Present

Suspension

Alouette Ferreira

Present Suspension

By Alouette Ferreira

"Works of art act as a containing 'womb' which receives the fragmented projections of the artist's self" *(Ehrenzweig 172).*

Contents

Fig 1. (cover page) Present Suspension (2013) (detail, installation view).

Fig 2. (page i) Present Suspension (installation view).

Fig 3. (this page) Present Suspension (installation view).

List of illustrations

Fig 1. Alouette Ferreira, Present Suspension (2013) (detail, installation). (Photograph taken by Stacey Karnis. Reproduced by permission of Stacey Karnis).

Fig 2. Alouette Ferreira, Present Suspension (2013) (detail, installation). (Photograph taken by Stacey Karnis. Reproduced by permission of Stacey Karnis).

Fig 3. Alouette Ferreira, Present Suspension (2013) (detail, installation). (Photograph taken by Stacey Karnis. Reproduced by permission of Stacey Karnis).

Fig 4: Alouette Ferreira, 10 September, 2013; Stockholm Street Style (2013). oil, enamel, and varnish on masonite, 40cm x 160cm

Fig 5: Alouette Ferreira, Screenshot image: Alouette Ferreira pinterest board: Street style (2013).

Fig 6: Alouette Ferreira, 25 September, 2013: Sartorialflair (2013). oil, enamel, and varnish on masonite, 40cm x 160cm

Fig 7: Alouette Ferreira, 11 September, 2013; le-21eme (2013). oil, enamel, and varnish on masonite, 40cm x 160cm

Fig 8: Alouette Ferreira, Present Suspension (2013) (installation view). (Photograph taken by Antionette Ferreira. Reproduced by permission of Antoinette Ferreira.

Fig 9: Alouette Ferreira, Present Suspension (2013) (detail, installation). (Photograph taken by Antionette Ferreira. Reproduced by permission of Antoinette Ferreira.

Fig 10: Alouette Ferreira, Present Suspension (2013) (detail, installation). (Photograph taken by Antionette Ferreira. Reproduced by permission of Antoinette Ferreira.

Fig 11: Alouette Ferreira, *26 September, 2013; The Sartorialist* (2013). oil, enamel, and varnish on Masonite, 120cm x 81cm

Fig 12: Alouette Ferreira, 1 March, 2013; Stockholm Street Style (2013). oil, enamel, and varnish on Masonite, 120cm x 81cm

 Fig 13: Alouette Ferreira, 8 July, 2013; Sartorialist (2013). oil, enamel, and varnish on pressed wood, 50cm x 100cm

Fig 14: Alouette Ferreira, October 03, 2013; Vogue (2013). oil, enamel, and varnish on masonite, 40cm x 160cm

Fig 15: Alouette Ferreira, 11 April, 2013; The Sartorialist (2013). oil, enamel, and varnish on masonite, 40cm x 160cm

Fig 16: Alouette Ferreira, 29 October, 2012; street.com (2013). oil, enamel, and varnish on masonite, 40cm x 160cm

Fig 17: Alouette Ferreira, 12 August, 2013; Romeo Style (2013). oil, enamel, and varnish on pressed wood, 50cm x 100cm

Fig 18: Alouette Ferreira, Present Suspension (2013) (detail, installation). (Photograph taken by Stacey Karnis. Reproduced by permission of Stacey Karnis).

Fig 4: 10 September, 2013; Stockholm Street Style (2013)

Introduction

The immediate present is a place also referred to as "the floating world" by the Japanese (Gayford 2010). In this day and age, present reality is magnified through the internet, giving us up to date data from all around the world (Gayford 2010). This immediate media chronicles the developing identity of the global world. Numerous global identities have emerged, shared by likeminded people who come from diverse locations around the world. Just as Alex Katz has stated that he wants to paint the immediate present of his own reality, so too, I want to deal with my immediate reality, a global identity born of street style photographs and perpetuated every day through the internet on Pinterest (Rubinstein 2003: 2). Like Katz, I am not searching for deeper meaning, but am focusing on the surface details such as hairstyles, makeup, clothing, and accessories that are the tools that speak of who we are in the ephemeral and immediate present (Gayford 2010). I interpret the immediate present, as mediated through street style on Pinterest, in my search for identity.

Street style and network society

By looking at the immediate present, one is in reality studying what it is in the present that makes it look like now (Wullschlager 2012). According to Katz "style belongs to fashion...fashion is the immediate present" (Wullschlager 2012). One can claim that street style photography is an on-going source of style in the immediate present. With the internet as its main outlet, it has developed in the context of a global network society wherein cultural diversity is embraced and self-identity is formed as a reaction to what or who you are and where you belong (Castells 2010: xxx, xxxvi, 10).

e Inspiration: Signature
mer Style

Pinned from
u.com

Caroline's Mode |
StockholmStreetStyle

Pinned from
carolinesmode.com

Caroline's Mode |
StockholmStreetStyle

Pinned from
carolinesmode.com

fetch by

Pinned from
lololbu.com

#Velvet #Blazer by A Portable
Package

Pinned from
lololbu.com

g Road by Fashion Attacks

ed from
u.com

Caroline's Mode |
StockholmStreetStyle

Pinned from
carolinesmode.com

Caroline's Mode |
StockholmStreetStyle

Pinned from
carolinesmode.com

from Fashion Diva Design
**32 Street Style Look With
Leopard Print Details**

classic

Pinned from
fashiondivadesign.com

Caroline's Mode |
StockholmStreetStyle

Pinned from
carolinesmode.com

denim – The Global Street

Pinned from
the-global-street.com

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Pinned from
thesartorialist.com

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Pinned from
jakandjil.com

The Sartorialist

Pinned from
thesartorialist.com

MMY TON

ed from
ytontumblr.com

Street Style: Paris Fashion Week
Photographed by Phil Oh

Pinned from
vogue.tumblr.com

denim – The Global Street

Pinned from
the-global-street.com

TOMMY TON

Pinned from
tommyton.tumblr.com

TOMMY TON

Pinned from
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ème | After Marc by Marc
obs | New York City

ed from
eme.com

caroline brasch nielsen model

Pinned from
streetpepper.com

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Connection and identity

The way in which we relate to others and the development of self-identity is closely related (Gilman 2009) (Prager 2000: 229). As one of a twin, I experience a deeper connection to someone (my twin sister) than most; and as a result, I desire meaningful connections to those around me (Schave 1983: 100-101). But the reality of being one of an identical twin means that my identity is often confused with that of my sister. Because our ego boundaries are malleable, my own "individuation" is complicated (Schave 1983: 99). This drives my need to search for identity in clothing and style. On the internet I see street style as a place to connect to the present global internet community, while at the same time, emphasizing individuation through clothing and style (Schave 1983: 99). As seen in the exhibition *Virtual Identity*, in which a group of artists reflected on the present day relationship between man and technology, the digital culture has changed how we define our personal and collective identities (Strozzina 2011).

Methodology for developing identity

In exploring identity, I search the internet for images of street style and use Pinterest as a personal mood board whereon I pin this collection of street style images. Often interpreting these images in my own dress style, I take on the present identity as measured by fashion. In dealing with this collection, my art deals with my identity as a "found object". It comes to the fore (out of the blue) through my Pinterest collection and my interpretation thereof in both my dress and paintings (Simanowski 2011). Like Ian Grose, whose work engages painting in the "modern image economy", I interpret and re-contextual my pinterest images through painting (Stevenson 2013)(Blackman 2013).

Fig 5: (page 2)Screenshot image: Alouette Ferreira Pinterest board: Street style (2013)

Fig 6: 25 September, 2013: Sartorialflair (2013)

Cindy Sherman and the self in portraits

According to Anton Ehrenzweig, in his book *The Hidden Order of Art: A Study in the Psychology of Artistic Imagination*, works of art are a "containing 'womb' which receives the fragmented projections of the artist's self" (1971: 172). My portraits of street style images are a way of mirroring myself (Carrier 1998: 36). I am imagining myself as one of these people in street style images as seen outside of myself (Carrier 1998: 37). I am imagining myself as of the immediate present, observing myself in my present and immediate surroundings (Carrier 1998: 37). Like Andy Warhol, I take accessible images and use it to develop my own identity (Carrier 1998: 38). My interpretation of these identities is closely aligned to how Cindy Sherman re-interprets identities (Anon. 2012). But instead of appearing in my own work, as she does in hers, and trying to make other people recognise something of themselves in her; I am trying to recognise something of myself in others (Schroeder 2005: 1298). The issues of what the relationship between identity and image is and how identity is constructed, remains central (Schroeder 2005: 1299).

Pinterest, portraits and painting

In my installation, I am flaunting my Pinterest street style collection next to my portrait paintings and, in so doing, juxtaposition my virtual identity with my interpreted identity. With my portrait paintings, I "unfilter" the mechanical image through my eyes (Blackman 2013). The subconscious virtual space is recreated in painting through brush stroke, acquiring a life of itself (Ehrenzweig 1971: 58). Twins project their own identities onto others and onto each other; in the same way, my paintings are ways of self-mirroring that "implies an identity between subject and object" (Schave 1983: 98)(Beckett 2003: 431).

Fig 7: 11 September, 2013; le-21eme (2013)

Use of Blue

With the abrupt shift from detailed identity to blue expanse in my portraits, blue serves the mechanical function of pushing the background back, while activating the fore-ground and creating space (Stewart 2000: 81, 83). Blue resynthesizes and blurs the identities of those in my collection of street style photographs into a "peripheral, non-differential, all-encompassing vision", serving in my own search for identity (Stewart, 2000: 81). By denying original contexts to my subjects, like the artist Mustafa Maluka does in his portraits, I place them in the realm where I want them to exist (McIntosh, 2007). The expressionist painter, Wassily Kandinsky, thought of blue as a physical inward movement toward the self (Kandinsky 1977: 2). Thus, blue is associated with inward contemplation, reflecting my inward vision in my search for identity through (Stewart 2000: 89).

Conclusion

To sum up, I am searching for my immediate present reality and identity. As one of a twin, I am constantly on the search to see who I look like. In my search for identity I look to fashion and more specifically at the phenomena of street style as proliferated through the internet for possible identities. I have generated and continue to generate a collection of street style photographs on Pinterest which I constantly emulate in my own clothing. I have also interpreted my pinterest collection into portrait painting as a way of looking at self. This is an on-going process on my way to finding my true self.

Fig 8: Present Suspension (2013) (installation view).

Fig 9: Present Suspension (2013) (installation view)

Fig 10: Present Suspension (2013) (detail, installation view)

Fig 11: *26 September, 2013; The Sartorialist* (2013)

Fig 12: 1 March, 2013; Stockholm Street Style (2013)

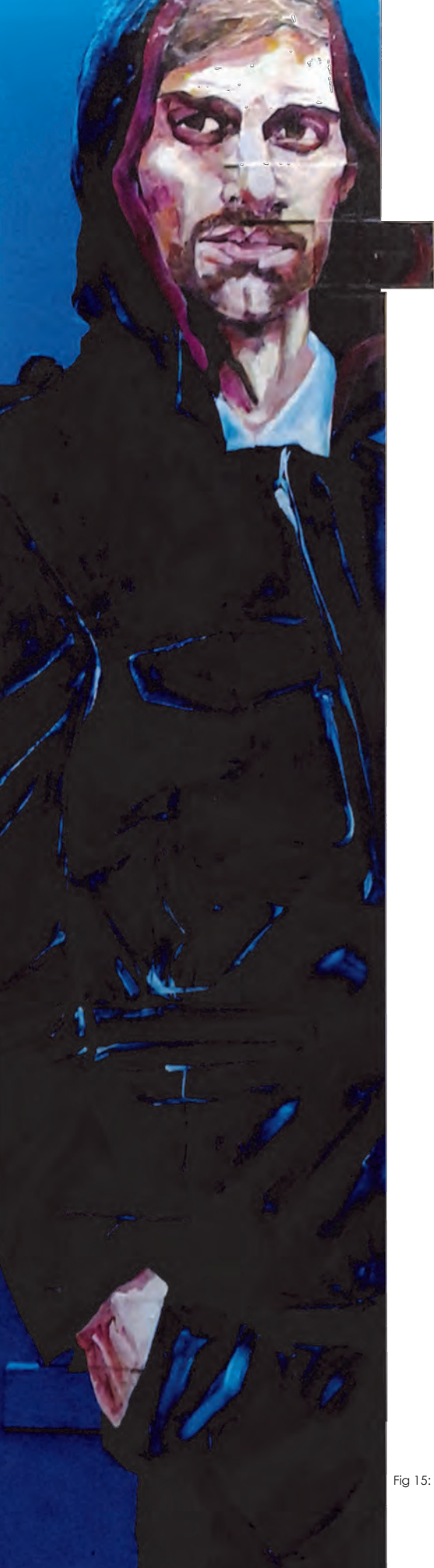Fig 13: 8 July, 2013; Sartorialist (2013)

Fig 15: 11 April, 2013; The Sartorialist (2013)

Fig 16: 29 October, 2012; street.com (2013)

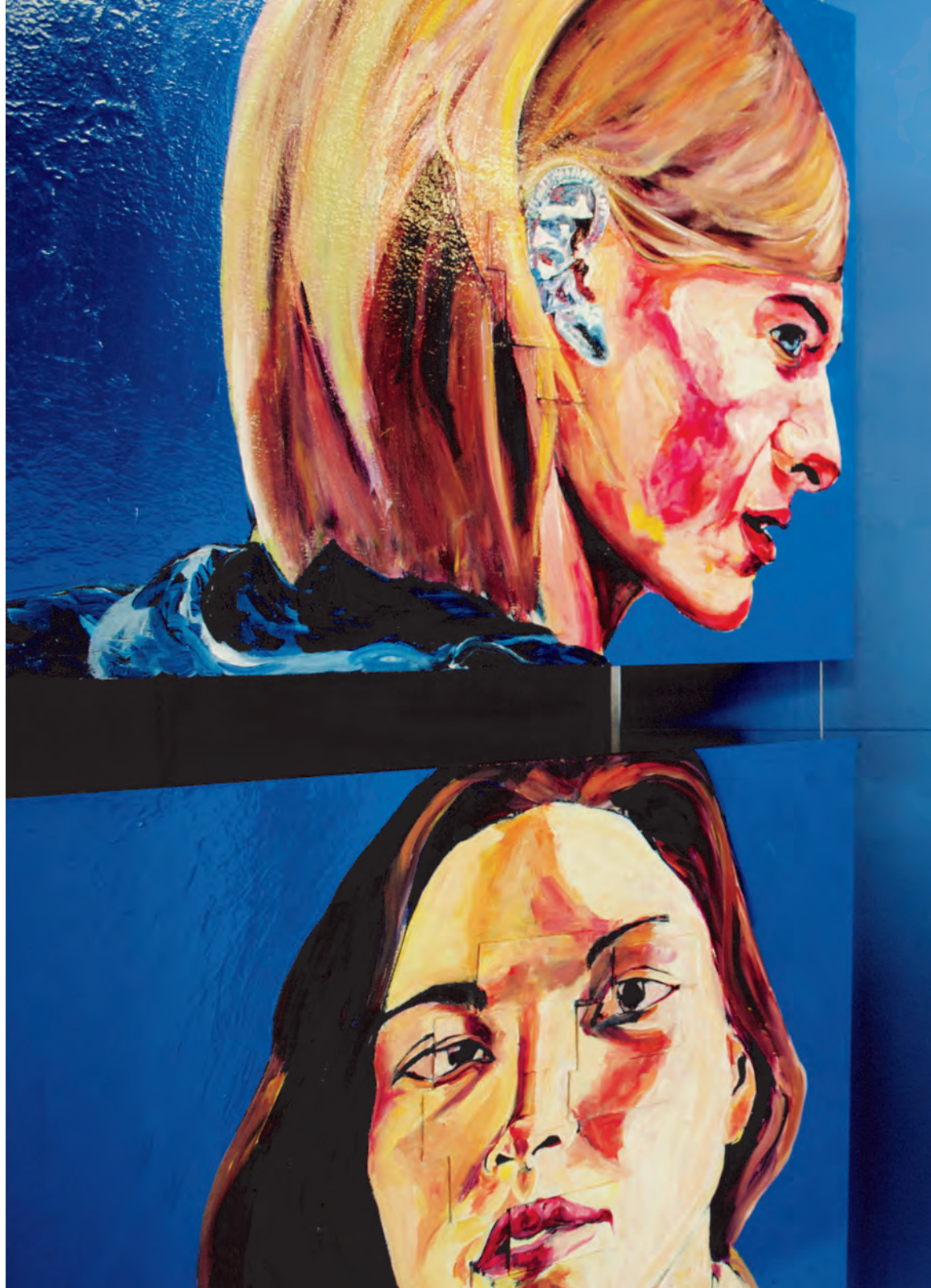Fig 17: 12 August, 2013; Romeo Style (2013)

Fig 18: Present Suspension (2013) (detail, installation view).

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