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Tania Ursomarzo : This is how we could appear
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Recentl,
y saw the clothing by Tania Ursomarzo, a young architect/designer based in Toronto. I was taken by the manner in which her pieces regard the body, and by the fact that her clothing constructions are informed by her author’s interest and practice in architecture, dance, and art; a fact that opens the possibility of discussing clothing within the overlapping neighbourhood of these disciplines, outside of the paradigm of fashion.

I feel her clothing embodies a process of perpetual formation, that it indexes the body as such: the body is identified as a site of potentialities, of movements, of gestures that are perpetually unfolding, and able thus to surpass the fixed geometry of entrenched customs and habits. For example, there is a series of white cotton tops and dresses that appear to be constructed mostly out of pleats. I think they suggest studies of how folds and pleats implicate and extend the body. The pleats seem to describe the body not by tracing its external contour, but by mapping its expressive potentials through a series of displacements. The garment adheres only provisionally to the body, until the folds exceed and “spin” away from it. It seems that the folds work to delay the body, understood as a number of vectors of unforeseen direction and dimension, into the space around it. These experiments counter the commonly held perception of the body as receiver of styles. Instead, they promote an awareness of the body as an expressive agent, one that is perpetually forming new alliances with its surroundings. These pieces construct new expressive modalities for the body.

Another series of tops is constructed from cheesecloth. The top can be worn both ways. The stitches do not allow the body, depart from these questions, since the pieces feel like prototypes, even though they are wearable and durable. Are they then not one-to-one scale prototypes of themselves? I wondered.

At first, I found it difficult to associate her pieces with a settled form of life, or life-style. They seem to resist the codification of life into style. There is something tenuous and open-ended about them. Even when the garment is resolved, decisions in the construction do not appear to be final, the piece does not appear “finished” (they seem to be gestural, or made to promote some unknown gestures). The pieces feel like prototypes, even though they are wearable and durable. Are they then not one-to-one scale prototypes of themselves? I wondered.

En mars dernier, suite à un appel de candidatures sur portfolios, Éric Sauvé a été choisi pour réaliser Vert forêt, un mur transrillant d’une longueur de 28 mètres qui traverse le bassin. Cette «haie inorganique», composée d’éclats de verre de couleur verte contenus dans une structure d’aluminium elle-même recouverte de feuilles d’acrylique transparentes, nous renvoie à la relation du paysage urbain à la nature. Diffraction, réflexion et réfraction de la lumière et de la couleur sont rehaussées par la transparence du verre et le mouvement de l’eau.

Source : Danielle Saint-Denis