



## Contact Improv

Fluidity  
 ongoing movements  
 intuitive  
 ability to rely on others  
 least  
 exchanging momentum  
 counterbalance  
 Touch. collide  
 fluid agreements, bodily connections  
 body harmony  
 kinesthetic  
 between people  
 shared senses  
 intertwined links  
 listening to the same music  
 dance at the same time etc.

# THE SWIRLING NEON

THE SWIRLING NEON IS AN AVANT-GARDE COLLECTION CREATED BASED ON THE THEORY OF EXPERIMENTAL DANCER AND CHOREOGRAPHER STEVE PAXTON. INFLUENCED BY AIKIDO, CONTACT IMPROV IS AN ART OF FINDING COUNTERBALANCE AND SHELVES OF DANCING BODIES INTUITIVELY. CONTACT IMPROV IS AN EVOLVING SYSTEM OF MOVEMENT COMMUNICATE BETWEEN TWO DANCING BODIES. PRACTICES INCLUDES FALLING, ROLLING SUPPORTING AND GIVING WEIGHT TO A PARTNER. INSPIRED BY THE INNOVATIVE BODILY CONNECTIONS, THIS COLLECTION IS A FUSION OF ELEGANCE AND INNOVATION, ANCHORED IN A COMMITMENT TO CRAFT AND INNOVATIVE SILHOUETTES. CRAFTED WITH PRECISION, THE ELEGANT SILHOUETTES IN "FLUDITY-CONTACT IMPROV" PAY CLOSE ATTENTION TO THE FLOW OF DRESSED BODY. WE INFUSE CLASSICAL FORMS WITH A MODERN SENSIBILITY, RESULTING IN A TIMELESS AESTHETIC.

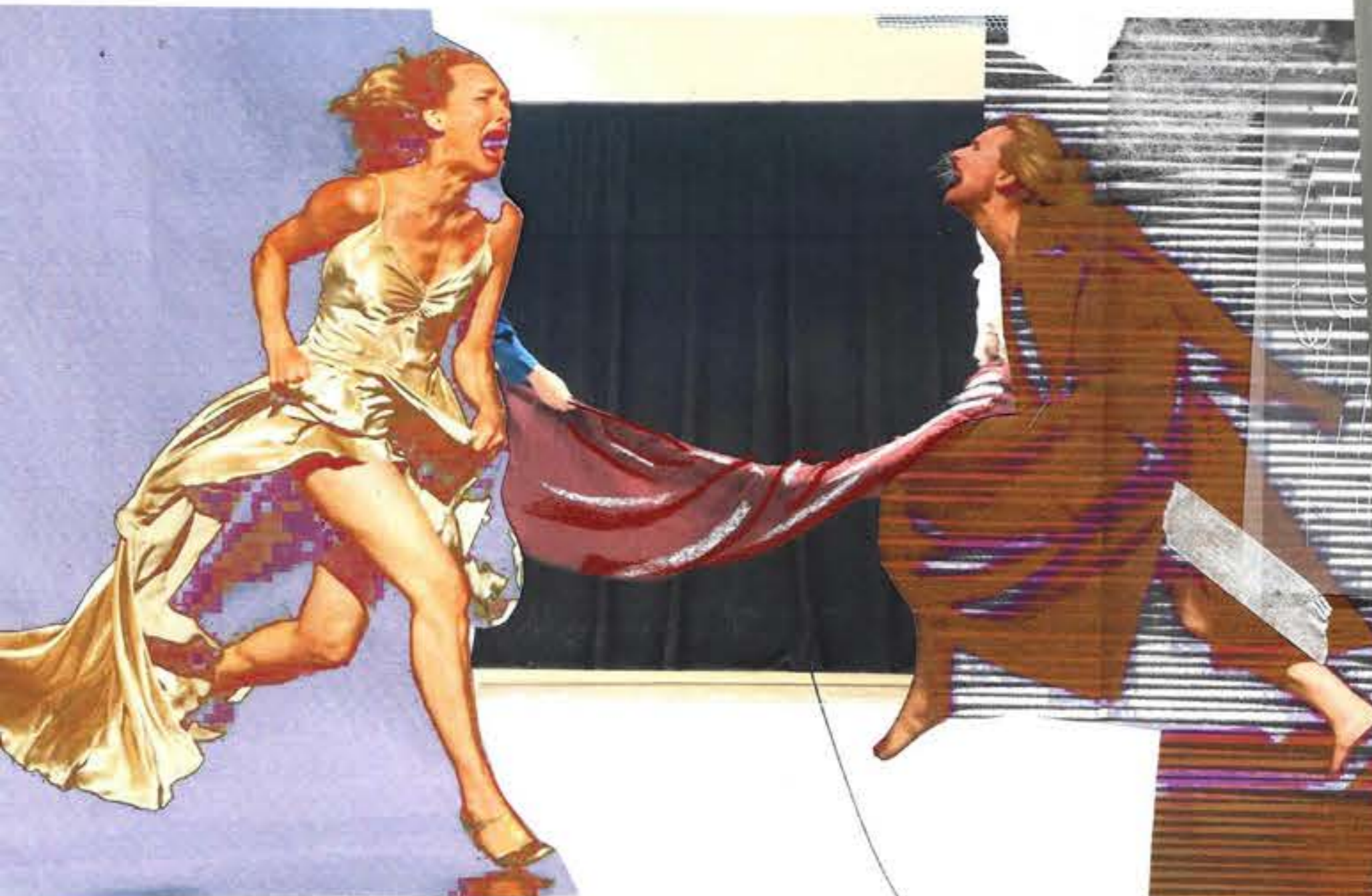
OUR COMMITMENT TO ERGONOMICS TAKES CENTRE STAGE, AS EACH GARMENT IS DESIGNED TO AUXILIARY THE BODY, HARMONIZING EFFORTLESSLY WITH THE WEARER'S MOVEMENTS. THIS COLLECTION SERVES AS AN CONTEMPLATION TO HUMAN CONNECTIONS, TO PUSH THE BOUNDARY OF SILHOUETTES THUS CHALLENGE WAYS OF EXCHANGING ENERGY.

THIS COLLECTION AIM TO DISCOVER A FORM OF UNCONSCIOUS FLOW BETWEEN PEOPLE, TO COLLIDE, PULL, HOLD AND TOUCH.



Steve Paxton and Nancy Stark Smith performing Contact improvisation with Freelance at A.P.E. Thorne's Marketplace, Northampton, MA, 1980. (Daniel Lepkoff and Christina Svane in the background.)





**Inséparable dancing partners can't stop fighting, but longed for love**

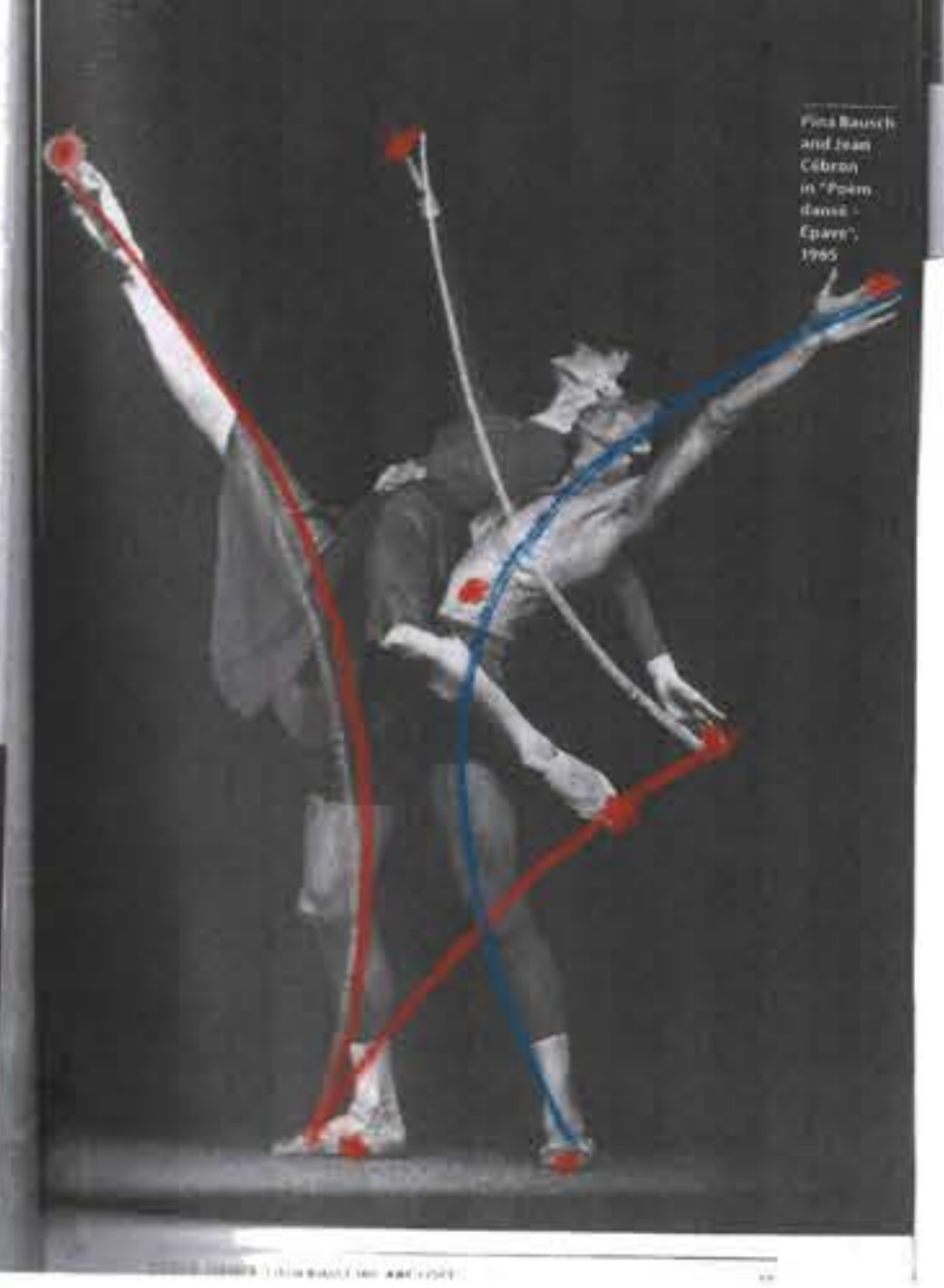
They fight, they argue, they become moody yet greedy for love, obsessive yet selfish, dancing and wrestling, constantly being attracted to each other and disconnect. Ambivalent love has engulfed both of them, leading to despair.



Guest performers of the dance theater Whipped at Sadler's Wells Theatre, London. Scene from the ballet "La Cenerentola" Prokofiev, 11.02.2008



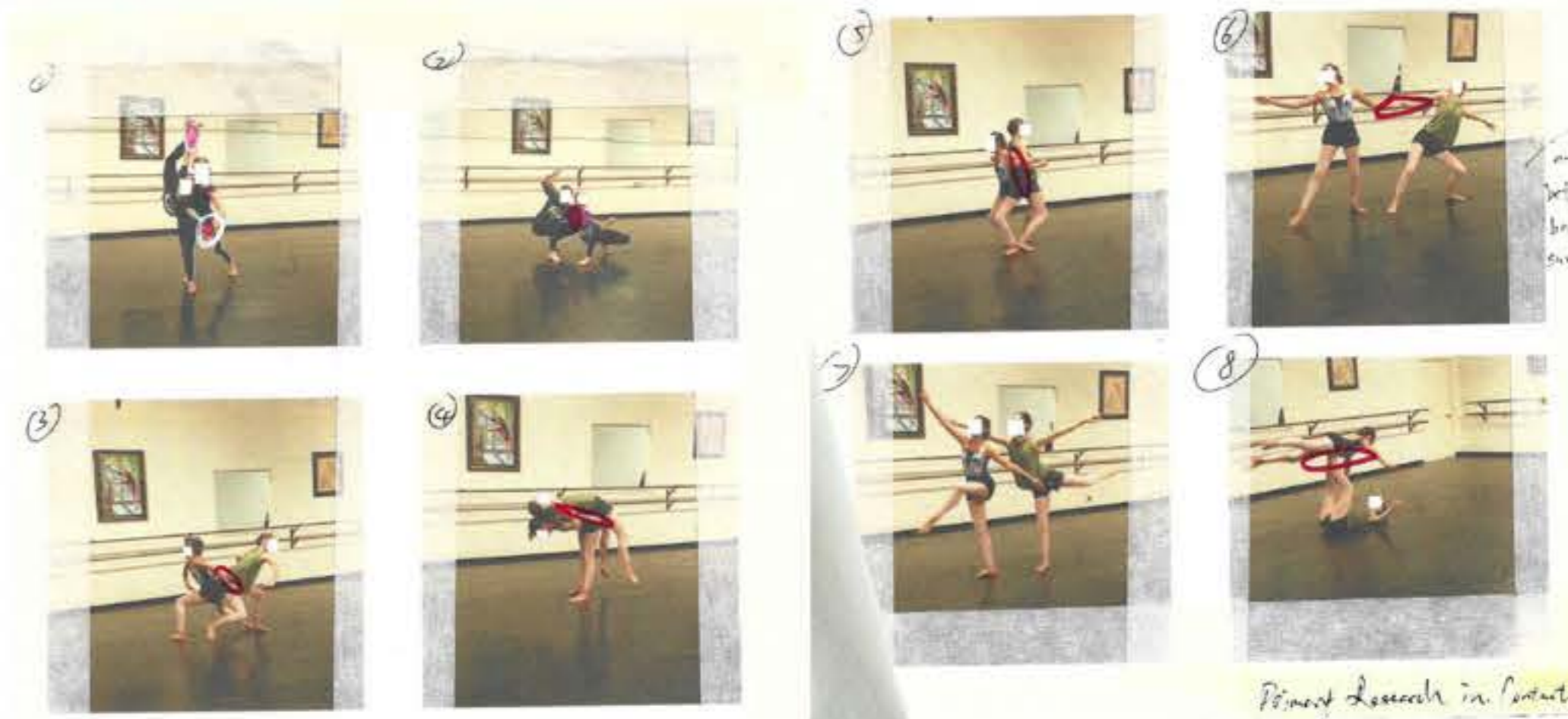
Dancers lean backwards with support for left leg and tilted head maintains static position facing out stage.



Pina Bausch and Jean-Claude Ébran in "Poem dans l'Épave", 1985

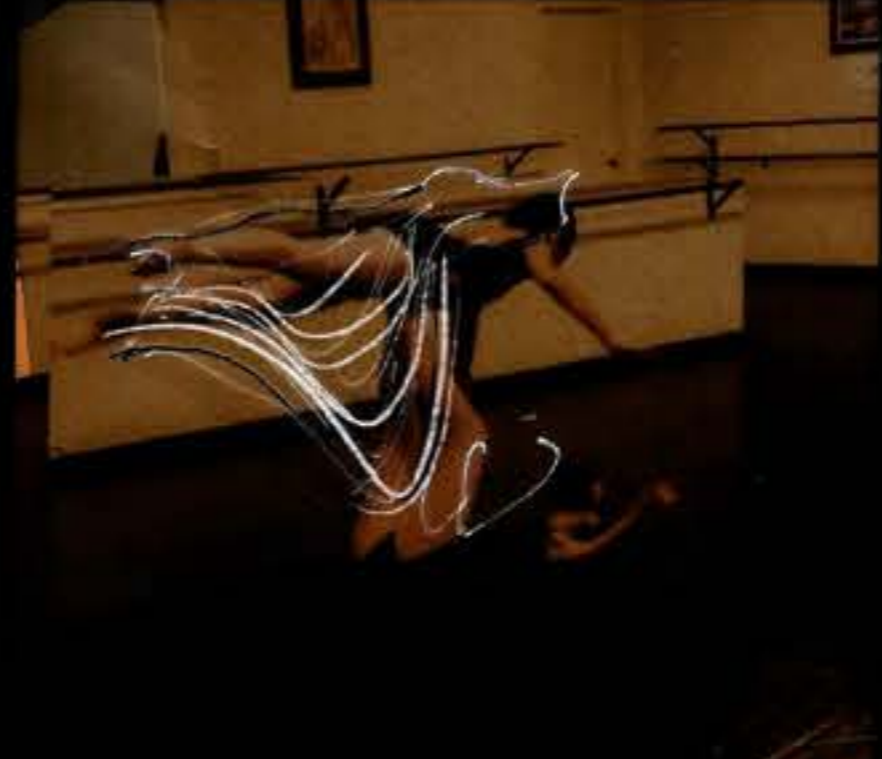
Extended limbs enable dancers to complete difficult movements (assist against gravity) by providing leverage points to the body, coordinate core core and prepare the body for the next movement.

MOVEMENTS  
QUEST FOR QUALITY



explode tension and space between two bodies, contact outlines/points

Pinned Research in Contact Zones



Primary Research explore frequent contact points during improvisational dance



6





LeFan J, Smith N.S, Tyler J in Mariposa Studio, (1978)



*rigorous activity / contacts require cushions to  
 release pressure / abrasion.  
 (knees, crotch, hip line / party lines especially  
 the most contacts).*



*Padding Placement Trial (over)*

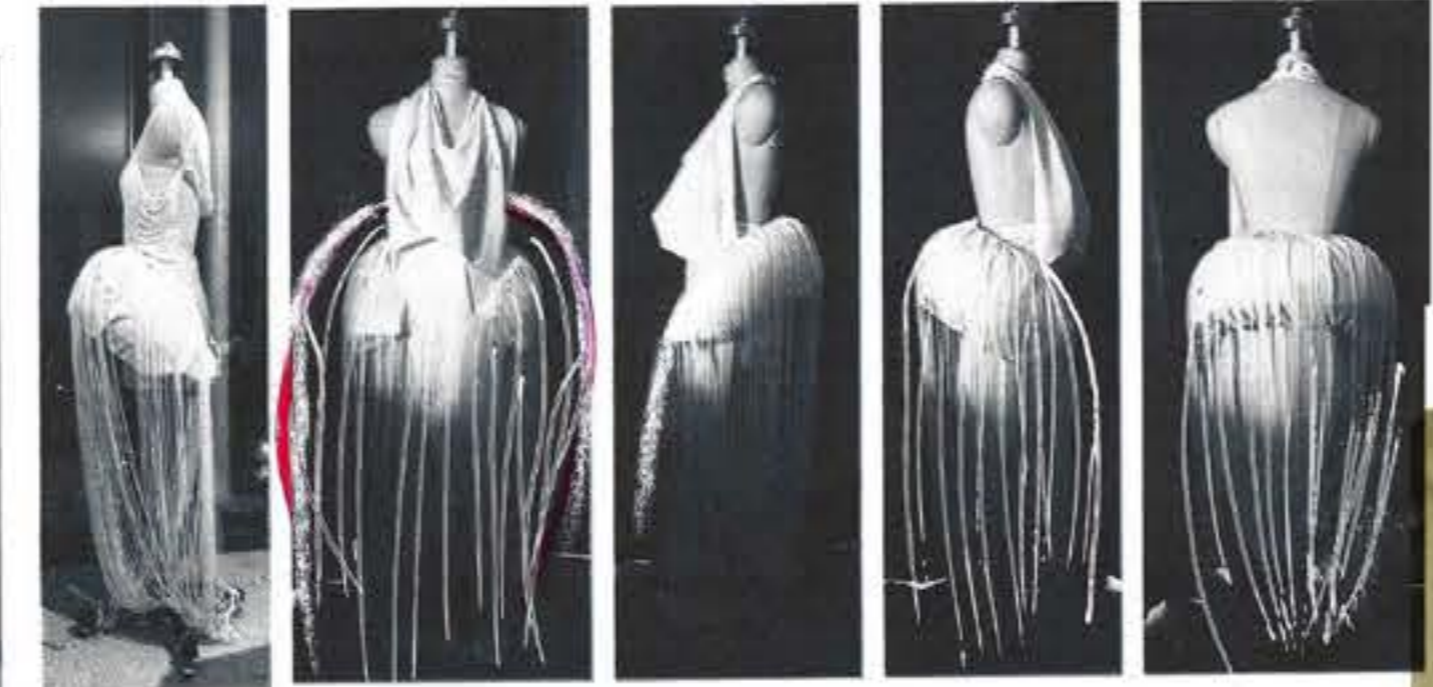
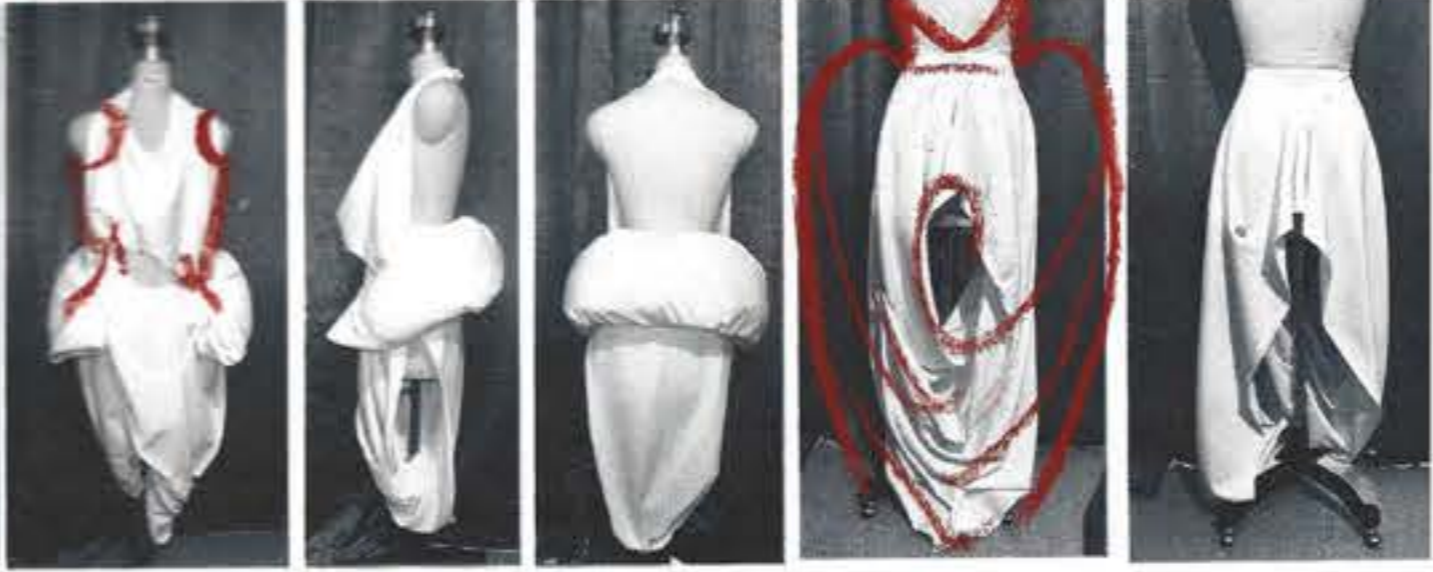
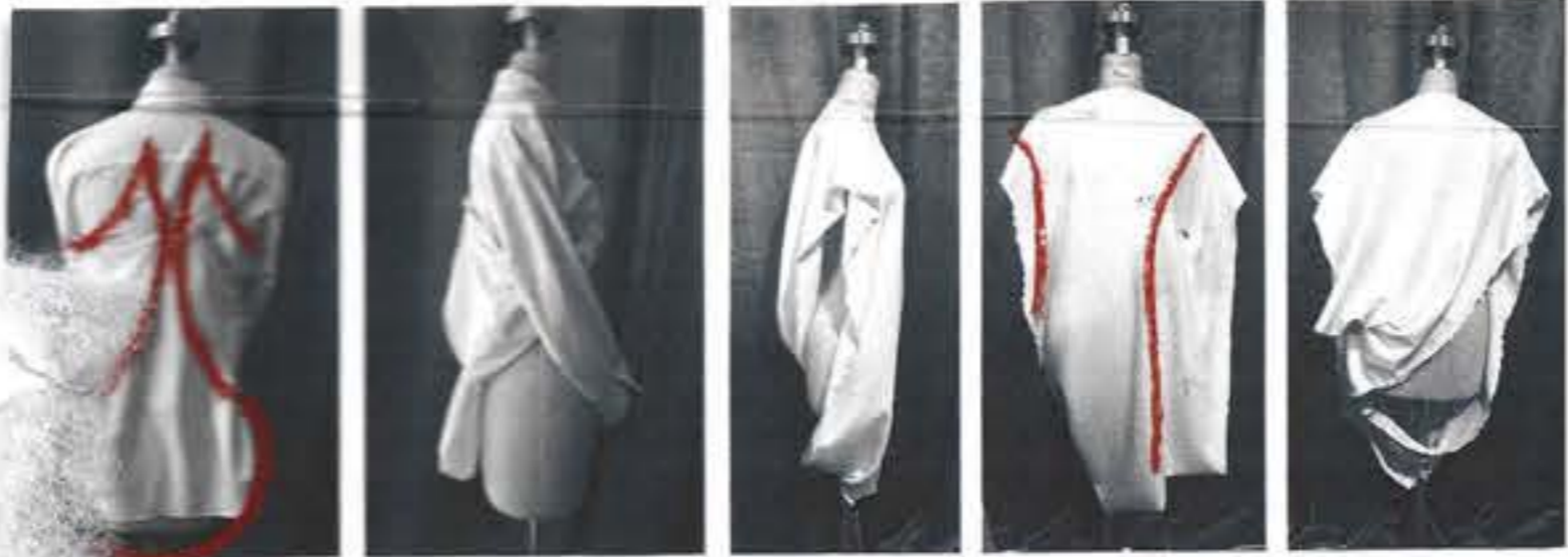
*PROTECT W/OUT COLLIDING  
 WITHOUT INTERRUPTING LEG/ARM MOVEMENT,*

DYE FRINGES USING  
SYNTHETIC DYES  
FOR WASHING  
EFFECT

ADD TULLY  
SILK JERSEY  
AS UNDERLAYER

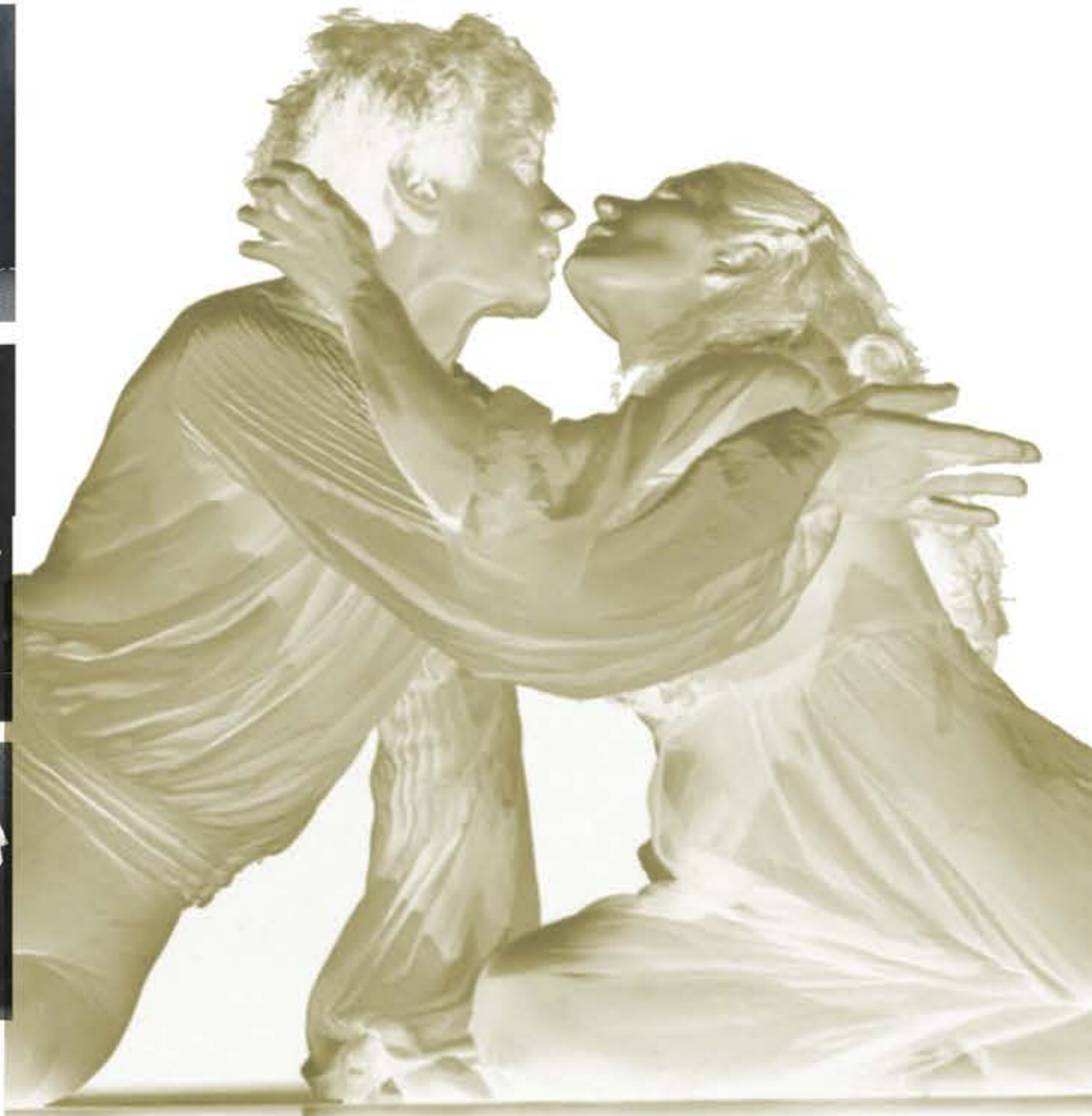


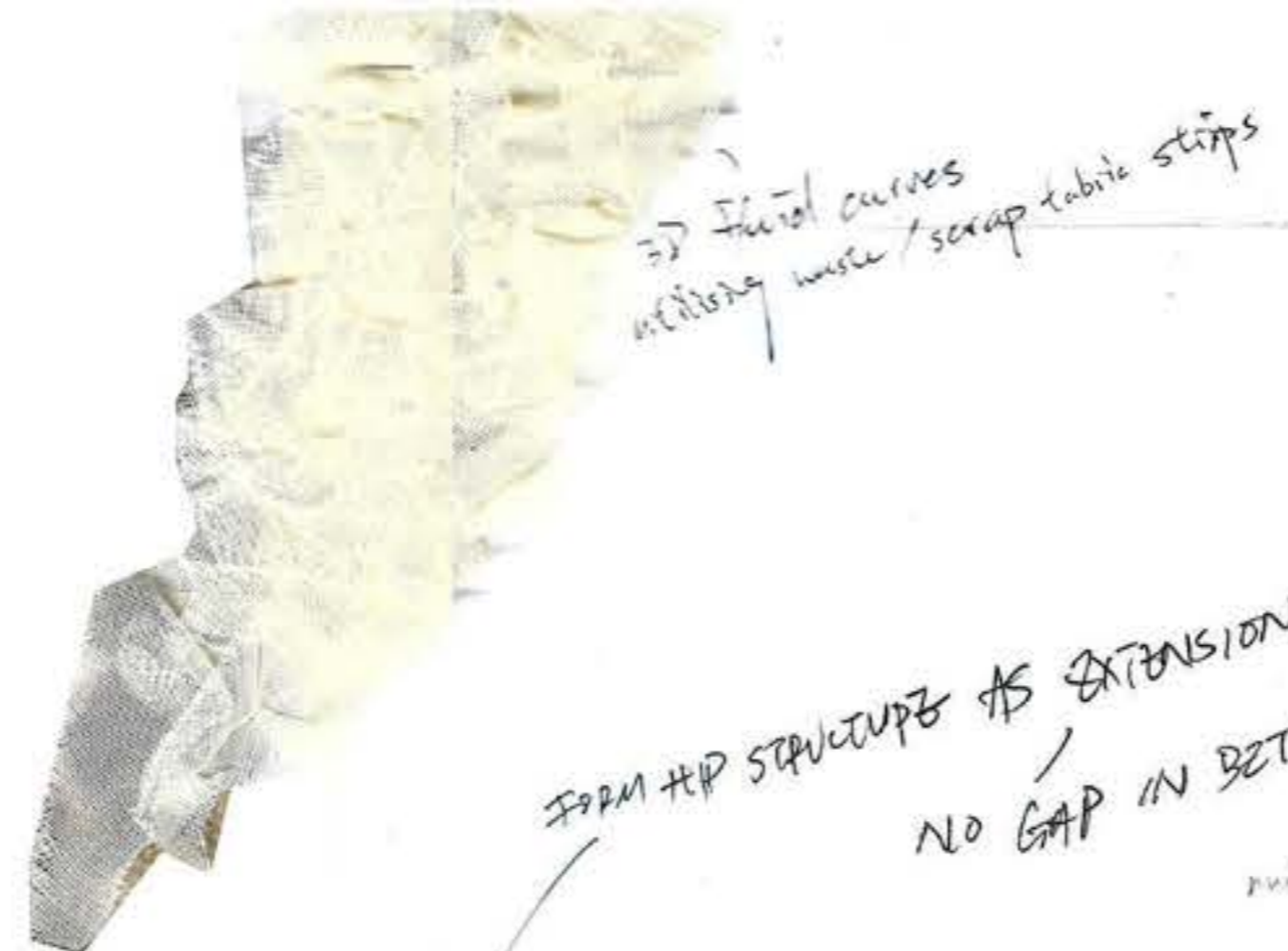
DRAPED DRESS  
OF SILK TULLY  
IN FINE



SEAMS / PLACEMENTS OF PADDING  
INTERNAL + MAGNETED  
ZIPPERS + STITCHES

Place trousers + skirts





FORM HIP STRUCTURE AS EXTENSION TO BODY  
NO GAP IN BETWEEN



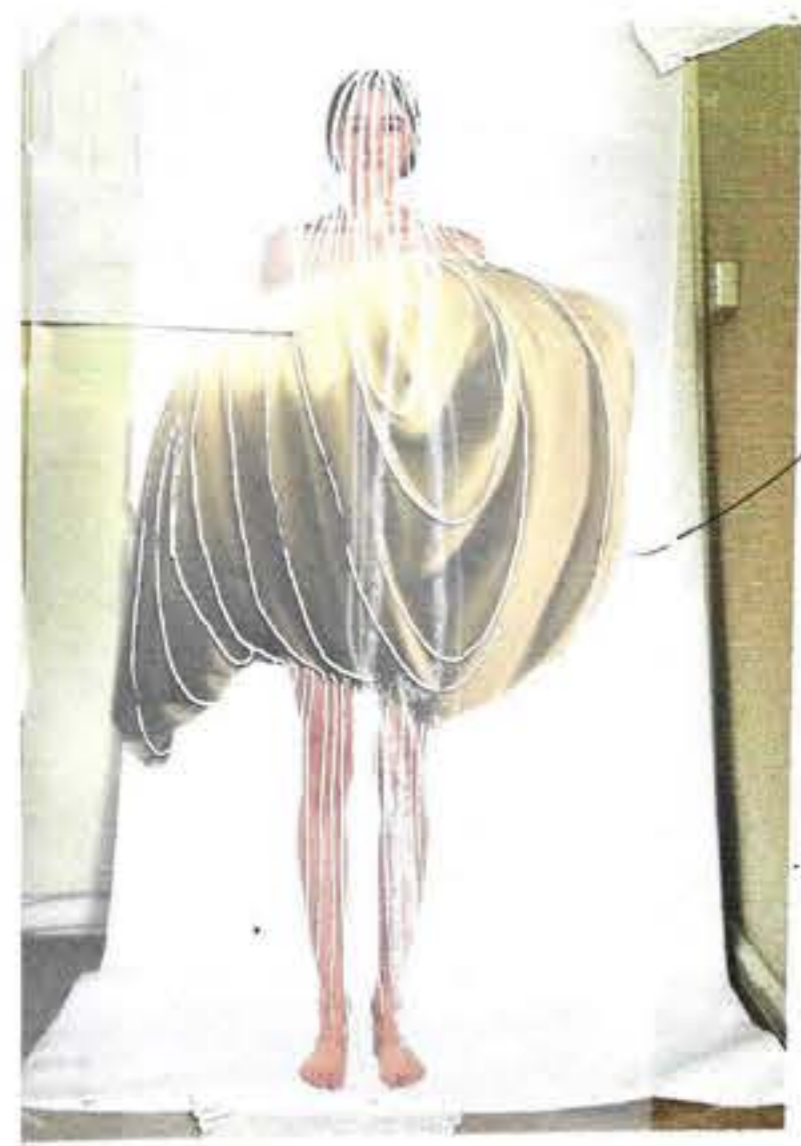
Fabrication using scrap waste 3D texture guidelines

fringe of skirt / lower body



WRAP WITH FRINGES

TRANSPARENT JERSEY NETTING



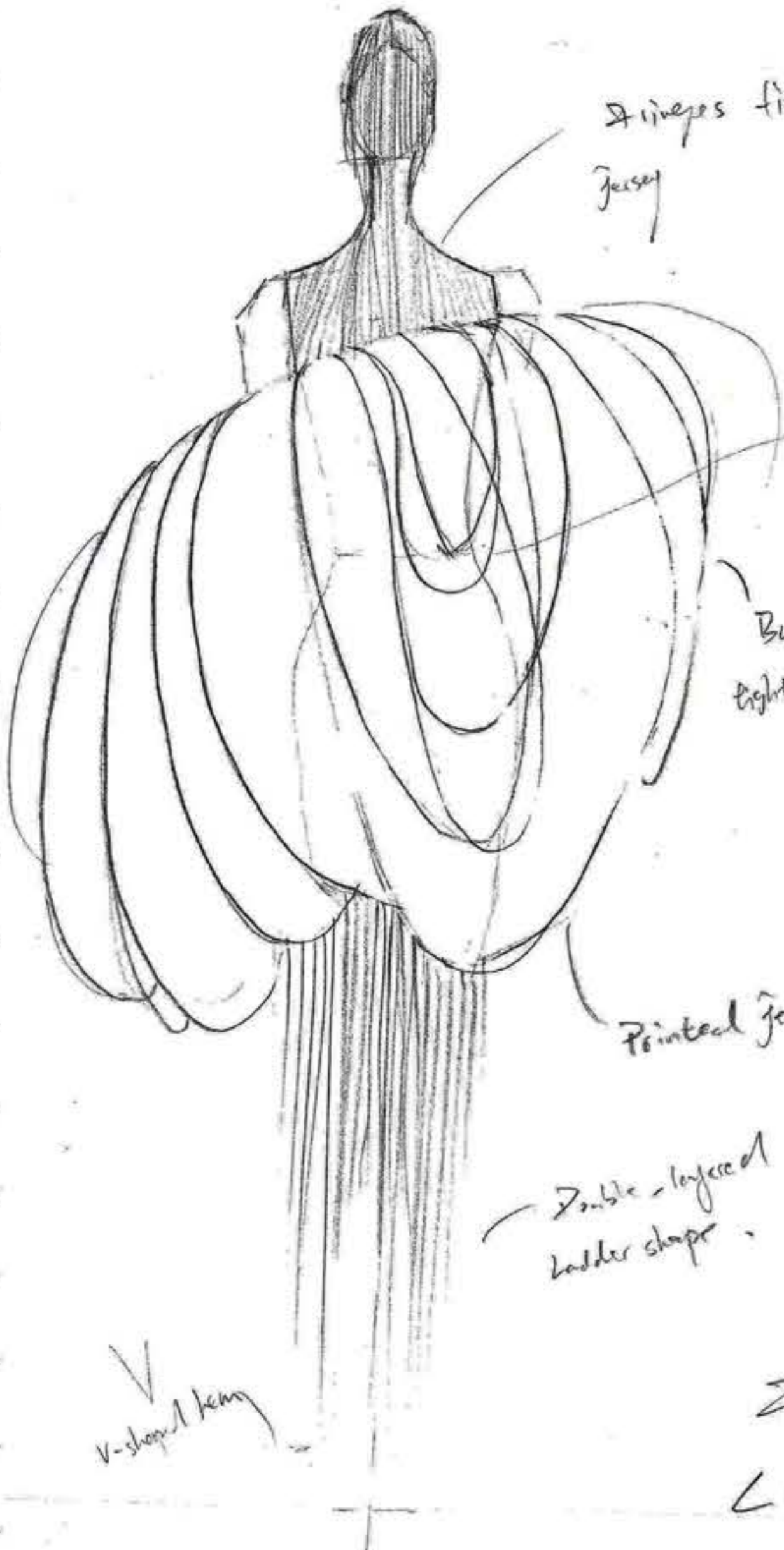
CURVED PADDING STRUCTURE LAYERED ONTO FRINGE UNDER GARMENT



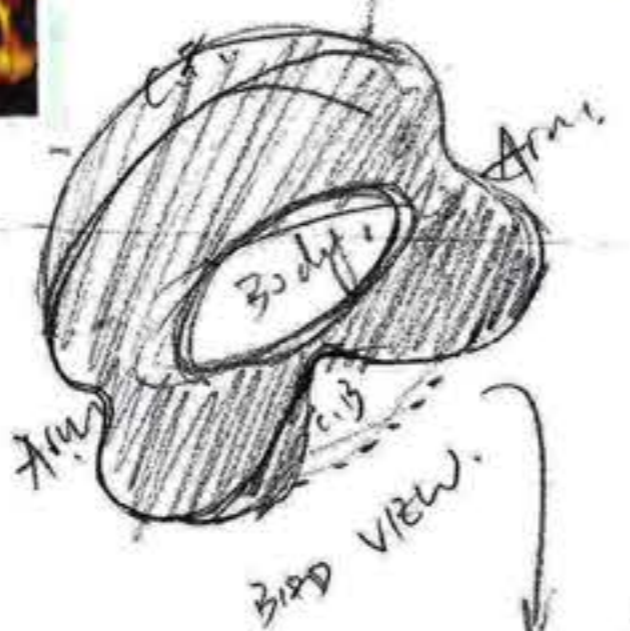
JOB  
FAB13330705

QTY  
1

Fabric Printing  
- Lycra Matte 140gsm  
- Order by: Full Width, Fabric Size Unit: cm, Print  
Width: 135, Print Length: 200  
- Uneven scissor cut (free)



Fringes fixed onto skin line  
Jersey

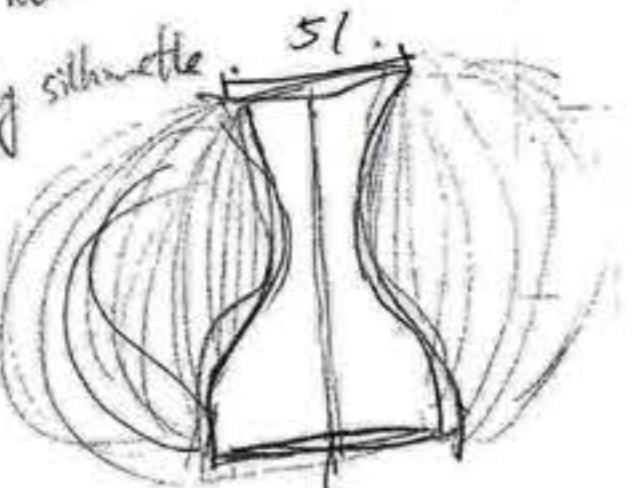


Body  
Arms  
Side view

These sewn into waist line

Could  
INDENT WITH  
EXTENT PANZEL

Build wadding rectangular from  
light-fitting body silhouette



Layering up of  
waddings + fillings

Printed Jersey / Nets

Double-layered  
ladder shape

V-shaped hem

FRONT  
LOOK 1



TEST  
VISIBILITY  
IN  
MOTION

SHIFT  
VOLUME  
TO  
FRONT  
US  
LEFT.

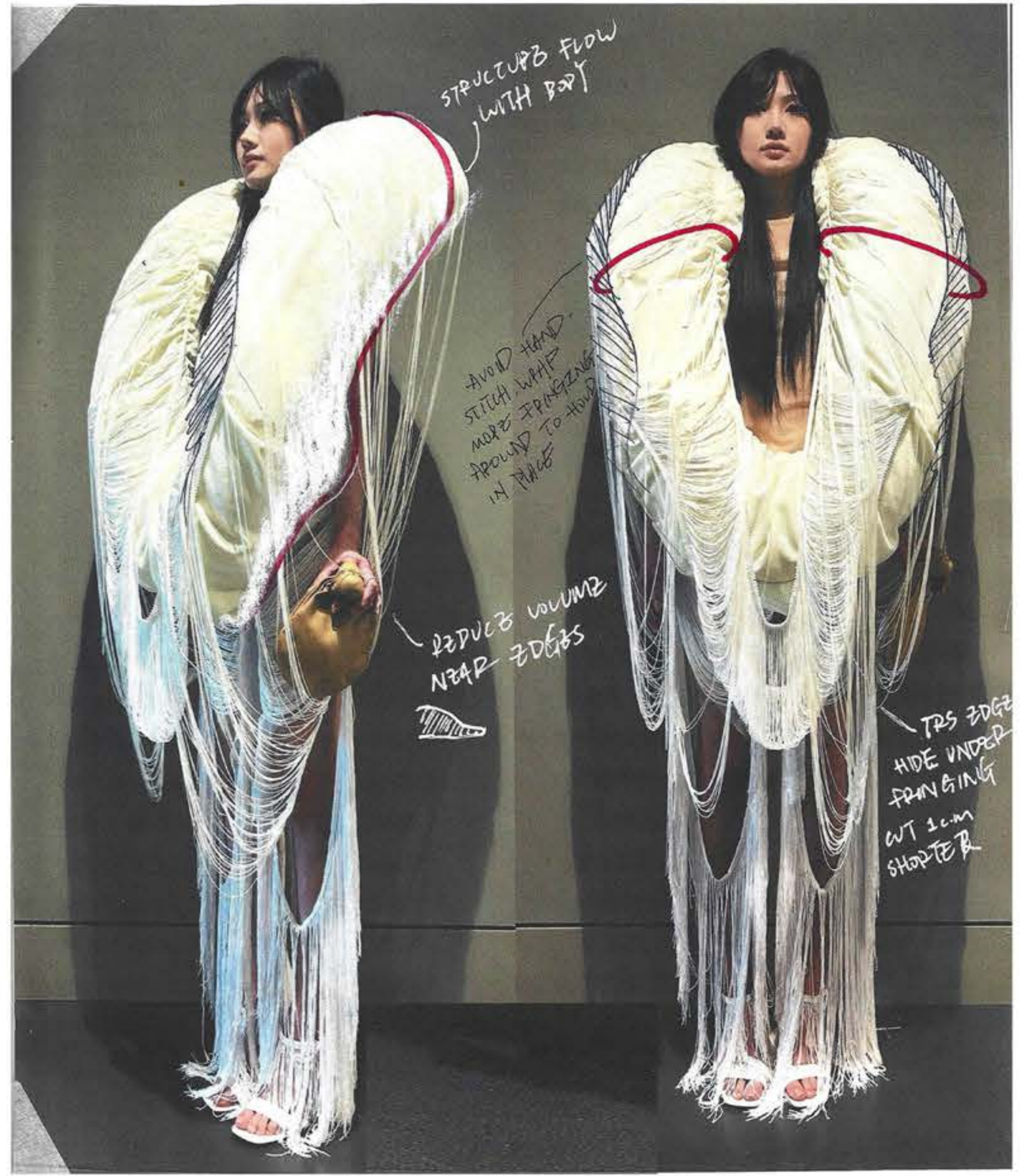
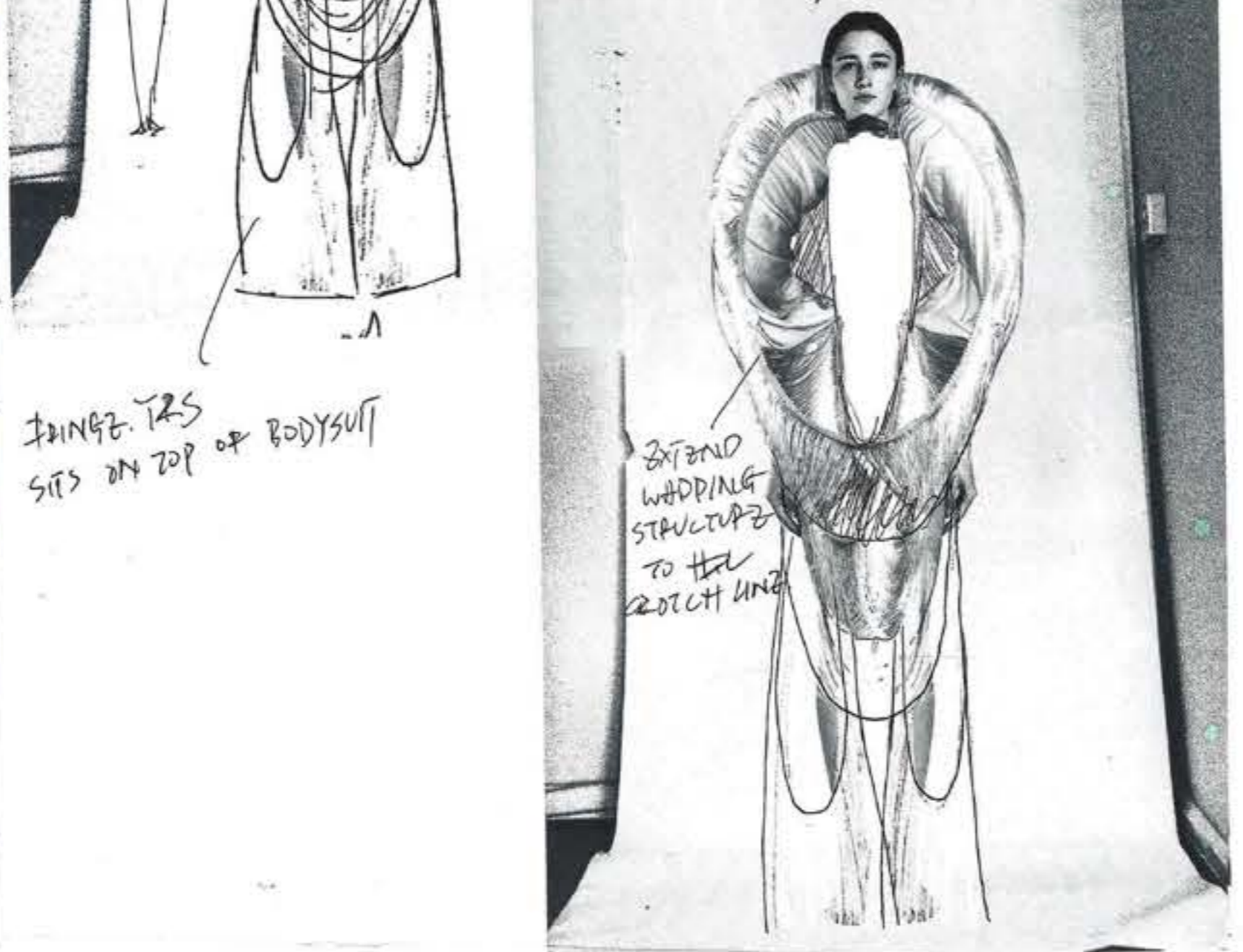
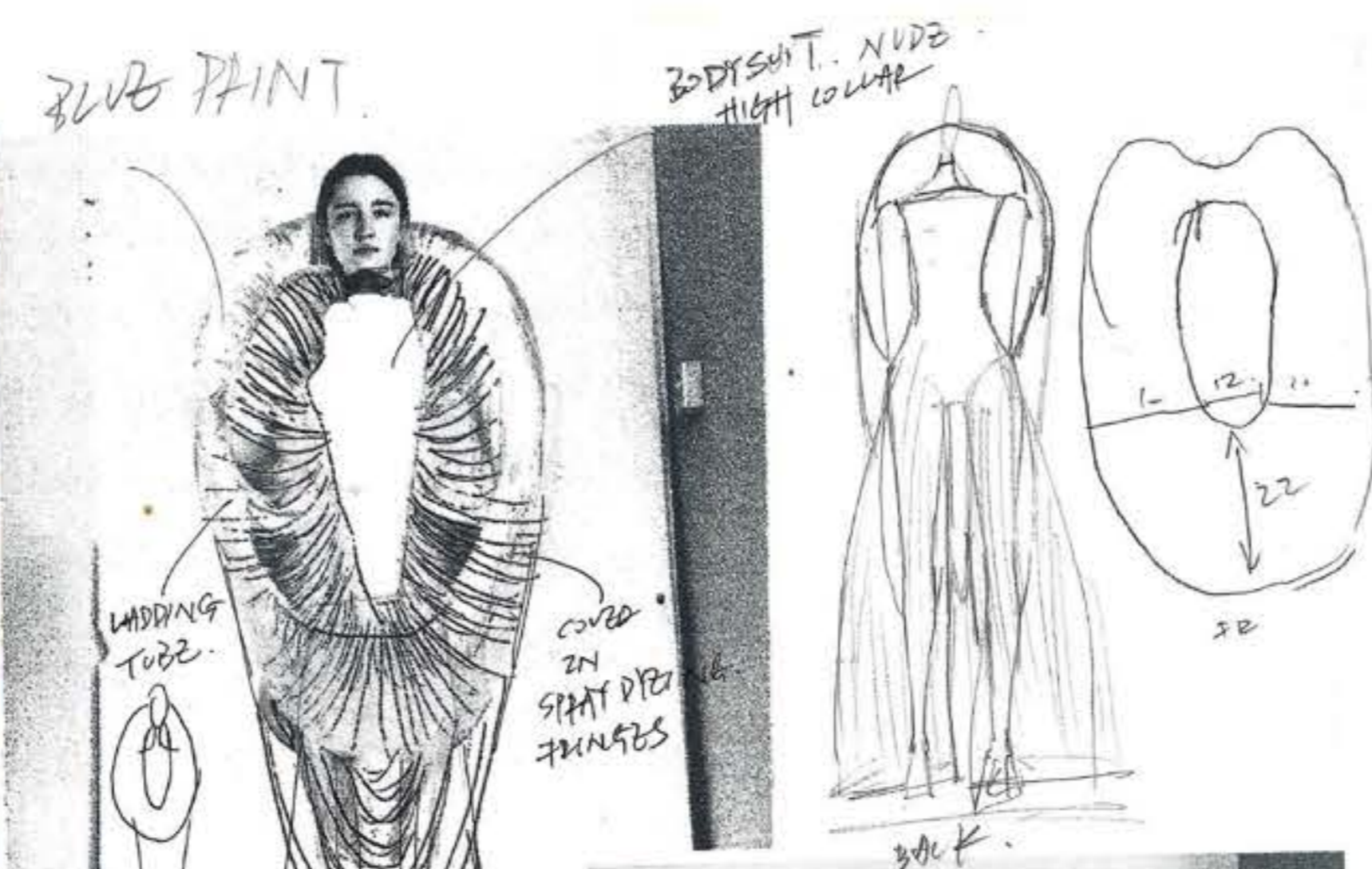
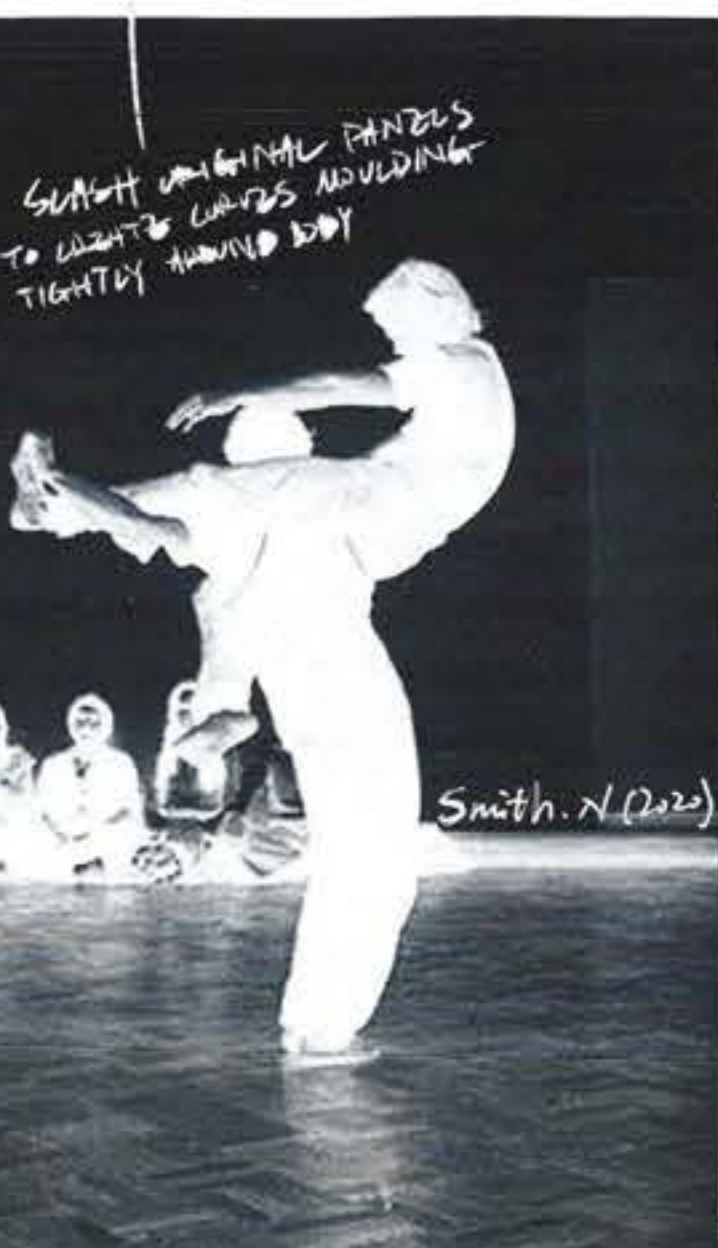
SPRAY DYE  
FRINGES  
MATCHING  
FABRIC  
PRINT



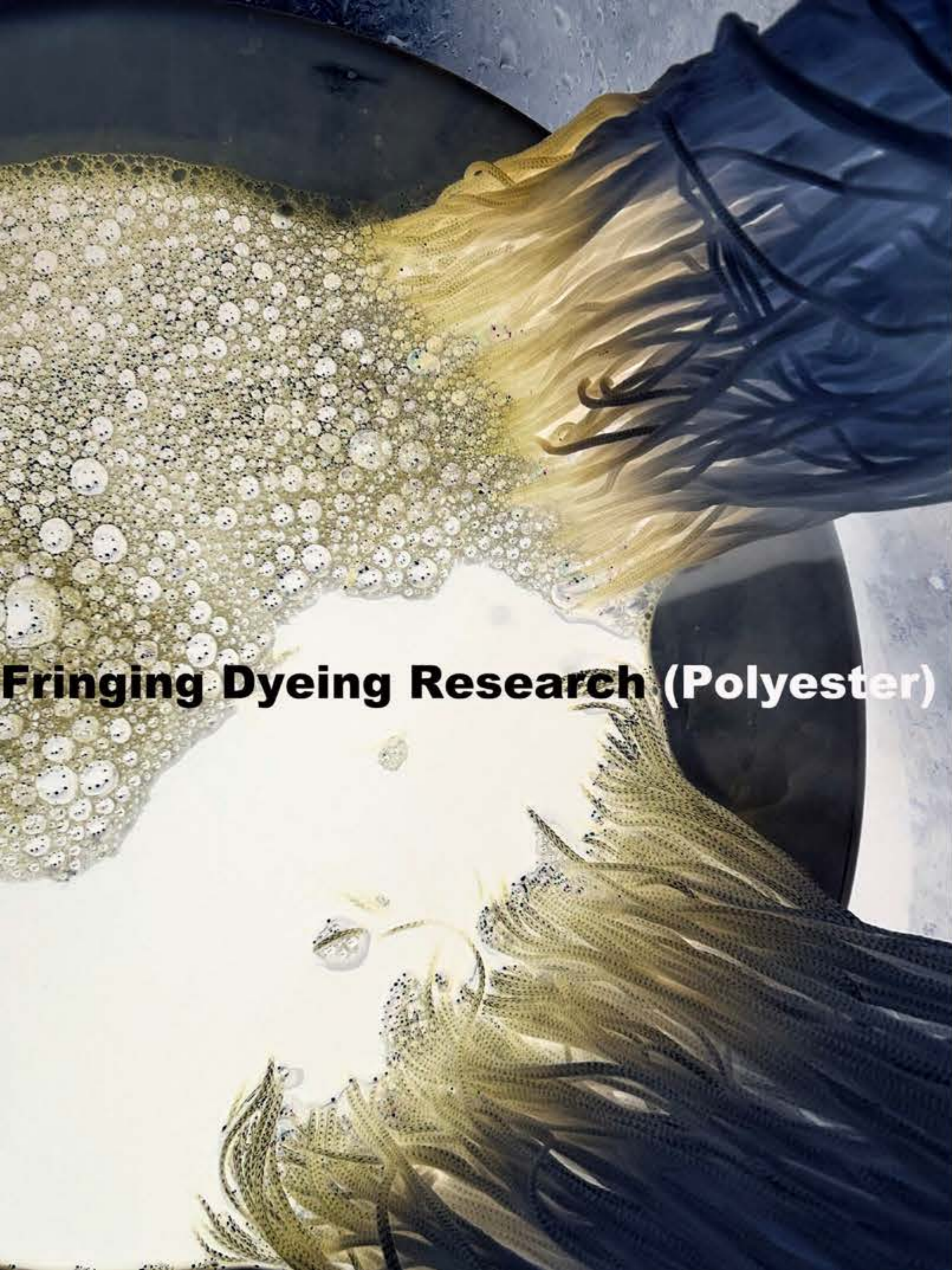
ATTACH STRUCTURE AT HERE



INDENTATION ALONG ARM POSITION  
(SWING SLIGHTLY TO FRONT) FOR ARMS  
TO SIT COMFORTABLY AROUND THE STRUCTURE



# Fringing Dyeing Research (Polyester)



FINAL - OUTFIT 3.



1<sup>st</sup> BLEACH (SOAK IN 30MINS)



2<sup>nd</sup> BLEACH (SOAK IN 1h30MINS).



AFTER BLEACH



AFTER BLEACH + 30CM LAYER

**Marianela Nunez**

Principal Dancer at the Royal Ballet  
 Fav designer: Geoffery Beene  
 Shops vintage across the world when touring  
 Beside dancewears, Nela wears Issey Miyake & Lauren Manoobian  
 Nela spares lot of her income for fashion, rigorous trainings requires constant changing of outfits  
 Succinct, clean yet elegant  
 Nela would wear items over and over again (despite abrasion/damage)



**Lexie Geiger**

German-born contemporary dancer  
 Currently living in Camden, London  
 Solo Dancer at Sadler's Wells  
 Born in a well-off immigrant family from Hong Kong  
 She loves having plants in house  
 Drives an old Cadillac everywhere  
 Love making friends people outside of dance  
 Have 2 cats  
 Loves Spanish food/maintain healthy diet at all time  
 Travel to Switzerland for skiing  
 Loves Egon Schiele  
 Minimal wardrobe  
 Purchase F-D magazine every month  
 Catholic



Favourite dish (Risotto)



Home (Inside)

Working environment



**Yuja Wang**



Pianist  
 Fav brand: Farragamo/Alaia  
 Love sourcing couture dresses for both on/off stage  
 Yuja has a cohesive wardrobe of red carpet dresses/couture garments  
 Yuja never shops from vintage  
 Playful/Elegated/Sexy  
 Yuja would wear the same dress twice but never the third time

# GU:ZI

Home Video Portfolio Portfolio Portfolio Quote

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Beach Birds, Cunningham.M (1991)



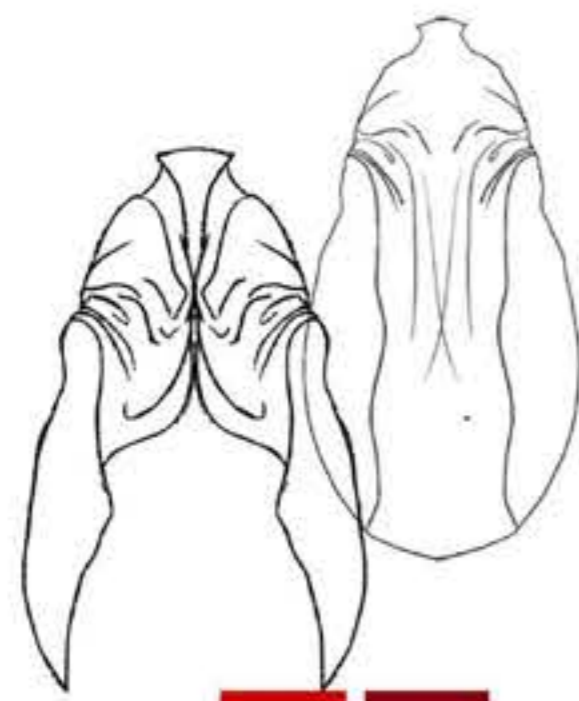
Scenario, Cunningham.M (1998)



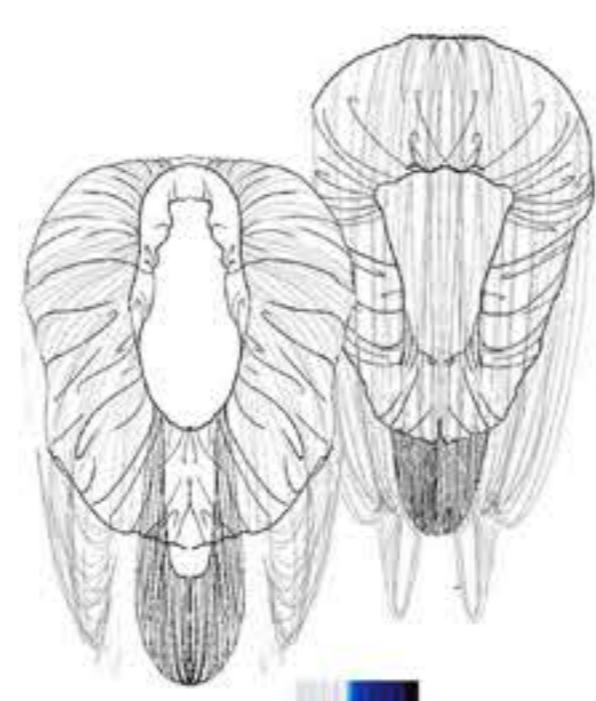
Rudolph.C (1920)

**GU:ZI provides garment rental services to dance performances, with precision and craftsmanship, GU:ZI adds unexpected visual stimulation to the stage, whilst acting as prosthetic extensions to the dancers. A collaboration between fashion and dancing bodies will provide avant garde aesthetic satisfy both the eyes and the body.**

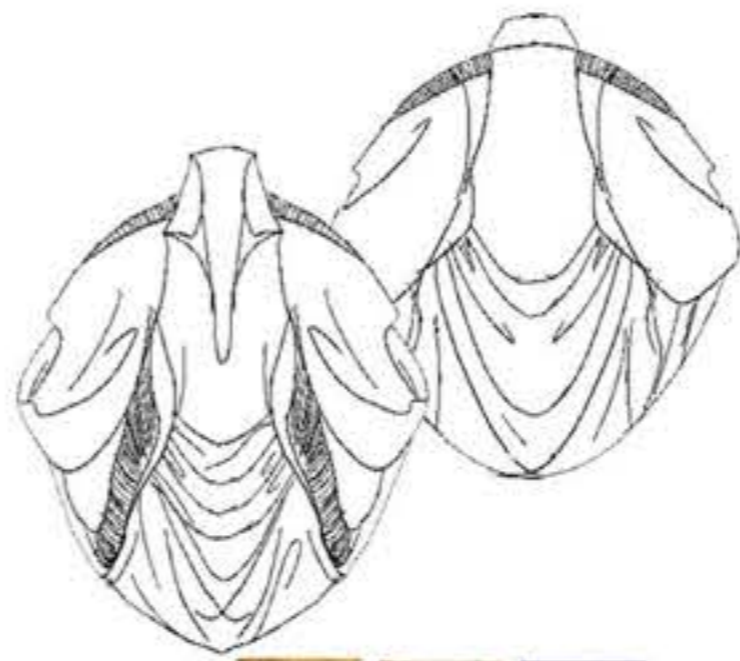




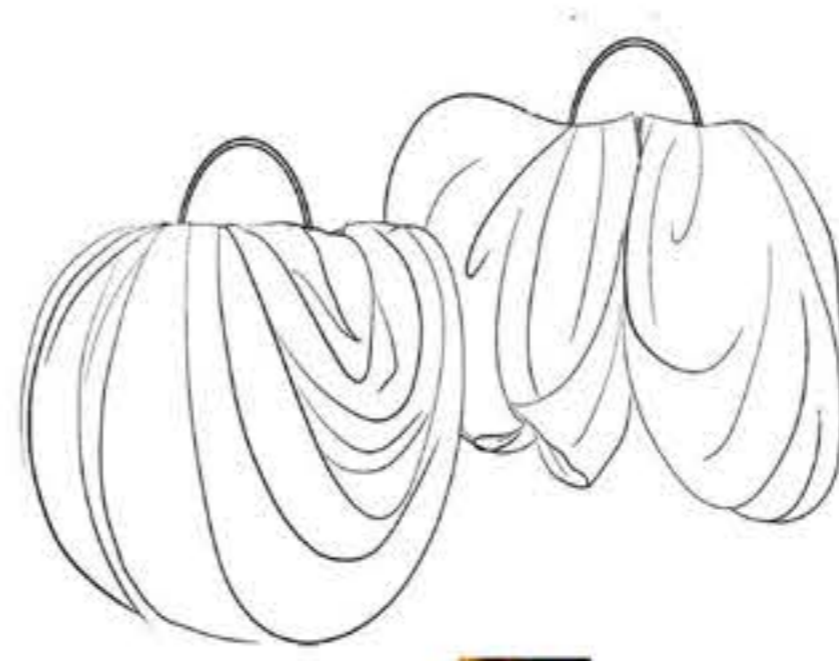
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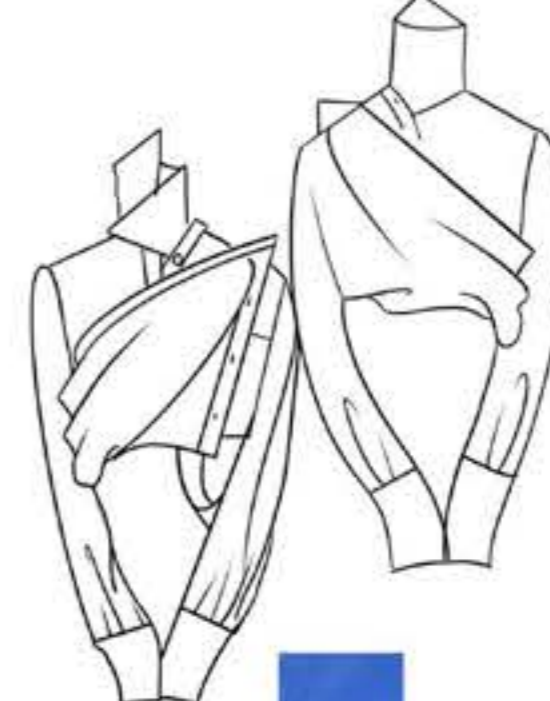
SS25-04



SS25-11



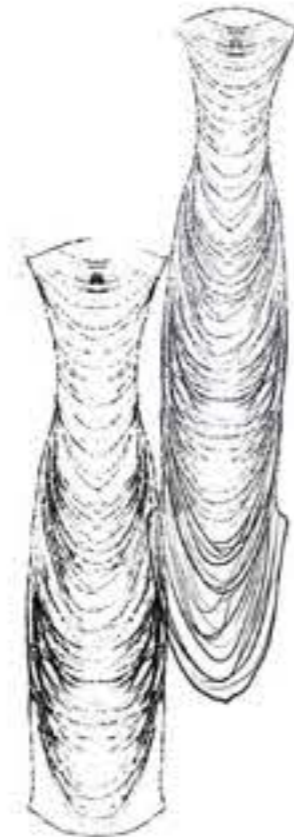
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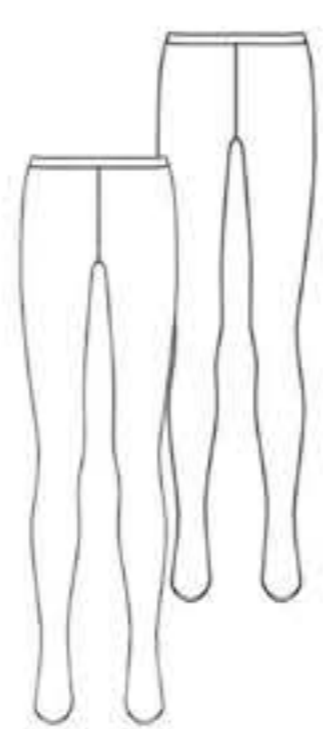
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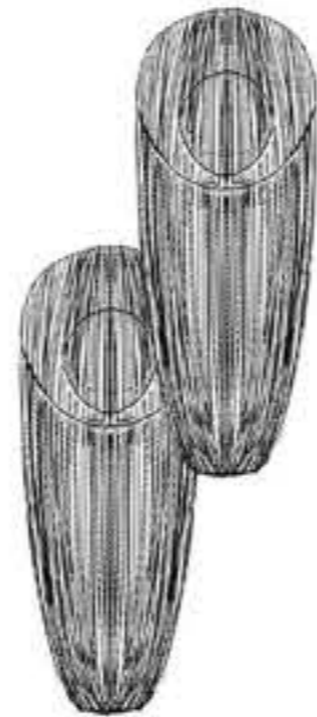
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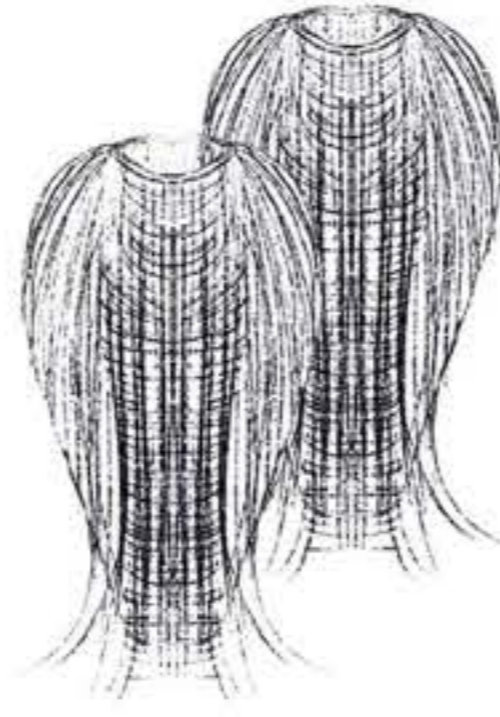
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SS25-18



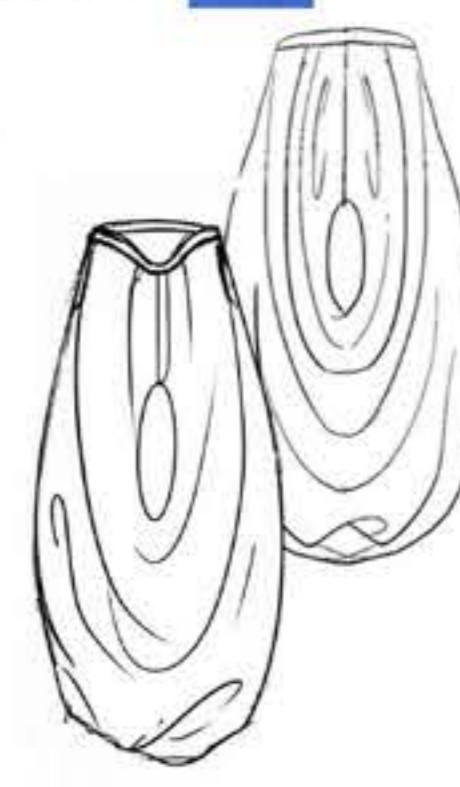
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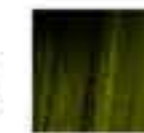
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SS25-06



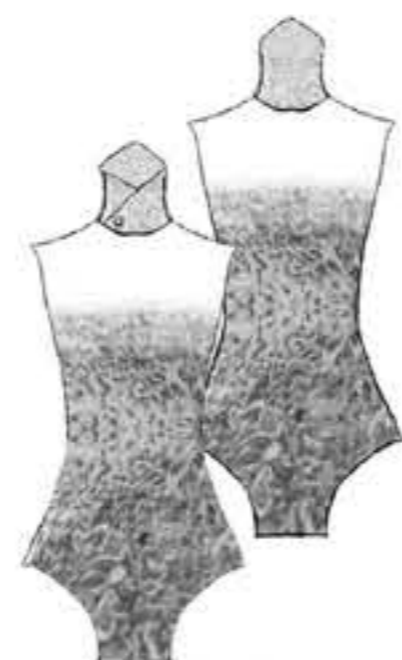
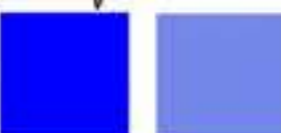
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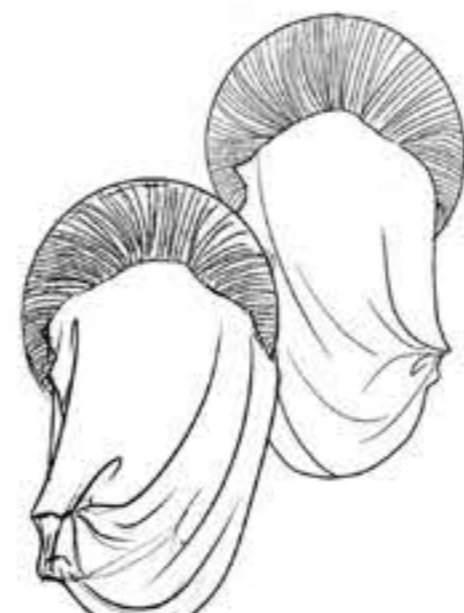
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SS25-17



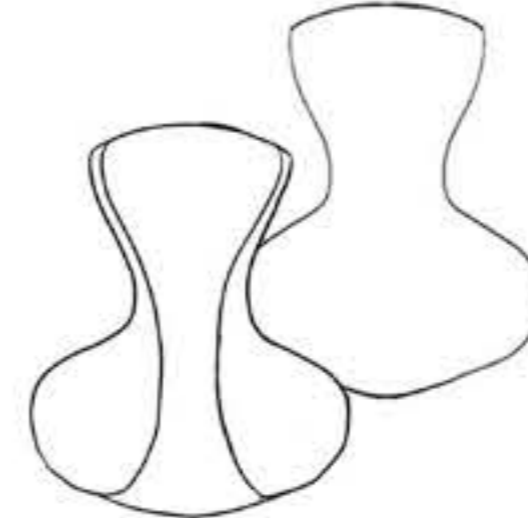
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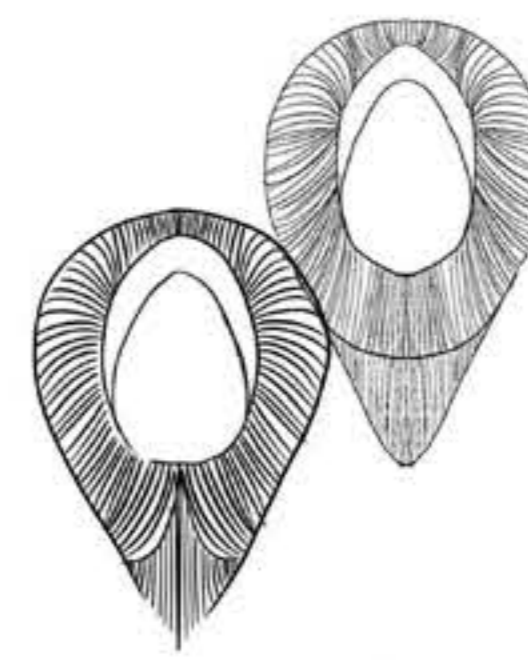
GU:ZI



SS25-09



SS25-15



SS25-02



