

## ARMANDO CHANT, DONNA SGRO, OLIVIER SOLENTE

### Transitions

2013 | *L'Oreal Melbourne Fashion Festival,*

*No Vacancy Gallery*

This research can be located in the interdisciplinary area of fashion practice, textile practice and fashion film.

Bless, Boudicca and Hussein Chalayan are three examples of fashion designers who work across the disciplines of design, art and architecture. As discussed by Francesca Granata in relation to the work of fashion designer Shelley Fox, this type of work may be understood as expanded practice. Recently, as explored in the work of fashion designer, Yin Gao, fashion films – where the work is both performed and documented – have been used as a means to demonstrate the processes of such practice.

The question that this project addresses is: how can the form of garments be re-interpreted by the moving image, to both document and perform the work?

Transitions is an installation including twin-projected fashion film, hanging garments, sculptural forms and garment pattern pieces. The two film projections overlapped, creating 'live', continual movement within the space. The aim was to explore how the form of the garment could be both presented and represented spatially in different ways – that is, as garment pattern, as moving image, as static garment and as sculpture, by manipulating both analogue and digital technologies – in order to discover new understandings of garment forms.

The exhibition, presented at No VACANCY Gallery, a Melbourne gallery that supports emerging and experimental artistic work, was part of the L'Oreal Melbourne Fashion Festival Cultural Program, a significant annual curated event in the field.

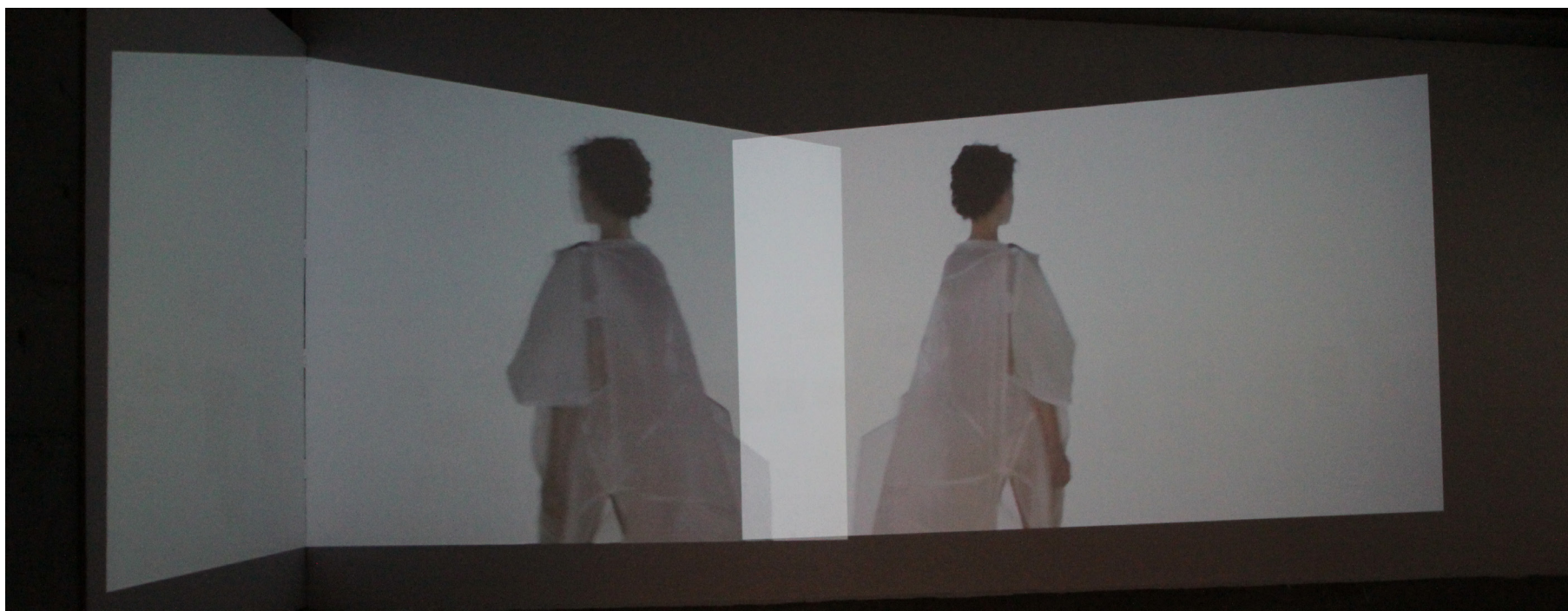
*Installation view, detail*



ARMANDO CHANT,  
DONNA SGRO,  
OLIVIER SOLENTE  
Transitions

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Installation view





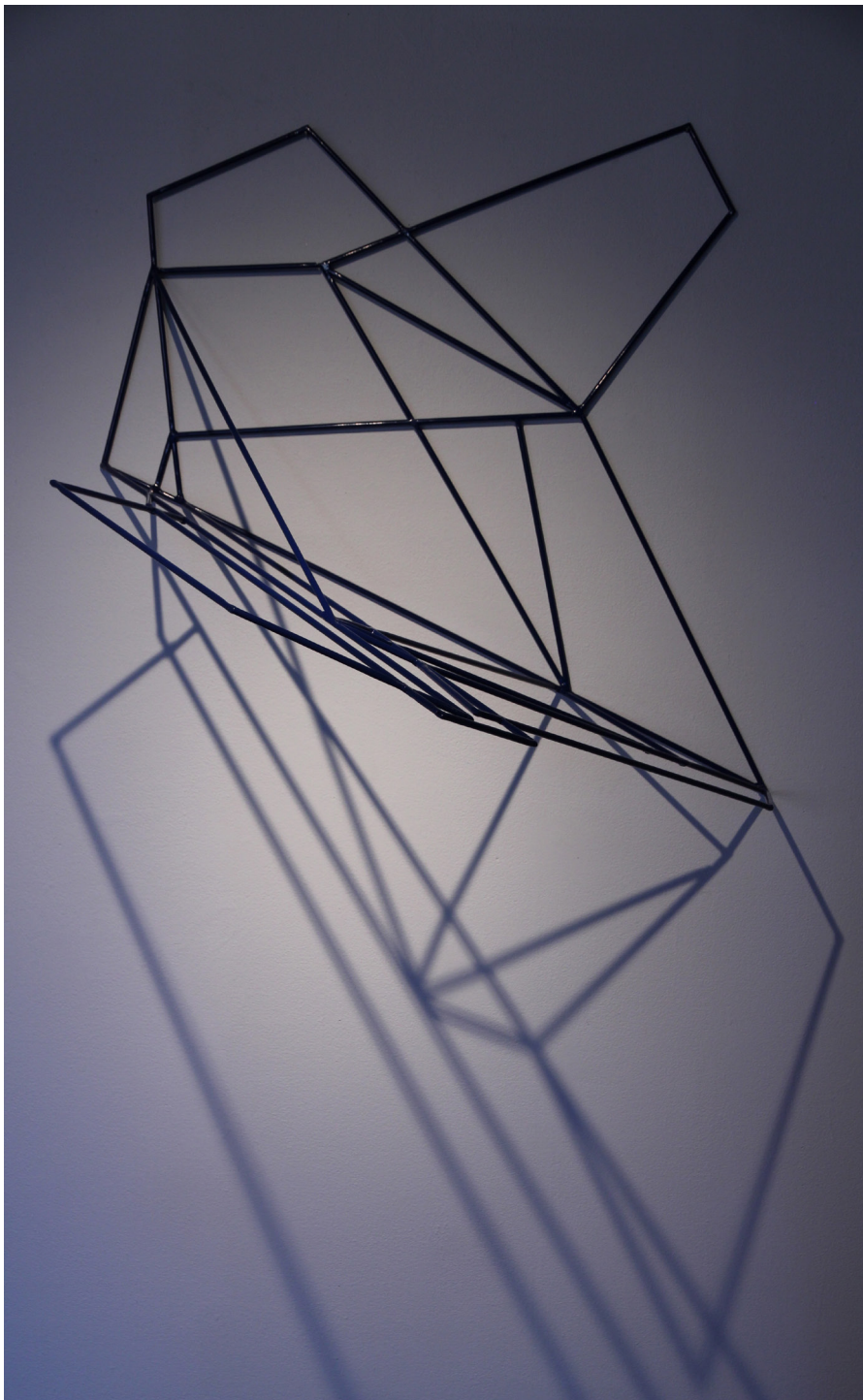
ARMANDO CHANT,  
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Installation view





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Installation views and detail





## TRANSITIONS

becomings are never indeterminate or generic; they are always becoming something. Becomings are always specific movements, specific forms of motion and rest, speed and slowness, points and flows of intensity; they are always a multiplicity, the movement or transformation from one "thing" to another that in no way resembles it.

—Elizabeth Grosz

A conversation about collaborative practice by Make.Shift Concepts  
Armando Chant, Donna Sgro,  
Olivier Solente.

about possibilities. **Oliver:** We discover: it's as we go. **Armando:** We each see potentials in the other's work, which we can respond to. We're quite happy for a linear process to be interrupted in a way, and instead of a typical outcome, the change enables a new direction. **Donna:** And that is one of the common understandings we bring to the practice. An openness to chance and opportunity that comes from the disruption of ordinary modes of practice, and being comfortable with that. **Armando:** We're all interested in the idea that, from a disciplinary perspective, the creative outcomes don't always have to be typical. It doesn't always have to be a garment, a print doesn't always have to be on fabric. Using film and projections is just as much about textiles as anything else. This is the idea of fashion and textiles as always expanded beyond everyday understandings. **Oliver:** Donna took the sculpture rocks and reworked the pattern, which I'm re-deforming again. I say re-deforming because initially the rocks were made by me digitally deforming a garment pattern Donna made, and now it's being done again, at another stage. **Armando:** Donna and I have both taken all the garments together and instead of doing a print, it's (like you are printing on a wall in film, **Donna:** I guess what we have understood from the start, and something that has drawn us together, is that process is really important to the practice. Exploring and reflecting on the process of creating a work is as important as the resulting work itself. **Armando:** The experimental nature of working together is part of that. We create work in a way that ensures we are happy to lose some of the control over the outcome, because we are more interested in the transitions that process, and what can

be added to it, and how it can be translated further. **Oliver:** It will not always be a mutual understanding. But it is interesting to see those dead ends in a way, because we can always come back to them. **Donna:** It's a re-processing, and it's always about the material at hand, and working with the physicality of what we do as makers. Decisions get made in the process of seeing the materials

relationship between things, these areas of potentiality rather than in what we have already experienced or know as individual practitioners. It is the unexpected, undefined spaces that we are most interested to develop. Armando: It is interesting because textiles and fashion obviously play a part in our practice. But the idea of textiles and fashion in our approach is that these terms are really broad, so yes it could be a projection, or it could be a temporary building. Donna: Or, in fact, it could be a garment. Olivier: It's interesting because from the moment Donna said the garment doesn't need to be in the gallery for the exhibition, it freed me in what I could produce. It meant that I just had to return to the pattern of the garment. It may not be entirely obvious to an observer, but the exhibition is all about the garment. At first glance it will look like just a video and some sculptures,

It was once thought that architecture, sculpture, and painting belonged together. [...] Today, it is rare to find these three arts united in any but the most tentative way. [...] Ironically, perhaps, their separation enabled them to influence each other in ways they never did before. It was not until the beginning of the 20th century that we find examples of paintings and sculptures having a direct influence on architectural design. It is as though their independence from each other gave them an intellectual and artistic parity, and allowed architects and painters (later, photographers, filmmakers, and video artists) to learn from each other's works.

—Lebbeus Woods :

[www.makeshiftconcepts.com](http://www.makeshiftconcepts.com)

*Erinboth Gritz (2024) Volatile Bodies. Allen and Unwin*



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### Supporting Evidence

Cultural Program continues until the end of March » makeshft-transitions-1, LMFF,  
<http://blog.lmff.com.au/2013/03/27/cultural-program-continues-until-the-end-of-march/makeshft-transitions-1/>

LMFF: Transitions, everguide,  
[http://everguide.com.au/melbourne/  
event/2013-mar-27/lmff-transitions/](http://everguide.com.au/melbourne/event/2013-mar-27/lmff-transitions/)

THE FASHION VICTIM'S  
GUIDE TO LMFF, Concrete  
Playground,  
<http://melbourne.concreteplayground.com.au/news/109212/the-fashion-victims-guide-to-lmff.htm>

LMFF Cultural Guide, Couturing,  
<http://www.couturing.com/lmff-cultural-guide/>