

The Flayed Angel | 2022

The Flayed Angel is an exhibition of developing textile and fashion design work by **D'Arcy COAD**. This body of work explores dissection and dismembering of the garment form through a diverse range of fashion orientated processes. D'Arcy approaches this with an eye of morbid curiosity, utilising photomontage collages and textile sampling to tease out qualities of horror, glamour and viscera.

For all enquiries about the works please contact the artist directly via darcy.coad@outlook.com

Spectrum Project Space

Opening: 13 April 2022 5pm - 7pm

To be officially opened by Dr **Nicola KAYE**

Exhibition dates: 14 April - 12 May 2022

ACDC Artist Floor Talk: 27 April 2022 12.30 - 1.30pm

Gallery opening hours: Tuesday to Friday 10am - 4pm and Saturdays 11am - 2pm

Building 3, 2 Bradford St, Mount Lawley

ECU Galleries acknowledges the traditional custodians, the Whadjuk Noongar people, and elders past, present and emerging. We pay our respects for the great privilege of living, making and researching on these unceded lands.

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Introduction

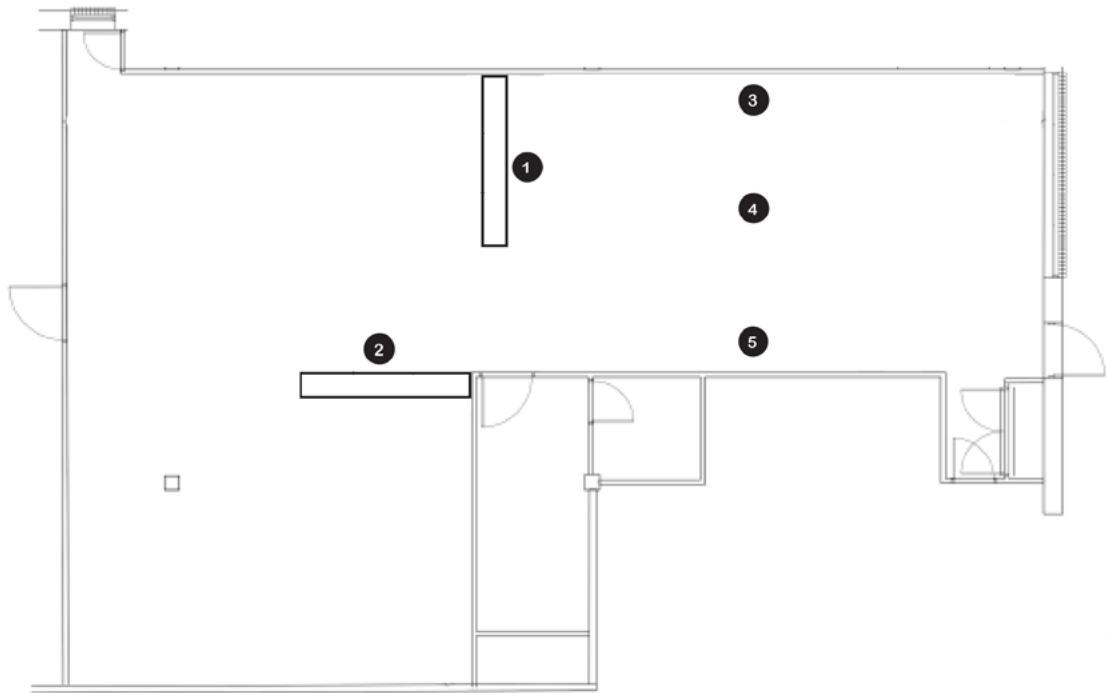
The Flayed Angel is a body of developing work that has undergone constant experimentation, re-evaluation and contemplation. D’Arcy seeks to find way in which to approach fashion at its crux: garment’s relationship to the body. Using Gautier d’Agoty’s anatomical mezzotint titled *L’Ange Anatomique* (or, ‘The Flayed Angel’) as a strong reference point, alongside developed photomontage collages, the work looks to treat garment as a surgical exploration. The collages allow for a mélange of qualities and eras are explored to jam opposing worlds together with the aura of d’Agoty’s ‘The Flayed Angel’ acting as the connective thread to the visual narrative. Presented alongside the work, the collages provide context to the array of explorations, informing the work and the space it embodies. Images of Hollywood glamour is pitted against visceral crime scenes, anatomical lithographs and Edwardian memento-mori imagery. Post-mortem documentations and bestial Medieval concoctions slide against despondent nurses and monastic Gothic architecture. The collages assist informs the work’s atmosphere, conveying the relationship between the research, experimentation, and the resolved bodies.

The gallery space itself is composed of three arrangements as the collages act as overseers. These arrangements inform different approaches and methods when dealing with garment and textiles, evoking the tension found in the collages. Contrasting jerseys and distressed lace are spliced and contorted on the body, pitted against each other as if in a Medieval joust as a domineering figure leers at a crime scene. Long swathes of fabric pool from the collateral wall. Hand treated lining material emulate pools of blood, flesh and rot with a lonely length of wool blend suiting is cloaked in an amorphous gloam of angel wings. Against these, resolved bodies are suspended, like hollow shrouds embodying only the essence of a figure. At the centre of it all is a lurid massacre, met before already at each wall. A lurid hi-vis yellow dress appears slaughtered, its body outline made as empty ones reminisce to the figures around it. These arrangements seek for a macabre beauty and sensuality through garment and cloth, imparting a saturnine physicality and a grotesque fascination.

Artist Bio

D’Arcy Coad is an independent textile and fashion designer from Western Australia. Much of D’Arcy’s contextual influences stem from his upbringing in rural Western Australia. Growing up predominantly in the Southern Wheatbelt, he experienced home slaughters, mulesing, docking and hunting, becoming accustomed to images of butchering and viscera. These experiences have informed D’Arcy’s approach with fashion and textiles, using these as a tangent medium that enables qualities of death and desire to collide.

Instagram: [@d.coad](https://www.instagram.com/d.coad)



- 1** **Morbid Curiosities (Eye)**, 2020 - 2021, hand cut photomontages and collages, dimensions variable.
- 2** **Morbid Curiosities (Wing)**, 2020 - 2021, hand cut photomontage collages, dimensions variable.
- 3** **Flesh, gloam, blood and rot**, 2019-2022, transfer printed acetate and polyester satin linings, screen printed wool/polyethylene blend suiting using textile printing ink, hand dyed polyester micro pleated chiffon, water resistant cotton/nylon taffeta, synthetic blend floral jacquard, treated hi-vis yellow cotton jersey reversed button up and gathered skirt with blood clot red textile printing ink smears, horn and polymer buttons, dimensions variable.
- 4** **Hi-Vis Massacre**, 2022, treated hi-vis yellow cotton jersey dress with blood clot red textile printing ink smears and horn buttons, chalk pen body outlines, dimensions variable.
- 5** **Battle of the Mi-Partis; Crime at the Ossuary**, 2022, navy lightweight viscose jersey and rubine red viscose jersey, distressed poly/viscose blend floral lace with textile printing ink spills, synthetic blend floral jacquard, horn buttons, transfer printed acetate and polyester linings, screen printed wool/polyethylene blend suiting using textile printing ink, dimensions variable.

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