many proper nouns used in patchwork, and searching the web for these terms gave me some new approaches that interested me. Also, the book contains many fabric piecing methods and illustrations and teaches me how to draw a fabric piecing design, this technique can make a simple fabric have many different texture, and it can combine may fabric together. For example, I can combine eco print and embroidery and felt together, all of these technique will show different tone and will have different shade of color. And I will be using all of these in my third piece.

White, Christine. Uniquely Felt. North Adams, 2007.

This is a book about wool felt. It describes many ways to make wool felt, and I can use all of them in my work. This book has helped me a lot. The first is about Nuno felt. Fusing fabric and wool will make the fabric wrinkle, and the petals in my first piece needed this kind of texture, which can also give a horrible and disgusting feeling. Then it's about spherical wool felt, which can be fused with needle felt to make the spheres more rounded. The book also introduces the possibility of layering different colours of wool felt on top of each other, which gives a strange layered look when cut. I will apply this method to the egg in my second work. Then it's about cobweb felt. This method will give the wool felt products a hollow form, especially suitable for the scarf part in my third work. There are tutorials in the book on making these wool products, and I will incorporate my ideas to make these methods more proficient as I practice them.

Li, X., Chan, M.W.L., Spencer, B.G. et al. Does the marriage market sex ratio affect parental sex selection? Evidence from the Chinese census. J Popul Econ 29, 1063–1082 (2016). https://doi-

This is an essay on the sex ratio in China. This essay describes the large gender gap between men and women in China, and the reasons for this situation are the patriarchal ideology and the family planning policy. At the same time, the paper reflects on the unequal status of women and the risk of being trafficked. These situations are the root of my work, and it is these situations make people feel horrible and helpless when they want to call for a change in the current status of women. My first work has to do with women's fertility, where many women are seen as fertility machines. My second work is also related to the objectification of women into three main organs, which people are still ashamed to discuss. My third work is trying to show the pressure on women in society. Women who are trafficked are unfortunate, but women who are not trafficked are not lucky either. They also take on many other aspects of pressure and are treated unequally. This essay gave me insight and deep thoughts on how much progress I still need to make in my society.

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Image Appendix

Figure 1: Li, Siqi. Digital drawing of horror woman. October 2022.

Figure 2: Li, Siqi & Zoey Hou. Three outfits. April 2023.

Figure 3: Li, Siqi. Photograph in Wuhan China. June 2021.

Figure 4: Li, Siqi. Photo of final critique in first semester. December 2022.

Figure 5: Li, Siqi. Photo of midterm critique in second semester. February 2023.

Figure 6: "Misogyny" by Ueno Chizuko.

Figure 7: Sex ratio from "Does the marriage market sex ratio affect parental sex selection? Evidence from the Chinese census".

Figure 8: Li, Yuan. The drawing about human trafficking in China. March 2022.

Figure 9: Haynes, Anna. The poster of Teeth. 2020.

Figure 10: Johnson, Steven G. Venetian en:chastity belt, taken in the en:Doge's Palace. July 2006.

Figure 11: Li, Siqi. Digital drawing of virgina. December 2022.

Figure 12: Wu, Xueming et al. Screenshot from the video "wedding". 46". June 2021.

Figure 13: Resorts World Sentosa. Screenshot from the video "Pagoda of Peril", 2'30". 2018.

Figure 14: Dajishi. Screenshot from the video "New year's eve", 3'16". 2021.

Figure 15-19: Li, Siqi. Chinese procelain. Photograph in ROM. January 2023.

Figure 20: Li, Siqi. Acid dye silk in black. March 2022.

Figure 21: Rayon picture from the article What is Rayon? November 2021.

Figure 22: Angela. Patch work. 2008.

Figure 23: Marian Jazmik. "Stems and Stalks 3". February 2022.

Figure 24: Raymonde Arcier, burlap, kapok, polyester foam, crocheted cotton, cotton and copper, 265 cm high. Au nom du père, 1977.

Figure 25: Raymonde Arcier, kapok et fabrics, 260 x 180 cm, Mère et petite mère, 1970.

Figure 26: Gaultier, Jean Paul& Kusumoto, Mariko. Fashion designed. Photography by Amy Verner. January 2019.

Figure 27: Kusumoto, Mariko. Screenshot from the video "Pachinko Voyage" 1'20". June 2017.

Figure 28: Kusumoto, Mariko. "bracelets". October 2016.

Thank you to:
    All my friends, family members and teachers who accompanied me and gave me the patience and advice to help me complete my Capstone project.