

2014 SDA Creative Promise Awards for Student Excellence

Anel Zarate

BA Candidate in Design, Spring 2015
University of California, Davis

As a child, I fancied the idea that we could one day magically change our clothing without needing to undress. For my Signature Collection class at the University of California, Davis, I created a fashion collection that realized my childhood fantasy with dresses that transform from one look to another simply by undoing a few snaps.

Crafted with hand-dyed and printed cotton, silk charmeuse, and silk chiffon, my collection is comprised of five dresses, each with a different form of transformation. One transforms from a strapless bodice and short skirt into a mermaid dress by pulling down a fitted skirt from its elastic waistband. Another has a vest-like bodice and short bubble skirt that becomes a floor-length dropped waist gown by undoing a simple snap. A knee-length dress unfolds into a long A-line dress by releasing snaps at the waist. *Grace* begins as a short black dress with a straight neckline; by undoing two shoulder snaps, the bodice folds down to become the "after" skirt with a new colorful strapless bodice. The most dramatic dress, *Michaela*, starts as a chiffon-covered v-neck bodice and a skirt made of folded fabric panels; the panels unsnap and unfold to form a raspberry-colored silk skirt with black chiffon godets.

My goal for this collection was to give a different take on the way people wear clothing by designing dresses that do more for the wearer. If a garment can transform into another look without anyone but the wearer knowing it is the same garment, then it eliminates the need to own more clothes. ucdavis.edu



ANEL ZARATE *Grace* (before and after looks) Silk charmeuse, cotton sateen, and heavy-duty interfacing, machine and hand stitching, immersion dyeing, stamping, direct-dyeing using short brush strokes, 2014.



ANEL ZARATE *Michaela* (before and after looks) Silk chiffon, silk charmeuse, satin, machine and hand stitching, vat dyeing, stamping using heat-set fabric inkpad, fabric manipulation, 2014. Photos by the artist.



Ivonne Acero

MFA Candidate in Fibers, Spring 2015
University of North Texas, Denton, Texas

Using memories is a continuous pattern in my work. At 19, I left my country, Colombia—the place I belonged to and considered home, with its unique culture and beliefs. I became a migrant, a hybrid—one more displaced diasporic being of the world. Longing for my people, social and cultural customs, and places and spaces became a usual feeling. I lost everything familiar to me, including a big part of my identity. To reinvent myself, I pieced memories together—images amalgamated and sometimes distorted; memories that held notions of home, belonging, self-identification, and emotional attachments.

My series *The Seamstresses* and *La familia* return to a specific place and time. They reflect personal and communal narratives, stories that propel themselves to a universal level of any society driven by caste and class structures. *La familia*

mirrors the micro context. Each figure embodies a household member, implies the personality of the characters, and represents its own hierarchy within the family. The forms are layered and “mummified” by wall finishing coatings over the garments.

The Seamstresses represent the meso and macro-level of a community, my parents’ clothing factory, and Bogotá’s society and culture of the time. By recalling characters, faces, and spaces, I assembled a puzzle-like marker with pattern paper. The thread, stitching and pins are symbols of paths, pain, and storylines. These pieces belong to my MFA thesis *The family who was*, which communicates the complexity of belonging and identity of displaced people around the world. www.ivonneacero.com; www.art.unt.edu; www.fibersnorthtexas.tumblr.com

ABOVE: IVONNE ACERO *The Seamstresses* Pattern paper (tissue), thread, matte medium, acrylic, installation 12' x 4', 2014.
Detail of *Doña Ruth* TOP LEFT.

BELOW: IVONNE ACERO *La familia* Fabric, joint compound, PVA, Hydra Cal, acrylic, installation 8' x 3', 2014.



The annual Surface Design Association’s Creative Promise Award for Student Excellence competition is open to all undergraduate and graduate-level SDA student members. A committee working with Naomi Adams selected the 2014 winners based on the artistic and technical merits of the applicants’ work. The winners received \$750 that may be used toward tuition, materials, equipment, educational travel, or professional development expenses. For information on how to apply for this and other SDA awards, visit surfacedesign.org/awards-grants.
The next application deadline is June 1, 2015.