

Clothing is a second skin: a complex organ, which functions as a barrier between oneself and the outside world. Intimacy is closely tied to this barrier, a person can define this dynamic interaction with a viewer by what he/she chooses to reveal and conceal.

At the same time, clothing divulges a lot of information to the viewer in a moment. We unconsciously assess a person's character and status by her appearance. Throughout history, we have used this relationship to advertise wealth, power and desirability. We are constantly being evaluated by others and constantly evaluating others, a product of evolving in social groups. We select those with whom to be intimate, intellectually and physically. We chose our confidants, we chose our lovers.

I am interested in disconnection between clothing and intimacy; what motives for choosing costume verses what it expresses. And most importantly, what happens when we are invited to view the individual without the costume. These dialogues fueled this piece. I chose the 1950's silhouette hoping to reference the Second Red Scare (1947-1957) and an era that valued female domesticity and focused on how one was perceived in society. Each dress has a bold element status where traditionally displayed. I wanted to cite where we have created platforms for exhibition on our persons throughout history. By choosing a sheer material I wanted to create the paradox that is intimacy and clothing. The subjects are not naked; her concern is the display of status. It is only when all social concerns are dropped, when we come out of our skin that contact is made.

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