

Introduction

This bestiary is born out of the principles of the research and development project Fashion Fictions, which seeks to form a critical reflection of how the fashion system currently functions in the world through the speculative exploration of parallel realities. Fashion Fictions proposes alternative ways of life that demonstrate that this reality has possibilities for change (Twigger Holroyd, 2022).

This specific research starts from two concepts proposed in Fashion Fictions: Fashion, which indicates themes around trends, culture and the value of the material aspect of garments constructed by communities, and Embodiment, which refers to the connection between the human body and the clothes it wears, inclusivity, senses and wellbeing.

For our narrative proposal we seek to understand the connections of our concepts from different perspectives, giving them a character to the ideas, transforming them into creatures so that they can interact by telling us from various cases how their knowledge system works. In the stories we tell, the concepts transformed into these creatures act as muses: beings that inspire and influence the performance practices and their expression through the costumes the performers wear.

Converted into myth, we are guided by two case studies, the Palenqueras of Cartagena and the group Mis amigas drags, who tell us about the origin and presence of customs of communities that transform their bodies as a form of expression and invoke the action of the beasts in their externalised identity. They are fragments of our current reality, which allow us to see the codes and norms that still classify us and lead us to windows into parallel worlds.

To understand the relations of the beasts we associate them with one of three concepts: Corporeality, Fashion and Performance, seeking to recognise their connection and interaction with the different myths. Thus the following mosaic of characters is presented, understanding and interpreting embodied concepts and ideas that, even in modernity, continue to determine and construct bodily identities.

World R

In this world people have formed a belief system that recognises the effect of different artefacts that function as garments on their believers. The garments enhance the bodily connection with the beasts and endow the bodies with their attributes in relation to their movement, perception and particular types of performances, changing their forms. The transformations of morphology are visible through a ceremony where the changes are manifested in the believers.



Three great families make up this world; Corpusia, Modeias and Perfos, each with different characteristics. All the beasts of the families are led by Inoxiva, who created all the other beings.

Every new year, the great Ceremony of Inoxiva is celebrated, where people receive a beast that will guide their future by means of a card. People perform a ritual where they bodily recognise the effects of this beast by dressing up as its corresponding artefact. While under the effect of the beast they must complete certain movements or actions and reflect on the changes the garment brings to their body and how it creates a particular performance that adheres to the identity.

Recipe

For the activation of the great Ceremony, the organisers (oracles of the beasts) are invited to manually and collaboratively create 3 pieces (one for each family: Corpusia/Corporeity, Perfos/Performance and Modeias/Fashion) before the ceremony. The artifact parameters for each family must match the text descriptions of the beasts and follow the following general characteristics:

Modeias: tight, eye-catching, representing links and connections while highlighting the attributes of any body. Uses translucent fabrics and strong, attractive colours.

Perfos: Contrast between fluid and rigid, hiding the natural silhouette of the body and becoming a channel for the expression of movement. It uses soft and hard materials together, articulating to create different ways of moving depending on the user.

Corpusia: Converts the body, deforming its natural silhouette and form of movement. It uses hard but malleable materials that can create new morphologies, in conjunction with extensions of body parts as prostheses, neutral colours that assimilate to skin tones.

This activation should be done in a group, assigning the people with the most experience in creation (the oracles) to the different pieces and to the general organisation of the ceremony.

What you need to have for the activation:

- The 3 pieces: Corpusia, Perfos, and Modeias.
- Cards of the beasts (colour coded on the back to indicate which family they belong to, in order to identify their artefact box) and that have a specific action that responds to their activation within the family's artefact.
- A visual recording tool (mirror or camera).
- Three storage boxes
- A space for recording the reflections of the participants
- Optional: Guiding questions for reflection (see at the end)

Activation

- 1** Choose a space where light can be controlled and install the appliances inside the storage boxes.
- 2** Set up a table with the description of the world and the beast cards face down.
- 3** Place the recording tool in a position that can adequately capture the silhouettes and shapes of the participants.
- 4** Each person will take a random card that introduces their beast and its characteristics.
- 5** People will look for the box corresponding to the family of the beast on their card and take out the artefact.
- 6** With the help of the organisers, the person assembles the piece on their body while reflecting on the manifestation of the beast that chose them.
- 7** Having their garments constructed, the exploration of corporeality proceeds, where the followers generate their own movements in space with the artefacts according to the instructions on the chart, perceiving the changes and modifications that each beast generates in them. A record of the explorations is taken.
- 8** Finally, each person writes a reflection and tells what effect the beast had on their corporeality and performance as it moved through the space, using the guiding questions.
The artefacts are returned to their boxes and the cards are returned to the table for the next invocation.

Guiding questions

1. With what piece did you summon your beast?
2. How did the beast determine what you felt in your body and in your presence at the temple?
3. What visual changes did you perceive in your body with the piece?
4. What modifications of the shape of your body did you perceive with the piece?
5. What modifications of movement did you perceive in your body with the piece?
6. What part of your body did you feel most influenced by the piece?
7. How do you identify with the beast that chose you during the ceremony?
8. How did the beast influence your performance during the union with it? What did it prompt you to do?
9. Do you have any garments that have similar effects on you? Which ones?
10. How from your garments can you continue to communicate with your beast?



Conclusions

From the project and its overall process, we came to a series of internalised conclusions that made us appreciate the metamorphosis of the project from a much broader perspective. First of all, we talked about the experience of building the step by step final result. To begin with, both as a group and as individuals, we had an enriching experience as we ourselves were in charge of the whole project, from ideation, creative direction to production. This allowed us to acquire a series of new skills as well as reinforcing others we already had in terms of manufacturing, conceptualisation and graphic illustration. Likewise, this specific work or assignment guided us to the reality of work, in terms of handling a preparation of such magnitude, which we are often not so used to due to the institutional environment in which we usually work.

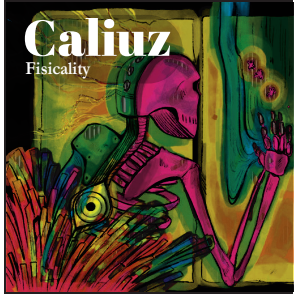
On the other hand, we mentioned the way in which the exhibition performance developed and the way in which the participants began to merge with our project. First of all, we were very surprised by the way in which the activation and reading of the cards became a very personal experience, which also evoked memories regarding other kinds of gadgets or experiences with them. Users really began to capture various aspects of their lives on the cards and there was a relationship between this fictional world and their reality. This led to people achieving a deeper bodily connection with the garments, as each of the visitors managed to perceive them in very different ways.

In each one, the sensibility, silhouettes, sensoriality and comfort varied depending on their previous reflection; this allowed us to observe the project from different angles and perspectives. In this way it became evident how the garments and their manufacture, connected to the experiences, shape not only the body and its factors, but also the silhouette of the reality proposed to us. All of the above was also possible thanks to the limbo in which our project was located; where there was a mixture between the fictitious plane, constructed from scratch, and the normal and real plane in which we found ourselves. This allowed the participants to immerse themselves in the journey, revoking any kind of predisposition or rejection.

Finally, we realised that, although there are still things to improve, there were many aspects that worried us that in the end turned out to work in favour of the project. For example, the complexity of the language or the experience ended up being the thread that led people to really get into this proposed unreal world. On the other hand, the time in which the garments were put on was a bit long due to the complexity of the pieces; however, this made it possible for the users to really have a moment of connection and internalisation with the sensations produced by the costumes representing the beasts. Finally, although at first some of the materialities were not what we expected, after understanding them and engaging in a dialogue with them, we understood their behaviour and made a 180° turn to benefit the functioning of our final product.



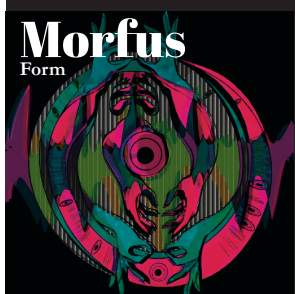
Cards of the beasts



Calizuz
Fisicality

Calizuz evoca todo lo que es tangible, lo material y físico que nos rodea y como nos afecta, aunque a veces algunos lo confundan con su primo Sen. Calizuz es la manifestación de aquello que Sen puede percibir. Incluso la materia del cuerpo es una manifestación de Calizuz.

Manifestación:
Coloca sobre tu cuerpo la pieza Cuerpo, acurrúcate para acercarte a la tierra. Siente el peso de lo que cargas al desplazar tu centro de gravedad.



Morfus
Form

Morfus es la forma, es la silueta no solo de los cuerpos sino de todo lo físico. Es la materialidad que es modificada por el espacio y así mismo lo cambia cuando se mueve. Morfus es la relación del objeto, del ser con el mundo en un nivel tangible.

Manifestación:
Coloca sobre tu cuerpo la pieza Cuerpo, luego muévete alrededor de todo el espacio. Contempla las posturas en las que te mueves y cómo se diferencian de tu posición normal.



Iiere
Resilience

Iiere es la fuerte bestia que tiene la capacidad de adaptación y resistencia. Ella actúa a través de las diferentes expresiones de los sonidos que haya en cada ser, resultando en intenciones de permanencia y crear sin importar la situación. Incluye en la resistencia contra los constructos, los paradójicos y las restricciones frente a la expresión.

Manifestación:
Coloca sobre tu cuerpo la pieza Performance, luego agítate y recorre el suelo apoyado en tus articulaciones (rodillas y codos). Siente el dolor y la dificultad del movimiento, la dureza del suelo en tu cuerpo.



Mottio
Movement

El movimiento es la forma en que el cuerpo cambia de posición respecto a un punto de referencia en un tiempo específico. Así, Mottio es la bestia que forma las expresiones del cuerpo, que muestra los cambios de posición y todas sus posibilidades para crear un performance.

Manifestación:
Coloca sobre tu cuerpo la pieza Performance, luego alza los brazos y realiza movimientos gástricos. Reflexiona sobre el espacio que ocupas, cómo se transforma con tu presencia y cómo te transformas con la pieza.



Transfus
Transformation

Esta bestia siempre está buscando más, nunca se queda quieta. Transmuta la espontaneidad a través de las manifestaciones materiales creando un performance nuevo. Resiste todos los valores de sus entornos humanos, pero se enfoca reflejar en el acto performático la construcción del cuerpo como resultado de la expresión de la identidad.

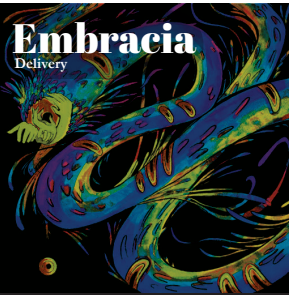
Manifestación:
Coloca sobre tu cuerpo la pieza Performance, luego enróllate en posición fetal mientras cambia la estructura de la pieza sobre ti. Sientete protegido, conecta con los momentos de mayor seguridad.



Phantasia
Fantasy

Phantasia es la entidad de la fantasía de cada cuerpo reflejada en el performance; es la bestia que entrega el género como un modo expresivo, creado desde el propio ser y su vida en la norma, reportando la creación de identidades desiguales a la condición corporal de cada ser.

Manifestación:
Coloca sobre tu cuerpo la pieza Performance, luego sujeta el tejido extremo mientras te sientas. Observa cómo se pierde la silueta corporal y te conviertes en una forma abstracta.



Embracia
Delivery

Embracia representa: Parte de su actuar a través de las expresiones de combates para entregarlas a los demás, para reflejar la esencia de su performance desde un propio ser y que quienes lo reciben se lleven no solo una muestra de lo que hacen sino de lo que son, presentando costumbres más allá de las comunidades a las que pertenecen.

Manifestación:
Coloca sobre tu cuerpo la pieza Performance, luego exprime el cuerpo lo más abierto posible. Entrega a todo aquel que te rodea, piensa en tus relaciones y cómo las dejas salir.



Cordis
Recollection

Cordis es la marca de las experiencias, almacena los recuerdos en el cuerpo y en la mente e invoca las memorias en su fisicalidad. Es la bestia de las cicatrices, los tatuajes y las marcas de nacimiento, de la memoria corporal y el movimiento. Cordis puede o no ser visible pero siempre está presente en el sistema del cuerpo.

Manifestación:
Coloca sobre tu cuerpo la pieza Cuerpo, luego haz un recorrido táctil por las piezas que tienen contacto directo con tu piel. Contempla la cercanía que tienen a marcas corporales.



Sen
Sensoriality

Sen representa todo lo que somos capaces de capturar a través de nuestros sentidos. Es la personificación del frío, del calor, de la humedad y la alegría, de todas las cosas externas que afectan nuestro cuerpo, ya sean físicas o abstractas pero que cambian no solo su estado sino la percepción de su realidad y contexto.

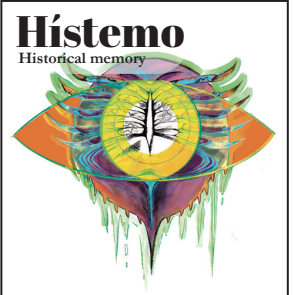
Manifestación:
Coloca sobre tu cuerpo la pieza Cuerpo, luego intenta percibir lo que pesa y se mueve sobre ti, los sonidos, las texturas, los olores y los cambios que afectan tu forma.



Atractea
Attraction

Esta es una de las bestias que posee en sus manos la inspiración de las manifestaciones de belleza, pero su talento realmente se remite a la gran capacidad que tiene de componer mediante la materialidad, de hacer ideas realidad y de dialogar con los recursos materiales que se encuentran en el entorno de aquellos que la llaman.

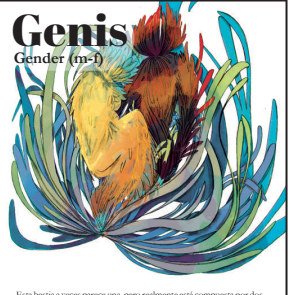
Manifestación:
Fíjate hacia donde te lleva el cuerpo, busca moverte y seguir las guías de lo que te rodea, se consciente de lo que buscas, lo que te atrae y lo que atraes.



Hístemo
Historical memory

Esta bestia resulta ser el guardian del conjunto de hechos históricos, precedentes y acontecimientos, los cuales hacen parte de la construcción del contexto global en el que se habita. Este ser supremo tiene la memoria más privilegiada del mundo y guarda cada detalle en su mente para llevarlo a presencia con las personas cuando es llamada.

Manifestación:
Coloca sobre tu cuerpo la pieza Moda, luego observa la presencia de ella en la silueta de tu sombra. Rememora sobre las historias anteriores y símbolos de estatus que te han precedido.



Genis
Gender (m-f)

Esta bestia a veces parece una, pero realmente está compuesta por dos seres con características específicas y muy distintas que, en conjunto, muestran las diferentes expresiones de la identidad. Este ser amado es quien le da significado al género de los humanos y condiciona la manera en la que se relacionan con lo más que humano.

Manifestación:
Coloca sobre tu cuerpo la pieza Moda, luego indaga sobre la transformación que la miscera genera en ti. Pisa las manos y siente tus facciones cambiar mientras contemplas los cambios que ha hecho en tu rostro.



Fruale
Social constructs

Este ser es el encargado de observar y proyectar los diferentes constructos sociales que se van desarrollando en las civilizaciones. La bestia en cuestión los vigila y mantiene un sonido regular sobre ellos. Sin embargo, estos también pueden ser directamente emitidos por el a su conveniencia o parecer. Este fenómeno es capaz de definir comunidades e incluso de crear fuertes colectivos y ordenar las sociedades de maneras específicas.

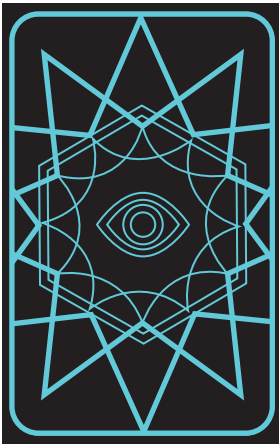
Manifestación:
Camina sintiendo la presión del pecho, intenta encorvarte hacia adelante o ir hacia atrás, curva tu cuerpo y se consciente de lo que lo limita y lo forma.



Teria
Materialisation

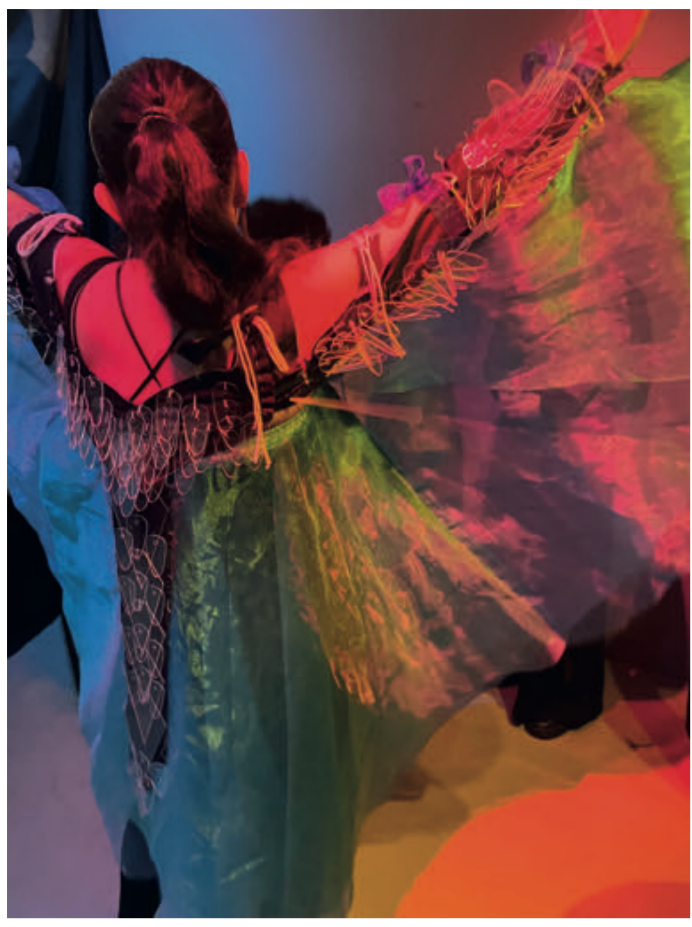
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Manifestación:
Mueve tu rostro y siente como sueñan las contracciones, el frío de los materiales y los lugares que cubren así como aquellos que dejan libres, identifica los materiales que acompañan cada uno de tus movimientos.



Reflections

All the reflections of the same beast were transcribed into a single paragraph.



Perfos

It tells me that what I carry inside me is a free beast, but as freedom is punished I must awaken my consciousness more and allow the beast to come out, to be free, to spread its beautiful wings so that it can fly and shine. I felt big and shiny, also protected by all the layers. I took up more space and made more noise. My body shape was not noticeable, I was more androgynous. I can wear more clothes that allow me freedom of thought as I usually look free, but I am not.

Caliuz

I felt small, without feeling small, I felt limited, but not restricted. I felt the importance of knowing my body, all the time I had the perception of each space that was being touched by the artefact. The garment generated slower, hesitant movements, but with the certainty of a different recognition. It also made me feel taller, more visible, but more stealthy. Finally, I identify with the beast through that constant awareness with the ground, with what motivates me and grounds me day to day, my head. I felt like a queen, about to be sacrificed.



Truale

I definitely felt restricted in a figure that didn't fit me. A garment that changed the perfectly healed shape of my body. Marking the torso, it's something I never do, I don't like to feel constricted. I felt pressure and evidence. It made me look more feminine, but the mask gave me the anonymity to feel protected from misunderstanding, that others saw me as I don't usually present myself, it made me reflect on how we perceive ourselves in order to project ourselves.



Mottio

In its shape and colour I felt empowered, free to move and imposing. The colour filled me with life and gave me an ample form of grandeur. I felt spaciousness, freedom of movement, it invited me to move, to relax, to enjoy it. It was a nice experience, thank you.

Corpusia



Corpusia anchored me to the earth, made me pleasantly slow but not chained, conscious of half a body, squat, privileged in height, dominant, cautious from the ground to the top, the torso struggling to return to its centre. A beast to take up slowness, enjoy small spaces. It made me think of all my heels and the stories linked to them and the trust in others that discomfort implies. And the one-sided earrings...

Abandon symmetry!

Atractea

Due to the nature of the beast I was tempted to move gently. I felt more relaxed and exotic. I moved freely and danced.

Iliere

The bindings are perhaps similar to my dynamics and routines that are sometimes prisons. I felt stuck, with hooves and claws. I think of moorings as jams that we can break or inhabit. I feel in another dimension of me, with my magical layers to surprise or shock.



Cordis

Although the height gave me more confidence, it also drew a lot of attention from others and that made me think more about every step. It made me feel stronger but more awkward. Also when Cordis chose me and I read what she said, I felt I connected with her. The memory is something I treasure deep inside me but it is normal that over time it transforms. When I put on the garment I automatically felt my childhood inhabit me in my present, I didn't travel to the past, the feeling of my inner child travelled to me. The torso ornament tucked me in perfectly, it felt great. The stilts on the other hand reminded me of riding stilts in PE at school, it was a spectacular experience.

Morfus

The effect Morfus had on me was a redistribution of weight and another balance, another experience of movement. It takes me back to moments when I felt powerful, because of the height of the heels. My movement was impeded because the heels would come off.

Genis

The waist and the face are the parts that were most influenced by the piece, not only because they are placed there, but also because of what they generate internally as empowerment, posture, being and not being, alteregos. That's what genis transmitted to me, the corset, being in drag.

Phantasia

I chose the Phantasia beast. In union with the garment, although I did not perceive changes in the shape of my body, I loved the visual sensation of having it, striking, different, unique, exclusive. Congratulations to the group for the coherence with the combination of such dissimilar materials. Thank you for the experience.



Sen

My whole body felt a difference with the garments and I realized very quickly its influence. My arm couldn't change its gesture, it had an elevated position, like a vengeance and gratitude. My body rose from my feet and floated in a madness of sense.



Nathalia Huertas
Maria Fernanda León
Laura M. Restrepo
Gabriela Cruz
Candelaria Baptiste