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EDUCATION:

2004-2006 University of Borås,
Master in Fashion & Textile Design, Borås – SWEDEN (Post
Graduated)

1996 Royal Melbourne Institute of Technology (RMIT),
Fashion Design Studio, Melbourne – AUSTRALIA (Graduated)

1988-1994 Bandung Institute of Technology (ITB), Faculty of Art &
Design, Textile Design Studio, Bandung – INDONESIA (Graduated)

1987-1988 Maranatha Christian University,
Psychology Department, Bandung – INDONESIA (First Year)

AWARD:

**2015 Excellent Award for the 9th China-Asean Youth Artwork Creativity
Contest** at Guangxi Zhuang Autonomous Region Museum - China

**2015 Jury for the '107 Indonesian Innovation' & the commitment to the
advancement of business innovation in Indonesia** from the Minister of State
for Research & Technology, Jakarta – Indonesia

2015 The 5th Annual Exposure Award competition, my photo has been
hand selected for inclusion in **The Architecture Collection** @the Louvre
museum, Paris - France

**2014 Jury for the '106 Indonesian Innovation' & the commitment to the
advancement of business innovation in Indonesia** from the Minister of State
for Research & Technology, Jakarta - Indonesia

**2013 Selected Award for the 7th China-Asean Youth Artwork Creativity
Contest** @Guangxi Nation Art Palace – China

2011 One of Indonesia's most experienced Fashion Designer from the
Australia Unlimited Magazine's version

**2011 Excellent Award for the 5th China-Asean Youth Artwork Creativity
Contest** at Guangxi Nation Art Palace - China

2010 Jury for the '102 Indonesian Innovation' & the commitment to the advancement of business innovation in Indonesia from the Minister of State for Research & Technology, Jakarta - Indonesia

2009 Jury for the '101 Indonesian Innovation' & the commitment to the advancement of business innovation in Indonesia from the Minister of State for Research & Technology, Jakarta - Indonesia

2008 Excellent Award for the 3rd China-Asean Youth Artwork Creativity Contest at Guangxi Nation Art Palace - China

2008 Recipient of honorary certificate, gold medal and the Torino Winter Games 2006, Olympic Torch for selection and participation at the Olympic Fine Arts 2008, Beijing - China, organized by the International Olympic Committee & the China Society for the Promotion of Cultural and Art Development

2008 Distinguished standing & has been conferred with a membership of **International Writers and Artists Association** by the President & The Board of Directors of the IWA - USA

2002 Winning to become an Indonesian Representative for the Concours International des Jeunes Createurs de Mode 2002 @Carrousel du Louvre, Paris - France

YOU WERE BORN
AN ORIGINAL.
DON'T DIE A COPY.

~ John Mason

I have been using pink color since 1988, and I make it as a signature in my art to assign eccentric sensation since pink is known to be a girly, kitsch, synthetic color.

I have always brought up pink plastics and synthetic fur to highlight the fickleness, volatility and falsehood that permeate our dearly held beliefs, influences and lifestyles.

With a bold conceptual approach to art, fashion design and pop culture, I explore themes such as love and lust, which contain foreign influences on Indonesian culture and mass consumerism.

My costume design is intended to express the unusualness and the weirdness of costumes; its potential to inspire and to feed the imagination.

It is not the everyday, but the fantastic and surreal, which my design look for and which my sculptural costumes develop.

A costume is not experienced as a creative artwork in everyday life, which reflects an approach through commercialized designs.

Rather than develop a form of *prêt-a-porter* or *Haute Couture*, conceptual costume for the stage, sculptural fashions or similar creative approaches to fashion are more of the aim of my research.

A costume is designed to give a special experience on the stage, in ceremony, or as an art object within a gallery context. It functions as a fashion object or fashion performance and as a fashion based sculptural installation object.

The western fashion is based on the difference of how male and female perceived the image of femininity within the community. The more dominant male strictly rules women. Therefore, women wear what men considered as appropriate that made them the object of desire and pleasure and defined the term femininity

Craik, The Face of Fashion: Cultural Studies in Fashion, 46

→This paragraph asserts that women's body has been treated as commodity.





People today are no longer able to express their true love.

LOVE which is wrapped by 'Synthetic Love' made from artificial ingredients.

Synthetic fur that's turned into clothing, a hand bag, and a hat.

Plastic corset that embrace the body tightly.

A scarf made of hundreds of tiny heart-shaped plastic surrounded synthetic fur.

A pair of nylon gloves accentuated in plastic parts.

Welcome to the **SYNTHETIC LOVE** my dear...!!!

INGREDIENTS

THANKS TO:

Mr. A. M. ...
Mr. B. ...
Mr. C. ...
Mr. D. ...
Mr. E. ...
Mr. F. ...
Mr. G. ...
Mr. H. ...
Mr. I. ...
Mr. J. ...
Mr. K. ...
Mr. L. ...
Mr. M. ...
Mr. N. ...
Mr. O. ...
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Mr. R. ...
Mr. S. ...
Mr. T. ...
Mr. U. ...
Mr. V. ...
Mr. W. ...
Mr. X. ...
Mr. Y. ...
Mr. Z. ...

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11 rue de la ...
75001 Paris, France

SYNTHETIC LOVE - French International
200 Avenue ...
75001 Paris, France

The Victorian whale bone constricting garment which shaped an idealized 'hourglass' body will be the starting focus; the Indonesian *kebaya* and its modest shaping and accentuation of the female form will be considered along with its ritual and domestic forms in Indonesian society and the glamour corset, externalized as a fashion item by fashion icons such as Madonna and Kyle Minogue will demonstrate the cycle in which the corset moves from a restricting garment of suppression to one which celebrates the idea of female sexuality.





"I know there are people out there who point to corsets as a symbol of female oppression, but in this day & age, in a relatively civilized society I'd say 'bollocks'! A few hundred years ago I'm sure it was a different story. Women wear corsets today because they want to, they're not forced into it, it's a choice & that in itself is empowering. I hope that corsetry will only get more decadent & more popular. I'm actually looking for a corset that would work well when singing with my band, a rock 'n roll corset range would be very cool!"

Velda Lauder, Corsets a Modern Guide (London: Quantum Publishing Ltd, 2010), 209.

→ Corset was seen as female oppression in the old days, but in this modern day, corset is seen, as one of a choice for it is self-empowering.

*"Fashion is such a liquid phenomenon
that it makes
many of the other forms
of popular culture
appear comparatively stable".*

*Rogue Flows, Trans-Asian Cultural Traffic, ed. Stephen Muecke
and Mandy Thomas Koichi Iwabuchi (Hong Kong University
Press, 2004), 221*

→ Fashion has the ability to cross cultural boundaries





