



Drape

James Briggs

My work raises the viewer's awareness of their surroundings and deconstructs the space around them so they can also become part of the narrative.

I was initially interested in the visibility through the raw construction and the PVC curtain as featured in the exhibition *Grace Before Jones: Camera, Disco, Studio*: the staging of the disco; the podia and the shifting light sequences; the film of catwalk models wearing the metal sheets folded on their bodies, opposite two ghost-like garments worn by Grace Jones. It felt as if the exhibition was draped over you, depicting both the space and one's movement, effectively becoming a performer too.

In Jimmy Robert's exhibition, I enjoyed the appropriation of objects, the subtle print on fabric, and imitations of the well-known pieces by Charles Ray.

As a group we were interested in the direction of travel around the exhibitions, the nature of the information and how much artwork was on show. One thing we have taken from the exhibition is a sense of discovery into who Grace Jones is.

Listening to the curators really helped to form my method of responding to the exhibition. I was fascinated with the ghost-like forms draped over the dance platforms and I initially documented one of the garments using photogrammetry. I created a 3-D print from this, experimenting with resolution and rendering, and replicating the folds that drape 'just so', over and around the mannequin. Essentially, I deconstructed a form in order to reconstruct it. I feel the use of material is very important in creating the illusion of form.

I hope viewers experience the emotions I felt from the exhibition, the curtain changing what is visible and invisible. Viewers may see the 3-D print as an abstract yet beautiful object preserving a moment in time.





















