

I've decided to start this lecture by reading out a short prologue:

“I'm the first child in my immediate family to go to university, but just as importantly i am the first person in my family to visit India. Education is lifelong, and there are many more important lessons in life you learn after all the courses finish, and you start to work and practice.

When i was growing up my mother avidly watched tv programmes and collected picture books about India, she did yoga and attempted to cook us Indian food, and she always wanted to visit this land but never fulfilled that dream, and so my family are very excited and proud that i have finally made it here, and i am reminded of my mum being here.

Thank you to the India Design Confluence and Karnavati University for bringing me here! I try to always go wherever i am invited. I follow the opportunity and doors my work opens up for me. And here there is a real opportunity to learn something very new alongside such talented speakers and teachers.

For you, as well as for me.

Each and all of us.

So i'm going to tell the story of how i got this far, what has brought me to your attention and this very moment in time, and the many places i have been to along the journey to reach you.

And I bring with me a garment to show you: An accomplice.

To offer, unstitch and celebrate.

It's a prototype dress i made 2800miles away in Moscow in Russia for a woman i taught called 'Angelina' which i will talk about and dissect apart to reveal its inner geometry and pattern - a hidden map which forms the textile landscape for a unique historic artefact:

A prime example of early 21st Century Subtraction Cutting, still bearing the human marks of its maker.

A prototype is not a finished thing, it is a process and journey.

A fashion design in the process of being imagined, made, and also unmade, deconstructed, taken apart, revealed and reimaged in front of witnesses: an audience in Ahmedabad.

But that journey of making and revelation is not yet over and will continue beyond this lecture. Its an accumulative effect or additive

process of learning. Though it begins at the very outset with an act of Subtraction - removal or cutting away of material space to allow room for the human body to occupy the textile, and for the textile to find its own level and flow of gravity around the body.

I thank you all therefore for being present for this important collaboration and hope it is interesting and throws up lots of questions to ask.

To ask me, and to also ask yourselves.

Because i don't have all the answers to give you.

I don't need them at this early stage. I start most lectures, travels and design projects unburdened by certainty and design, and instead will feel my way through the process of unmaking a garment to slowly reach a better understanding of what is made, how its made, what made me work in this manner and why.

So the rest is unscripted, not a conference paper or text but a confluence of material + performance, cutting + action, textile + movement, and my voice and drawings and scissors describing design not merely as commodity, but as free process.

Something you can try yourself, reinterpret your own way and join to your existing knowledge and skills.

Subtraction Cutting is as much yours as it is mine

(, should you choose to personalise and make it your own.)