

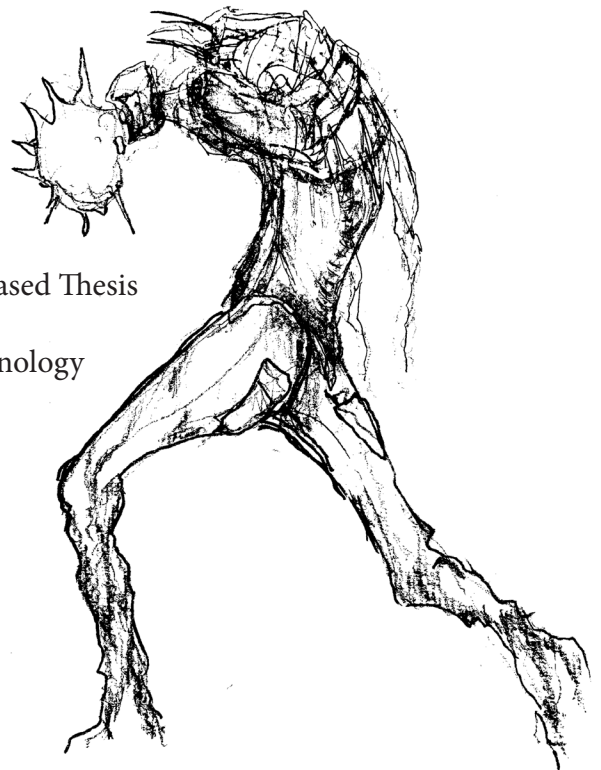
Story-a-Garment

Skins Storied for a Body in Pain

Salma Ibrahim-Jerrywo

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Exegesis in support of practice-based Thesis
Master of Design
Auckland University of Technology



Abstract

My Insides, turned skin. My carcass, your protector.

Your shield. Your armour.

Traces of me linger within the folds of your hide, seeping through the punctured wounds of your flesh.

My story, engraved into the seams, unravelling at the hems.

I've become...more than.

Story-a-Garment: Skins Storied for a Body in Pain takes the position of being hunted and alienated through highlighted life experiences. Seeking a way out, I use personal antagonistic experiences to story a garment in my exploration into a hybrid fashion and spatial design practice.

Alternating between the eye of the prey and predator, both sides of the story take place through a spectrum of methods: story, escape, obsess, and morph. Narratives shift, unravel, and mutate within the series of works. Here, the story comes to life through worldbuilding. Multiple lifeforms threaded across evolving structures, garments, and adorned bodies.

This work is to be situated in an escape environment. To be gawked at, stared upon. Questioned.



Acknowledgments

Thank you Sue.

Thank you Leica.

Thank you Glenn, Angus, and Matt.

Thank you Cassidy.

Thank you May.

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in Acknowledgments), nor material which substantial extent that has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

A handwritten signature in black ink, appearing to be 'S. A.', written in a cursive style.

May/2025

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Introduction

I wander through the store. Heavy feet echo, footsteps mimicking mine. Heaviness presses against the walls. Shadows lurk behind me, gawking. I am not alone. Red eyes glare from the ceiling's corners, installing tracking to monitor my every move. My skin prickles. I retreat into the folds of my clothes, into the armour of adornment. Concealed. Isolated, alienated, and targeted.

Story-a-Garment erupted from a moment of being watched. Hunted. It began with personal experiences in retail environments. These stores were sites of austerity. Being prey. These encounters carved an experience that became the entry point for a project that has since evolved far beyond its initial premise. From these foundations, my central research questions emerged:

How might a fashion practice design for a body in pain? How can a fashion practice counter unprovoked tension from profiling in retail environment?

How might this work be integrated into fashion retail to construct immersive escapes that disrupt conventional consumer experiences?

The first chapter, *Vein of Threads*, lays the foundation for this methodology. It moves against fashion's accepted rituals, instead charting a path through four interwoven conditions: obsess, morph, escape, and story. These are not steps, but states. They shape the making of carcasses metal forms twisted into being—and the garments that cling engage a fashion practice's imaginative capacity is figured, redesigned, and made more-than-human.

The second chapter, *Fleshy Archives*, traces the conceptual and origins this work bleeds into. Drawing from theorists such as Julia Kristeva, Astrida Neimanis, and Elaine Scarry, the chapter explores how sever, pain, and blood, shape the language of the garment. Designers like Alexander McQueen and Rei Kawakubo are discussed as figures whose work ruptures the skin of fashion itself. These references are not neutral. They are visceral companions. Through lenses of surveillance within *Vexed Generation*, bodily transformation, within and speculative anatomy across the chapter, *Fleshy Archives* contextualises a practice rooted from personal experience and creating a language from it.

The final practice is the close readings of the work itself. *Tethered Wounds* is carved into three phases: *Carcass*, *Skin*, and *Gawk*. *Carcass* centres the metal entities. Nonhuman, contorted hosts that hold the work. *Skin* explores the garments that wrap, bind, and pierce these forms, transferring from object to wearer, becoming second skin. *Gawk* reflects on the spatial and visual experiments within the window display. It is where lighting, reflection, and gaze become part of the work's tension. Here, the body lives under observation. Tracked. Watched. Perceived as prey.



Vein of Threads



This chapter explores the different phases of the story-a-garment methodology: story, escape, obsess, and morph. These phases inform cycles of making and reflecting in this inquiry.

In chapter three, Tethered Wounds, I return to the phases of the story-a-garment methodology in a detailed analysis of the creative practice.

Figure 4. Salma Ibrahim-Jerrywo, *Workbook*, illustrative documentation from workbook. 2024.

Story-a-Garment

Story-a-garment is a methodological term I have devised to emphasise story as a verb, an action, which animates and directs this fashion inquiry. Story-a-garment is my method of storytelling through a hybrid fashion design and spatial practice. To story-a-garment is to give the garment voice, meaning, and purpose. To give life to a garment. One must dissect the garment's features to understand the intent of interweaving themes of agony and pain. Hardware. Cuts. Silhouette. As the personal story that set up the premise for the work continues to evolve into something unpredictable, it becomes a cyclical form of practice-led storytelling. The story inspires the work; the work inspires its next stages. Engaging the imaginative powers of this method, a morphing of the past forms of the work propels this fashion narrative forward. Story-a-garment is an iterative process that invites deviation, continuity, and transformation.

The story-a-garment method is a variation of research through design methodology that offers a way to shift beyond the fixity of retail environments and to engage the imaginative capacity of a fashion practice. The expansion and contraction of ideas through the experimental and effective phases of the research follows the iterative research through design methodology. The variation that the story-a-garment methodology offers is the animating force of narrative. The work takes on a life of its own. The world-building of the garment becomes an obsession. To story-a-garment creates an escape into a fictional realm of fashion practice.

Escape

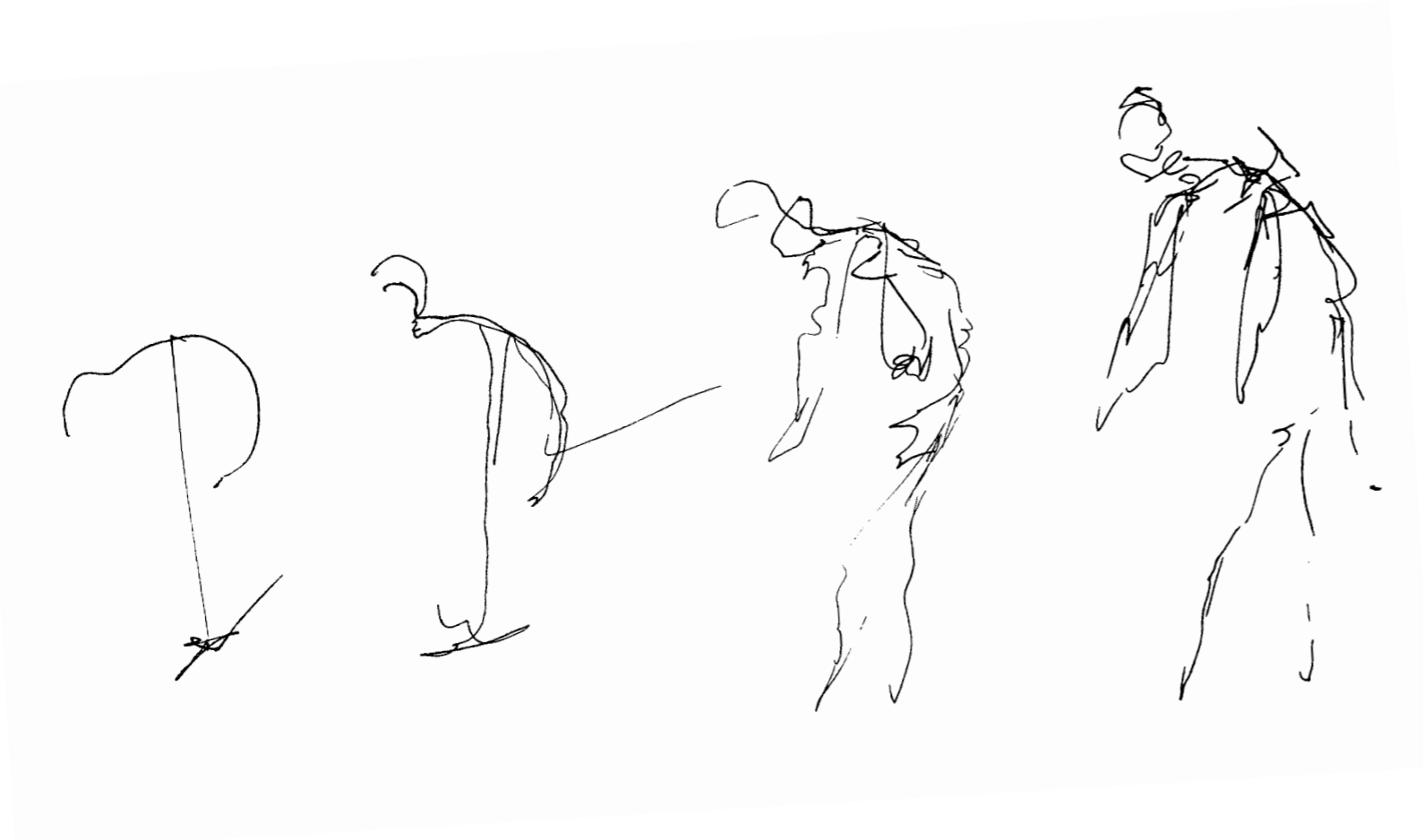


Morph



Obsess





This practice-led research began with a need to disrupt the fashion and retail experience. From this, a relationship formed between garments, objects, and environment, marked by being watched, followed, and othered. Pain, in its many forms, becomes a language and tool for designing, creating, and storytelling.

The research aims to reclaim control of my narrative by making garments that embody lived pain. Garments and metal act as vessels, carrying the weight of experiences within hostile fashion and retail spaces. Hunted. Surveilled. From this control comes resistance. I aim to build a methodology that rejects traditional fashion logic, one that begins with metal and morphs through tension, distortion, and story. This reversed sequence allows another kind of logic to emerge. Garments are not made for a known body, but through worldbuilding. They transport. They scar. Memory etched into fleshy layers. Tension pulled. Cut. Hung. Pain becomes the tether.

The third aim blurs fashion and spatial practice. I curate environments that don't just display garments but allow the animated body and object to perform, story, and unravel pain through predator and prey dynamics. These composited moments extend the work beyond the studio. The staged environment becomes a site of performance. Gawked at, restricted, bound. Activating narratives of pain through set design, hung forms, and contorted display.

Each aim threads through the logic of predator and prey. Pain emerged through personal encounters with surveillance in retail. Watched by staff. Tracked by security. Assumed guilty based on appearance and race. These experiences fermented into visual expression. The body I create is the hunted body. The feared body. Rooted in darkness. The garments become armour. Flesh. Wounds. Depending on their placement, the metal becomes the predator holding the skin captive. Crushed in ribs. Slashed across frames. The tension between hunter and hunted constantly shifts.

This practice allows the work to grow, to narrate through mutation. The aims themselves are not fixed, they shift as the story evolves. The methods unravel in flux.

Figure 7. Salma Ibrahim-Jerrywo, *Carcass 4*, skeletal bag with leather hide trapped inside. 2025.
Figure 8. Salma Ibrahim-Jerrywo, *Carcass 4*, watercolour concept illustrated in Haven. 2024.



Escape

Escape is a mode of storytelling throughout my work. It is the idea of escaping reality through the design, the making, and the visual output. Centralising my work around creating entities that encapsulate antagonistic bodies inspired by experiences of surveillance, prey and predator, and isolation.

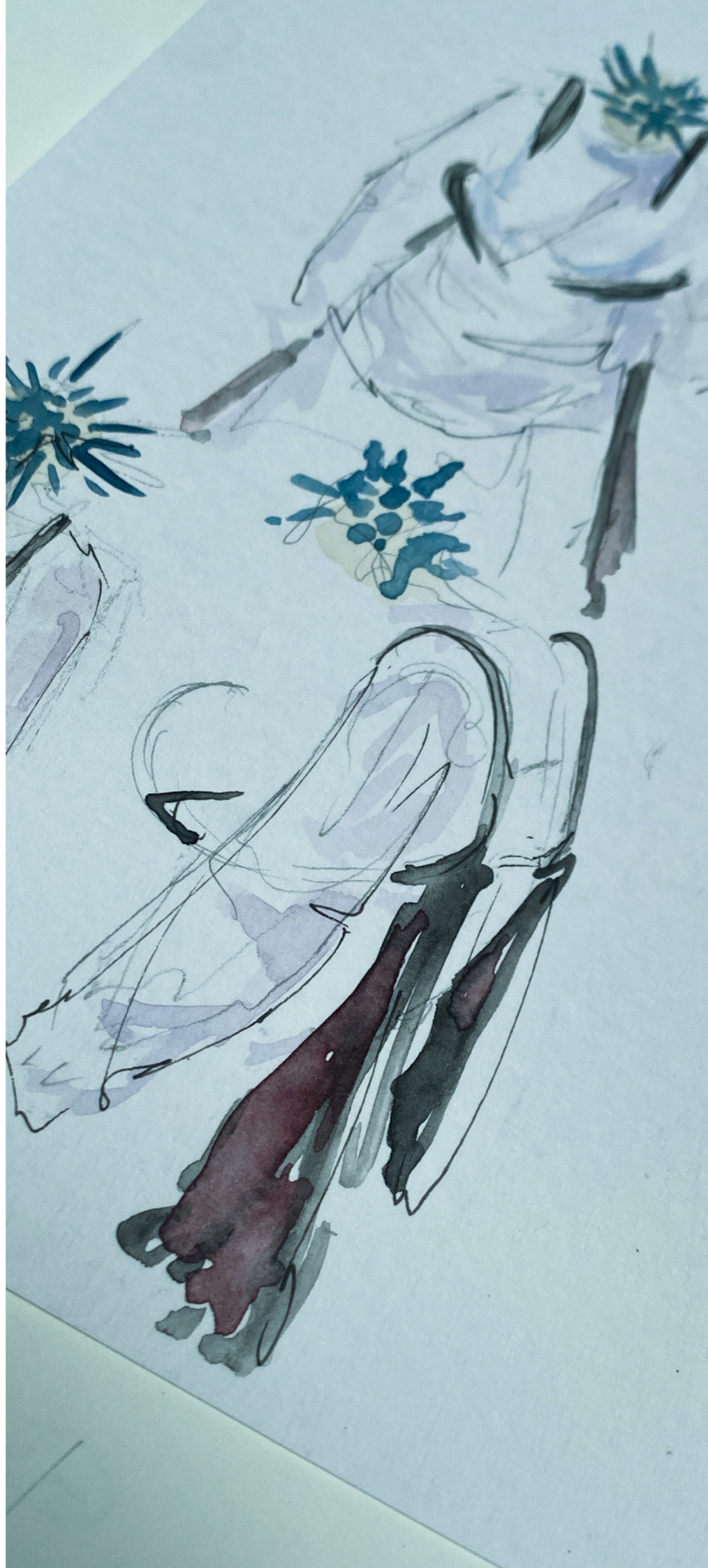
My work is an extension of oneself and those who've lived parallel. A translation of experiences from my past, present, and potential future predictions. Allowing me to establish my identity and take control of my narrative, this method is used consistently within my research as a fundamental base of fashion to tell a story and control the story being told through visual passages. *Skin*, *Carcass*, and *Gawk[ing]*. With this method, I create a dystopian world built from my experiences through metaphorical versions of how I view myself, how I've been perceived and treated, and how it translates into a form of practice. Using this other world to create obtuse structures deviates from standard fashion principles, such as working away from a body form and birthing an alternate form. Creating my own formula.

Escapism is a driver within my work for countering fashion culture and enhancing the experience of garments within their intended environment. A designer who worked within this realm and mindset is Alexander McQueen, particularly his *Plato's Atlantis* collection, a long-lost city turned into ruins. McQueen's collections and runway performances were always approached through escapism, as he expressed in post-interviews:

"Fashion should be a form of escapism, not a form of imprisonment" (McQueen 2009).

Built on mythologies, tragedy, self-conflictions, and darkness, these heavy themes allowed the story to be told through the garment. An escape through translated stories, fabrications, and set design. By creating alternate realities, creature-like models, and obscure looks, escape became a method for challenging fashion culture and offering a new way to experience garments and their environment.

This aligns with my methodology of story-a-garment with its direct passage to escape used as a tool. Escape is one of the veins connected to its other formulated threads—story, obsess, and morph. Escape, a form of storytelling, responds by using language to describe a once-silent object. Ideated through isolation, now cries with identity. My *Skins*, crafted. *Carcasses*, welded. Not only do they carry the burden, the blood from reality, but they are embodiments of personal identity through lived surveillance and adorned reality. Much like how McQueen imagines new bodies through heavy themes to surface in imagined realms of worldbuilding and mythology, I create life forms to hold the burdens, to communicate the themes.



Obsess

Researcher Emma Mendel, in her chapter *Obsessions*, deemed obsession a “necessity of the practice”, stating:

What is revealed in the practice of obsession are abilities to reinterpret and refine in methods previously unimaginable and unrealised. Obsession allows changes, reactions, and responses to emerge from standardisations, generalisations and predictions (Mendel 2023, 19).

This statement holds significance to my practice because it embraces the intuitive design process, story-a-garment. Giving life to a skin through counter fashion practice. Animating a still object. Evolving its forms through iteration. Conducting *obsess* within practice environments involves alchemising skins in various locations, each holding different significance to how it was made. Obsess is a hybrid method between reflection and repetition. My home, studio, workshop, and the gallery window. These are the places where obsess took action.

My bedroom, a personal haven. As I isolate, I allow ideas to run free within journal pages. Ideating and illustrating. Watercolour and pen form skin concepts and various wearers’ postures. States of pain in the garments and wearers. Alienation through fixation tuned me to my designs, reflecting on their intricacies.

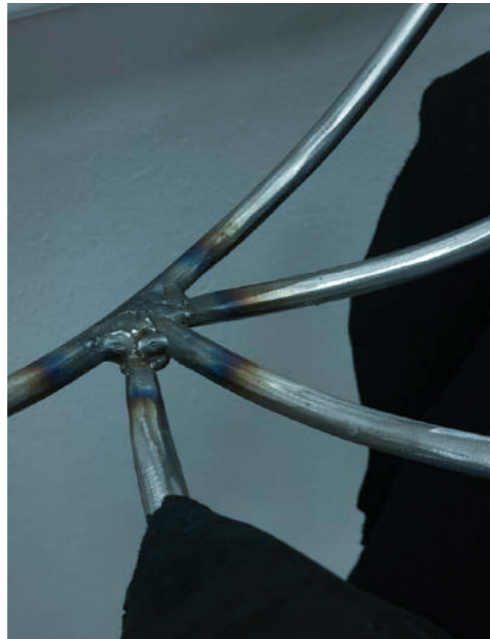
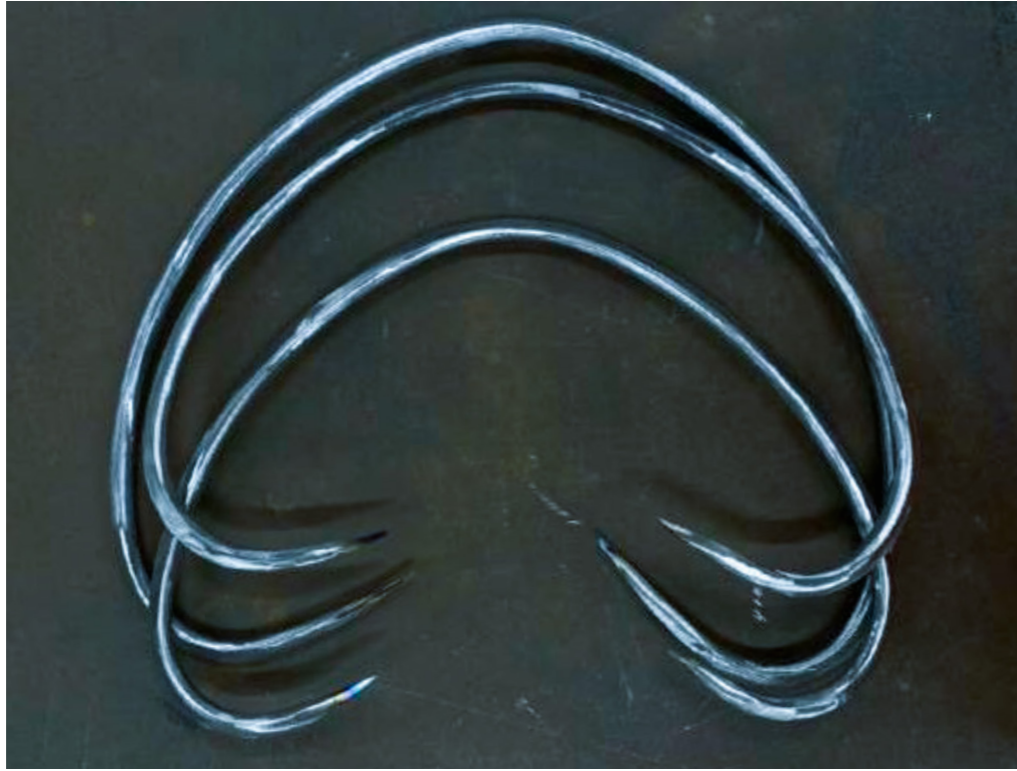
My studio, another haven, was a gateway to skinning the carcass. Stages of manipulation within fleshy skins. Patternmaking, dyeing, sewing. All areas of control. Repetitive processes are achieved through iterations, understanding what works and what doesn’t. A form of control within the garment’s narrative. Conjuring the story. Reflecting on details and silhouettes. Standing back, observing, and altering.

The workshop is my alchemy station. Brewing ideas through raw metal, I create embodiments of pain through lived experience shaped as carcasses. These entities coincide with the skin. They tell a story. They are extensions of me. I articulate shape, points, and scale through on-site iteration and intuitive decision making.

Within the place of productivity in obsess, the window display allows for interchange, similar to garment making within curating the shop window. Capturing and documenting. I changed its composition multiple times a week. No time to settle. As the story’s pathway was portrayed through objects, it was a constant state of animation as in continuous progression. Devouring its prior composition. Something always needed changing, adding, removing, or enhancing. The display opened new areas of curatorial practice—understanding harmony within the work positions of confined yet exposed spaces. Obsess allowed freedom to try different options through 2D and 3D aspects. All these sites involve elements of practice through obsessive interchange across areas. Obsession, a mental drive, holds the dual position to fuel and exhaust the practitioner, exhausting key areas for primary research site.

Figure 11. Salma Ibrahim-Jerrywo, *Carcass 5*, final form with leather hide. 2025.





Morph

This mode of *storying* allows the work to evolve within itself, consuming its prior form to morph into an evolution of previous states. It is an iterative process that embraces deviation, continuity, and transformation. *Morphing* is a state within my research where I manipulate different aspects of the work to intuitively adapt from past forms.

Writer Kostas Terzidis explained morphing in the context of hybrid forms, stating:

Morphing is a term used to describe a process in which an object changes its form gradually in order to obtain another form marked differently in appearance, character, condition, or function. (Terzidis 2003, 57).

This offered clarity on how morphing becomes a tool within practice, allowing objects to progress through different focal points. Morphing played a role in the continuity of my series in the practice segment, enabling the work to extend beyond initial boundaries. From the first skeletal carcass I made, I carried forward the knowledge of contorting the body and embodying pain. These forms informed how I morphed the original stand into alternate versions to create the second and third carcasses. The notion of each stand devouring its predecessor evoked pain embedded in transition, enabling the predator and prey approach.

As shown within the details of my stands, there are deviations among pressure points. Obscure scale differences. Individuality within the skin holds different pain depths and antagonistic weights. Although visual outcomes in series one to three differ, shared conversations and inspirations connect them. Terzidis reflects on integrity in objects by suggesting “an object can transform into another while remaining a single entity” (Terzidis 2003, 58). The morphed states of the made objects allowed the work to expand in dialogue with itself while still forming its own narrative within the main story.

As the carcasses progress and the following series continues in alternate forms of fashion-related fragments, a sense of self-expression is carried through details, points, slashing, and distortion. These gestures merge with the methods of *Escape* and *Obsess*. Obsessive storytelling reveals morphing through different views of myself and the narrative embedded within the work. Rooted in negative experiences of fashion and retail. Being hunted, tracked, and feared. Morph emerges as an ongoing story process. It becomes a practice without end, where the creator evolves alongside the work, forming a personal formula of alienation. The story begins and continues with the one who lived it.

Figure 12. Salma Ibrahim-Jerrywo, *Carcass 2*, ribcage pre-weld. 2024.
 Figure 13. Salma Ibrahim-Jerrywo, *Carcass 1*, detail shot.
 Figure 14. Salma Ibrahim-Jerrywo, *Carcass 3*, welded body-connecting joint. 2024.

Figure 15. Salma Ibrahim-Jerrywo, *Carcass 3*, final form with leather hide. 2024





Conclusion

Escape, Obsess, and Morph. These three methods under the methodology story-a-garment aimed to reclaim control of my narrative by making skins embody lived pain, built and building a system of approach methods that reject traditional fashion orders, one that begins from the metal and morphs through tension and distortion. Lastly, to curate environments that don't just display fashion, but allow the animated body and object to perform, tell a story and unravel the language of pain through the predator-prey theme. To story. I chose to create my own methods as they energised the drive within my work. As I begin to world build, create my own story under the premise of my personal experiences, the words, the work, and the intent should be catered to my system of order. Going against the grain and engraving counter fashion is one factor that pushes the boundaries I choose to disrupt. I'm building the body from scratch. From an idea. From a drawing. I craft a garment, a skin from the embodiment of personal pain. I set the scene, the environment, and the escape through curation. These moves come together within escape. I'm crafting my world. I'm curating, understanding harmonies within my makings. It's understanding what works through the otherworldly grounding in the work. Obsess uncovers and accepts the story to be practiced, developed, and iterated within set productivity environments. The harmonies between my bedroom, my studio, the workshop, and the window all have a place, a stage in the design of the skin and the story it holds. The work constantly asks to be revisited. To think, to reflect. Evolution is prominent in the work's progression. It morphs into different pathways, incorporating the theme of predator-prey, being hunted and tracked through these painful objects. These methods all bleed into each other because they're different modes of storytelling, vein of threads. Each thread interweaves with the others, understanding that these methods are flexible, and the order changes. It shifts wherever the story goes. In fashion culture, these methods, in an act of "going against", reject the notions of building from an ideal body. Creating my own formula for countering as it creates a convention as to how my identity can be perceived as against the grain. Enhancing the experience of fashion, to dive deeper. To build the story around the skin. To give meaning.

The following chapter will situate this methodology within a broader theoretical and contextual framework. It explores the thinkers, practitioners, and cultural references that have shaped my understanding of pain, surveillance, transformation, and storytelling within fashion and spatial practice.

In the ways I obsess, morph, escape, and story, I now shift to the voices and visual worlds that have inspired me. The next chapter explores personal and theoretical contexts underpinning the emotion and politics of my work.

Fleshy Archives





Fleshy Archives gathers the visual, material, and theoretical contexts that shape the terrain of this research. It threads through the ideas of theorists, designers, and storytellers that resonate with aspects of my own. Those who've stitched pain into cloth, ruptured fashion skin, and embraced blood as symbolic. Those who have conjured flesh as site, scar, and story.

This chapter explores symbolic and theoretical contexts through case study analysis. These references entangle my practice, locating the work in a web of pain, morphings, and resistance. The voices of theorists Julia Kristeva and Elaine Scarry cut through these threads, tracing abjection, agony, and the language of injury. Astrida Neimanis leaks into this chapter through her fluid embodiment theories, though in my work, water becomes blood.

In Fleshy Archives, the tracked body becomes a force for change. A hunted being. A shifting species inside hostile terrain. The body is no longer only human, but something else. Feared, adorned, contorted. The skin, within the predator-prey dynamic, becomes a living threshold. Torn. Re-formed. Storying itself through pain. The body here is not whole but wounded. Not static but transforming. Storied. Twisted. Rewritten through garment, steel, and tension.

As disruptors, designers Alexander McQueen, Shaun Leane, and Rei Kawakubo sit within these archives. They dissect the body, armour it, and resurrect it. The pieces they produce breathe like flesh. Bruise like memory.

This chapter is divided into three threads:

Sever

Unpicks the skin from the body. It severs. It escapes. This section traces more-than-human attributes and the desire to break free from conventional fashion logics—slicing through normative forms and traditions of making.

Pain

Sinks deeper into the wound. It traces the body's scream through material. Pain created through lived experience. It embeds itself into cloth, into metal, into method. It is visual. It is felt.

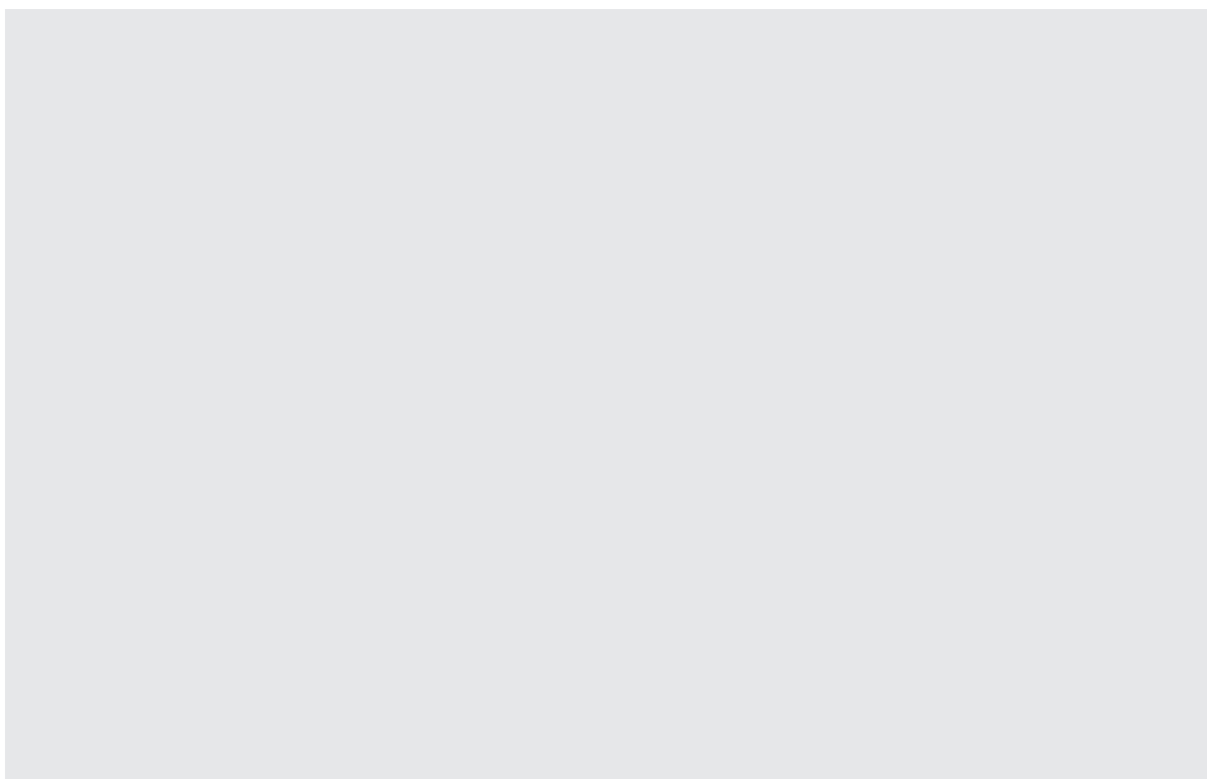
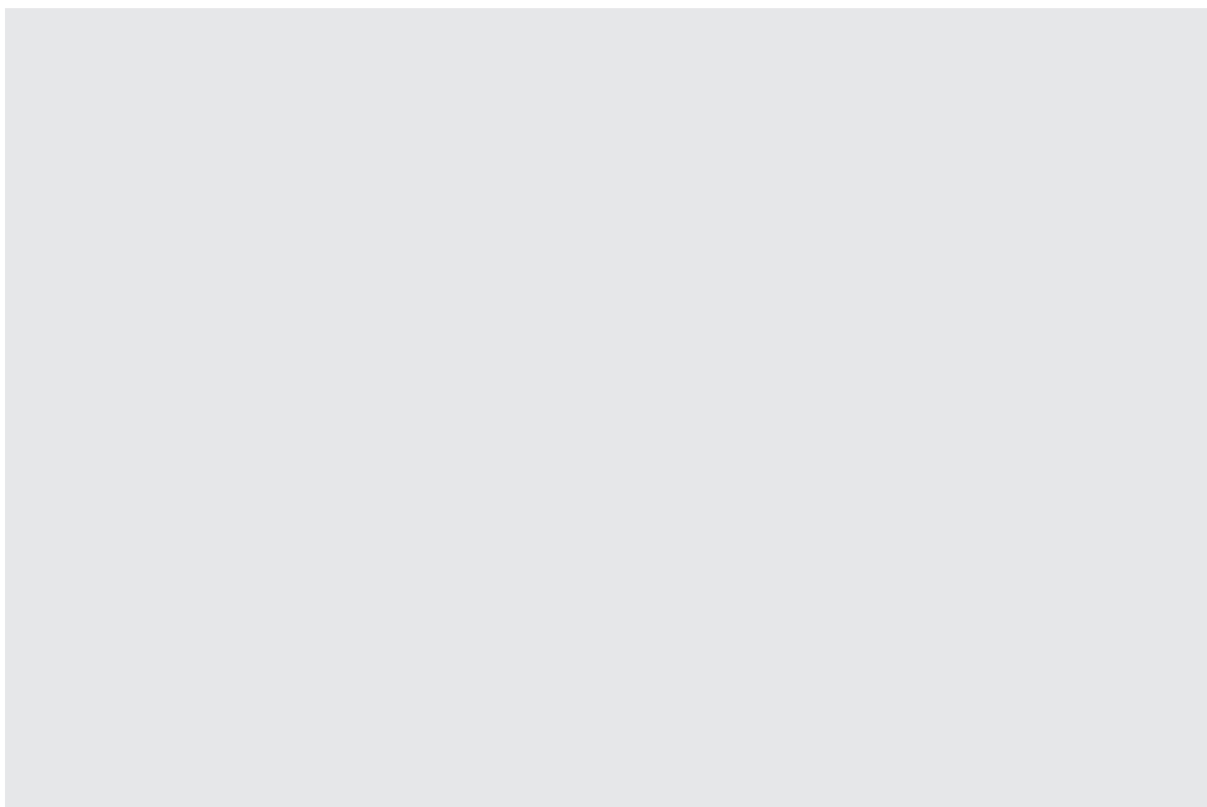
Blood

Flows last. It stains and transforms. Blood emerges as a site of abjection, memory, and mutation. Red becomes more than colour—it becomes the language of rupture, lineage, and symbolic inheritance.

They are visceral companions. They bleed into my work.

Sever





Installed surveillance

In the late '90s, socially responsive brand Vexed Generation undertook a series of retail installations addressing London street environments. Their work resonates with story-a-garment, where the garment is constructed through environmental, material, and political factors. VG homed in on surveillance, obsessively consuming past installations to generate more provoking storefronts and interiors. Garments featured elements of tracked and traced movements. VG holds significance to my narrative and lived experiences. I generate language through the gawk of negative retail encounters, intertwined with a desire to bring life to a garment. I work to create an environment to communicate pain. To escape. Create a world. A scene for the work's intended site.

Vexed Generation's debut shop in 1995/6 crafted tension and unsettlement. As Adam Thorpe stated:

A key aspect to the installation was the absence of 'staff', the retail floor being surveyed only by cameras with no personal contact to introduce the customer to the clothing or the information displayed around the space. (Thorpe 2006, 730)

The absence of staff created a cold, impersonal space. The viewer, under constant surveillance, received no human mediation. This de-humanised retail setting mirrors the alienation of my experience. In my practice, that hostility is transferred into the scene, into the objects, mirroring the emotional distance embedded in these environments.

The shop window was whited-out, revealing the interior only through a small monochrome screen. Withheld. My practice explores controlled visibility, the tension between what is shown and what is withheld. I add and subtract, much like my spatial composition in the window display. Pulling elements from the eye. Refocusing attention. Elements of the story are told through predator and prey dynamics.

VG's white gravel floor marked a shift in space from the street. Encased in glass yet pierced by holes for access, garments reflect how I displayed my work in *Gawk*. Keeping the carcass enclosed, skins present. Contained. Present yet distanced in an imposed boundary, aligning with predator/prey dynamics of control. The ongoing viewer in the street served as a predator, a hierarchical figure, viewing the "prey", the skins, the carcasses, bound to the box. On display to be watched. Tracked.

Just as VG's garments were encased behind glass, my carcasses are off-limits, embodied as pain. Each is a result of tension. Welded, bent, and contorted. Visual barricades. Pain bruised into metal and skin. Their work didn't just commercialise garments, it built atmospheres charged with resistance. Likewise, my practice doesn't seek comfort, but confrontation. To share lived experience.



Haven

My bedroom. My studio. Havens. Though separate, both hold weight in my process of escape and creation. Within their confinement, I find self-alienation, freedom from the tracked movements and false narratives that plague fashion. These spaces become extensions of myself. My identity. They breathe through me, holding fragments of stories that steep in solitude before taking form through the act of storying a garment.

Architect Juhani Pallasmaa writes that creative capacity emerges through solitude, even when painful:

Only a person who can focus on herself and embrace her world can possess a creative capacity...This condition energises and focuses the sense of self and, especially, the creative mind. (Pallasmaa 2021, 74)

The confinement of haven is not a void, but a charged space, shielding me from the outside and allowing confrontation through the body of my work. Haven becomes a primary site in storying a garment: a space of worldbuilding, of pain embodied, bloodshed, and rooted tension. Solitude is where judgment dissolves and practice takes shape. As understood in *Vein of Threads*, a haven is a place to obsess, to repeat, reflect, refine. As my silence grows louder, voices pass into the engravings of my illustrations, the patterns constructing the skin. My garments flesh together through worldbuilding, where I am no longer prey, yet the work still carries predator/prey dynamics through shifting pain. Leather as skin. Crustations of blood through dye. Hardware forged from metal. Watercolour and pen antagonised within their bodies. Haven becomes an isolated space of creation born from demise. Liminal. Charged by antagonistic experience and projected onto the skin, where the story finds form in the garment. Without this retreat, pain would have nowhere to alchemise, to obsess over. To escape into otherworldly entities. Creations. Carcasses.



Figure 21. Salma Ibrahim-Jerrywo, *Haven*, downstairs. 2025.

Figure 22. Salma Ibrahim-Jerrywo, *Haven*, upstairs. 2025.

Figure 23. Salma Ibrahim-Jerrywo, *Haven*, sewing a toile upstairs.2025.

See and be Seen

Military-grade materials, hoods, masks, and colours that reflect disguise. VG created garments such as the *SABS Parka* to produce anti-surveillance clothing for London wear. As stated by Adam Thorpe, the key inspiration for making situated garments was “There was increasing surveillance, so we had hoods that hid your identity” (2014). VG challenged the neglect of personal freedom on the streets, using clothing as resistance. Garments were made to shield. To band resistance. To protect the hunted. The fabrics, hi-tech and meticulously engineered offered strength, durability, and a riot-grade persona. Full coverage. The hood and high collars made the body unreadable. Unrecognisable. Undetectable. Details of illuminated material woven through peaked seams resisted piercing light, mirroring the tension between body and exposure.

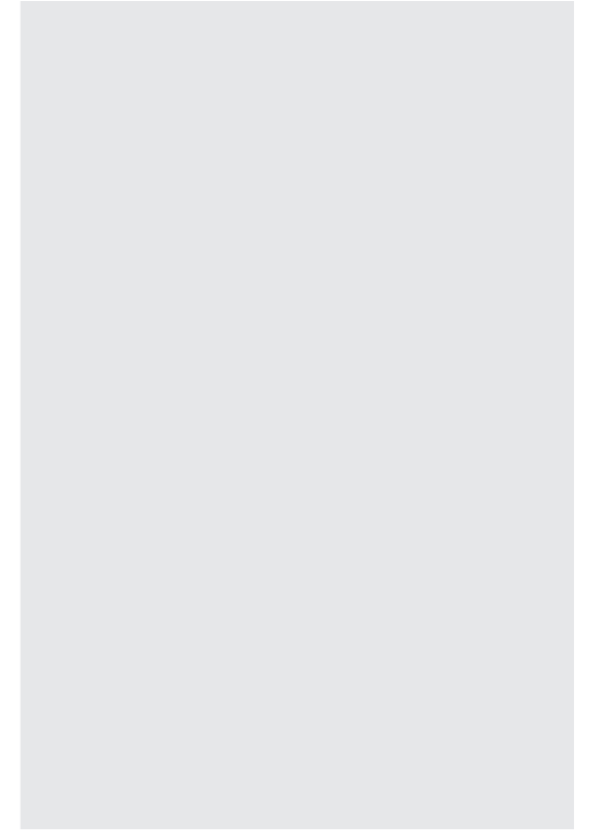
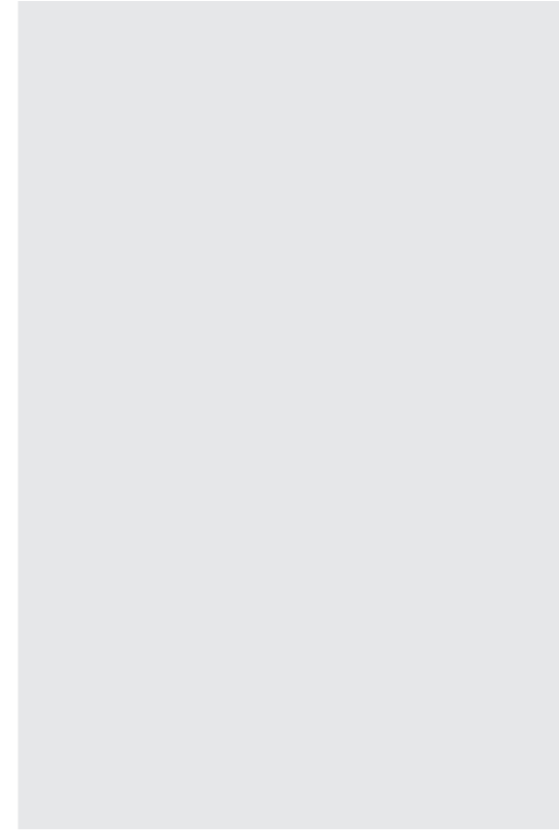
This speaks to my desire to instil resistance and counter fashion within a skin’s intricacies. Enabling the skin to both hold and repel. VG’s *Parka* redefines the surface of clothing not as embellishment, but as armour. I relate to its refusal to conform, its hostility, and how it silences the gaze. Where their work formed a protective silhouette, mine confronts the gaze through the contorted carcass forms. Mutated bodies made through pain.

In the same way VG position the garment in dialogue with the city, I position the garment in a predator-prey relationship that echoes my lived experience of being targeted and tracked within the retail environment. A fashion designer who claims her territory through confronting the forces at play. My structures respond to the extension of self-represented as prey through a predatory lens.

Figure 25. Salma Ibrahim-Jerrywo, *Carcass 7*, piercer (Cassidy) lacing up the piercings 2025.

Figure 26. Thomas Razzano For Bfa/Kidsuper, *It's All up in the Air SS25*, Model embodying puppet down the runway, 2024, Paris.

Figure 27. Giovanni Mucchetti For Bfa/Kidsuper, *It's All up in the Air SS25*, Model embodying puppet down the runway, 2024, Paris. week-co lection.



Puppetry

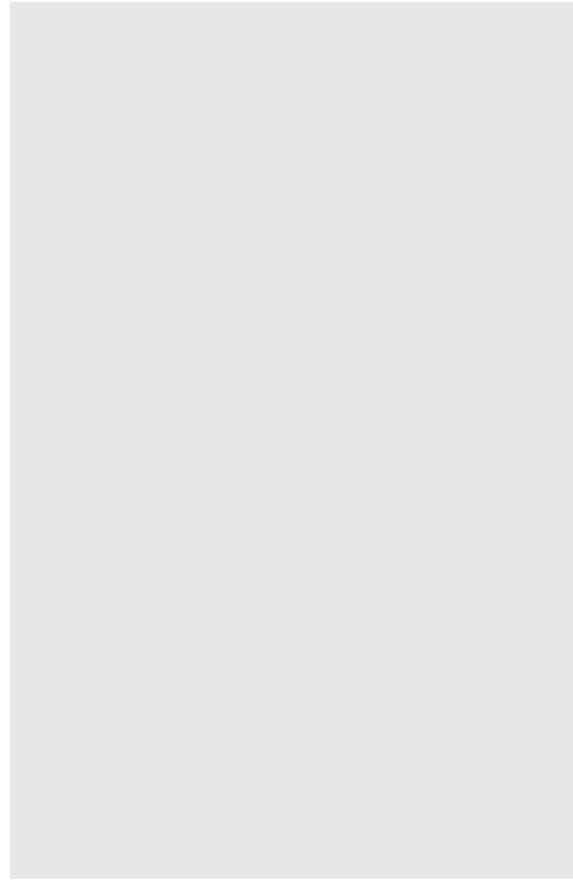
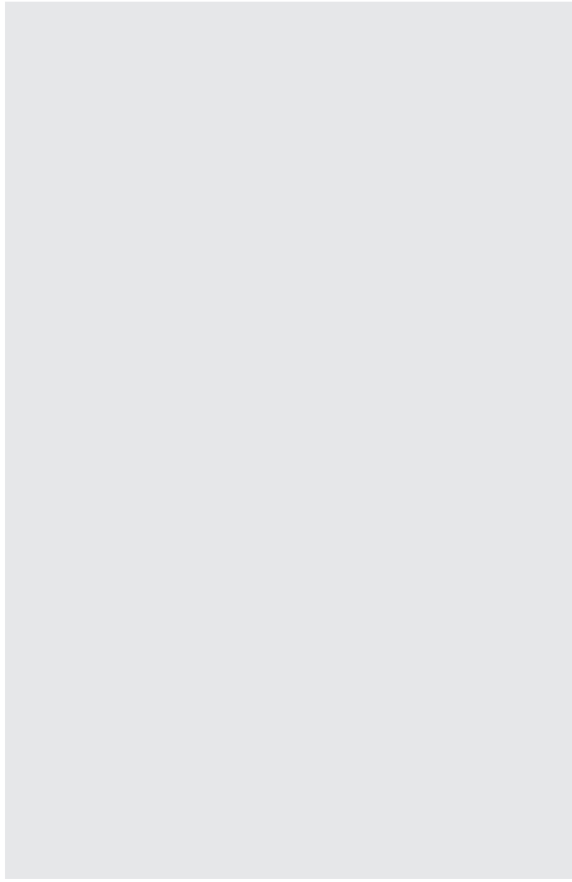
A fashion realm built to give life to marionettes, puppets suspended by a motorised hand, shadowing its every move. Creative director Colm Dillane of Kidsuper performed the SS25 collection, “It’s All up in the Air”, in collaboration with Cirque du Soleil. A world where garments aren’t just worn, they’re storied, animated through puppetry and tension.

Garments move without bodies, pulled by strings. Each silhouette acts out a scene; each fabric shift suggests intention. The line between costume and clothing collapses—what remains is story. They creep across the stage, bodiless, strung along by a hovering hand. Tension is enacted through joints. The garment doesn’t just clothe, it performs, communicates, and imagines an alternative life. This aligns with my methodology, story-a-garment. Skin becomes a vessel for pain, experience, and transformation. While KidSuper animates through whimsy and play, I animate through tension, colour, symbolism, and predator/prey. These skins stand in for bodies shaped by antagonistic paths. They hold and express a bodily aftermath. The puppetry in Kidsuper’s world resonates. I design for a body that may no longer be present, but whose pain lingers in the folds, joints, and cuts.

Figure 28. Salma Ibrahim-Jerrywo, Carcass 7, piercer (Cassidy) lacing up the piercings. 2025.



Figure 29. Shaun Leane for Alexander McQueen, *Untitled SS/1998* 'Spine' Corset, model wearing corset on the runway, 1998.
Figure 30. Shaun Leane for Alexander McQueen, *Untitled SS/1998* 'Jaw' Bone, model wearing accessory on the runway, 1998.



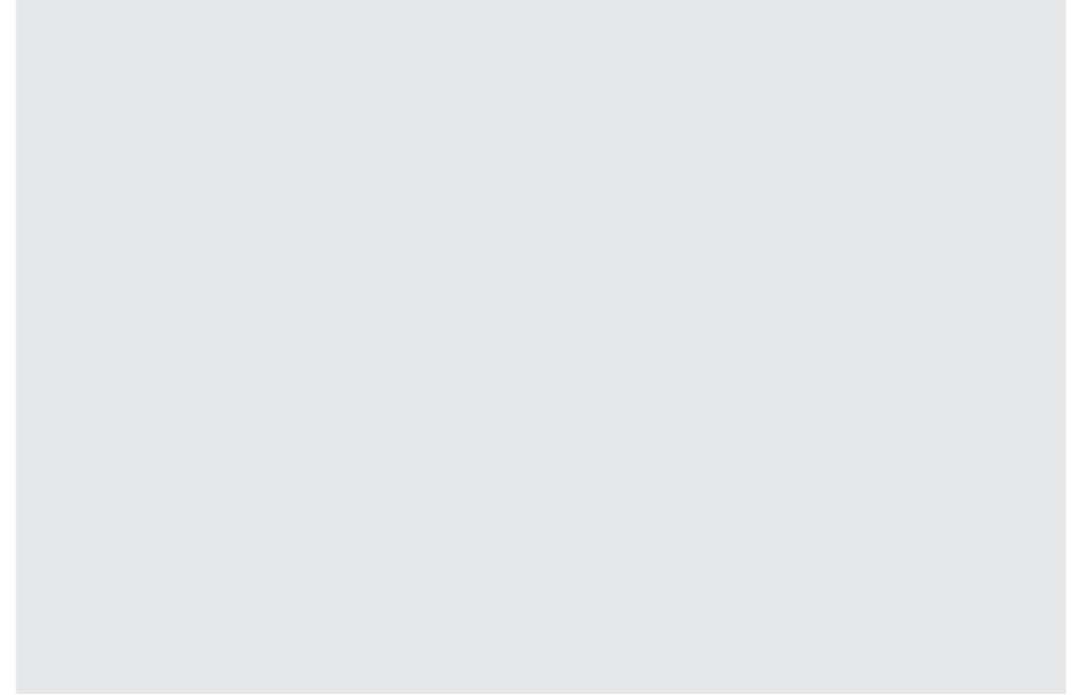
Skeletal Armature

In 1998, designer Alexander McQueen collaborated with jeweller Shaun Leane to create skeletal metal armatures that reimagined the human form. Their shared fascination escape brought forth aluminium structures that rose across the skin like bone, exposing the body not as it was, but as it could be. Curator Louise Rytter, who worked on the “Savage Beauty” exhibition, described the spinal corset as a piece that “armours the body and transforms the wearer into a hybrid creature, which is part human and part animal” (Rytter 2015). This hybridity, the body caught in a state of becoming, resonates with my practice. Creating skeletal carcasses that disfigure and reject the human form. These pieces storied structures, imbued with otherworldly narratives.

Leane’s own jaw was cast to create the jaw. Researcher and art historian Lisa Skogh described it in an interview as appearing like “the models’ skin and flesh had been stripped off, leaving the jawbone and front teeth visible” (Skogh 2015). It was an intimate process. An extension of himself. This mirrors how I embed myself into the carcasses I craft. My piercings, its armature. My process, like Leane’s, is personal. But unlike traditional fashion, which begins with the body, I start with the absence of it. Each carcass is an evolution of self. An extension of my own body, scarred into steel and skin. Each carries my story. They are an imagined body. Bruised, Contorted. Alive. Like McQueen’s corset, they transform. They speak. They protect. And they threaten. These carcasses are storied objects. Animated within haven, a space where surveillance dissolves, and transformation occurs. This is where I story the garment: where pain mutates into structure, and the body becomes something entirely other.

Pain





Pain in the Petals

Throughout *Tokyo Ghoul*, mangaka Sui Ishida used the spider lilies as a speculative symbol threading through scenes of violence and transformation. The flower's colour evokes what was shed, what is lost, and what connects us all.

Story-a-garment uses the term blood to describe the symbolic tones of the skin. In my practice, blood is storied. It stains the garments through processes of adornment and metal foraging. It marks what is lost, what is endured. It's felt in the wearing, transferring from carcass to skin, from story to body. The predator-prey dynamic shifts and merges as blood becomes both memory and mirror. As in my practice segment of the display, I use red to flood the walls, warping the outsider's perception of the display.

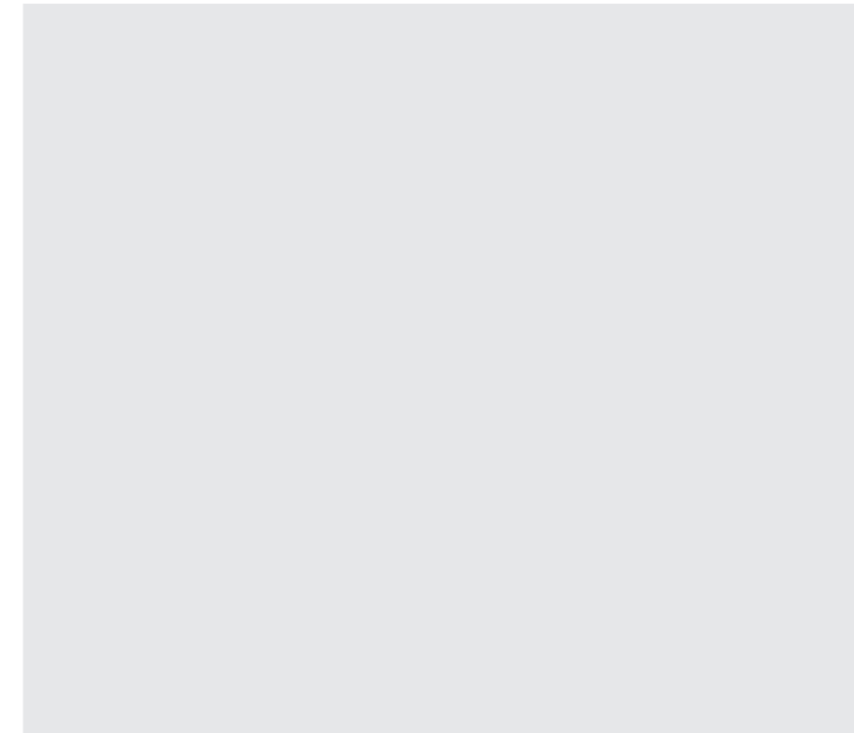
The spider lily also symbolises pain. Internal, external, and emotional. In *Tokyo Ghoul*, Jason Yamori (a known antagonist) tortures Kaneki. Strapping him in a chair, breaking his body after each cycle, when his body regenerates. Through this prolonged suffering, Kaneki begins to change. His hair turns white. His nails blacken. Spider lilies consume the page. Rebirth. A death of the former self.

Story-a-garment embraces this pain through mutation. Carcasses are abject, their steel bones warped into crying curls that entrap the wearer and skin. With no desire to be inspired by the human body, I disfigure it. I design from the carcass. Pain becomes structural.

The spider lily is not only symbolic, but architectural. Its petals cave in and arc. Curvatures folding in and out, their sharp points piercing the air. I take the flower's structure; its form becomes a blueprint. In the carcass, petals are translated into manipulated tension. Twisted cuts. Structural pain.

Figure 33. Salma Ibrahim-Jerrywo, *Carcass 7*, prototype. 2025.





Transformation

In *Tokyo Ghoul* by Sui Ishida, Ken Kaneki is marked.

Targeted. Consumed. His body becomes the site of tragedy, where pain is threaded in by force. Surgery, torture, emotional torment. Each act strips him of autonomy, turning him into a half-ghoul, half-human. Left alienated between two worlds. This reflects Elaine Scarry's framing of the weapon; pain inflicted by another, dismantling autonomy. Scarry argues that pain is not only destructive but also transformative. Pain is projected onto an object through suffering, what she calls the shift from weapon to tool, pain to artefact.

Julia Kristeva expands this through the abject: the collapse of boundaries. Where the self-confronts its own fragility, bodily fluids, flesh, and the monstrous. Kaneki's transformation destabilises the line between human and other, self and non-self. The kagune becomes the abject, foreign yet from within. His skin ruptures. His form becomes socially unacceptable. The body in pain becomes a site of refusal. Kaneki's kagune, a mutated weapon born from pain, becomes a transformation tool. Once a victim, he begins to project pain outward. The kagune speaks through unspoken pain. A second skin. A metaphorical garment. An extension of story, pain, and identity.

Skin becomes more-than-human, marked by tension, protection, and adornment. It carries traces of the body and pain, while creating distance, armour, and world. Kaneki, a flesh archive, lives in duality—prey and predator.

The parallel between Story-a-Garment Stand *Tokyo Ghoul* lies in how transformation through pain is understood. As Kaneki consumes antagonistic ghouls, his body changes. Grows. Distorts. Morphs. In the practice, the work evolves within the predator/prey dynamic of surveillance and gawking. Manifested through carcasses, skins, and spatial restraint.



Unravelling Languages

In, *The Body in Pain*, Elaine Scarry argues that the act of pain destroys language, yet, in return, births metaphorical holdings for objects. The weapon ignites the pain and is now formulated as a tool to create. I will communicate through metaphorical boundaries within my research: skin, carcasses, and gawking. Scarry argues within the context of pain, communicated through an object:

To describe one's hurt in an image of agency is to project it into an object which, though first conceived of as a moving toward the body, by its very separability from the body becomes an image that can be lifted away, carrying some attributes with it. (Scarry 1985, 172)

In my practice, skin becomes the vessel that holds pain through its colour, structure, and detail. The wearer is transformed through nonverbal communication in the story being told. Themes of prey, and prey and predator, interchanging dynamics, emotions, and intentions.

If it is to be argued that pain gives birth to language, the same concept can be related to the story of a garment. With the threshold being painful experiences, designing for an antagonistic body. A conversation, a language is thus unravelled through the tormented carcasses and slashed and adorned skins.

Blood

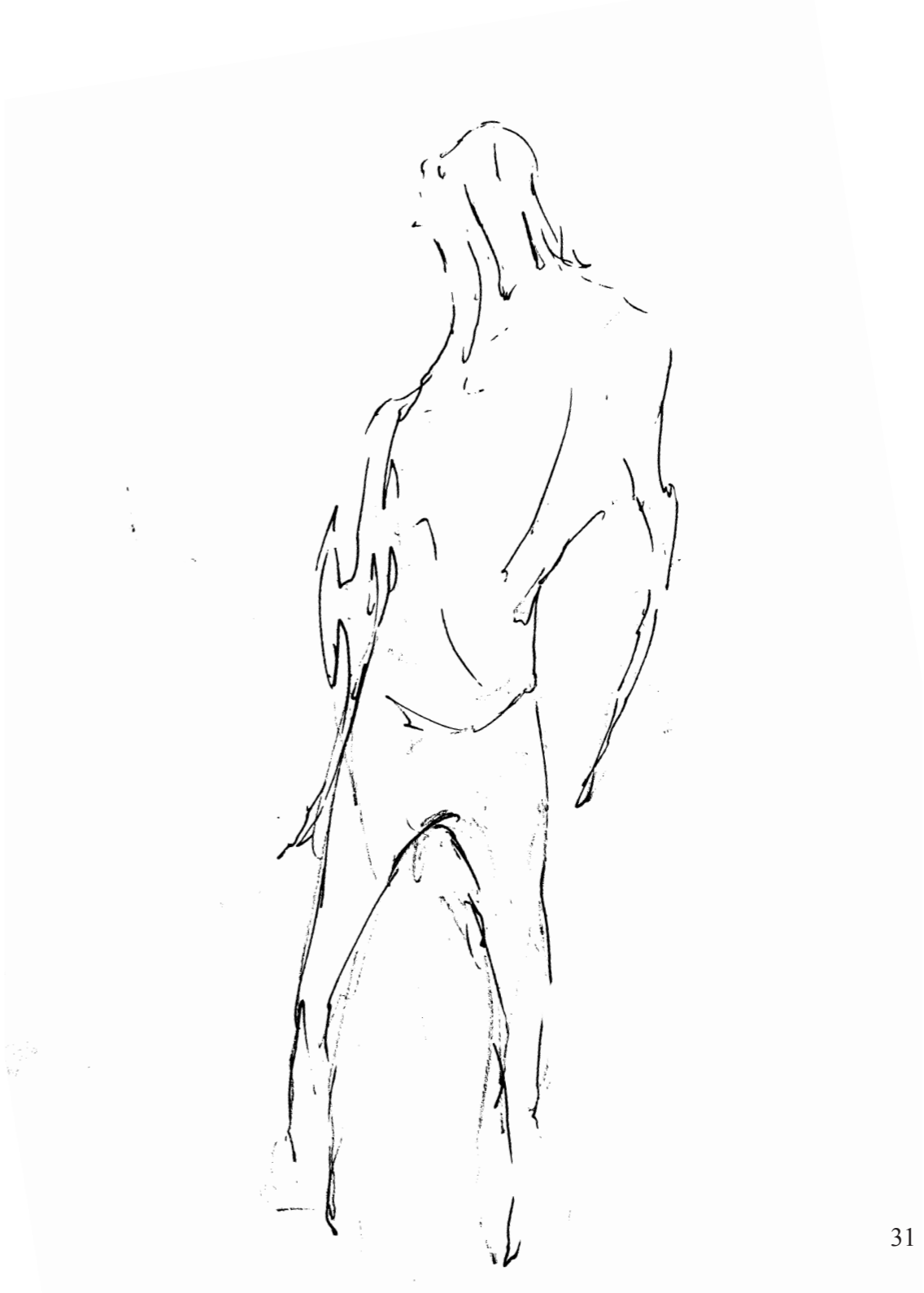


Figure 36. Salma Ibrahim-Jerrywo, *Workbook*, illustrative documentation from workbook. 2024.

Figure 37. Salma Ibrahim-Jerrywo, *Gawk*, slashed nylon skin laid on carcass. 2025.



Abject

Abjection, a haunting. It no longer remains within the body, yet that imaginary thread cannot be cut. Such as blood, wounds, and the pain resulting from it.

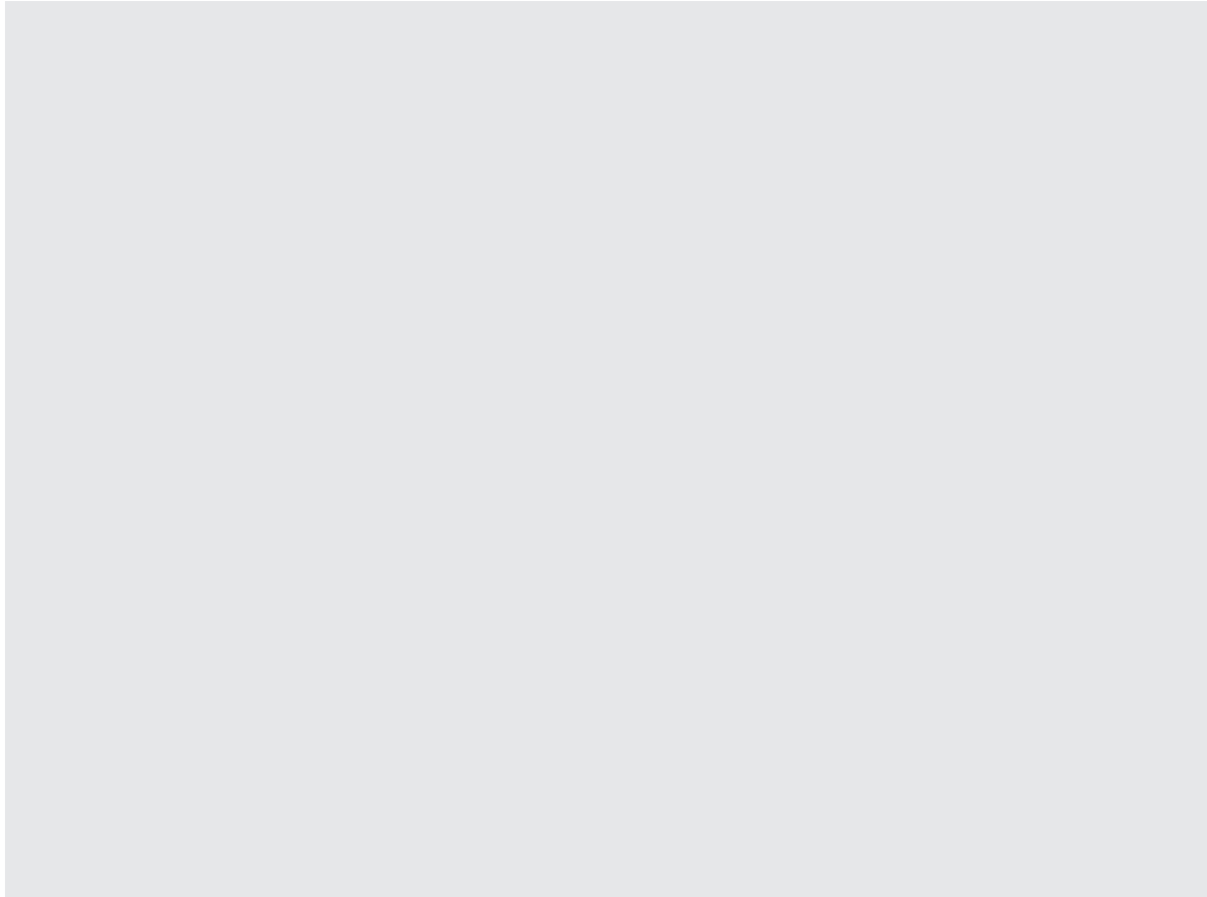
Julia Kristeva expands on abjection, stating,

Imaginary uncanniness and real threat, it beckons to us and ends up engulfing us. It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. (Kristeva 1982, 4)

This implies that the abject destabilises identity, system, and order. It is not about uncleanliness but the collapse of boundaries between self and other, inside and outside, human and nonhuman. The theory of abjection is announced through the skins. Drenched in the remnants of antagonising experiences. Tracking. Forced alienation. The carcasses converge into distorted, skeletal-like forms, acting as a blurred boundary for both predator and prey. The gawking. Imaginary uncanniness is distributed with the composition of the metal work. The idea of the parallel between Kristeva's paradox of seduction and disgust. Reeling people in to stare at the display, the distorted figures, the tension between the hangings, and the day/night contrast. Not to the great extent of being disturbed, but evoking a sense of curiosity within the siren aspect of appealing to grotesque similarities of oneself, which the work is an extension of.

Figure 38. Salma Ibrahim-Jerrywo, *Gawki*, slashed nylon skin laid on carcass. 2025.





Blood and Roses

Pain. Blood. Tension. Rei Kawakubo's Spring/Summer 2015 collection, *Blood and Roses*, marks a threshold where garments take on life, meaning, and symbolism. Models stand in the abyss, antagonised within exaggerated, blood-soaked forms. Themes of restriction and heaviness reside in the garments. Trapped inside, the model partakes in the emotional weight the skin now holds, becoming one with the garment. Their story, now shared, is evoked through silhouette, colour, and structure. The garment has been storied.

Blood.

Red often signals loss, anger, and pain. Kawakubo defined the collection:

Blood and Roses is the expression of a deeper significance of roses, typically happy and pretty. Often in history, the image of the rose was more connected with blood and wars, in relation to political conflict, religious strife, and power struggles. (Kawakubo 2015)

Her choices are not sporadic but calculated. The colour signifies experience, roses, and struggle. It's personal, yet, through the garment, as skin, as entity, it becomes communicative. A voice that can't be spoken or imitated. Those who know, feel. Kawakubo added: "There is very little creation without despair."

As Kristeva argues, through abjection, these garments are not aesthetic alone; they disturb. They blur the line between beauty and the obscene. Blood becomes a site of transformation. My piercings: bones, pressure points, boundaries for carcasses. My experiences, predator-prey, hunted, now live in more-than-human entities. Lived pain, now skin. Encasing the body. My blood, threaded within the practice. Like my methodology of story-a-garment, Kawakubo's work resists clean narratives. Her garments emerge from emotional flesh. Blood-seethed. Colour, now as a symbol. Red is blood. Shifting in tones. In the abyss. Black. In surveillance. Off-white. Black: its crustation. Blood morphs. Its symbolic nature mirrors the dynamics of predator and prey.

Bloodied Waters

Theorist Astrida Neimanis speaks of fishy beginnings within her writing *Bodies of Water*. Bodies of water that connect, entangle, spill into each other. Where she sees water as a life force, a connector, I see blood. Still liquid. Still connective, stained with pain. Oozing with symbolism. The sea, now understood as a wound. Its waters ripple in transformation. Neimanis wrote, “But as bodies of water we leak, and seethe, our borders always vulnerable to rupture and renegotiation” (Neimanis 2017, 2). This statement seeps back into my practice within creating symbolism. Counter fashion. I don’t adhere to the human form. I work from the creation of the carcass. Evolving its form. Morphing its body. Leaking. The skin is storied through the bloodied waters of pain. Becoming soaked with the residue of what it took to become it.

Neimanis reminds us, “This is not to forsake our inescapable humanness, but to suggest that the human is always also more-than-human. Our wateriness verifies this, both materially and conceptually” (Neimanis 2017). In my practice, I rewrite that wateriness into blood. The blood remembers. The garments become fleshy relics. More-than-human. Against the grain of fashion’s traditional body. These are skins for beings skinned and storied. Blood becomes the channel between skin and steel, between predator and prey, between pain and language.

Figure 40. Salma Ibrahim-Jerrywo, *Skin 5*, draping experimentation. 2025.



Figure 41. Salma Ibrahim-Jerrywo, *Skin 4*, draping experimentation put on a body. 2025.

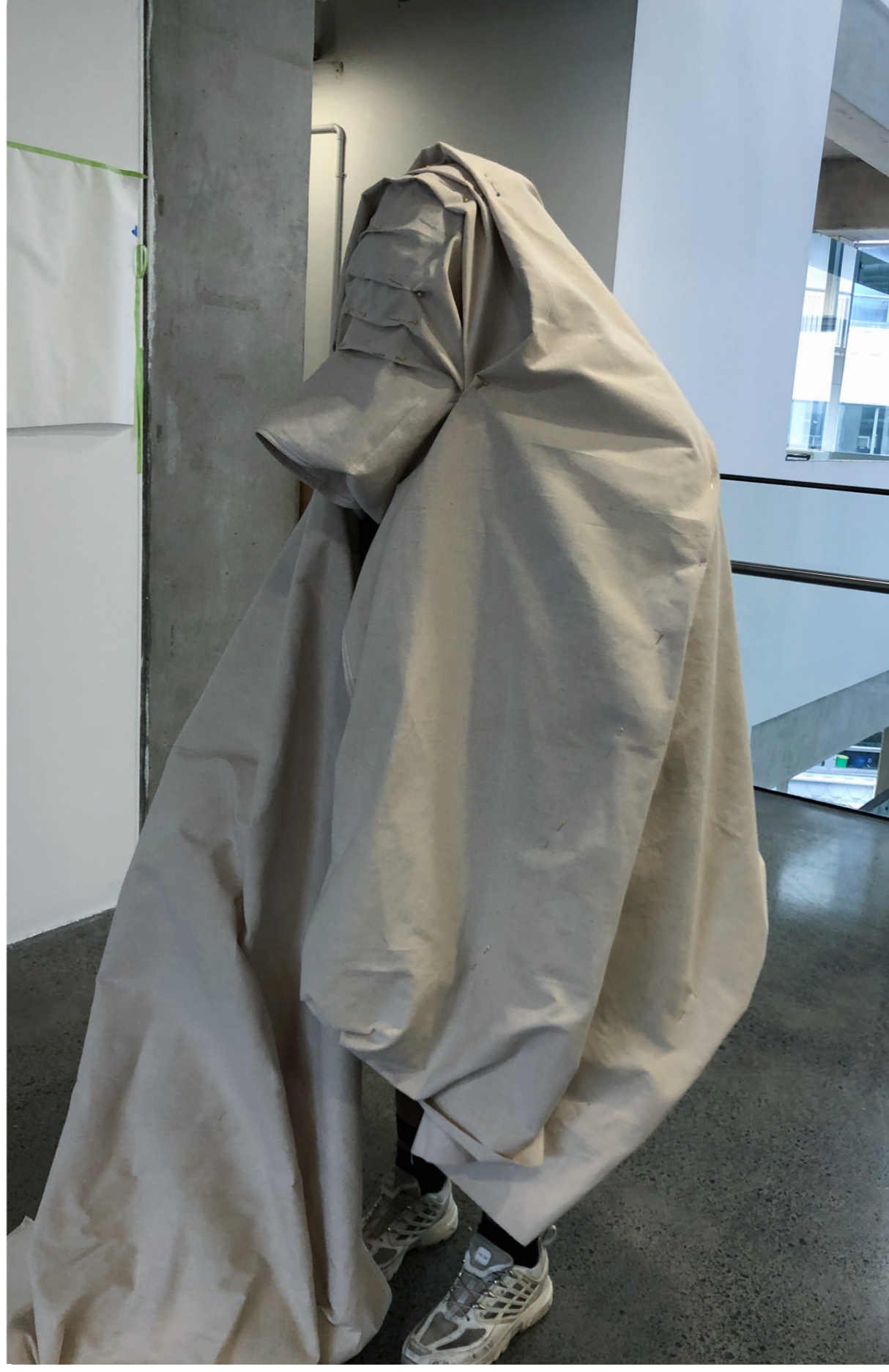
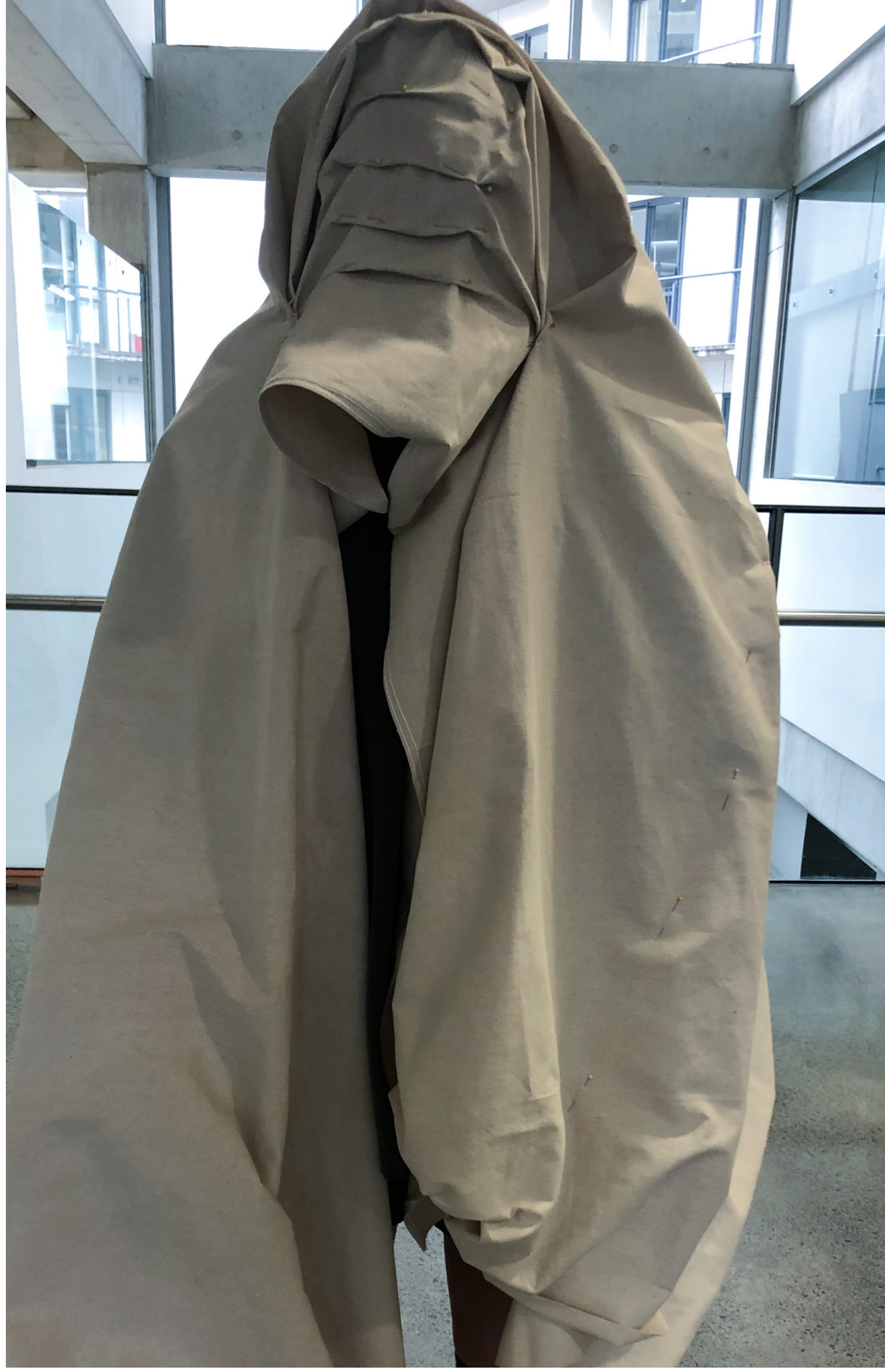
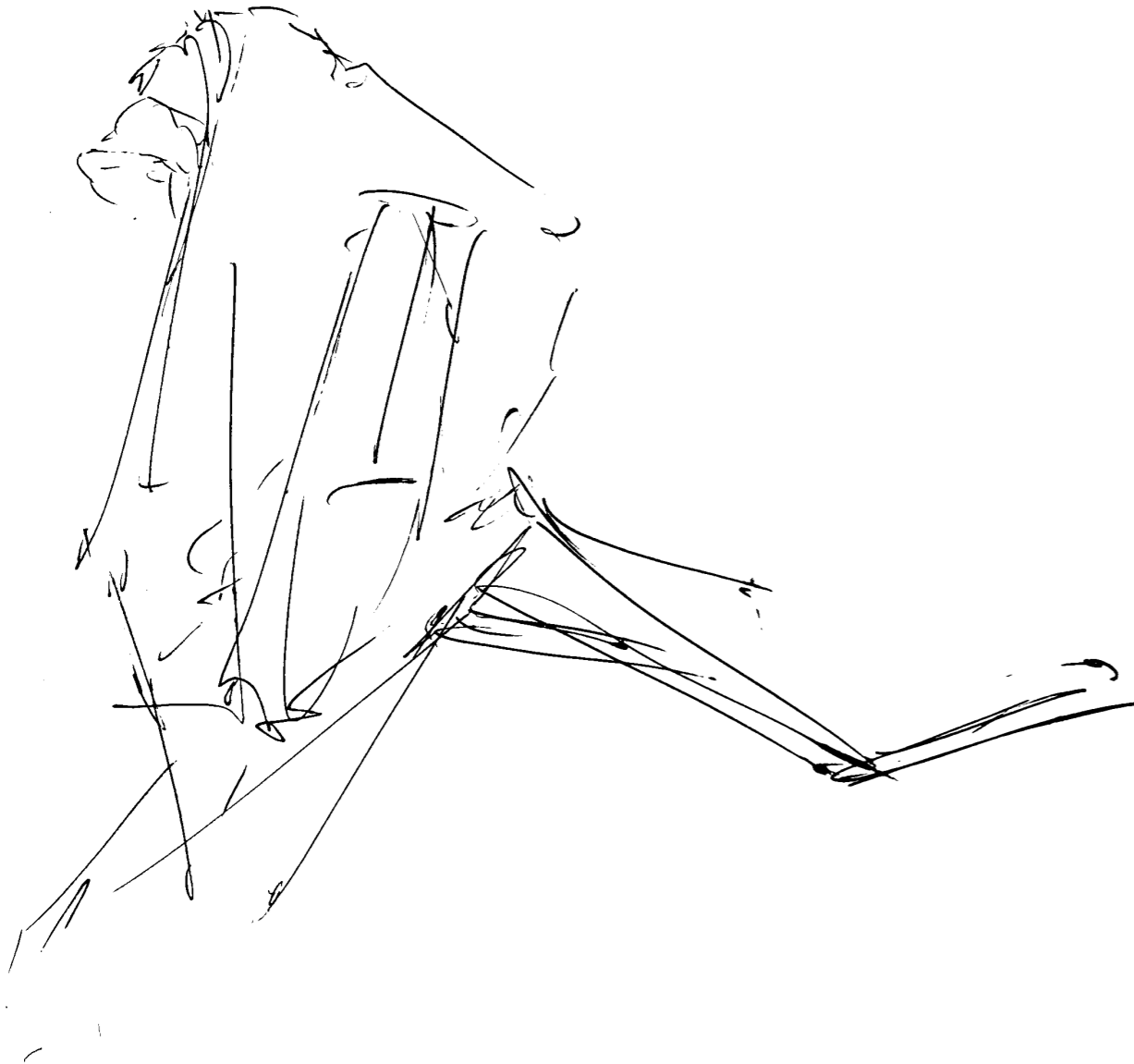


Figure 42. Salma Ibrahim-Jerrywo, *Skin 4*, draping experimentation. 2025.





Conclusion

These works pulse, bruise, and breathe beneath the surface. Across the sections of sever, blood, and pain, I have opened the flesh of theory and peeled back the skin of fashion's lineage. I have traced how others have sliced into the body, ruptured the skin, and storied their wounds into cloth and steel. Each reference crawls into my process.

Sever laid the foundation for the work. It obsessed the skin, not just as a boundary, but as a site of control of being hunted. Drawing from acts of resistance, counterculture from the Vexed Generation, and my own lived experiences of surveillance in retail spaces, this section began to unpick the myth of the neutral body. It responded to how the haven becomes a release of judgment, freedom and ability to control. Sites that fuel the practice of escape. The body became central to storytelling. Worldbuilding through designers Kidsuper and Alexander McQueen. Here, I grounded my methodology of story-a-garment. Give life and animation to carcasses, skins and gawk.

Pain followed. Elaine Scarry's articulation of pain as something that "shatters language" is rooted across the carcasses. Pain lived here. It pressed into the skin, sharpening the symbolism of pain through the references. *Tokyo Ghoul* haunted this space. Kaneki's transformation, marked by spider lilies and tormenting pain, spoke directly to my process, both of whom tore open the symbolic similarities within my journey to expose what lies beneath: bone, tension, and transformation.

Blood became the medium through which the body dissolved. Red bled into the garments, a visual and metaphoric symbol of pain and change. Here, blood was told through tales of embodied pain. Colour became story. Kawakubo's use of red became a code of her identity, symbolic of brutality. Softness and harm. To let it seep into every seam. What I forge in metal and fabric became a living artefact of blood.

This chapter is a fleshy map, an archive of wounds, symbols, and companions. Kristeva's abjection, Neimanis's watery entanglements, Scarry's unmaking of the world through pain. They mutate with my work. My storytelling.

As this archive closes, its residue remains. The next chapter is a continuation. A practice built from steel bones and skin echoes. The carcasses emerge not as static objects, but as living entities distributed into different segments and narrative dynamics within the work.

Tethered Wounds



Figure 44. Salma Ibrahim-Jerrywo, *Workbook*, illustrative documentation from workbook. 2025



This chapter dissects the practice. Unfolding the creative series as tethered wounds, each responding to pain, experience, surveillance, and the overarching theme of predator and prey. All through making outputs. Across this chapter, three central threads are entangled: Carcass, Skin, and Gawk. These are energised words describing the made work. Each section, a vessel for transformation, carries the weight of body, burden, and narrative.

Carcass refers to the skeletal structures, whether it be the stands, accessories, or jewellery. These are not just replacements for the human body, but crafted creatures. Bodies without organs, forged through welds and bending. Built from pain, they are the skeletal frames that anchor my work. Pain is bent into steel. Control is asserted in intuitive decision-making.

Skin slips in and over these creatures. It is the garment, but never just clothing. Each piece of skin is storied, stitched from scars, layered with remnants of the self. Skin in this work is both protection and exposure. It holds memory. It ruptures expectation.

Gawk is the site of display. A glass enclosure that stares back. My window became an instrument of surveillance, sacrifice, and performance. This is where carcass and skin are composed, lit, and distorted. The gaze becomes part of the work. Here, the viewer becomes predator or prey.

Together, these three become one: a storied anatomy. A language of tension. A cycle of making and unmaking. This chapter documents that cycle, to journey the crafting of pain.

Carcass



Figure 46. Salma Ibrahim-Jerrywo, *Workbook*, illustrative documentation from workbook, 2024.

Carcass 1

Imagined, it emerged from murky waters.

Its curvature hunched, holding pain, curled into a fetal position.

Welds along the spine keep the pressure-pointed spikes intact.

These points act as boundaries.

The metal, once black, now corrodes—grey, blood, and blue hues bruise its surface.

Under lighting, sanded points shimmer, revealing the carcass's true form beneath its mild steel coating.

This curvature came intuitively.

I wanted to change how garments are experienced in escape environments, how structure holds, and what story it tells. In my case, the form arrived before I understood what it held.

Under the method of Obsess, I drew carcasses repeatedly. Reflecting. Iterating. From 2D to 3D.

After crafting my other works in this series, I began confronting the antagonism I've faced in fashion and retail spaces.

The constant predator/prey positioning attacking my person changed how I wanted to communicate.

These metal entities became extensions of myself—bodies bearing metaphorical skin tension.

The hollow carcass became a steel frame for slashes, impalements, and adornment—a reflection of my pierced flesh.

Digitally slashed, cut, and burned, these surfaces mirror my own impalements.

Piercings are my protection.

My counter-fashion.

The cuts made by the carcass act as scars.

Pain written into flesh and steel.

Metal became my medium to push, and it was made by hand. Storying a garment begins with building its frame.

My design decisions with steel are intuitive: bend, twist, sharpen.

I become the ventriloquist of my own puppets.

My creatures.

My world.

Steel, raw and severe, paired with leather, brings realism and austerity to my work.

It echoes my piercings and armoured body.

It's a base I manipulate to control the narrative.

Every method reflects each series.

This carcass began the research.

It embodies pain, surveillance, and fear. It tugs at the predator-prey relationship, to become what is feared.

Escape birthed the otherworldly abject from this work.

This is counter-fashion.

It challenges conventional experiences of fashion.

It's dark.

It bleeds.

Through Morph, the carcasses evolve.

Each one a new confrontation of past antagonisms.

This opens a gateway for continual growth, a formula that adapts across themes and practices.

Storytelling gave me a personal method—one that crosses otherworldly realms.

Imagination to reality.



Figure 47. Salma Ibrahim-Jerrywo, *Carcass 1*, final form. 2024.

Figure 48. Salma Ibrahim-Jerrywo, *Carcass 1*, final form. 2024.





Carcass 2

Curved, shaved, sharp.

They concave.

Curl. Varying in size, they follow a sequence, two pointed ends forming a hollow cage.

Welded onto the body, the structure craves an interior. Burnt at the tips, the pressure points hold heated memories.

Pain inflicted, now a reminder.

A space for skin to hook.

To test boundaries within the cage.

I chose these shapes intuitively.

The ribs as a symbol of caress—to hold, to burden.

A state of reflection becomes a state of pain. The body is compelled to hunch, to tip.

Like the petals of a spider lily, the ribs contort.

Curl.

Animate.

Hook.

Hook is a signature of these carcasses.

Sharp ends bind skin to metal.

A place to hang.

A place for tension.

To pierce.

Impale.

The sanded surface emerged as a key design choice.

Light hits the ribs and reflects.

Sanded, scorched, glinting.

Heated tips glimmer with blood-blue hues.

The hooks became luminous pressure points, sites of fear and tension. They evoke the predator/prey dynamic embedded in the skeletal frame.



Figure 49. Salma Ibrahim-Jerrywo, *Carcass 2*, detail shot. 2024.
 Figure 50. Salma Ibrahim-Jerrywo, *Carcass 2*, in workshop. 2024.

Figure 51. Salma Ibrahim-Jerrywo, *Carcass 7*, rings attached to skin via piercing. 2025.
Figure 52. Salma Ibrahim-Jerrywo, *Carcass 7*, jewellery attached by corset piercing. 2025.



Carcass 7

Rings are buried between fleshy layers.

Blood crusts around open wounds.

A ribbon tugs the ring, pulling.

Tension. A morphed version of *Carcass 1* has emerged.

Its legs curl inward, bound to the chest. I am tethered to the carcass.

The visuals, extensions of self through worldbuilding, no longer blurred. Escape and reality have collapsed. Piercings echo through the carcass.

The needle is sharp and dangerous. Skin, impaled by stabbings.

There's intimacy in the act: between the person and the piercing.

In my research, piercings build identity into the object.

They mirror the body, my metallic armour scattered across my face.

The carcass becomes jewellery.

Worn off the body.

A relic of the flesh.

Like McQueen's spinal corset and jawbone made with Leane, these intimate jewellery forms transform the wearer.

They sculpt an otherworldly identity through object translation. The pain of the piercing becomes visible.

You feel the pain established in the images.

The ribbon pulls, tethering carcass to skin.

My body becomes abject.

Blood floods outward.

Beauty, seen through the gaze of predator and prey, reconfigures.

I become the site of prey once again.

As Cassidy, my piercer, pulls the strings, controlling me, she becomes the predator.

The hunter. I, the tethered prey.

The carcass becomes a metaphor for projected fears.

Figure 53. Salma Ibrahim-Jerrywo, *Carcass 7*, jewellery attached by corset piercing. 2025.





Skin

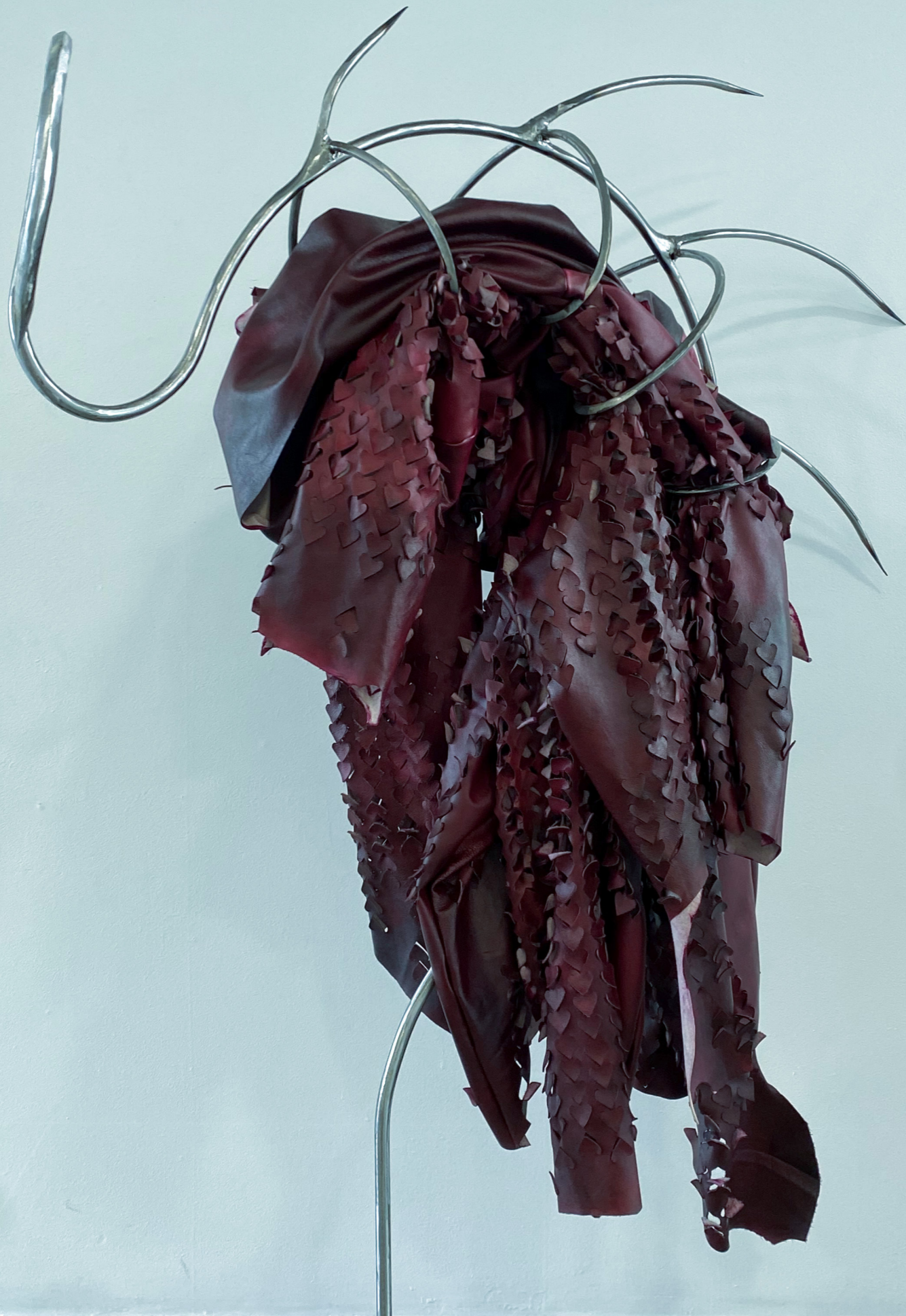


Figure 55. Salma Ibrahim-Jerrywo, *Skin 2*, displayed inside Carcass 2. 2024.

Skin 2

Leather-made skin.

Oxblood-dyed, hand-brushed—no two sleeves alike.

Slits for the hands.

Cuts as armoured scales that imitate the skinned ribs of the carcass.

Curvatures carry through, connecting sleeve to skin.

Resembling a straitjacket, the skin speaks of confinement.

The garments in Part One of Series Two mark the first translation of carcass into cloth.

As the intention is to story-tell, these skins embody how the carcass imitates through skin.

Upright form, they're a pattern-made translation but belong to the carcass.

A different view.

A different experience.

The skin becomes the physical narrative.

The flesh is cut and contorted to represent the body, burden, and pain.

I designed this on the scale of the carcass: obtuse, heavy, and confined.

Leather deepens the metaphor.

Skin peeled from bone.

The next evolution: closures.

Hardware.

Foreign inserts that force pressure.

That bind.

That pierce.

The oxblood tone evokes blood, not just as colour, but as a symbol.

Much like Kawakubo's use of blood, it binds emotional flesh.

This ties back to being tracked in stores.

Watched. Hunted.

The eruption. Those moments reshaped the way I think in a fashion practice.

Blood becomes a conduit for transformation.

It is memory. It binds pain to the skin and body.

Carcass to space. The skeletal frame sets the boundary.

The spatial composition emerges from its presence.

The skin, like the carcass, was born from obsession.

Endless drawings, though, never satisfied. The obsession stalled my making.

Patternmaking was delayed until the idea was thought out in 2D.

While rich in detail, this method became suffocating, a trap for a perfectionist.

Story lives in the cuts, in the colour. This garment restricts.

Sleeves pull and bind.

A position of isolation, where movement is denied, and freedom is suspended.

It mirrors my retail experiences: every aisle, watched.

Every turn was shadowed.

A worker at every corner, waiting.

That discomfort. That projection.

This second skin evolved from the first.

It carries its scars, slashes, raw hems, and leather burden.

Morphing through pain.

Through colour.

Through a silhouette.

The wearer is transformed.

Twelve arms bind the body, holding it hostage.

Bound.



Figure 56 Figure 62. Salma Ibrahim-Jerrywo, *Skin 1*, skin hung on carcass in the display. 2025.. Salma Ibrahim-Jerrywo, *Skin 2*, displayed inside carcass. 2024.



Figure 57. Salma Ibrahim-Jerrywo, *Skin 1*, skin hung on carcass in the display. 2025.

Skin 1

Displayed.

Skin, now shed from *Carcass 1*, has found itself in the clutches of *Carcass 2*.

Snagged within the points of the ribcages, wrapping around the nape.

The carcass, now dressed, emoted with pain, now becomes severely used in a fashion environment.

The intent of the carcass within a display, a fashion environment, is to add to the story of a garment.

Combined with a skin amongst its structure, it enables transformation and transportation of the skin.

As the skin can be interchanged amongst the carcasses, it leaves room for the interplay, reflecting on how the combination can evoke different analyses of pain.

Predator and prey complexes emerge and shift through how the garment rests. In this current position, it lies as such a trophy.

A winning.

Although the carcasses are intended as prey through the extension of self- perception, all can change within how the skin lies.

Creating an alternative story for the garment.



Skin 4

Drop-sheet canvas coats the stand in place of skin.

Cut seams follow its steel spine.

Pins impale.

Pleats hold.

Draping becomes a new path in my *Skin* series, another way to tell a story through literal construction. In the first phase, garments embodied a metaphor. Here, draping forges a skin directly from the carcass's body. By responding to the carcass's anatomy, the work produces unpredictable outcomes in how it translates to the body.

It evolves from the first three garments, now shielding the stand and protecting its internal structure.

The prey, once exposed, is hidden beneath the canvas, transformed into an escape.

Its bones are shielded from being hunted or tracked.

As the skin shifts from leather to a substitute fabric, it expands, allowing space for change and tension across the series. Creating directly on the structure embeds pain within the cuts.

Subtracting fabric.

Pain in the pinning.

Metal wire will bind the seams.

Scarred, the skin embodies physical pain.

Language carved into surface.

Pain becomes a reflection of retail experience, mirroring my piercings: layered impalements, repeated punctures.

The skin is pierced over and over, obsessively, marking transformation through pain.

Gawk



Figure 59. Salma Ibrahim-Jerrywo, *Workbook*, illustrative documentation from workbook. 2025.

Gawk

8:50am.

Daytime experiments. All carcasses are now exposed in the window and on display. Carcass 3 is hoisted and tied by a thick rope. An anchor, screwed into the wall, holds the structure. Leather hides are used to form future skins. The window becomes a tool for on-site practice— a way to communicate my work through composition. I want to understand what makes a display successful and how harmony between objects might emerge. This is only found through ongoing experimentation: repositioning stands, removing, and adding. Since my work is situated within an imagined escape environment in retail, I must test how full control of space can be exercised. Daylight evokes an enclosed feeling, closer to real retail conditions. Predator and prey themes surface here. Carcasses behind glass, tracked by passing viewers. A display that shifts every two or three days. Watched. Gawked at. No room to breathe. These painful bodies are tormented under constant surveillance. Tension within holdings is central to my work. A form of pain. The hoisting, binding, and sharpness of the carcasses holding onto leather hides, reflect the vulnerability of the flesh. Hooked and pierced, extensions of my identity intertwine with the display. Personal experiences of pain shared. Understood within Fleshy Archives, pain, now a form of communication is transferred into the pieces on display. The composition enables a hybrid of fashion and spatial practice, guided by the viewer's eye levels and cohesion in placement. Gawk was exercised through obsess: shifting the work constantly. No comfort. These compositions, interlaced with different forms of skin, are under surveillance. Gawk implicated the passerby in the story-a-garment process. Drawing them into the politics of conformity and display and heightening of emotion in space, through the act of gawk[ing].



Figure 61. Salma Ibrahim-Jerrywo, *Gawk*, nighttime experiments in window display with lighting, 2025.



Gawk

21:38pm.

At night, they come alive. Blood fills the window, coating the walls, reflecting off the carcass's steel bones. Tied up, the frames worship the light. Their bodies feel the tightness. A trance of restriction and heaviness returns. I shoot at night because that's when my thoughts come alive, late at night through to the early hours of the morning. It's a time of isolation, where the object reveals its truest form. Referring to *Sever in Fleshy Archives*, isolation is essential for the creative mind. With retail, these are the hours when those hostile environments are closed. No one to track. No one to hunt. The carcasses embrace their pain and burden, flooding their world in blood, that symbolic substance. Colour. Reflections manipulate perception, highlighting pressure points and boundaries. From *Blood in Fleshy Archives*, I see the convergence of the hues of red to blood. Blood becomes the channel for pain and language. These stands are extensions of myself, symbolic of my experiences, my identity.

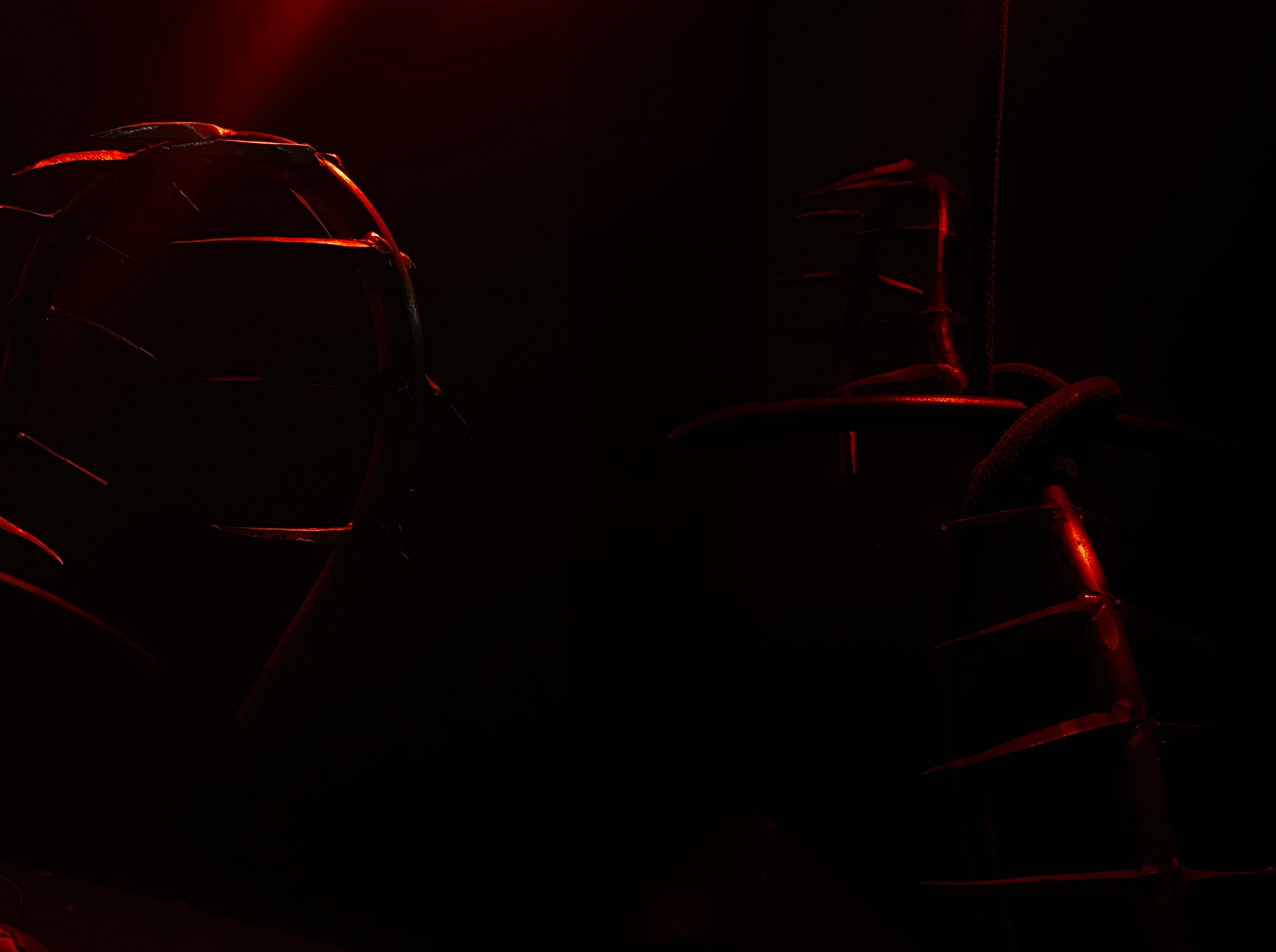


Figure 62. Salma Ibrahim-Jerrywo, *Gawak*, nighttime experiments in window display with lighting. 2025.



Gawk

12:18pm.

Tension pulls, hooks, and binds. Carcasses are secured with thick rope. Rope systems launch over a ceiling pole. In figure 54, the carcass is strained against the hoist, crawling toward the window. Figure 55, the carcass leans, its legs propped up, hugging gaps within its spinal curve. Illustrated bodies wearing skins are nailed to the wall—pen and watercolour fill the page. Tension emerged through hints of spatial experimentation. By shifting placements, I uncovered how pain could be embodied through curation. Tension becomes a trait of obsession through the positions of the carcasses and the pulling of the rope. Throughout the display, I better understood the story enacted through set design. How to reflect, refine, elevate focal points, and create harmony. Morph is the evolution of tension. Initially, the display circled around the carcasses and skins. Over time, I zoomed in, enhancing elements that projected predator-prey dynamics. In these animated stills, the carcasses are prey, trapped in knots, pulled, restricted. The rope becomes the predator. As do the gawkers. The rope kept the prey leashed, visible, within stalking distance. Viewers mirror the rope. The story shifts as the space shifts. Every object becomes a vital, articulated piece in the narrative.

The following images capture the 6-week duration of Gawk.

Figure 64. Salma Ibrahim-Jerrywo, *Gawk*, 5th February, 2025.



Figure 65. Salma Ibrahim-Jerrywo, *Gawki*, 11th February, 2025.



Figure 66. Salma Ibrahim-Jerrywo, *Gawka*, 12th February. 2025.



Figure 67. Salma Ibrahim-Jerrywo, *Gawk*, 13th February. 2025.



Figure 68. Salma Ibrahim-Jerrywo, *Gawki*, 14th February, 2025.

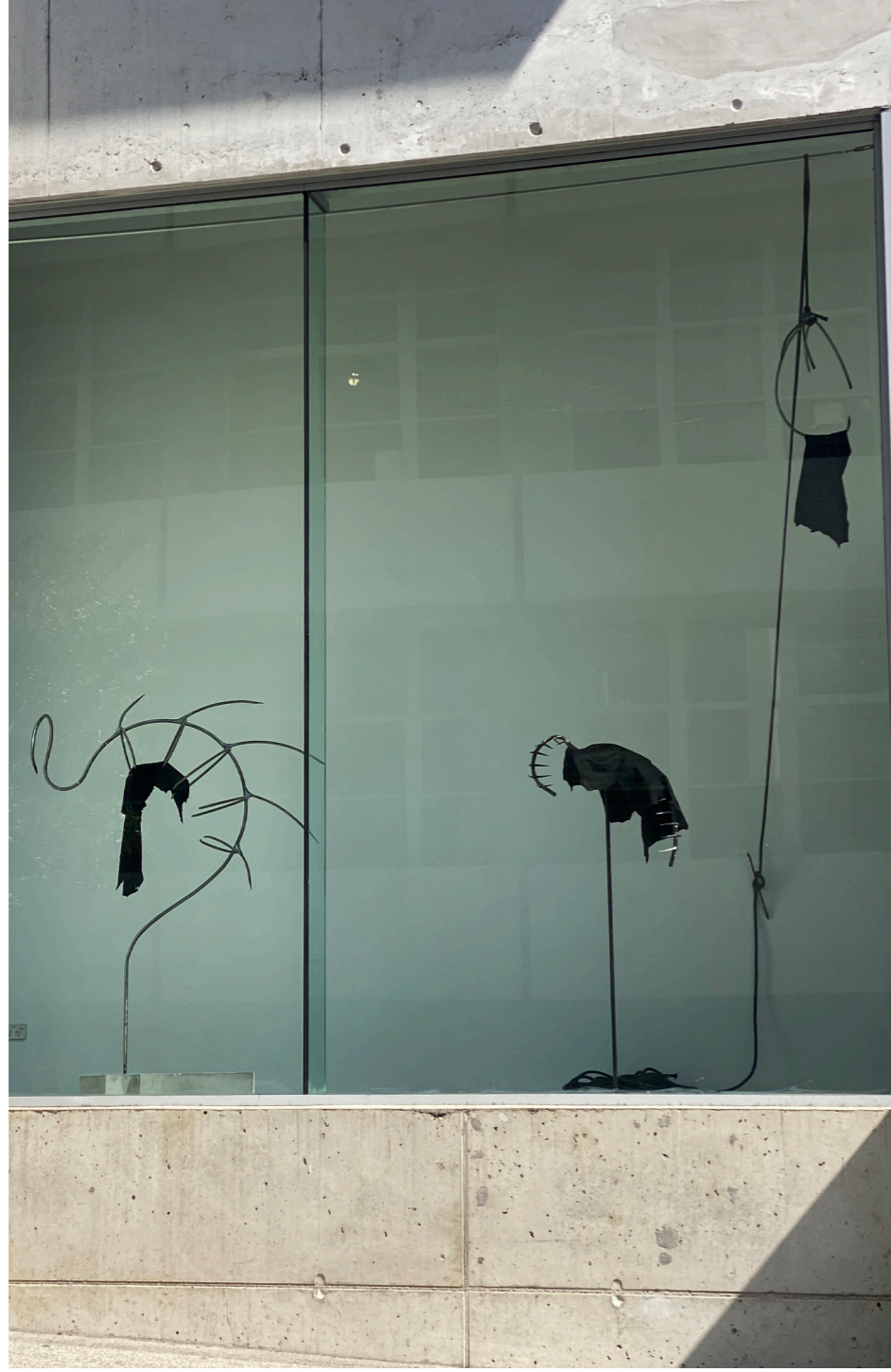


Figure 69. Salma Ibrahim-Jerrywo, *Gawk*, 15th February. 2025.

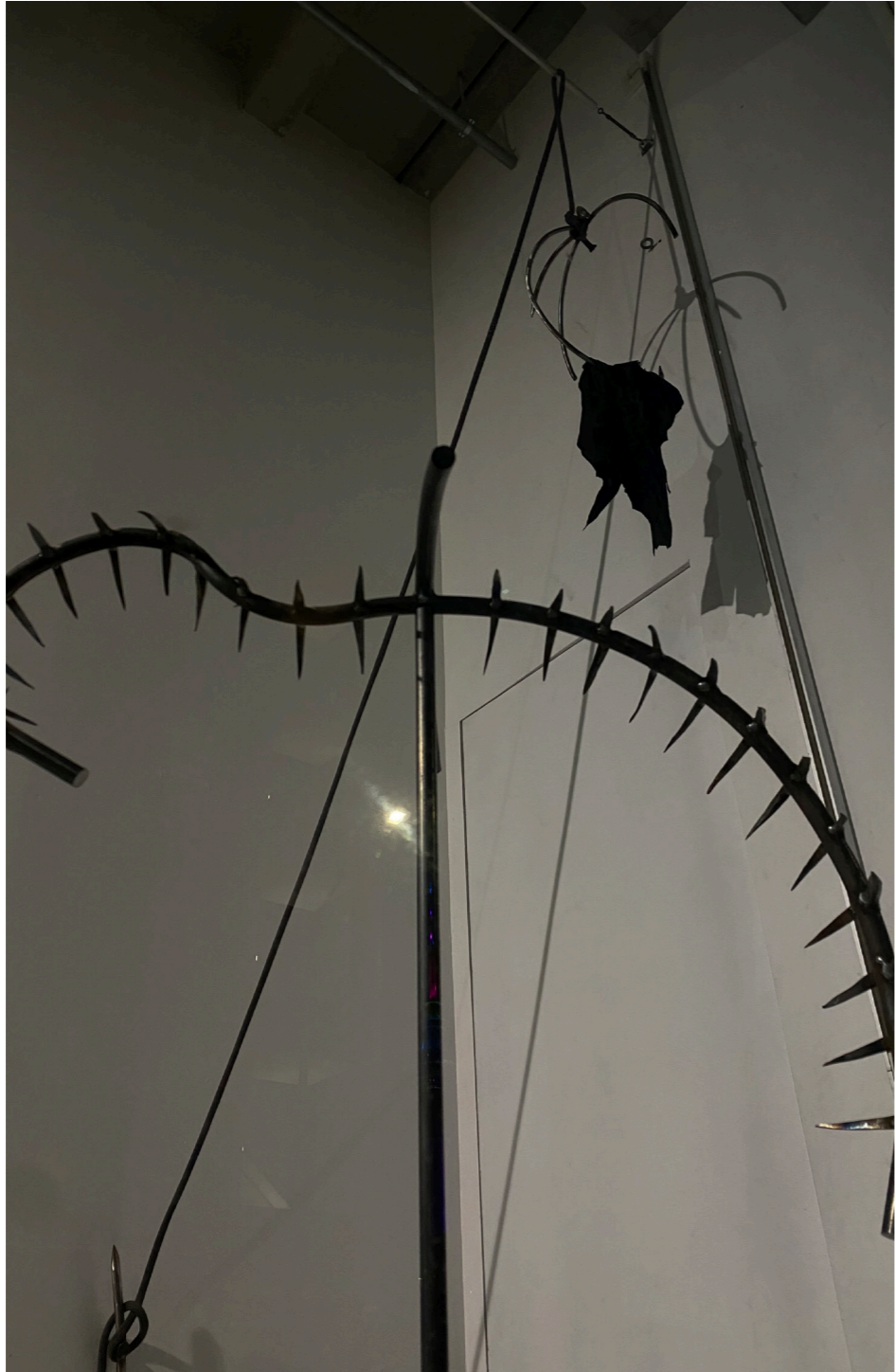


Figure 70. Salma Ibrahim-Jerrywo, *Gawł*, 16th February. 2025.



Figure 71. Salma Ibrahim-Jerrywo, *Gawki*, 20th February, 2025.



Figure 72. Salma Ibrahim-Jerrywo, *Gawk*, 21st February. 2025.



Figure 73 . Salma Ibrahim-Jerrywo, *Gawk*, 22nd February. 2025.



Figure 74. Salma Ibrahim-Jerrywo, *Gawk*, 25th February. 2025.



Figure 75. Salma Ibrahim-Jerrywo, *Gawk*, 26th February. 2025.

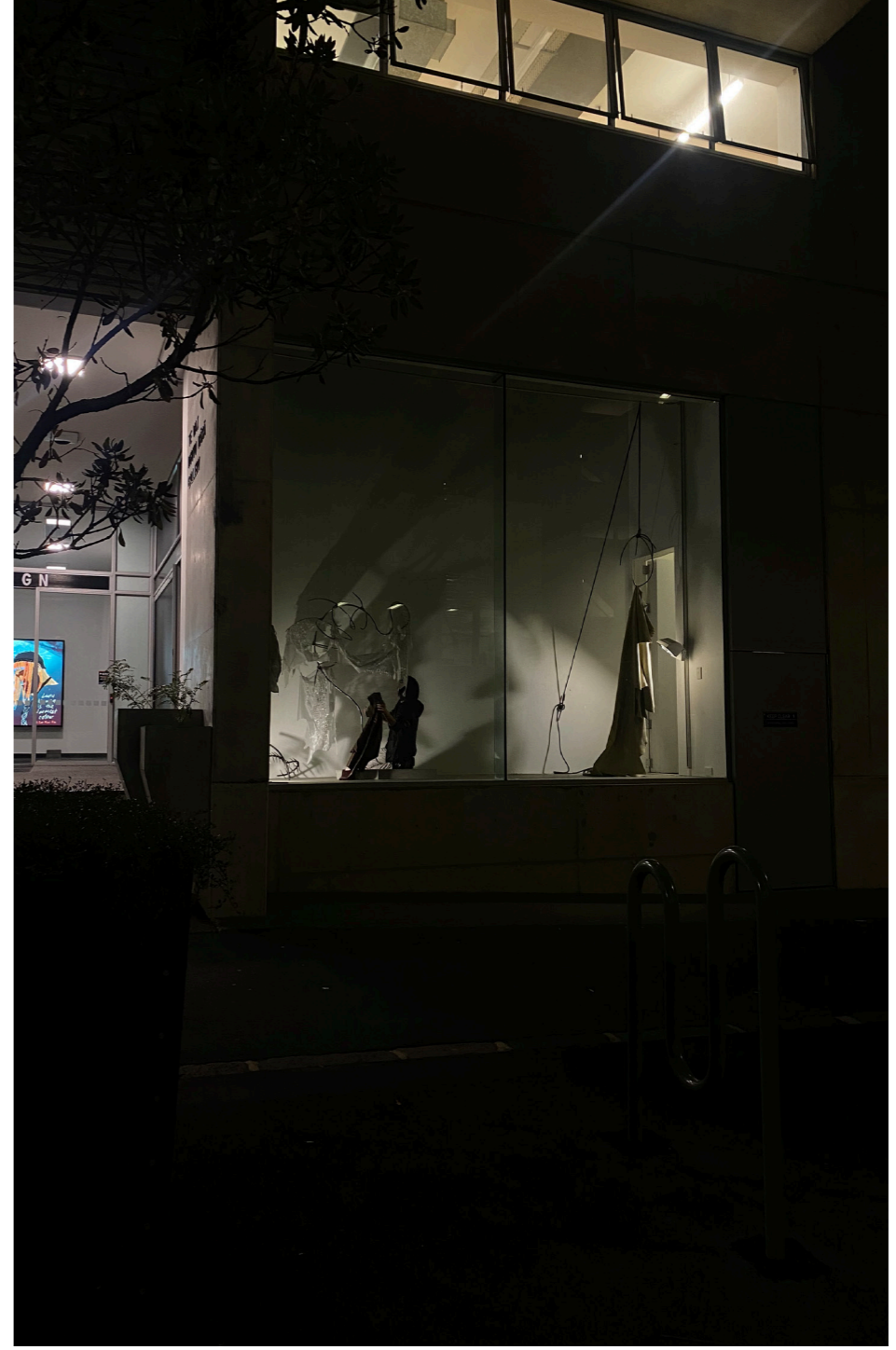


Figure 76. Salma Ibrahim-Jerrywo, *Gawki*, 28th February. 2025.



Figure 77. Salma Ibrahim-Jerrywo, *Gawka*, 2nd March. 2025.

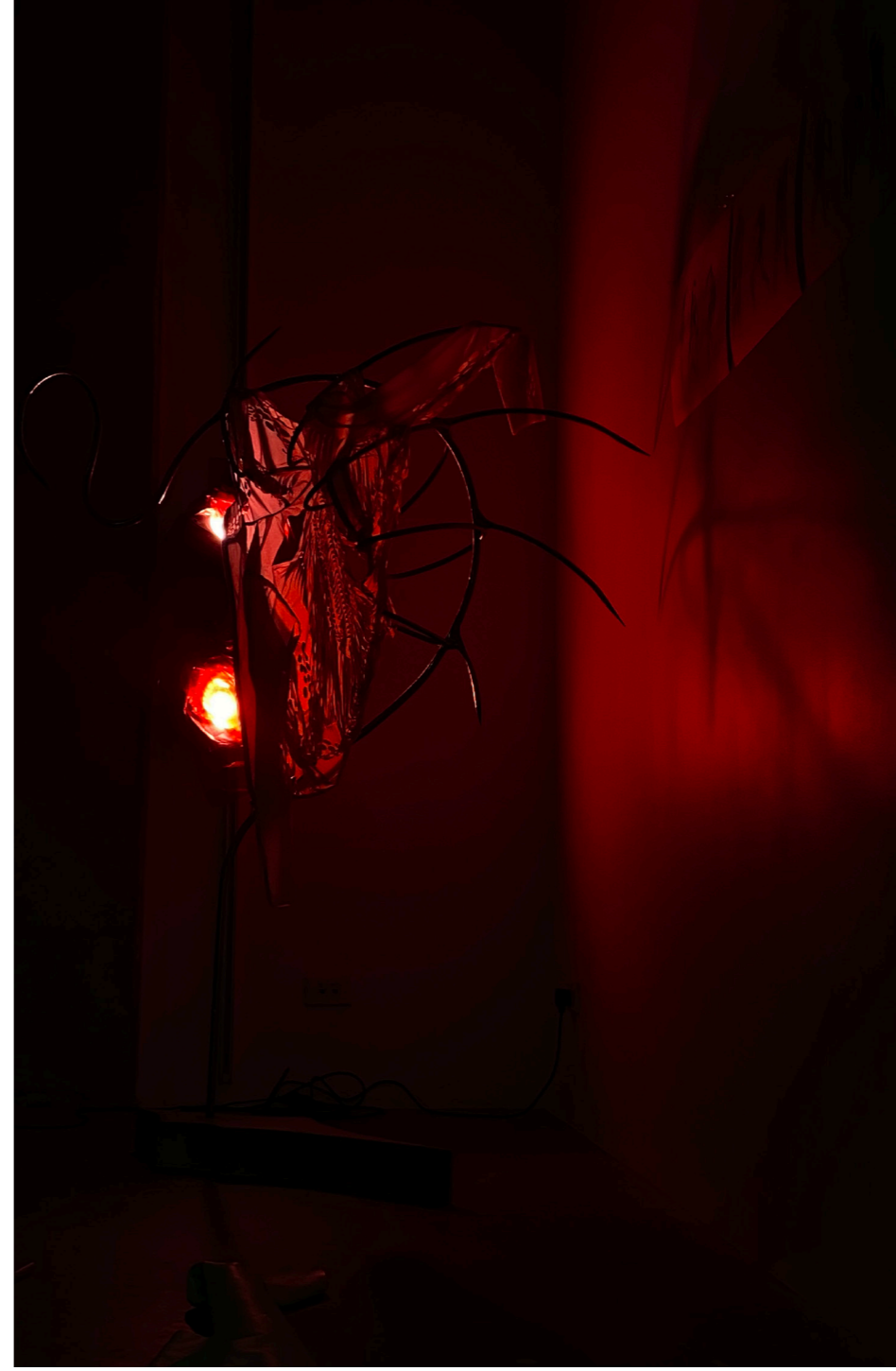
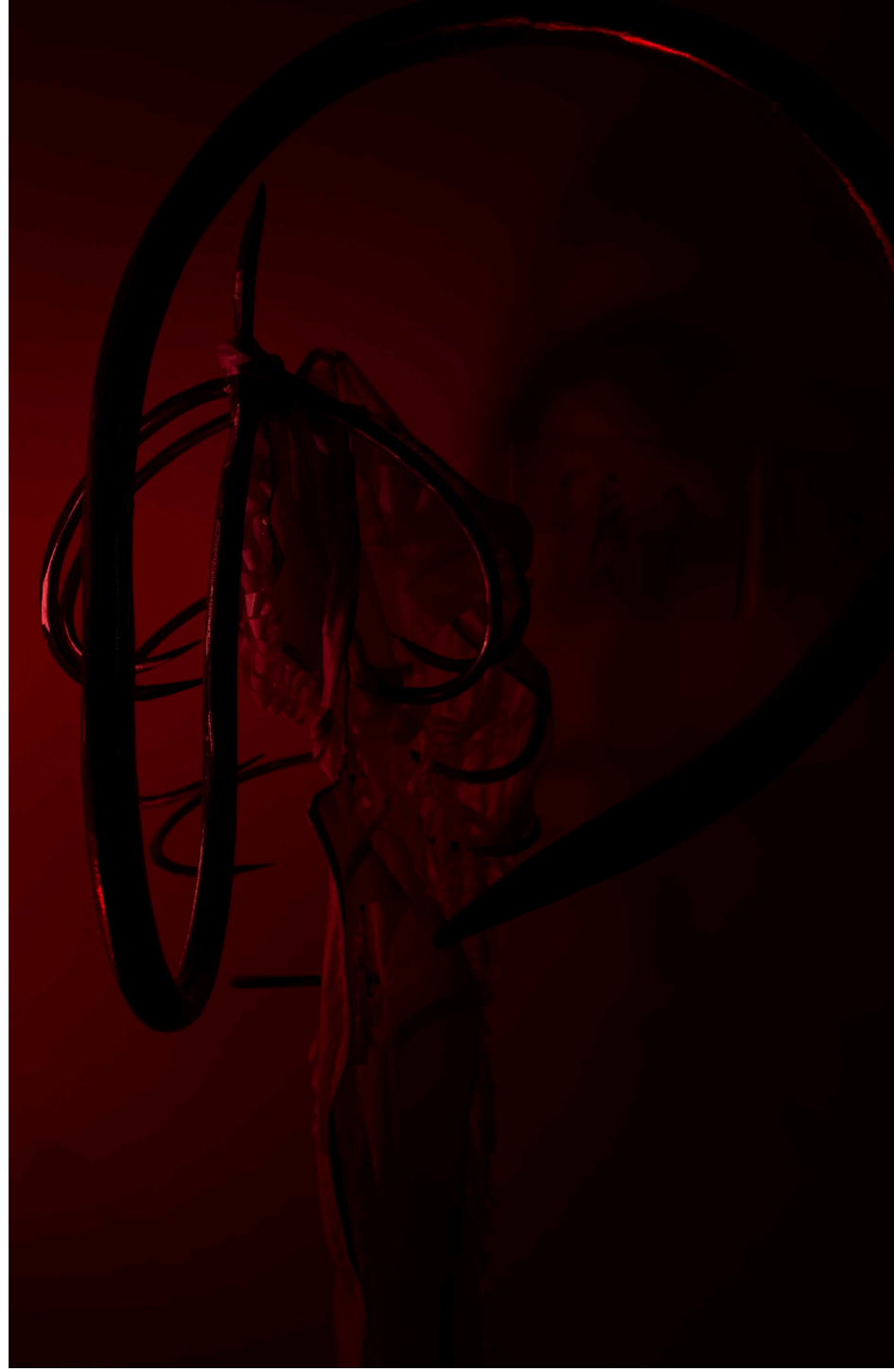


Figure 78. Salma Ibrahim-Jerrywo, *Gawak*, 6th March. 2025.



Figure 79. Salma Ibrahim-Jerrywo, *Gawki*, 7th March. 2025.



Figure 80. Salma Ibrahim-Jerrywo, *Gawki*, 14th March. 2025.



Figure 81 . Salma Ibrahim-Jerrywo, *Gawki*, 16th March. 2025.





Conclusion

Through obsessive making and iterative experimentation, the work uncovered new ways to enhance, wound, and transform. Across its duration, the practice left behind a trail: carcasses, skins, gawk. Each act of making was part of the storytelling. Each display marked new terrain in the anatomy of pain. Through steel and fabric, I built hosts. Shells that communicated pain. Carcass, Skin, and Gawk emerged as three interconnected series, forming an ecosystem where predator and prey constantly shift. They hold tension between body and structure, audience and display, flesh and metal. Guided by Obsess, Morph, and Escape methods, I developed the methodology story-a-garment. I repeated gestures of pinning, piercing, and hoisting as ritual, allowing pain to inscribe itself into form. Structures warped, materials shifted, and garments evolved—not to fit the body, but to respond to it. I rejected fashion's dependency on beauty, symmetry, and conformity. Instead, I built outward from the stand, from carcass to skin, forming a new axis of adornment rooted in narrative and harm. This is fashion as wound, a way to express internal experience through external structure. A counter-fashion that does not seek resolution, but embraces pain as a valid design logic. Rethinking fashion through the lens of harm led me to design not just for a body but a body in pain. One that is hunted, watched, and haunted. This shift exposed the retail environment as an active site of harm. Surveillance, tracking, and profiling informed the visual and spatial language of the work. The window display became a mirror, a place where viewers, often unknowingly, adopt the roles of predator or prey. Their gaze participates. Their presence activates the scene. The practice repositions the bystander. No longer passive, but implicated in the narrative's violence. This inquiry revealed that fashion, when detached from the human form and reimagined through carcass and skin, becomes a tool for counter-narrative. Hooks interlaced the series, marking points of tension and capture. Draping directly off the carcass, impaling with pins, and binding with rope all became a material language of pain. Digital processes like laser-cutting extended this further, enabling sharper, more surgical interventions into material, while blood-dyeing garments and coating the display evoked the symbolic weight of transformation. A deep red palette crusted across the surface, staining the work with meaning. Through this process, my role as a designer transformed. I became a choreographer of tension, building immersive confrontations. Spaces where the pain of my lived experience collides with the viewer's position. These installations are not static. The carcasses will continue to mutate. The skins will shift. The gawks are infinite. This work is unfinished by design because pain does not conclude; it persists, it evolves. The next chapter continues this evolution, asking how these wounded, animated forms might rupture the boundaries of fashion, narrative, and identity and how they might carve out new spaces for escape and becoming.

Research Findings

This thesis began with the following questions: How might a fashion practice be designed for a body in pain? How can a fashion practice counter unprovoked tension from profiling in retail environments? Through the methodology of story-a-garment, I forged a personal language through fashion. A counter-fashion rooted in pain, tension, and narrative rupture.

Across the chapters of *Escape*, *Obsess*, and *Morph*, I developed methods that reinforce the overarching methodology story-a-garment. *Escape* allowed me to build worlds. A practice of curation, confrontation, and personal mythology. It gave me control to craft environments where the garments perform, haunt, and bleed. *Obsess* became the pulse behind the process: revisiting, remaking, working through environments like the bedroom, studio, workshop, and window display. Here, every surface became a stage for story. *Morph* became fluid. Embracing transformation as not only inevitable but necessary. This is where predator-prey flicker into each other, where structure influenced flesh, and where methods shift depending on the narrative's needs.

In *Fleshy Archives*, I unearthed the emotional and political terrain that anchors this work. *Sever* introduced the skin as both a site of harm and resistance. A mutable surface where control, surveillance, and transformation converge. Drawing from the work of *Vexed Generation*, I experimented with how garments could function as protective shields and installations, immersing the viewer within their political holdings. Their politically charged designs grounded my own refusal to conform to the neutral, idealised body, instead exploring how garments could distort, obscure, and escape. Pain dissected the body through the language of symbolic violence. It asked how agony can be held? How does torment become embedded into form? Drawing on Elaine Scarry's notion of pain as a force, I translated internal torments into external gestures: piercing, pinning, distorting. Pain became both process and outcome. Etched into carcasses and pressed into skin. Blood, rupture became visual. Flesh bled into fabric. Colour became a carrier of story. Here, the emotional and symbolic weight of red became central as a medium for transformation.

Through blood, I found a way to speak through material, to allow garments to ooze, stain, and haunt. Throughout these contexts, I was guided by theorist Julia Kristeva, whose theory of abjection revealed the horror and possibility in bodily boundaries breaking down. Pain and disgust, in her work, became spaces of potential. Alongside her, Scarry, and the haunting aesthetics of *Tokyo Ghoul*, I discovered how the fractured body can become a tool of narration and how transformation becomes a stage for performance. The works of Alexander McQueen revealed this; his use of bodily metamorphosis offered fashion as spectacle, confession, and rupture. These references mutate within the work. They live inside the process. Through *Sever*, *Pain*, and *Blood*, I carved a fleshy archive, where theory, memory, and material collided. Together, they formed the conceptual skeleton for story-a-garment: a method where garments breathe, bruise, and resist.

Throughout my practice, the methodology became embodied. Repetitive actions of pinning, piercing, and hoisting developed into rituals of pain inscription. These acts built the carcasses, skins, and gawks that populate the work. The forms are not fixed; they are hosts, wounded

objects that morph with every iteration. Retail, once a place of personal harm, is now an active subject in the work. Surveillance, profiling, and gaze turned the shop floor into a site of discomfort. In response, the window display became a staging ground where audience and object confront each other, discovering harmonies within composition, skin, and steel. The bystander is no longer passive. Their gaze implicates them. They become part of the predator/prey dynamic. The work choreographs this tension deliberately. This inquiry has shifted the way I chose to work. I no longer design for the human body; I build from carcass and skin outward. I design for a body in pain, for what cannot be said but can be shown. This reframing has transformed my role as a designer, I craft based on emotional flesh.

The final exhibition will be a world curated by my pieces. Carcasses will be displayed, hung, and restrained. A series of skins will be hung, laid, bound within the space. Access to try on, inhabit the emotion connected to its layers. Hooks, controlled lighting, confinement, and blood will converge to create an immersive escape. Viewers who come into the space, engage, question, and gawk at the objects will create different predator-prey dynamics. The research is never-ending. The work can grow through alternate narratives, alternate versions of stories. Pain, it lingers, it evolves, it returns in new forms. The story goes on.

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Master of Design Exhibition Space

Story-a-Garment:
Skins Storied for a Body in Pain

40 Saint Paul st
Te Wai Ngutu Kākā Gallery
Gallery 1
May 2025

Figures 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96. Paul Chapman For Salma Ibrahim-Jerrywo, *Story-a-Garment: Master of Design Exhibiton*, Skins and carcasses within the controlled environment, 2025.





















Examination

Story-a-Garment:
Skins Storied for a Body in Pain

40 Saint Paul st
Te Wai Ngutu Kākā Gallery
Gallery 1
May 2025

Figures 97, 98, 99, 100, 101, 102. Monique Redmond For Salma Ibrahim-Jerrywo, *Story-a-Garment: Master of Design Examination*, Skins and carcasses within the controlled environment, 2025.









Exhibition Opening Night

Story-a-Garment:

Skins Storied for a Body in Pain

40 Saint Paul st
Te Wai Ngutu Kākā Gallery
Gallery 1
May 2025



Figures 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119. May Huang For Salma Ibrahim-Jerrywo, *Story-a-Garment: Master of Design Exhibiton*, Skins and carcasses within the controlled environment, 2025.



