

TRACING SHELL GEOMETRY



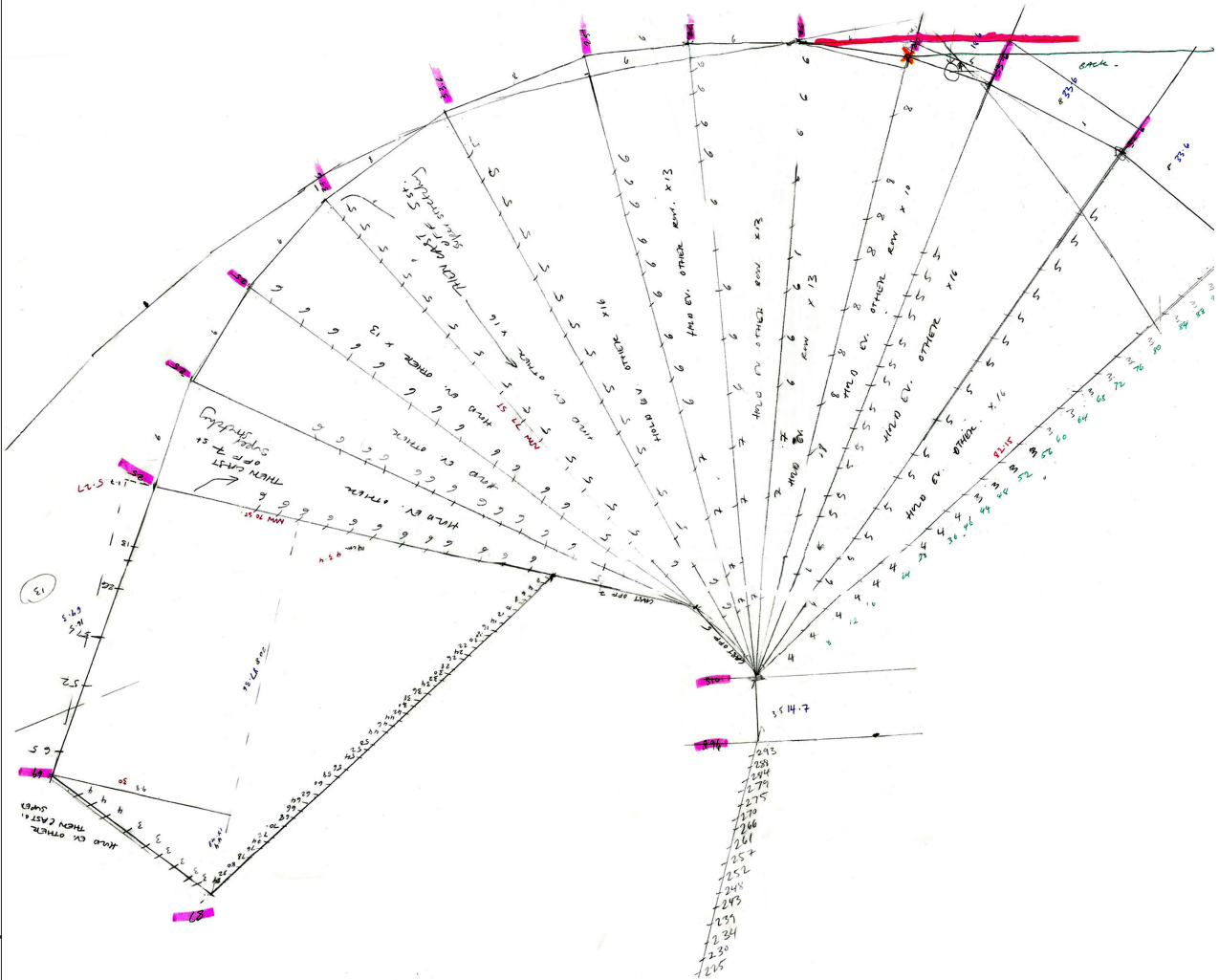
TOMOKO SAUVAGE & TOMMY JUSKUS

Tomoko Sauvage (JP/FR) is a musician and sound artist who is best known for her long-time experimentation on instrument combining water, ceramics, sub-aquatic amplification and electronics. Her research is grounded in live-performance practices that embrace the unpredictable dynamics of materials. Incorporating ritualistic gestures, she playfully improvises with environments, using chance as a compositional method.

Her performances and installations have been presented at *RIBOCA*, *V&A Museum*, *Manifesta*, *Roskilde Festival*, *Sharjah Art Foundation*, *Centre Pompidou Metz* and *Nyege Nyege Festival*, among others.

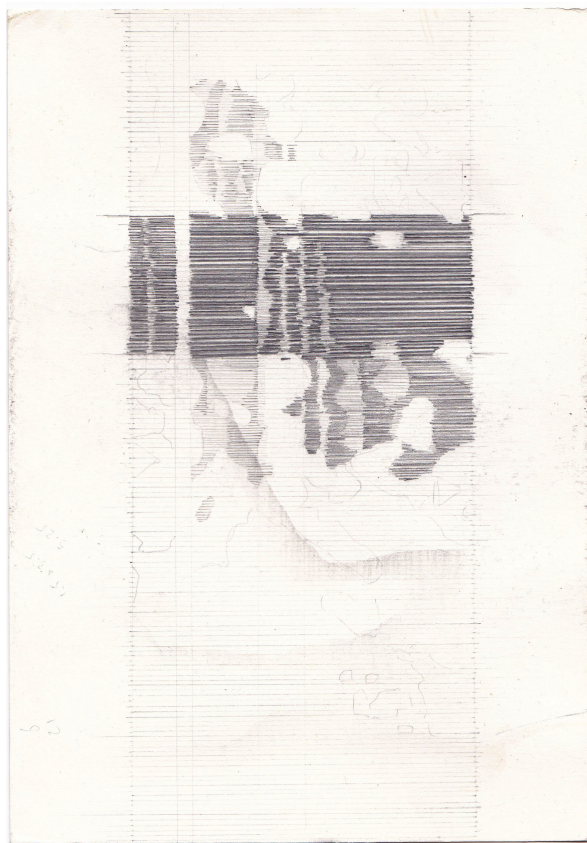
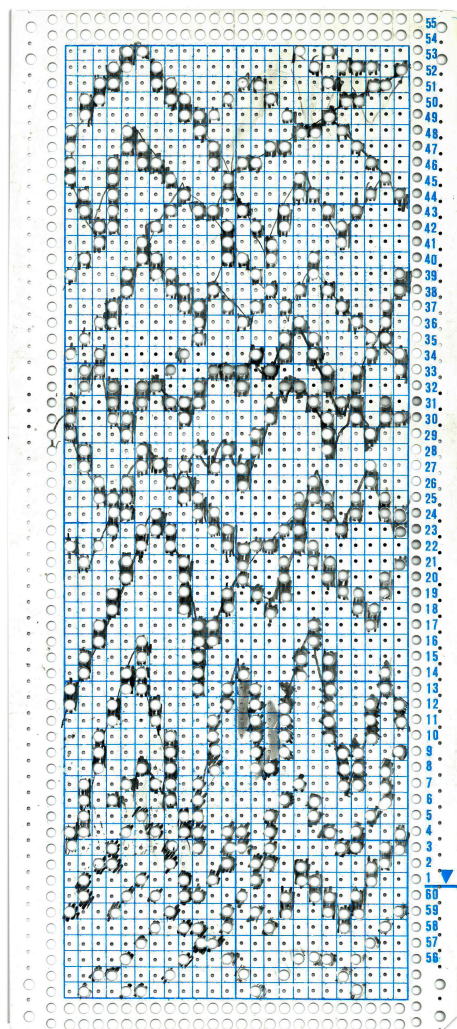
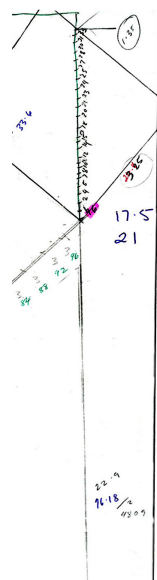


After spending many years working in the fashion industry for brands including Balenciaga, Alexander McQueen and JW Anderson, Tommy Juskus is turning his interest in clothing design into a more personal practice, choosing to step outside of mainstream fashion and to focus on small projects and collaborations. As a reaction against the coldness of industry, Tommy aims to bring an intimacy to his work by means of interpersonal exchange, developing custom materials and using hand processes.



Tommy and I started to talk in 2021 about a possible collaboration on garments I wear on stage. Working as a fashion designer for high end brands and at the same time being a keen listener of experimental music, Tommy spontaneously contacted me. We talked a lot about sustainable and unconventional materials, silk, crafts, hands and gestures, the subjects that resonate in both of our practices. In autumn 2022, Tommy made a garment inspired by shells for the occasion of my performance within the exhibition of *Isamu Noguchi* at Barbican Centre in London. A silhouette with flowing curves and a design that considered my crossed-legs sitting posture. Both of us had been exploring shells in our practices. Within my sound practice with waterbells, I play with air bubbles coming out of shells in the water and I hear the swirling geometry of the shell's inner form. Tommy had been drawing shells and been fascinated by Hans Meinhardt's book, *The Algorithmic Beauty of Shells*. For the second garment, Tommy had the idea of creating knitting patterns based on shell geometry he studied in the book. A shell forms by building layer upon layer each consecutive band of sediment being influenced by its surrounding environment and showing these nuances in semi-regular patterns. A correlation can be found between this systematic process and the successive growth of knitting a garment.





Reflecting on this connection, Tommy employed the hands of London based knitter Cecile Tulkens to translate the shell patterns into a 3D form using machine and punch-card knitting. There is something about the grid system of punch-card knitting, and the formulation of curves in knit via numeric calculations seemed to emulate the system-based organic quality of shell growth. The result is a boucle silk-linen dress laced with a zig-zagging pattern of holes, articulated curving sleeves and a Tulkens signature ribbed v-neck.

