

Selected works

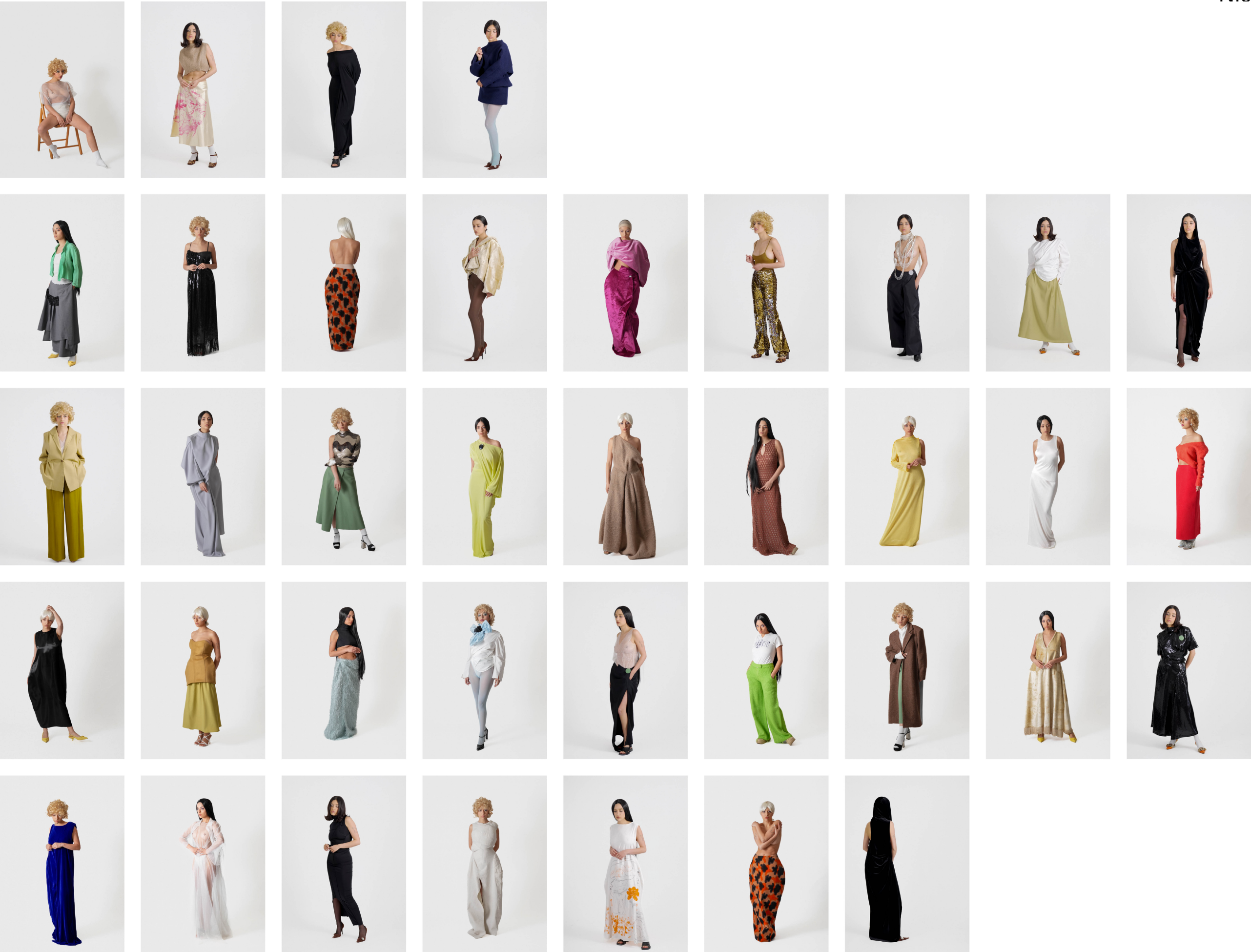
from 2018 to present

Lookbook	02-05
(ongoing)	
(Almost) home	04-08
(2023-Ongoing)	
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Lookbook is a device emptied of its function, a non-lookbook. The incongruity in this project serves as a key to interpretation: an incongruity between missed possibilities, between what could have (or should have) been, and what never was. The garments photographed are a collection of prototypes and unsold pieces I created that, for nearly a decade, have embodied a kind of productive frustration, inactive in their primary function: to be sold. This frustration is symptomatic of the very ontology of fashion design and photography, both in its commercial purpose and its act of clothing the naked body. What emerges instead is an ambivalent gesture: the need for escapism in response to the incongruity of garments on the market, alongside a desire for reconciliation with the aesthetic ideal internalized through fashion imagery. The body, clothed by another body, resists naked exposure through layering. The visible imperfections—the loose wig, the fake nails, the foundation used to cover thick eyebrows—simultaneously highlight the impossibility of reconciling with the desired ideal, and the possibility of accessing a space where the body can realize itself.

While recalling the visual grammar and format of traditional lookbooks, here photography distances itself from commercial logic, denying the garment its commodity character. The self-portrait subverts the roles of the actors involved in the production of a lookbook: designer, photographer, model, make-up artist, and stylist converge into a single authorial subjectivity. Nonetheless, arranged in the exhibition space in a grid (five columns by three rows), each photograph is subordinate to a broader and more imposing meaning. Devoid of frames and supports, the photograph relinquishes its visual autonomy to highlight the limitations of fashion collections—the impossibility for these garments to exist beyond their seasonality.





Part of a broader project initiated in 2023, (Almost) Home is a video collection that documents my time spent in the three cities where I have lived most extensively: Los Angeles, Vicenza, and London.

Filmed using a cassette-based Sony camcorder, the videos chronicle my movements—excursions, walks, and everyday displacements—during various periods. Across these recordings, some elements at times collides and at others aligns. Elements of what I recognize as “home” emerge as recurring visual motifs across the different locations, suggesting a shared aesthetic or emotional resonance. These visual rhymes articulate the narratives of the three cities through the lens of my own cultural heritage.

Such narratives prompt reflections on similarities that underline the pervasive legacies of both Anglo-Saxon cultural colonization and that of the Roman Empire—legacies so deeply embedded as to dislocate the distinctiveness of place itself. The museum, in this context, becomes an archetypal site of cultural contamination, where André Malraux’s visionary concept of the *Musée Imaginaire* finds new expression: in a fragment of a fresco from a Pompeian house exhibited at the Getty Museum in Malibu, in the display of ancient Egyptian artifacts within the Palladian Basilica in Vicenza, in the The Estorick Collection of Modern Italian Art in London. (Almost) Home, shot in black and white and conceptually grounded in Malraux’s imaginary museum, also draws on François Jullien’s critique of identity. Rather than affirming identity through fixed notions of cultural belonging, the work explores the *écart*—the gap or divergence—where identity is not formed in opposition, but in displacement and relationality. Jullien invites us to move beyond the logic of difference toward a thinking of alterity rooted in the space between. In this sense, my own hybrid identity—Italian, Native American, Mexican-American—does not reside in stable categories or cultural polarities, but in the folds, the interstices, the moments of slippage that unsettle fixed meanings. The video thus becomes not only a document of personal geography but also an inquiry into the limits and possibilities of cultural identity—an attempt to trace belonging in the very places where recognition falters.

(Almost) home. 2023-ongoing. Digital8 mini dv film transferred to video (black and white).



(Almost) home
(2023-ongoing)



Nicole Carrasco



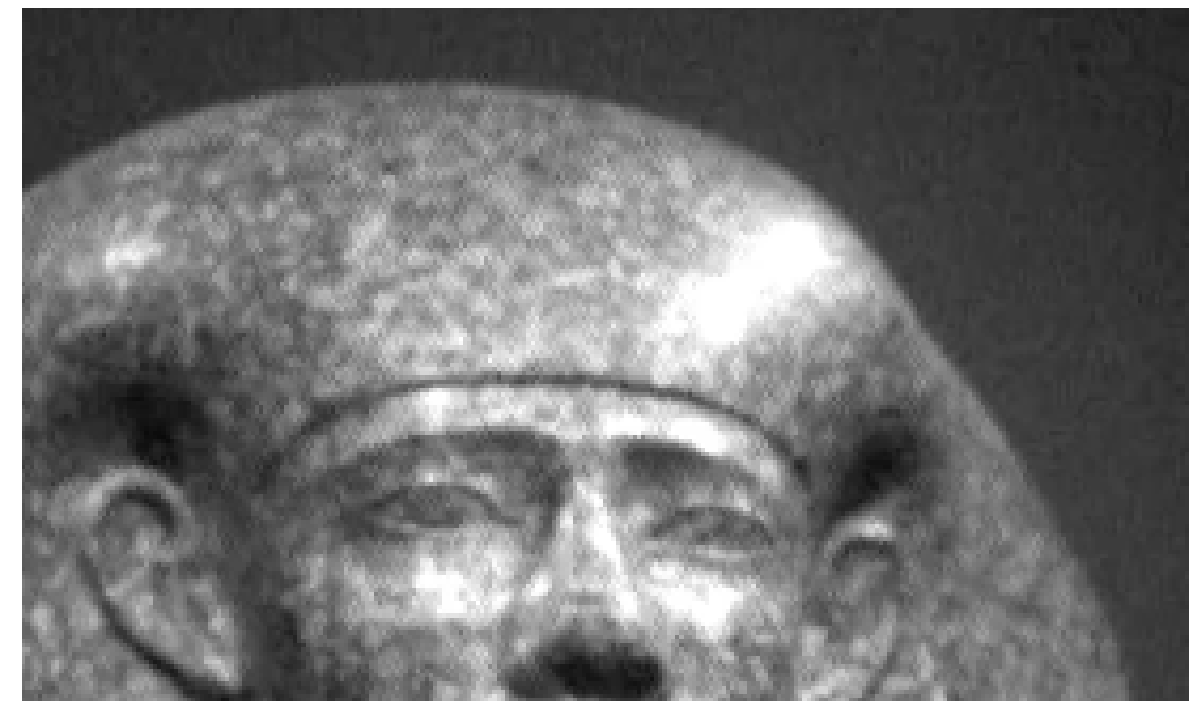
(Almost) home
(2023-ongoing)

Nicole Carrasco



(Almost) home
(2023-ongoing)

Nicole Carrasco



(Almost) home
(2023-ongoing)



Nicole Carrasco



Divismo del sé: la fenomenologia della Diva
dal cinema muto a TikTok
(2023-2024)

Nicole Carrasco

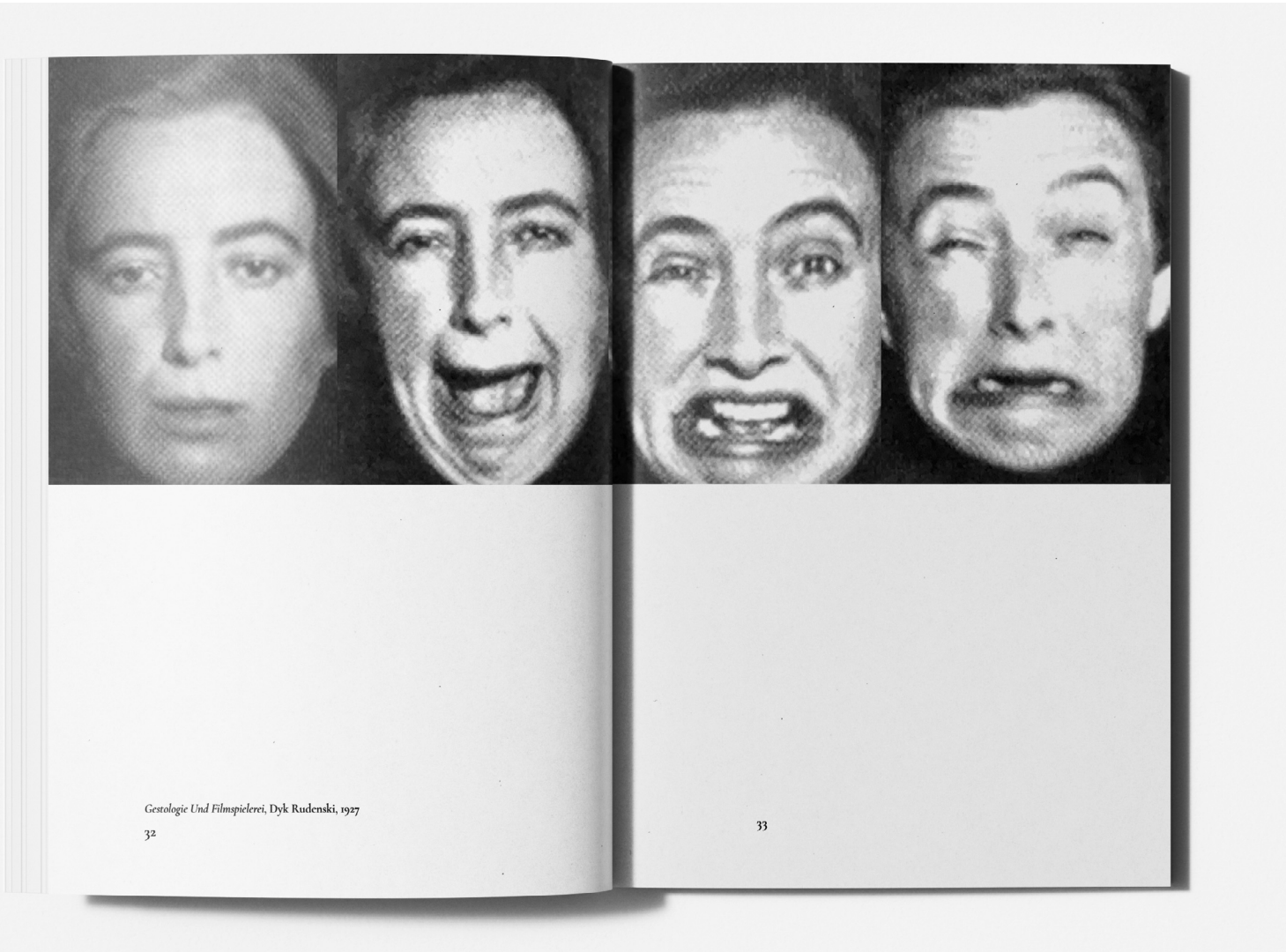
This dissertation is the result of a thorough analysis regarding the concept of “Diva”; a complex socio-political phenomenon that exists in relation to its audience and manifests through both its image and its *modus vivendi*. The concept lies at the heart of different academic reflections; on one side, the traditional interpretation of the Diva as a commodified product of the cultural industry. On the other, new perspectives transcends the mere objectification of the Diva and situates her within a broader political and social framework. However these two positions tend to be polarized: they presume the existence of an original in the icon, or an original in the vision.

Through an analysis of three case studies, the thesis entails a consideration on the oppositions between ideal/real, human/divine, underlining the ambiguity of the Diva as an image that oscillates between simulacrum/authenticity. *Divismo* is not considered as a process of idolization but rather an aesthetic practice that shares elements with dandyism: it subverts capitalist logics through ambiguity and parody.

As this phenomena is closely tied to the evolution of representational devices, the primary focus is on the transition from silent to sound cinema. This passage focuses on an essential difference: the emergence of the celebrity. A historical analysis reveals how the Diva has undergone a process of unveiling her simulacral nature to become a celebrity—an exposure, an opening that has allowed access to her flesh, and ultimately, has demanded her as in-carnated. The woman spectator within this discussion is crucial; in contemporary forms of self-divismo promoted by social media, “I watch” is simultaneously “I communicate” and “I produce”. On TikTok, young girls appear to navigate the same gestures as the first silent film Divas, a language that still attempts to speak through the face. The desire to become the same hyper-real image reflected on the screen leads to the repetitive performance of dances, confessions, and tutorials. This unsettling vision of a self-reflected image is simultaneously other, altered by filters and categorizing algorithms. The wall that metaphorically rises within the contemporary gaze—one that closes and categorizes— in this discourse attempts to be dismantled by the Diva’s powerful sensitivity, to find space in silence. Self-divismo becomes divismo of the self: beyond oneself.

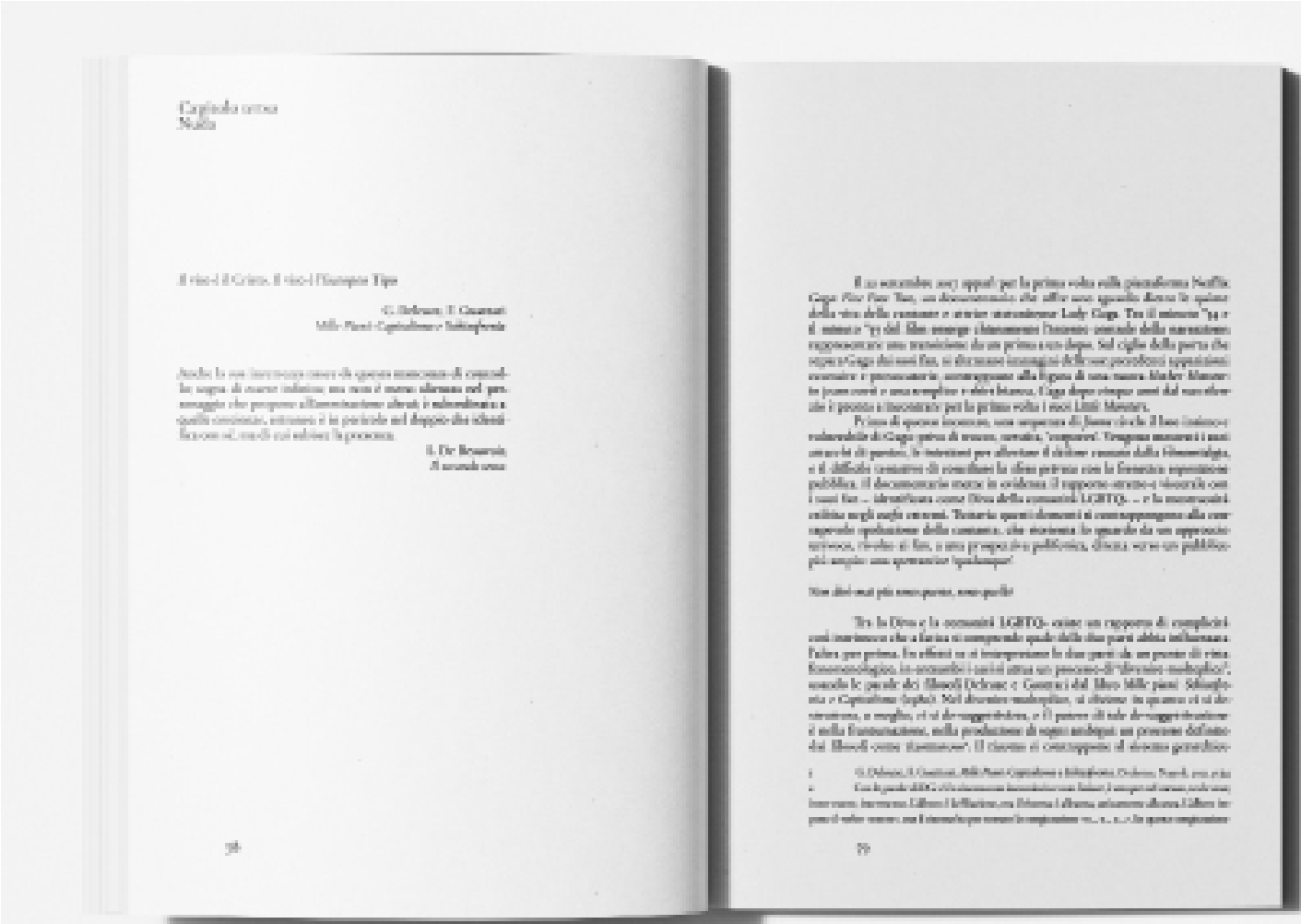
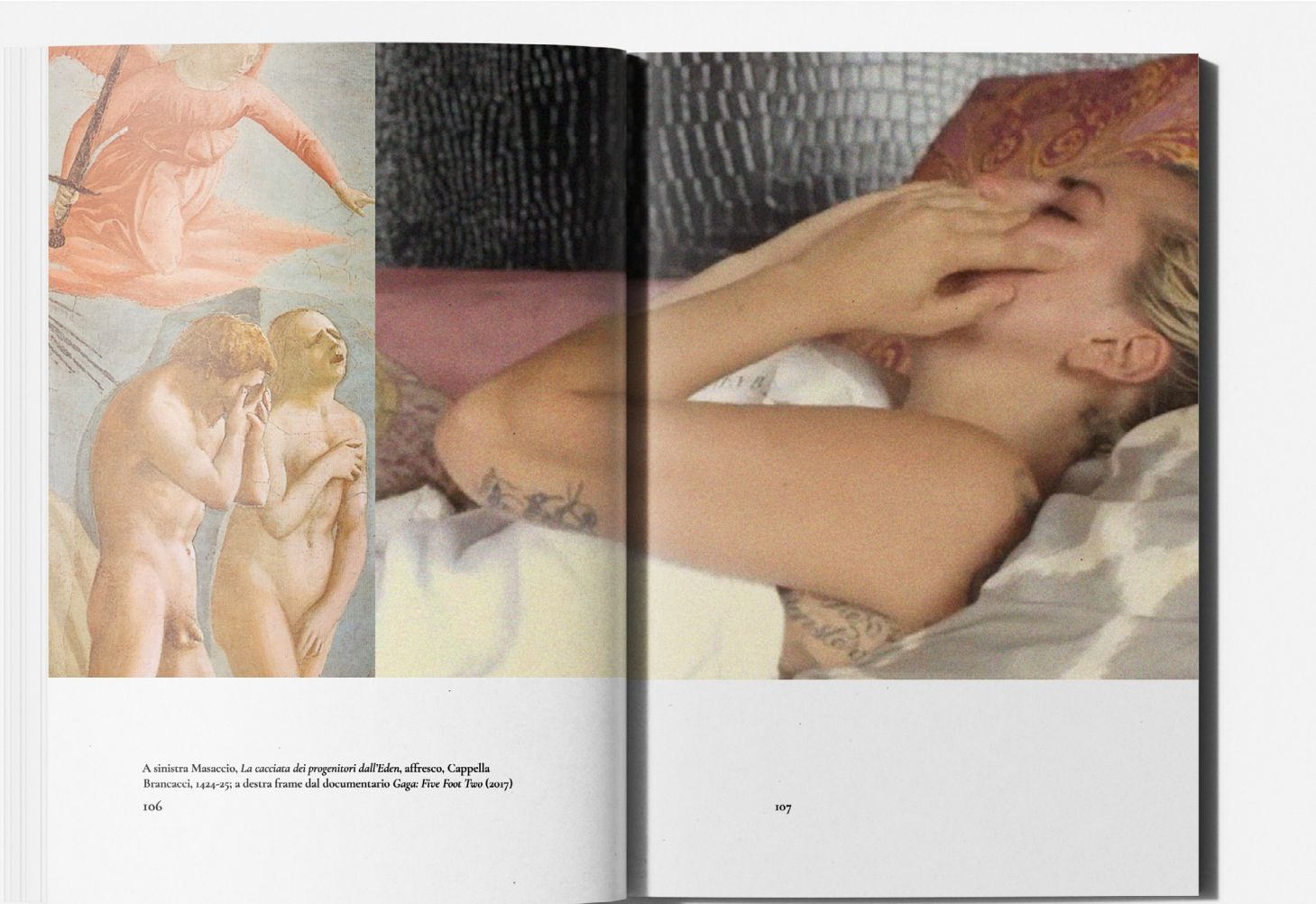
Divismo del sé: la fenomenologia della Diva dal cinema muto a TikTok. Saggio visuale. 2024.





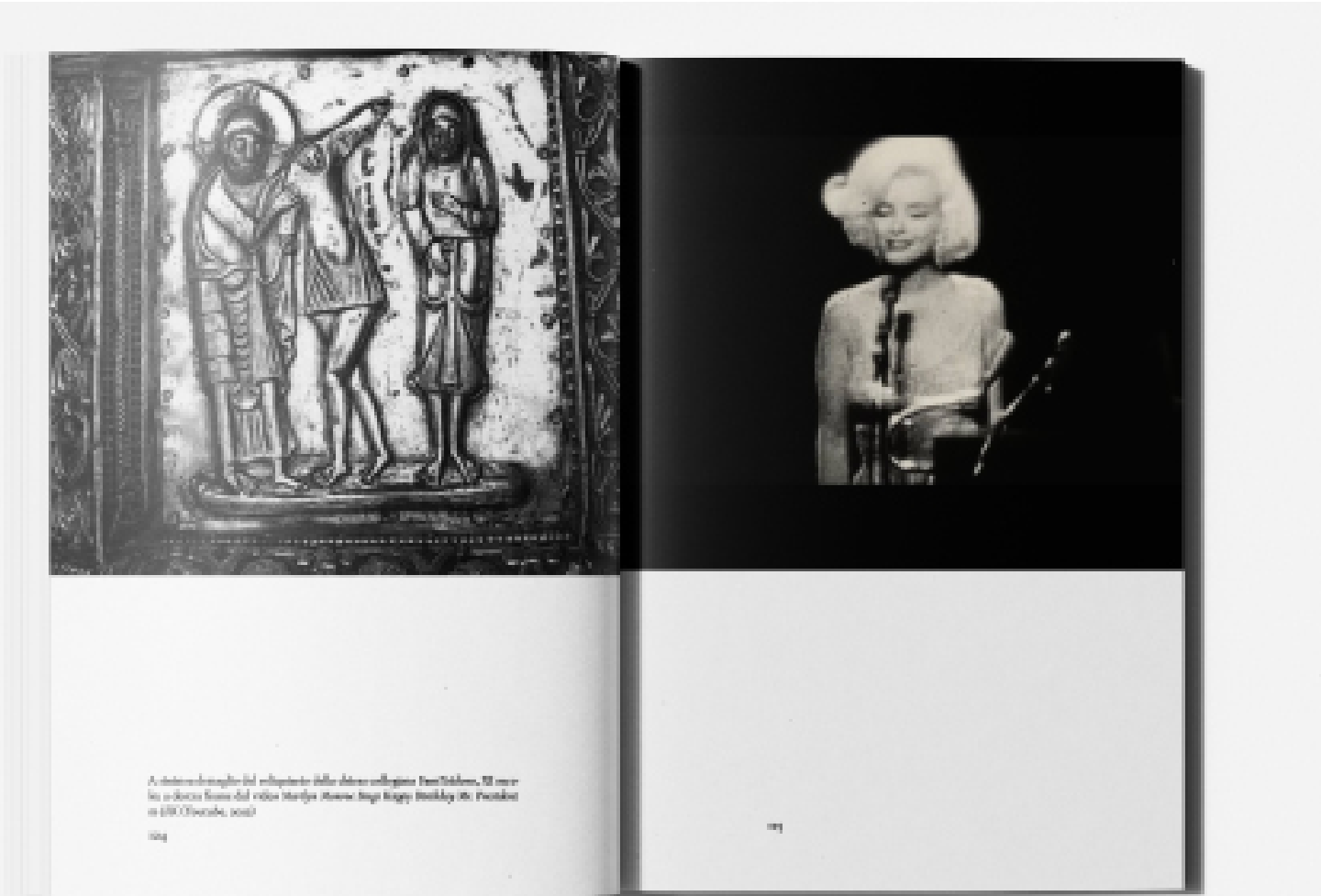
Divismo del sé: la fenomenologia della Diva
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Nicole Carrasco



Divismo del sé: la fenomenologia della Diva
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Nicole Carrasco

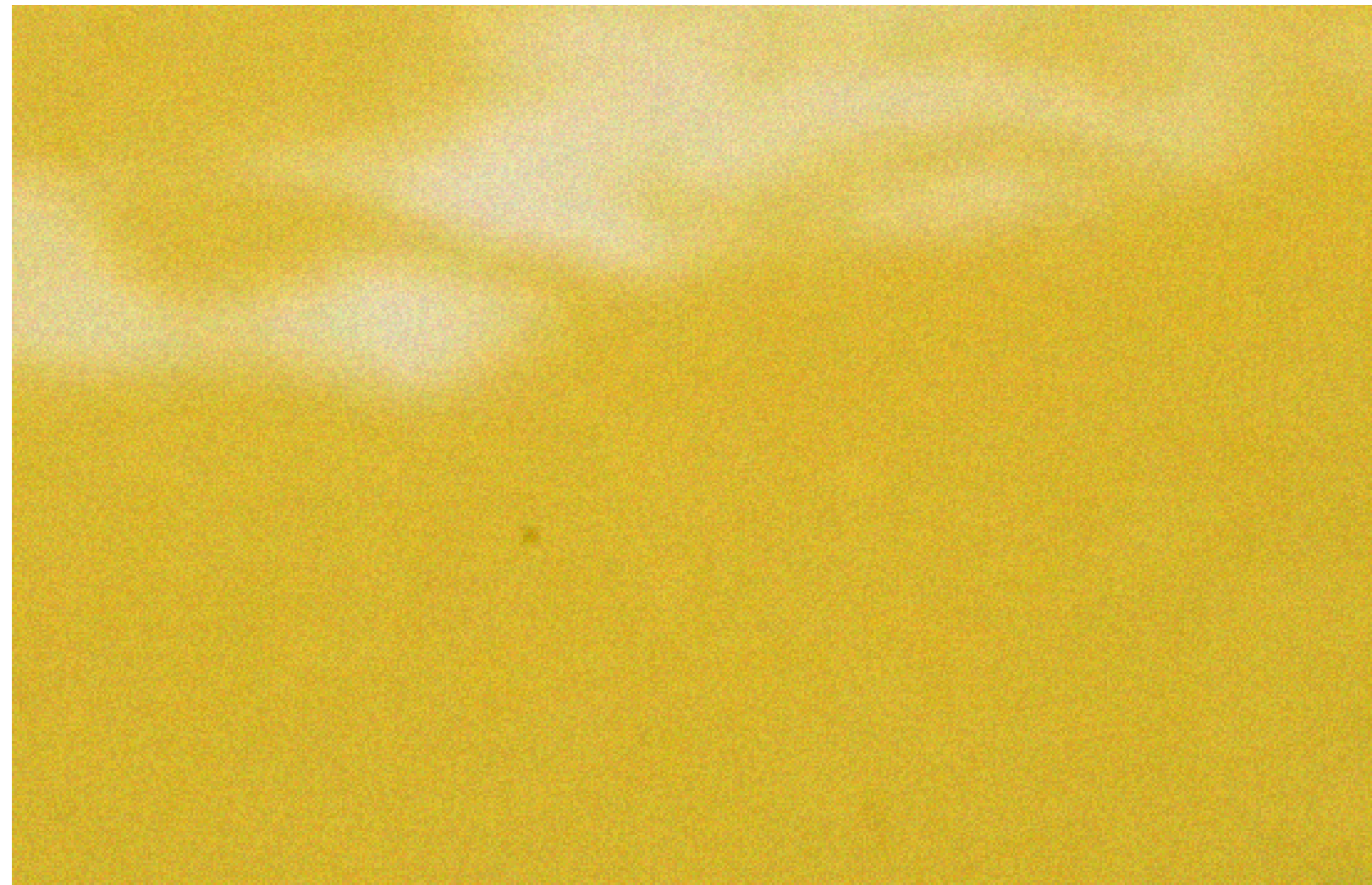


Distraction is not a superficial phenomenon, but a transcendental experience that reveals a parallel reality in which the subject, though present, is no longer the protagonist, but rather a shadow, an ethereal figure suspended between the visible and the invisible. The act of distraction, which appears as an escape from narration, becomes an almost ontological experience in which the subject, in its dispersion, can never really escape re-signification. Each image, even when reused, carries with it the weight of a narrative that escapes, that never fully crystallises; not just an expulsion from reality, but a search for the 'out there', where the gaze is lost in the visual monotony that feeds into what we have constantly being immersed into in our modern times: the archive of repeated images.

The film is narrated through the words of Fernando Pessoa in *The Book of disquiet*, where "the ghost" becomes in this sense a pragmatic figure: lost in the world, trapped in its own distraction, never reaching a stable form of recognition or understanding. The subject is no longer anchored to his identity, but exists in an in-between, a fluid state in which reality passes through it without ever truly imprisoning it. S/he is no longer the protagonist of her own story, but a ghost living among the fragments of a continuous, invisible and elusive flow. The film – composed of archive family footage shot in Super 8 from public archive "Memorie animate Friuli Venezia Giulia" – is not just a visual experience. It is an ontological experience of the ghost that we are all called upon to recognise in ourselves: a presence that is never fully present, always evading a definitive identity. Each sequence is a randomic slowmotion screenshot of the Super 8 films; like our distraction, it floats indeterminately grasping other scenarios, creating other logics. Distraction, is a state in which the subject dissolves into reality, becoming a shadow that cannot be grasped, but exists as part of the surrounding matter.

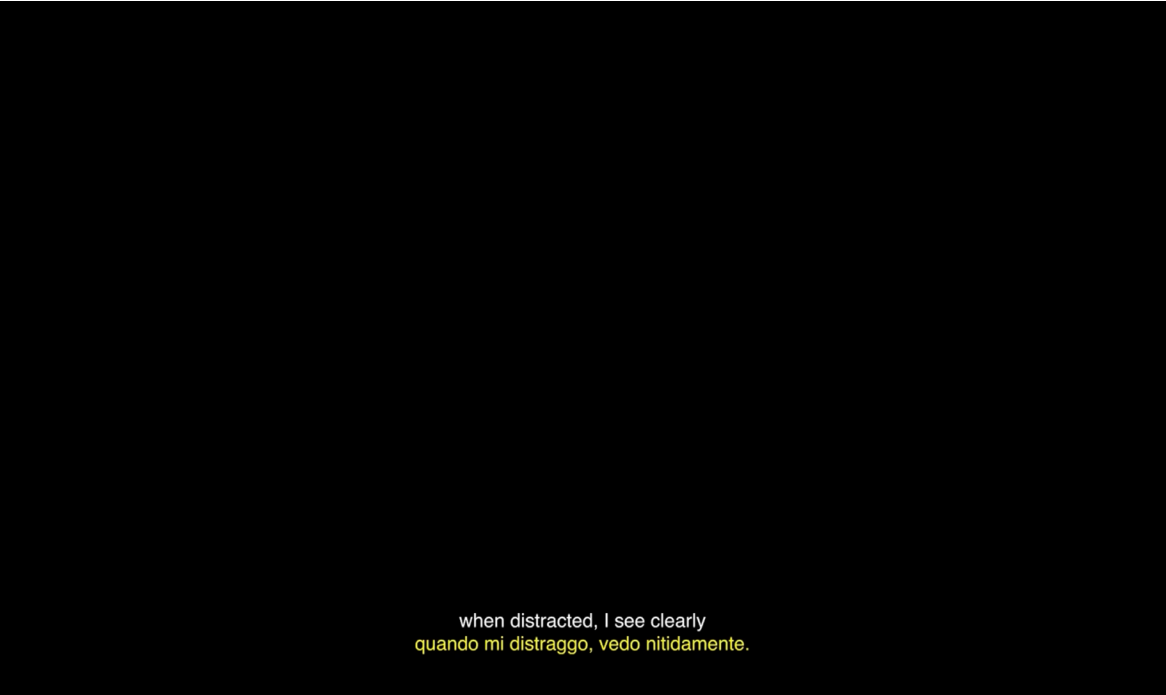
The project is a collaboration with sound designer Flavia Spasari. According to the etymology of the term distraction [from lat. distractio, from the verb distrahere –«to divide»], the soundtrack has purposely been registered live separately from the video editing, to cling to the sensation of disconnection in the composition process.

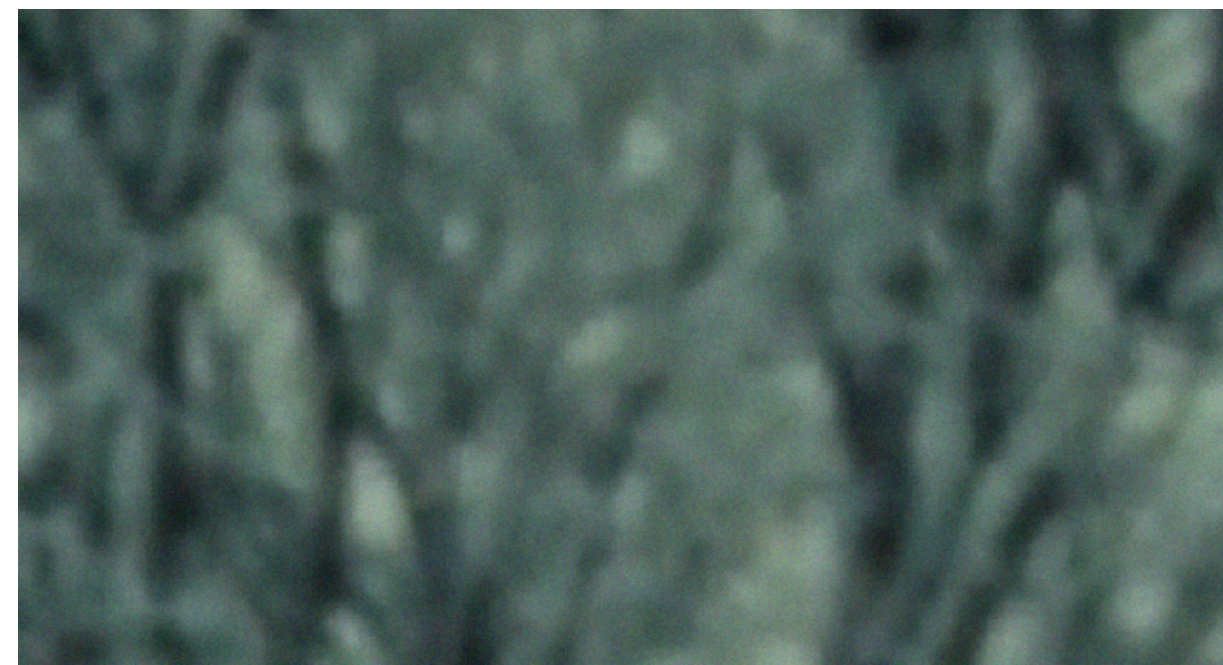
Neppure legami con noi. 2024. 8mm film from *Archivio Memorie Animate; Memorie animate di una regione; raccolta, digitalizzazione e riuso di film amatoriali del Friuli Venezia Giulia*, transferred to video (color, sound). 9 min.



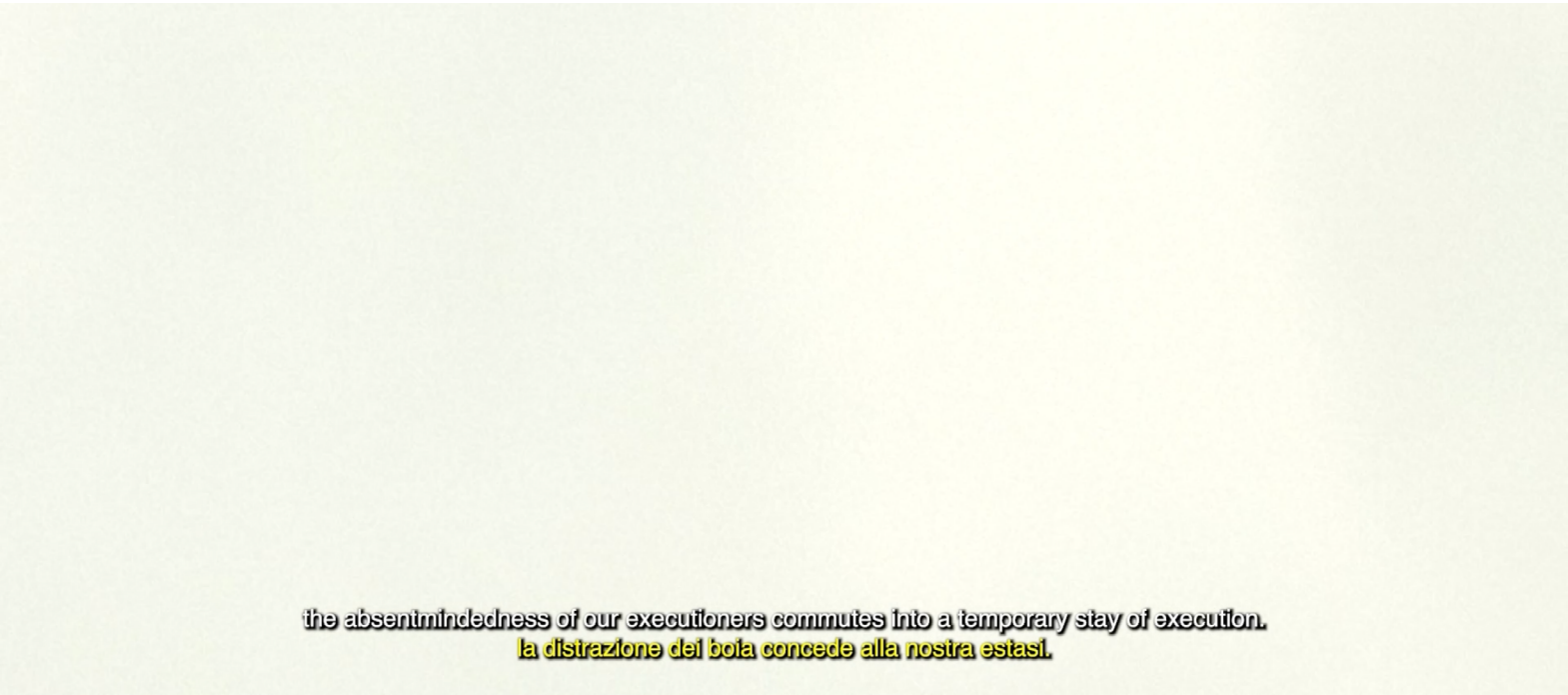
Neppure legami con noi
(2024)

Nicole Carrasco





Neppure legami con noi
(2024)



Nicole Carrasco



Quo Vadis?

Words I've always wanted to say, things I've never wanted to tell you
(2023)

Nicole Carrasco

The work is an investigation on the value of the *gesto inoperoso*: «One should imagine inaction in its complicity with industriousness, rather than as an alternative to it» - G. Agamben in Karman (2017). The structure of the Installation exhibited at Spazio Spuma, was articulated around three fulcrums that reflected, in their individual identities, three inoperative gestures, whose inoperativeness became a differently operative process: automatic writing, the continuous modification of an image and the act of walking compulsively.

My work showed a stack of 21x21cm paper sheets hung on the wall imprinted with the result of an automatic writing gesture. The audience could interact with the sheets of paper by inverting or disrupting their arrangement. Detached and deconstructed from the initial source, each line had an arbitrary relationship between the signifier and its meaning. The viewer her/himself was involved in a *gesto inoperoso*; a space of nothingness — not knowing the form of the full text— but also of subjective interpretation and so imagination. The otherness I dealt with within this process entered into a strange desire and attempt to show myself— without actually doing so. The verses, printed on di-verse sheets of paper, dissolve the continuity of the initial 'nothingness.' They are suspended, masking my intimacy. Despite this, the awareness of having shared a part of me was there. For this reason another bar had been added next to the stack of papers letting the sheets be deliberately moved, touched, rummaged through—altering my thoughts, rearranging my memories. Watching the scene, I was surprised by the voracity. In a sacred space dedicated to introspection I no longer existed. The transcendence of my Self granted Them the possibility of consuming Me—yet creating also another imaginary.

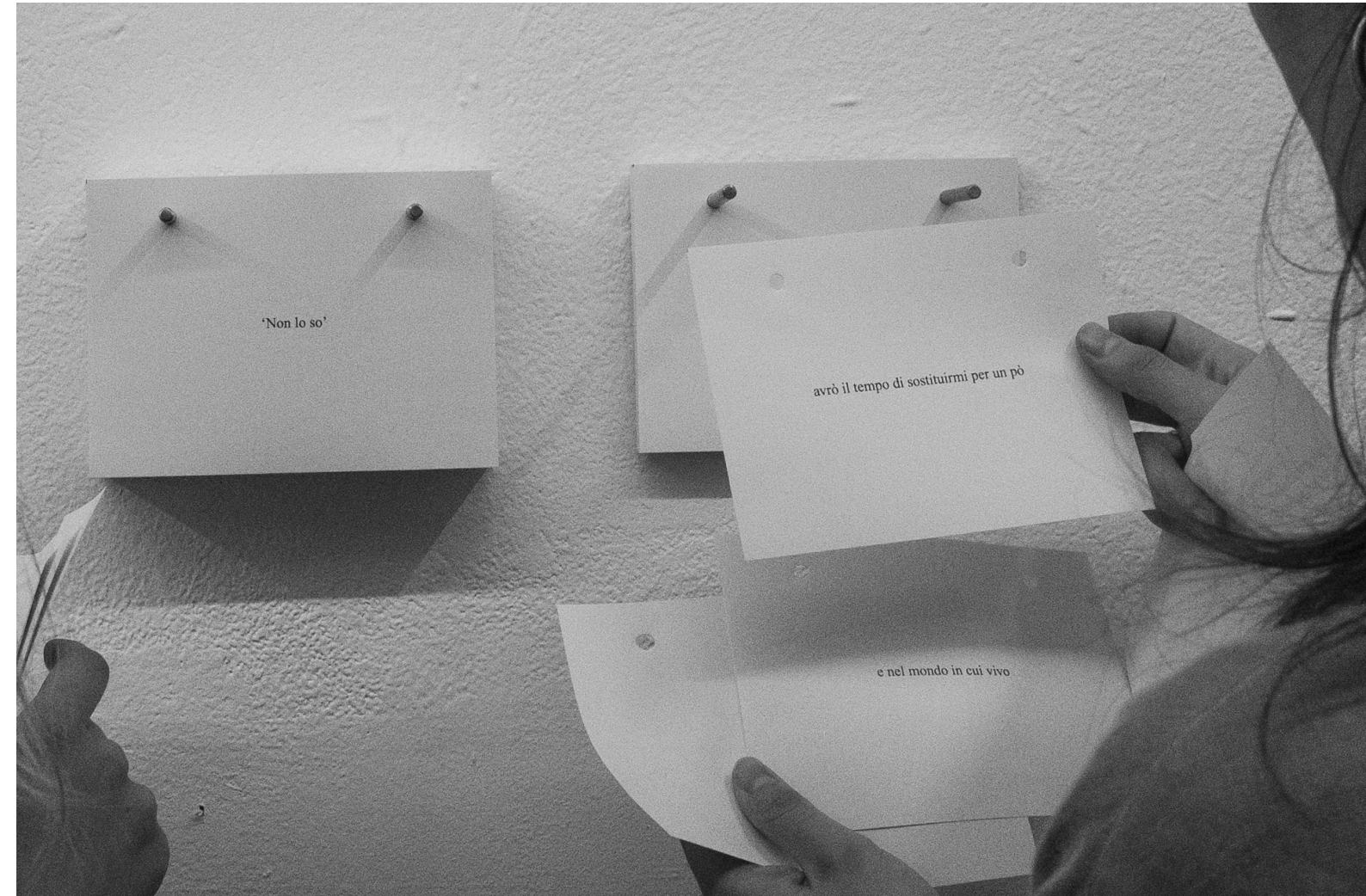
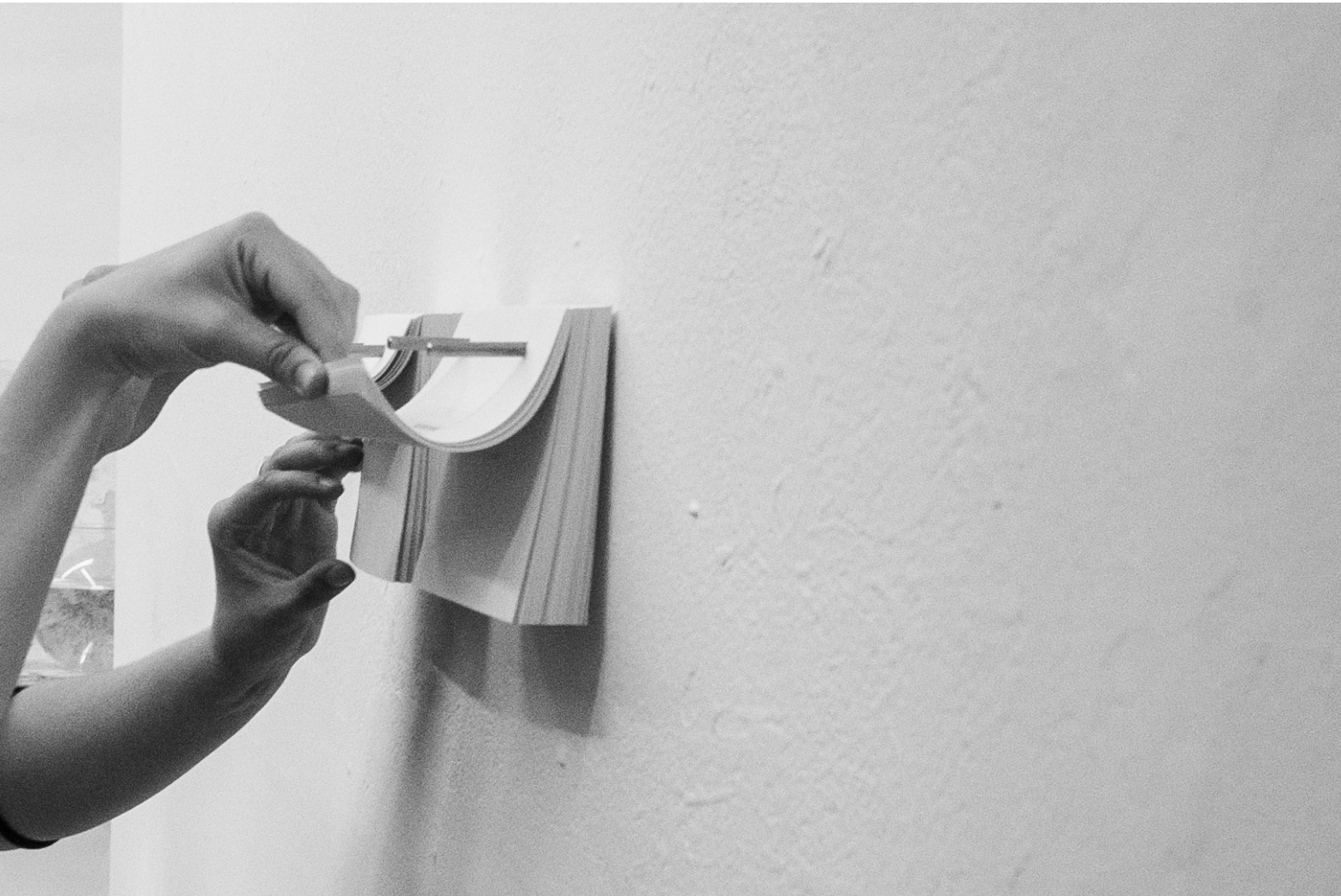
What remains of this experience are the traces of an imposed performativity. A performer who, without intending to, became body, channel, and mirror. The gap between mine and theirs was erased, and now, quoting the words written on those pages:
"Mi leggerete nelle storie degli altri, perchè nelle mie io non ci sono più."



Quo vadis? N. Betti, N. Carrasco, L. Motto, G. Nigra. 2023. Spazio Spuma.
Installation with performance, moquette, paint, alarm clock, table, printer, paper, ink, wall inserts.

Quo Vadis?
*Words I've always wanted to say, things I've never
wanted to tell you*
(2023)

Nicole Carrasco

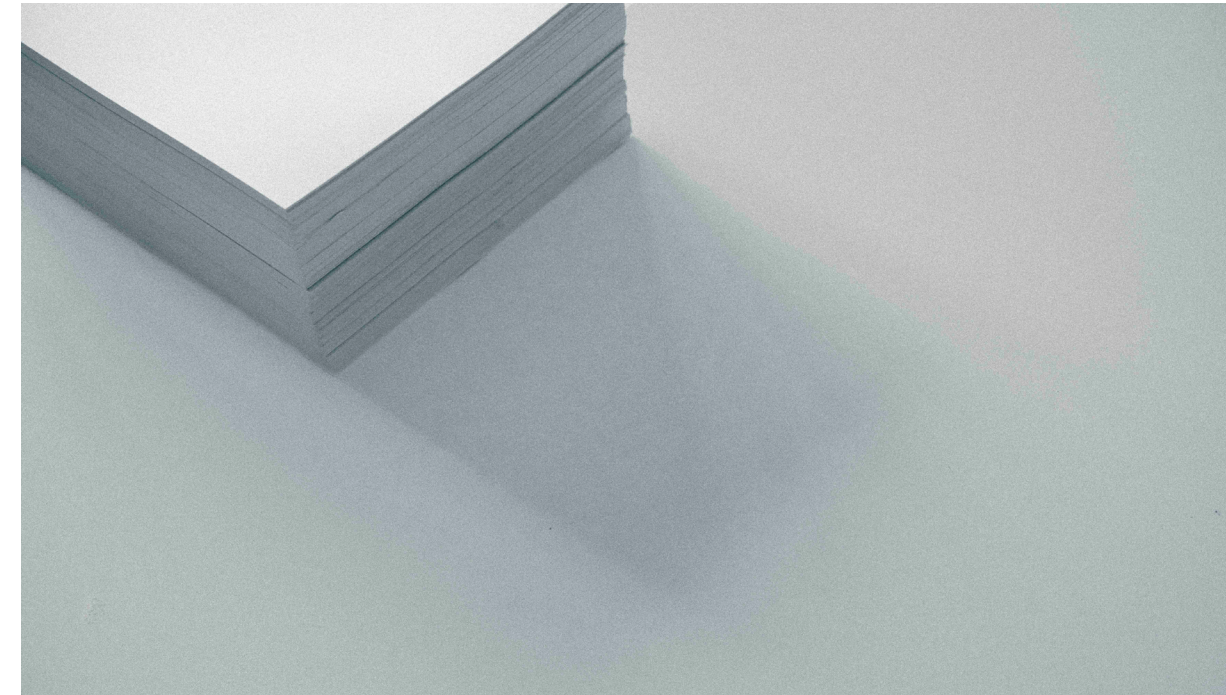


N. Carrasco, *Words I have always wanted to say, things I have never wanted to tell you*. 2023.
Spazio spuma. 21X21cm 100 gsm white paper and steel bars.

Quo Vadis?
*Words I've always wanted to say, things I've never
wanted to tell you*
(2023)



Nicole Carrasco



Smoke for Joseph Kosuth is the result of a workshop led by american artist Joseph Kosuth. The artist asked each participant to write a description and in-detailed execution of an art work. Each description was anonymusly written and then randomly distributed to each participant. Each of us had to develop the 'assigned' art work in less than a week, subjectively interpreting the task. I was randomly assigned of a project named 'Smoke for Joseph Kosuth'. The tasks were the following:

- Go to a hostel in Mestre or Venice
- Sit outside and smoke (or fake-smoke) a cigarette
- Ask yourself why you or other people smoke
- Leave only when asked for a cigarette
- Before leaving, take a picture of the person who you lend a cigarette to.

The result of the task is a 3 min video of myself, taken inside a studio, fake-smoking. The sound is a recording I took while smoking outside the hostel. As subtitles, thoughts I wrote while smoking. The idea was to re-enact the performance by isolating the gesture of smoking, its sound and its sorrounding. The absence of the object underlines the vacuity of the gesture as a non-sense symbol of the modern capitalization of 'coolness'. The inhale and exhale sounds also demonstrates its vacuty: detached from its object (the smoke), the sound is rather obscure and disturbing, underlining the unhealthy relationship between smoke and breathing. As a result, the sound of people walking by in distance, in contrast with the black and void space of the studio, points out the fragility and the lonely experience of smoking. I also took a picture of the first man who asked me for a cigarette, but I purposely didn't insert the picture in the video, as the man later verbally molested me. As a result, one of the most relevant part of this performance was the final outcome: as a lonely woman sitting outside a café, I felt I couldn't deliberately follow all the rules written in the task, as well as enjoying the performance. The result of the performance points out the limits of being a woman artist, of simply sitting outside alone smoking a cigarette.



Smoke for Joseph Kosuth. 2023. Video (black and white, sound). 3 min.





Smoking alone is increasingly unpopular

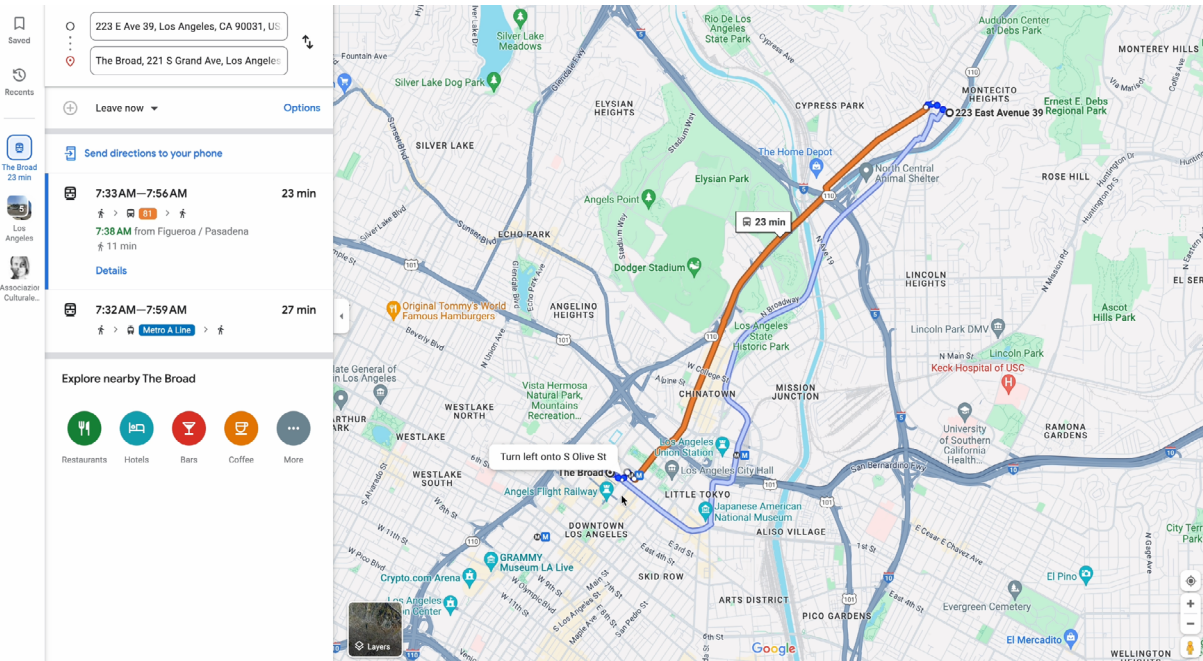
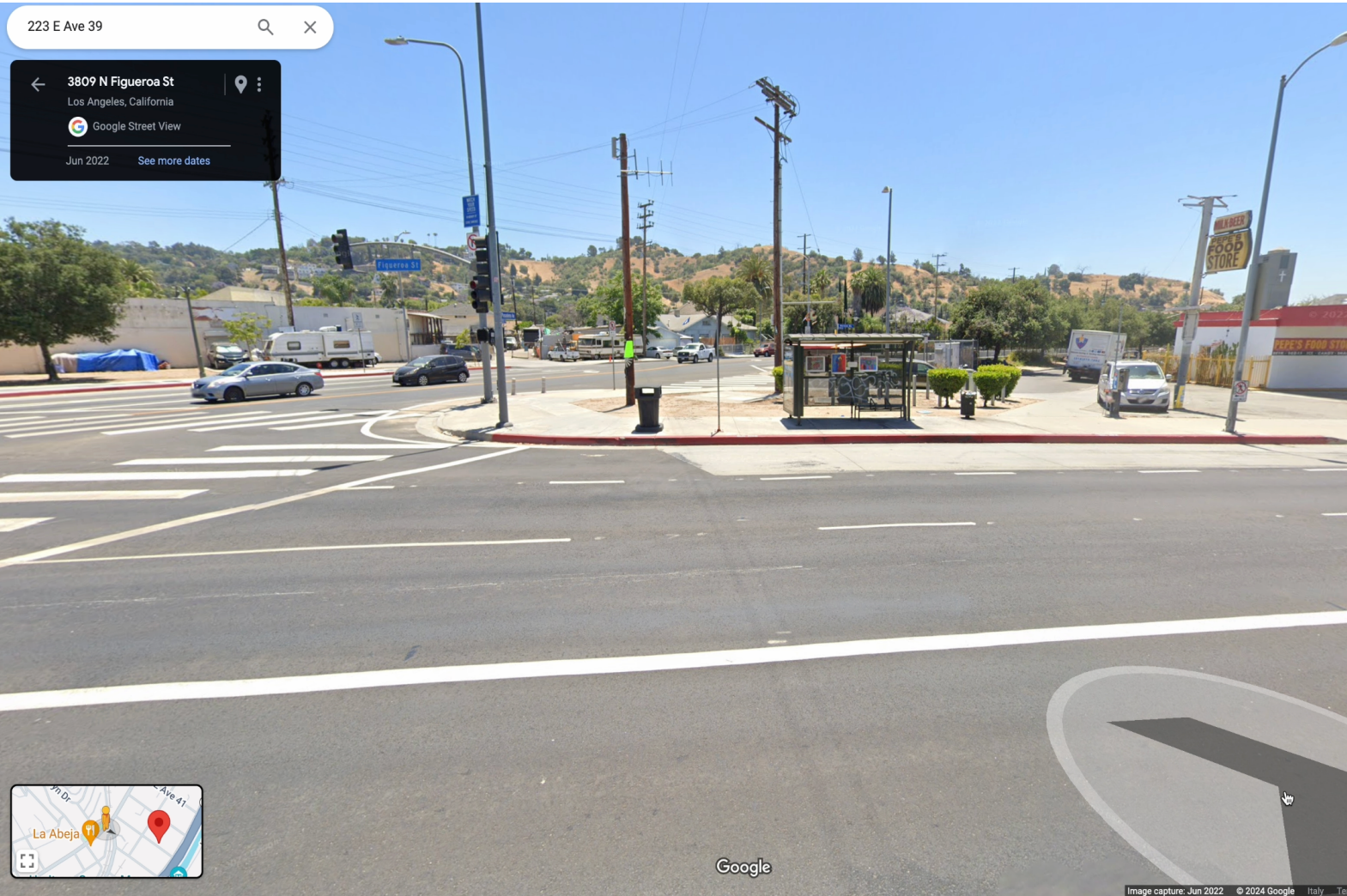
First cigarette with Anita to look older in high school

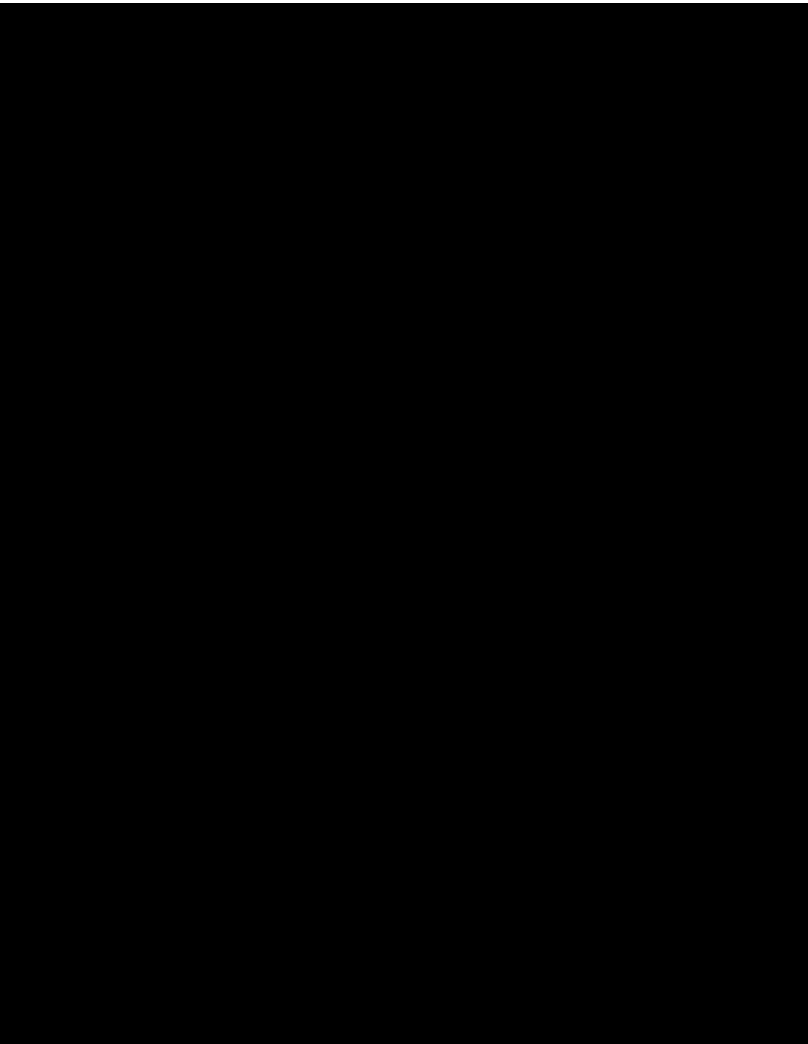
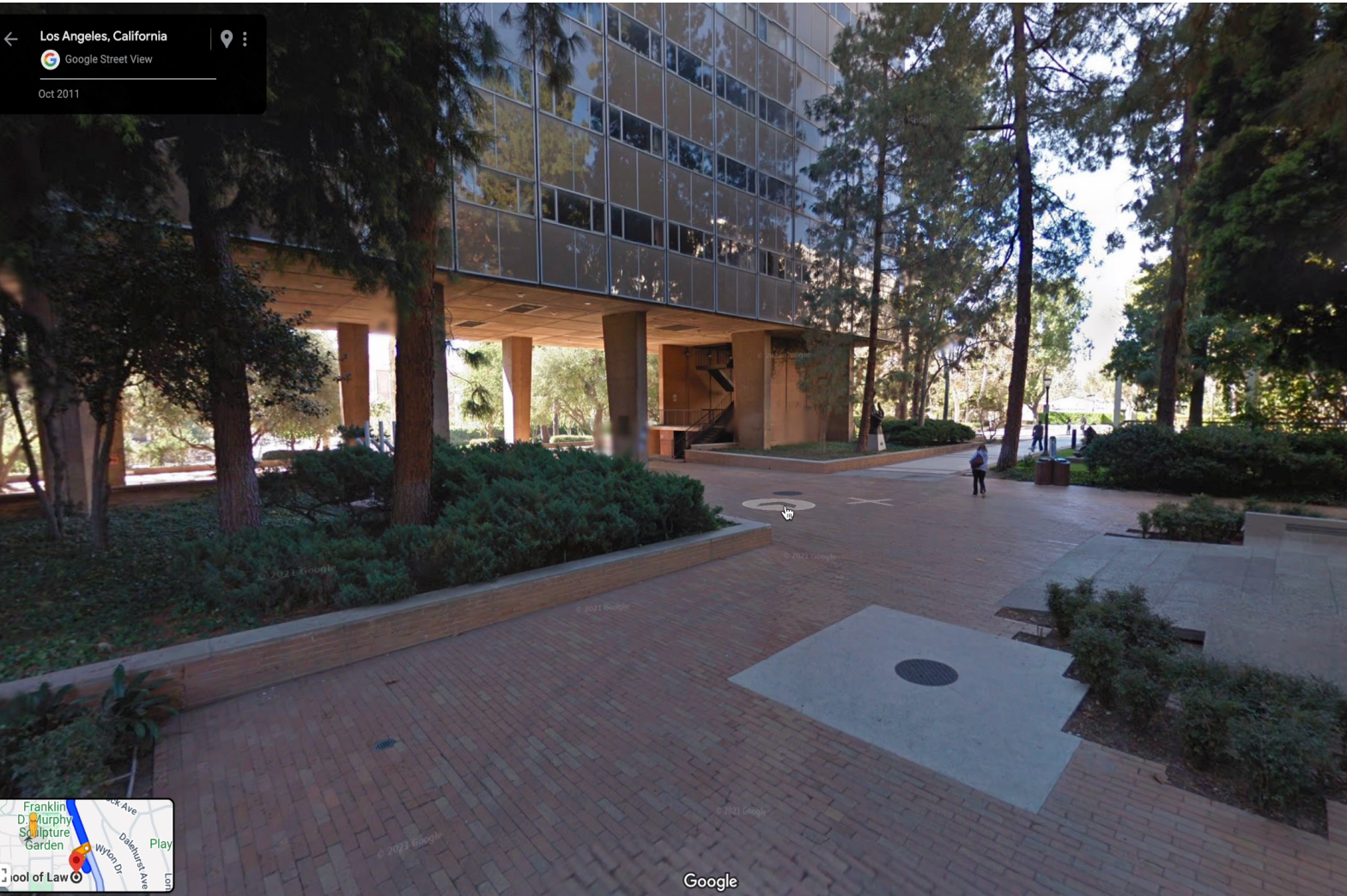
Los Angeles, September 24, narrates an attempt to walk the streets of Downtown LA on that same day. Being italian-american and having grown up in Veneto I see myself as an outsider in the city, though I also recognize Los Angeles as a home. This dual perspective opens up a narrative positioned between visual essay and video documentary. The documentation develops into a critical reflection on the experience and the absurdity of what I encountered: why did I feel unsafe walking the sidewalks of Los Angeles? The video shows my journey—from DTLA to my home in Woodlandhills—presented on two representational levels. On one hand, Google Street View captures my walking routes, while on the other, four static videos recorded on an iPhone12 document the moments waiting between routes. The movie is accompanied by voice-over—a stream of thoughts written throughout the day under the title: *Los Angeles sidewalks are for “those” who know how to traverse them; the rest escape through giant monster cars*. The movie centers on the tension between “those” and “us”, attempting to dismantle this definitive division and manifesting a self (myself) in relation to “them”. Instead of defining characteristics, these segments represent an interrelationship—a single unified body without showing any-body.

The movie examines a representational methodology that reflects on the critical situation of houselessness in Los Angeles, delving into the way the houseless body is approached both in the urban context of the city of Los Angeles (sidewalks/cars), and in the forms of documentation of these bodies within a digital context. In both cases the dichotomy subject/object is underlined by a glass-protection: the window of the house, the window of a car, the glass of our devices. A critical parallel was drawn with the work of photographer Mark Laita, who interviews the houseless of Skid Row through his *White Soft Underbelly* YouTube channel. The intention was to understand the complex role of documentary video today as a medium for representing bodies in pain. The work shows how reality does not reveal itself through mere representation nor is given meaning by its form; each representation reiterates a truth about the apparatus involved (director, content, viewer) and contains a latent response about the truth shown—a stance. This highlights an even more complex issue regarding “how to look” at a body in pain, particularly in the digital realm.

Los Angeles, September 24. 2023. Screenrecording from Google Street View trasferred to video, Iphone12 videos (color, sound). 20 min.







Nicole Carrasco

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Throughout her adolescence, the TikTokker has watched and displayed herself through the projection of her device. She reflects her breasts in the vertical screen of her smartphone and, as she watches them grow, hopes they will match the features of others. Her exposed flesh is shaped through the repetition of gestures that make her appear more playful, as simultaneously, she turns the pain of her first romantic experiences into spectacle. At an age when the subject is in full and free expansion, the adolescent TikTokker is an individual forced into categorization. In her attempt to define her category through countless hashtags, the complicity between ontology and politics becomes evident. The consequences of constructing one's being-as-a-woman within the framework of TikTok translate into the complicity between the algorithm (centralized power) and the 'free' image (the subject's self-objectification). A socio-symbolic language emerges, one that erases the nuances of *divenire*.

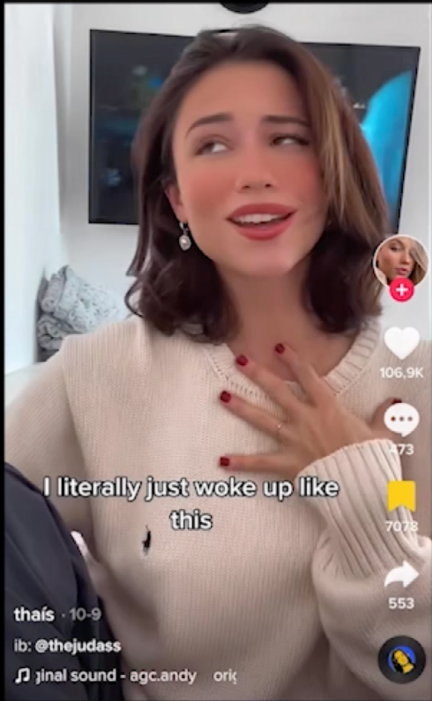
“Nicole” investigates the figure of female TikTokkers starting by conducting a sociological survey on seventy Italian teenagers, as primary consumers and producers of the platform. “Nicole” presents itself as a video performance reenacting three TikTok trends, to showcase the obsessive process of imitation and repetition. The use of makeup filters and scenic effects already available within the app, highlights the ease of embodying the reference model. The video exposes the performative nature of these trends in daily life, which, over time, engulf users in a self-referential process. Recreated through hundreds of video attempts, these trends form an atlas of the same image, which, when projected onto a large screen, violently imposes itself on the audience. This tragic self-reflection, accustoms the body and daily experiences to a routine of repetitive, imitative, and performative language, shaping a perceptual paradigm that flattens any texture of fiction through the transparency of the private. The TikTokker's repeated performativity is obsessive: it acts from a psychic point of view; the psychic object is introjected by the viewer who perhaps unconsciously wants to suffer the same violence just to be watched. Repetition normalizes, leaves helpless. The more the scene is repeated, the more it seems real, the more the image opens up to its sacrifice.



Nicole. 2022-2023. TikTok videos transferred to video, Iphone12 (color, sound). 6 min.

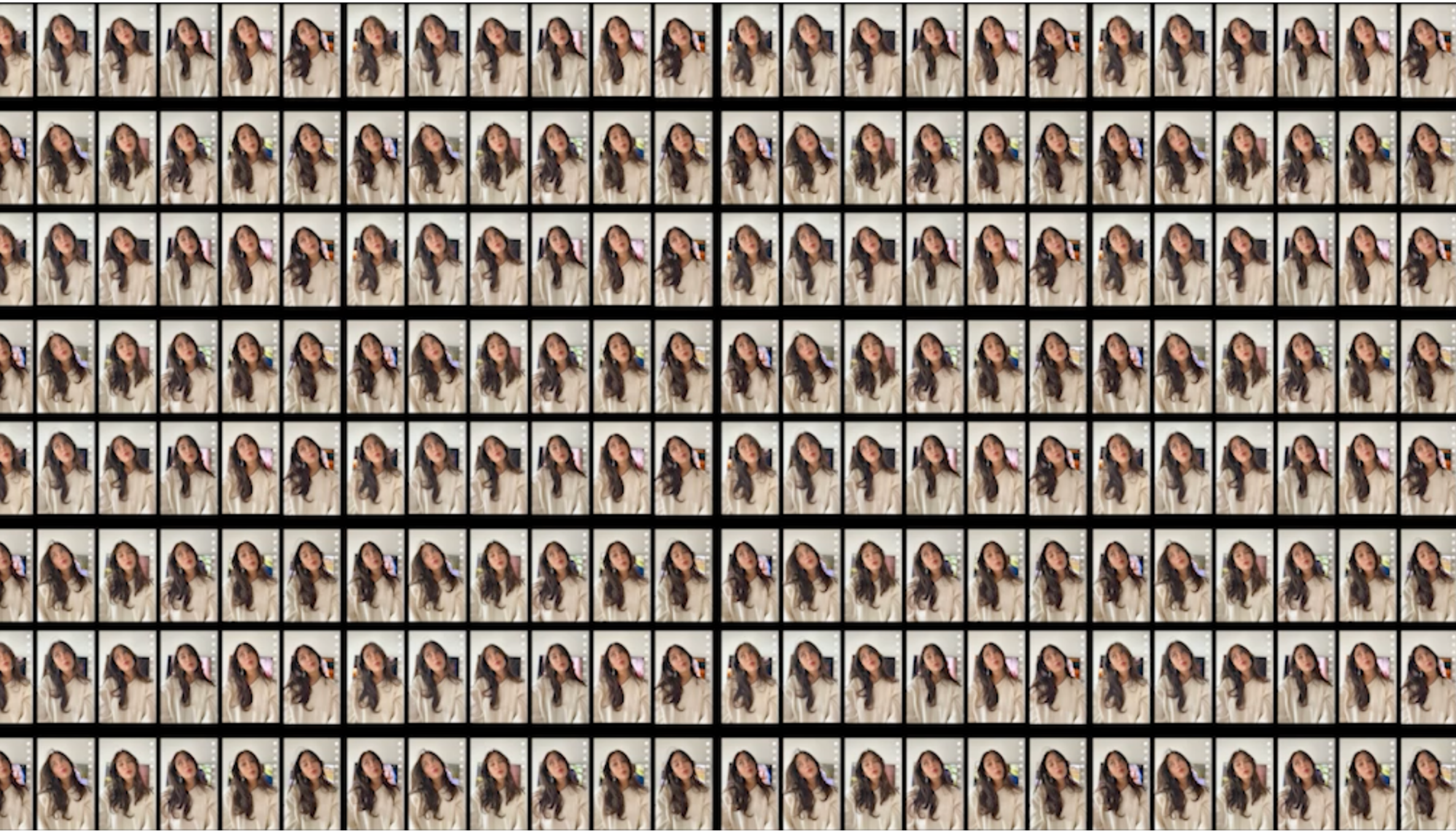
“Nicole”
(2022-2023)

Nicole Carrasco



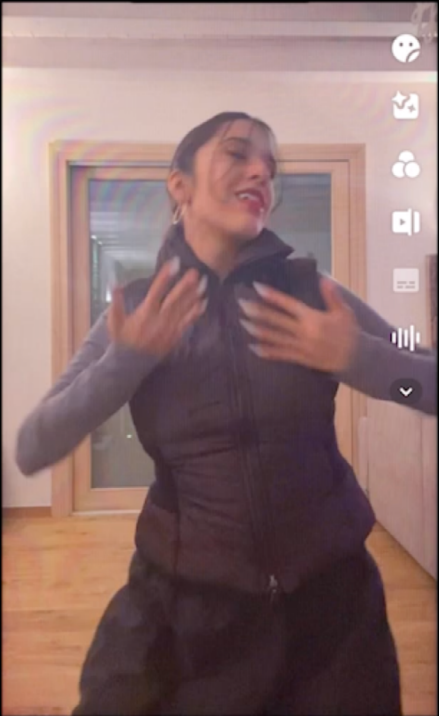
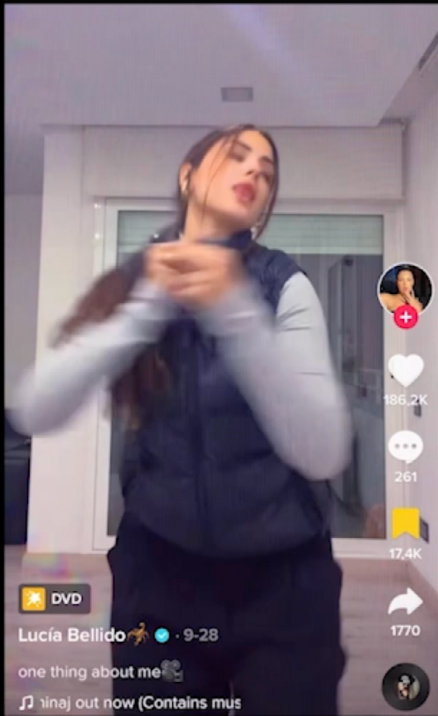
“Nicole”
(2022-2023)

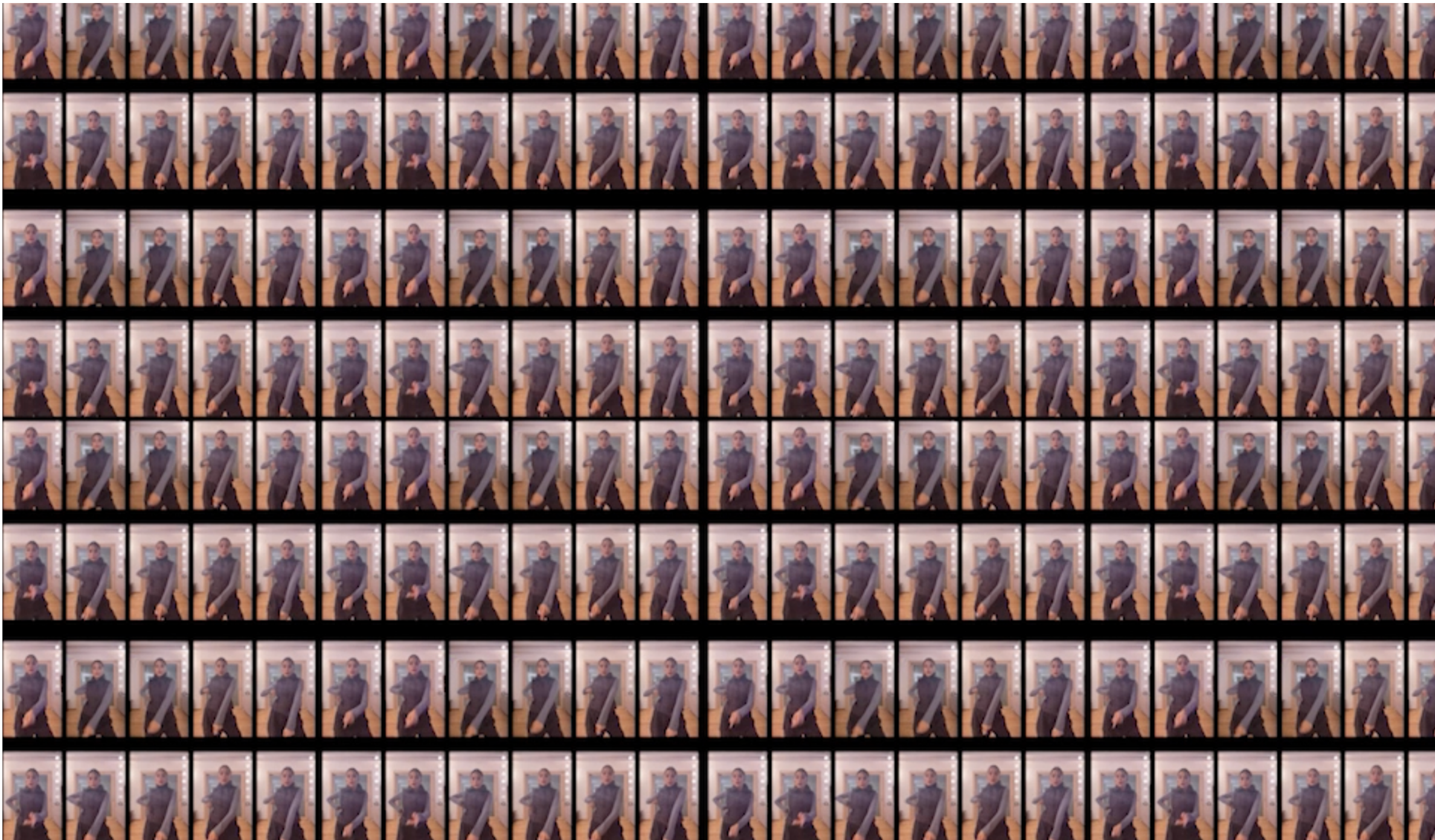
Nicole Carrasco



“Nicole”
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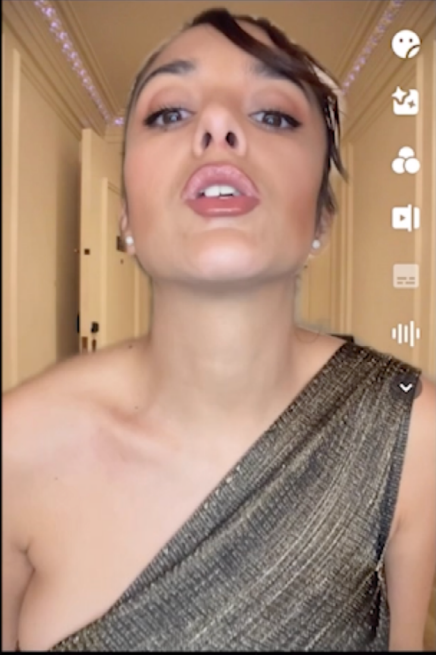
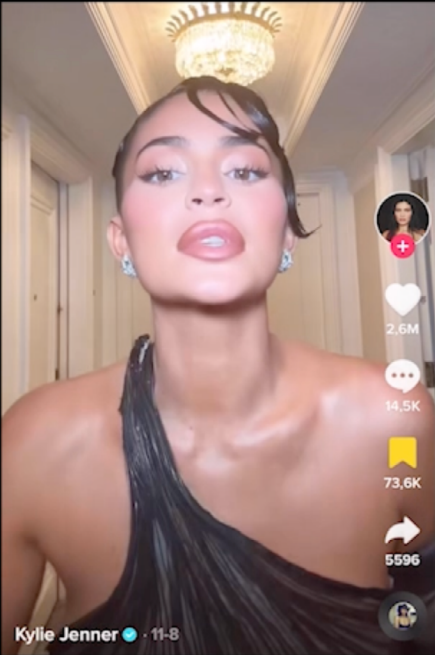
Nicole Carrasco





“Nicole”
(2022-2023)

Nicole Carrasco



“Nicole”
(2022-2023)

Nicole Carrasco



After graduating from London College of Fashion and collaborating with international fashion brands, I have developed various fashion projects presented at London Fashion Week in 2018 and at Milan Fashion Week and Triennale di Milano in 2020. During my career I have matured a strong interest on the garment's construction, the fashion design industry, and the approach between the garment and the body. The relationship within these concepts is often narrated through a parallelism between my "inside" and my "outside", considered as architectural spaces created through my body.

Each garment lives in a spectral dimension, positioning itself between tensions: superficial/experiential, notion/action, fashion/craftmanship, necessity/glamour, Veneto/Los Angeles. More accurately, they live in an intersection, an uncertain space of ambiguity; a non-space that exists as a *scarto* between my body and the other's perception of the latter, which later translates into a floating inorganic pattern and lives again and differently onto an-other body.

The goal is always the one of questioning the limits of "being in fashion" and "creating fashion", answering with a body of work that focuses on the habitus as a space to in-habit. As fashion trends are rapidly eroding the link between construction and habitus cultivating an "image-making" approach, I aim to stimulate discontinuity, free interpretation, and experience; an oeuvre that never gives a definite response or an ending instead leads to a perpetually open question.

Lann der berge, land am strome. Editorial for CAP74024, model Ana Taku, photography An Shaoda, styling Yu Cai. 2021



“Wake Up! New Made in Italy” represents an innovative collaboration between academia and industry, fostering cross-cultural exchange between Italian and Chinese institutions in the realm of fashion design. This initiative, “Wake Up! Design Matchmaking,” launched by Fiera di Parma, engaged 90 students from Politecnico di Milano alongside two prestigious Chinese universities, the Beijing Institute of Fashion Technology and Jiangnan University. The project sought to bridge academic research and industrial practice. The core objective was to redefine and innovate the “New Made in Italy” ethos through sustainability, cultural hybridity, and contemporary craftsmanship. By integrating theoretical discourse with hands-on experimentation, the initiative aimed to establish a model that emphasizes local impact design.

As one of the selected emerging talents, I was entrusted with coordinating a group of six students from fashion design and communication courses. Our objective was to explore and articulate the values of “New Made in Italy” by conceptualizing and developing a small fashion collection and a book about the full project. Thanks to weekly workshops, the students delved into eco-sustainable design methodologies, with a particular focus on two critical themes: the dialectic between “Made in Italy” and “Made in China” in contemporary fashion design, and the implications of digital media on fashion communication. These discussions were complemented by three hours of weekly tutoring, ensuring continuous assessment and refinement of our research outputs. The culmination of this project was the presentation of it at the Parma Fair in March 2024.

A final book was published by Politecnico di Milano, to narrate the collaborations and the project itself, which expanded the boundaries of creative exploration and contributed to the evolution of a sustainable, forward-looking vision of “New Made in Italy.”





The New Made in Italy Wake Up! Project, Politecnico di Milano. Maggioli Editore, 2024.



Carrasco Lookbook, editorial project developed by Xinyu Hu, Yuxuan Zhao, Jiaxin Liu, Zijian Zou, Mariasole Musicco, Francesca Modini. 2023





Simile ovunque a sé stesso is a visual essay and collection project which investigates the current state of fashion regarding two main thematic (body inclusivity and upcycling), questioning whether contemporary fashion design can sustain these approaches in the social media realm. The investigation of these topics was later translated into a garments construction proposal, which based its fundamental design development on the concept of “the monster”. In the Deleuzian sense, the monster embodies discontinuity, transformation, and perpetual becoming. It refuses the comfort of the sedentary fixed self, inviting an experience of inner reversal and expansion beyond the prescribed coordinates of identity. It is within this dissolution that the monster emerges—not as an aberration, but as a figure of possibility, a being more than form.

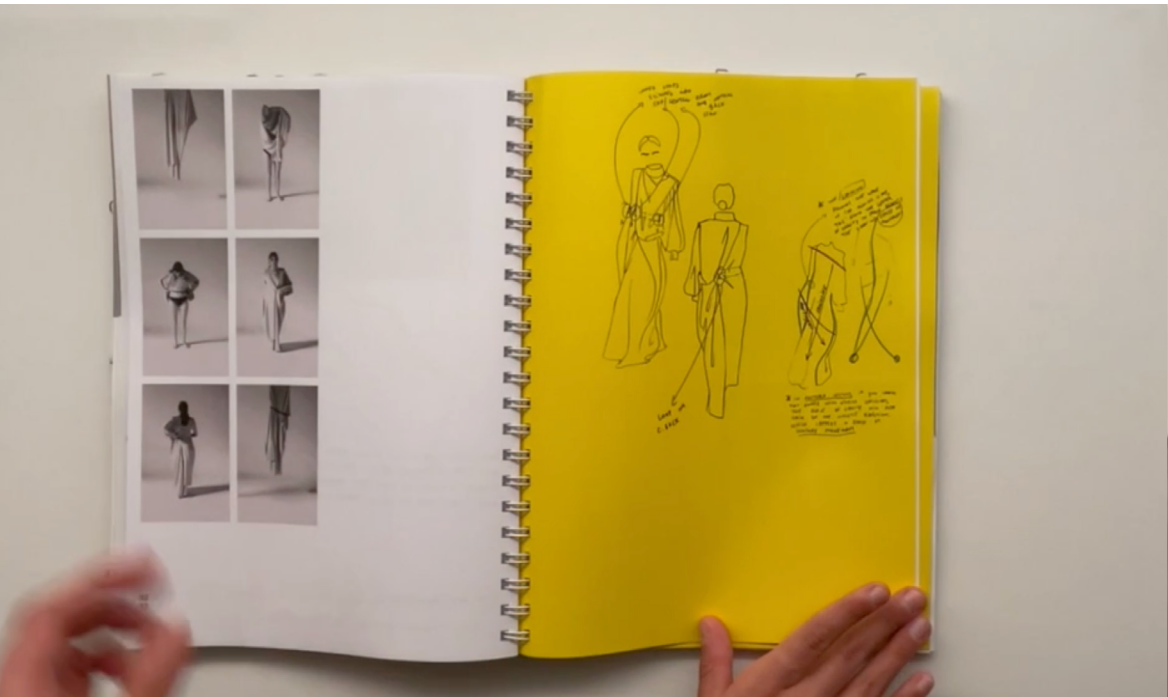
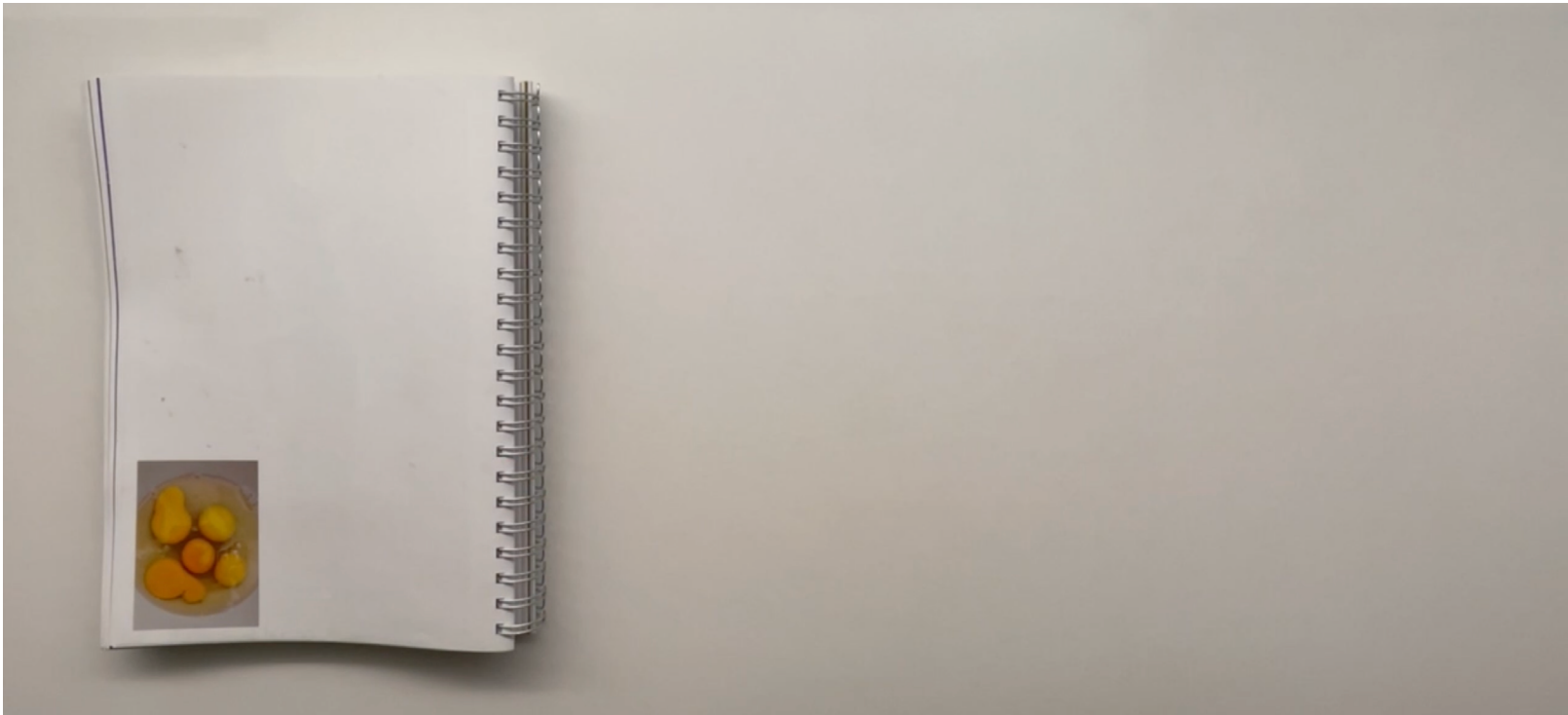
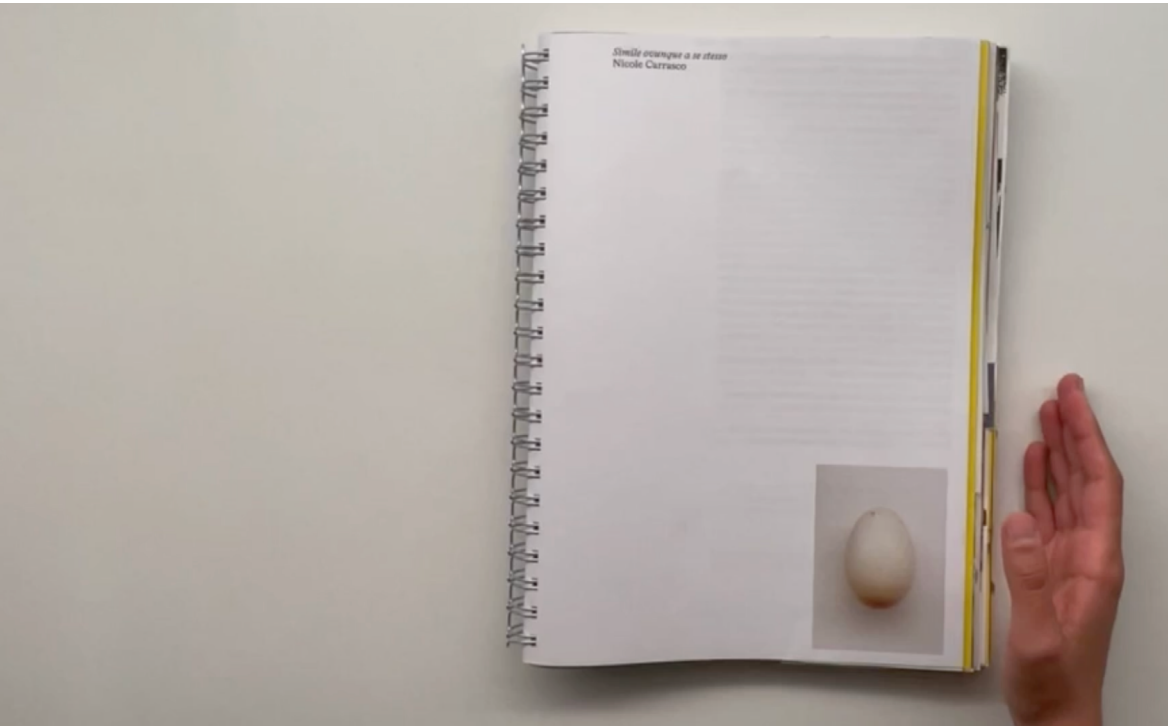
The project steers towards a deeper engagement with the garment. Through hidden elastics inserted around the waist, the oversized garments like Greek peplos, drape accordingly to the body that wears it. This interaction stimulates a movement of discontinuity, embracing multiplicity and indeterminacy. Here, fashion ceases to be a surface of representation and instead becomes an inhabited space—a habitus—where the self negotiates its contingency. Garments exist as *scarti*: residual forms, unstable structures that resist coherence, translating my inner and outer worlds into patterns that float between bodies. The garment, like the monster, is always in a state of deviation, slipping away from fixity and resisting the logic of resolution. This ethos materializes in the lookbook: each garment was worn by six different bodies, ranging from size 36 to size 50. The models’ features are cropped, erasing the identification of the garment with the wearer. Without fixed references, the garments become independent entities, existing outside of predetermined contexts. They are unanchored, made to stand by themselves—just as the monster, uncontained by form, lingers at the threshold of meaning and non-meaning, at once familiar and alien, a figure of infinite potential.



Simile ovunque a sé stesso, visual essay Nicole Carrasco, graphics by Francesco Bellagamba, photography by Pietro Lora. 2023

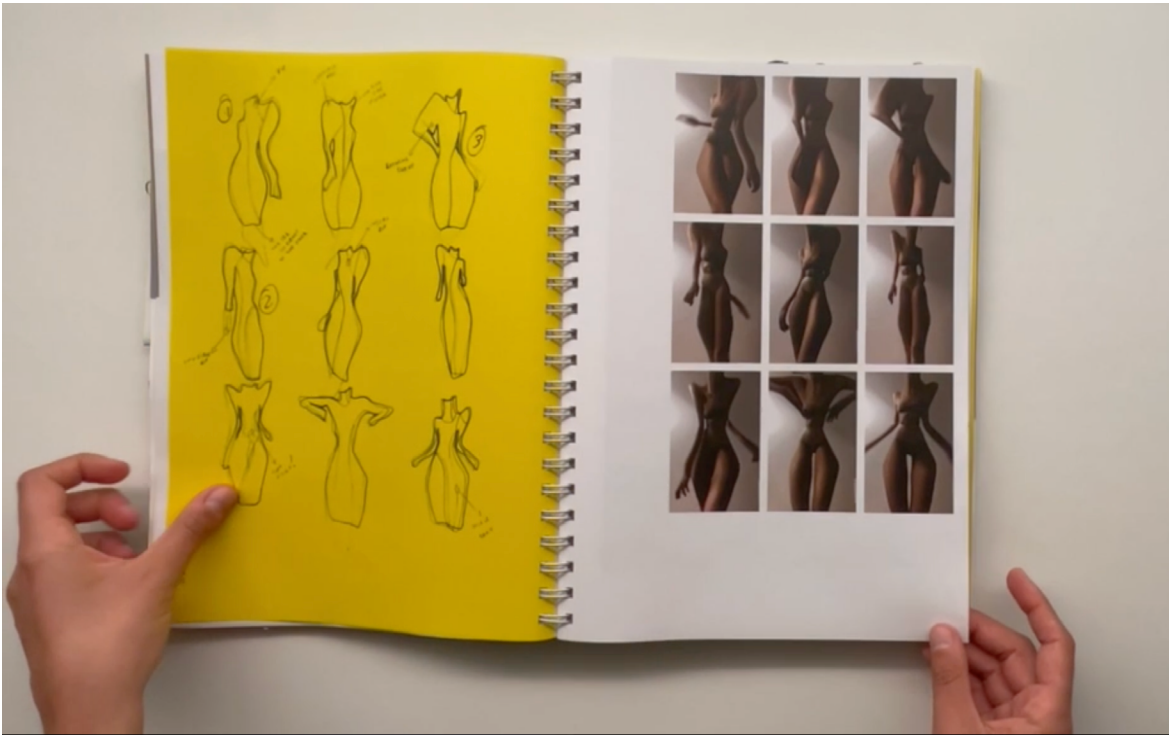
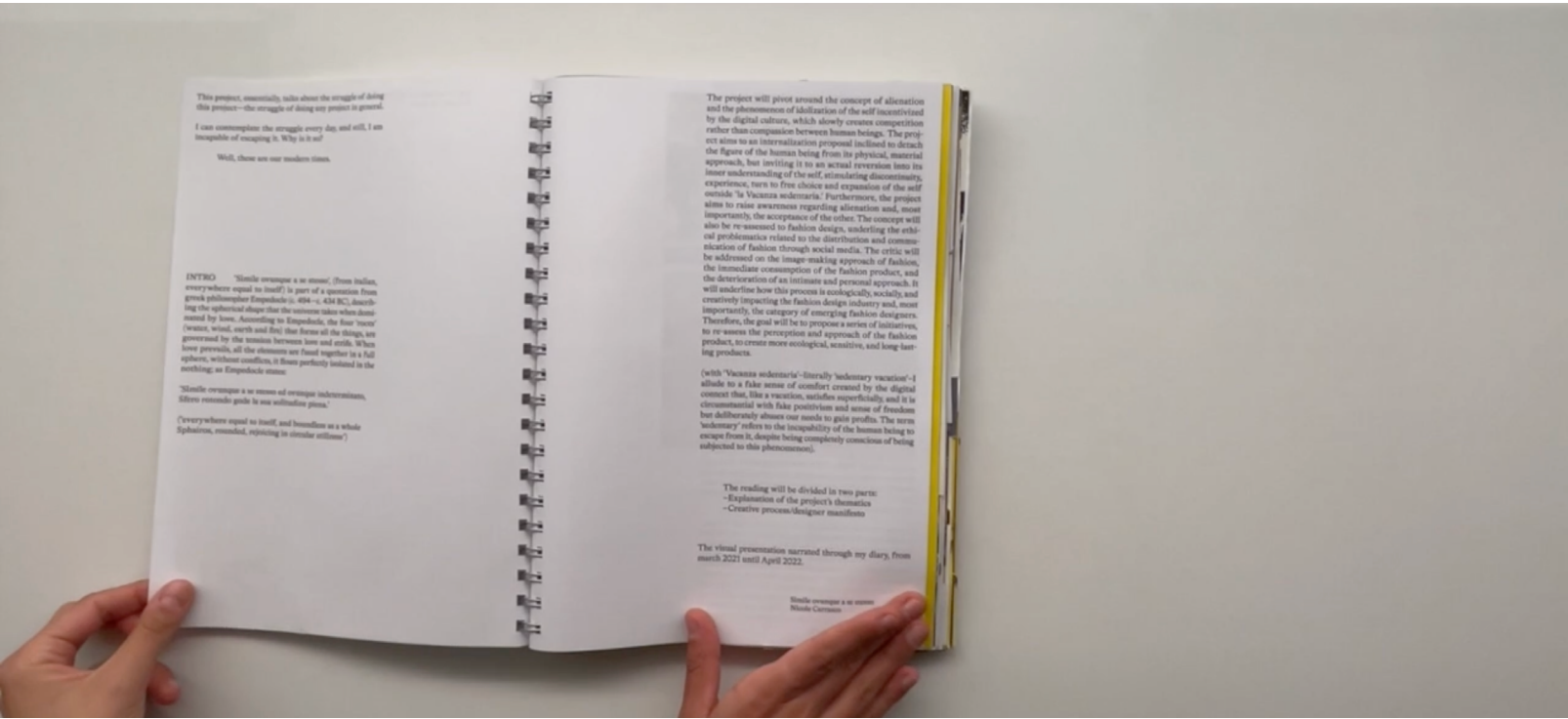
Simile ovunque a sé stesso
(2021-2022)

Nicole Carrasco



Simile ovunque a sé stesso
(2021-2022)

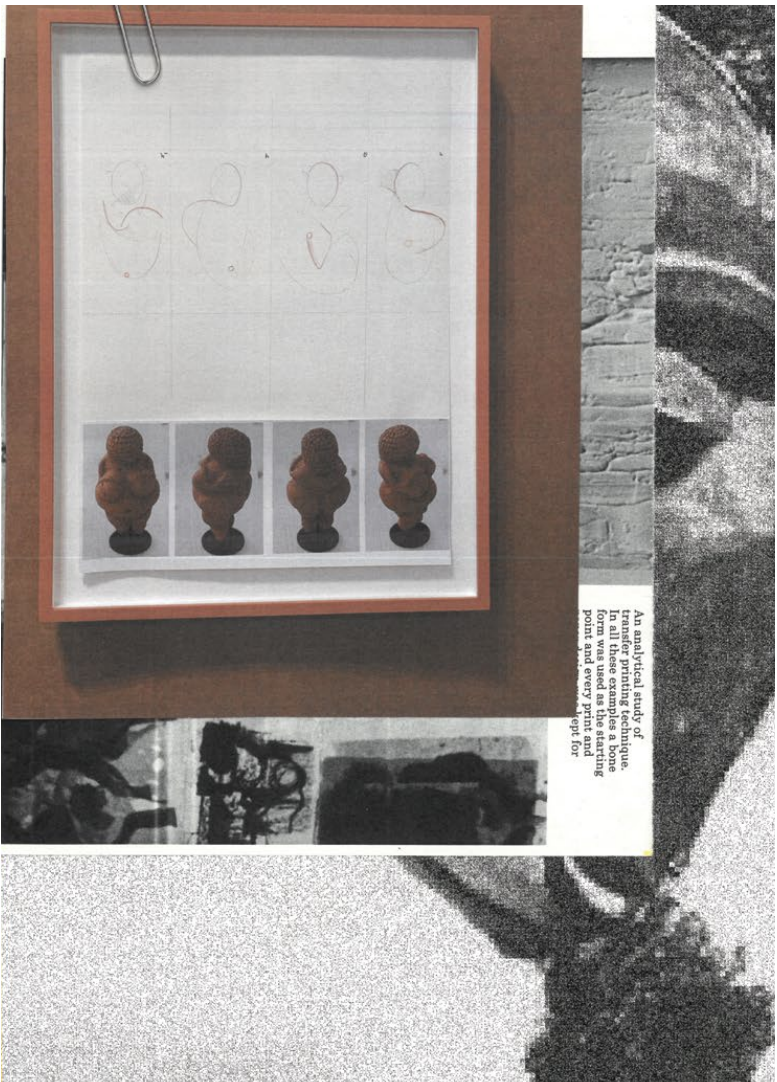
Nicole Carrasco

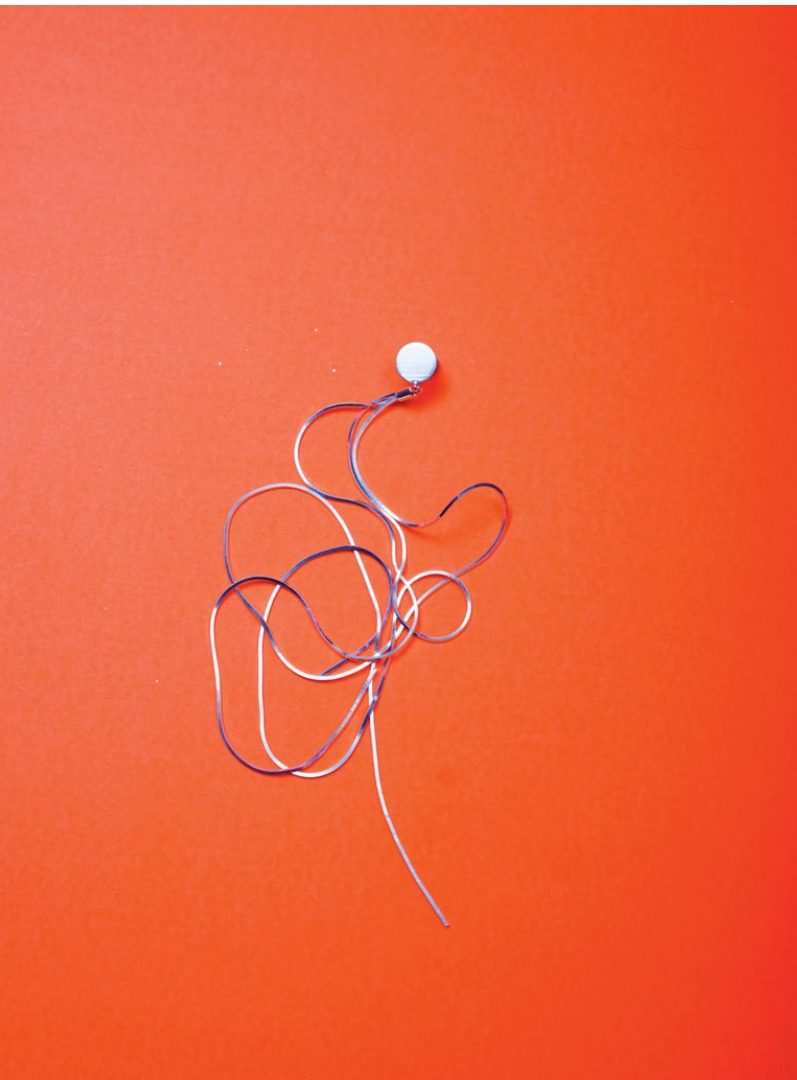


Simile ovunque a sé stesso
(2021-2022)



Nicole Carrasco





Simile ovunque a sé stesso
(2021-2022)

Nicole Carrasco



In March 2023 the project was presented and exposed at Fiera di Parma in collaboration with Wake Up!, which dedicated a special pavillion to twenty italian emerging designers. The three days event offered panel discussions and talks by Sara Maino, Luca Benini, Giorgio De Mitri, Stefano Guerrini and Clara Tosi Pamphilli, on the current state of fashion with a focus on sustainability.



Collaboration with (Ab)Normal story: *Dicho*
It's not me, it's you
(2020)

Nicole Carrasco

It's not me, It's you is a project developed for *Dicho*, an exhibition organized by (Ab)normal story, live-streamed across two twin pavilions at Triennale di Milano and the Architectural Biennial of Tbilisi. The project interrogates the position of the garment and the body, in the Instagram space. Developed during the first COVID-19 pandemic, it examined the evolving roles of the body of the fashion designer, the model, and the future consumer, as three interwoven entities. At the same time in the absence of tactile engagement, the garment, unable to be touched, felt, or worn, is mostly reduced to a mere Instagram post. Conceptualized as an architectural entity, Instagram within this framework is scrutinized as a dimension that does not contain but rather flattens the body and the garment, prioritizing visual marketing communication.

In collaboration with Padova Danza and choreographer Matteo Levaggi, the three entities—bodies, space, and garments—were activated through mutual interdependence, generating a creative process that could only persist through actual performative movement. Four professional dancers were able to execute their performance only after their outfits were completed by the designer in real-time, subsequently incorporating them into their movement. Within this sequence of actions, the designer and later the garment, functioned as initiators of the performance. The dancers, in turn, assumed the role of symbolic performers, recontextualizing the garment as a performative object. The ballet studio served as the primary spatial framework, a site that the performers actively in-habited.

The performance was later presented on a digital pavilion; its visual elements randomly adapted to the live music performed by COVIDRoom DJ sets. The pavilion space and the music remained independent entities; they neither signified the performance nor operated as co-dependent elements. The final outcome was a juxtaposition of detachment and mutual collaboration, illustrating a fragmented yet symbiotic relationship between the various components of the project.

Dicho, A non-stop streamed dialogue between Milan and Tbilisi. Spatial Installation, Biennale of Tbilisi, Triennale of Milan, Italy/ Georgia, 2020. Courtesy of (Ab)normal story website



It's not me, it's you
(2020)

Nicole Carrasco

Zoom Meeting Interface showing a virtual performance. The main stage features a man in a black jacket and cap, a woman in a black dress, and a woman in a red outfit. A text overlay on the right reads: "Vanessa Agostini, 26, Venice. Recently graduated at IUAV University of Venice, she previously attended GVA London College of Fashion. She interned at Kwaidan Editions and worked with Raf Simons in Antwerp and in the atelier of the finalists of CNM Milano. Model consultant."

Top bar: @senora.carr...

Bottom bar: DICH0 - TAKE OVER: COVID ROOM | d/zoom Generation

abnormal_story

DICH0 - LIVE ACT: COVID ROOM | d/zoom Generation

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Collaboration with Dicho (Ab)Normal stories
It's not me, it's you
(2020)

Nicole Carrasco



It's not me it's you. Performer Anna Negroni, Greta Puggioni, Maria Cristina Sidoti, coreographer Matteo Levaggi. Video, 2020.

Collaboration with Dicho (Ab)Normal stories
It's not me, it's you
(2020)



Nicole Carrasco



Collaboration with Dicho (Ab)Normal stories
It's not me, it's you
(2020)

Nicole Carrasco



Awareness is a project that emerged from a particular state of mind shaped by the COVID-19 pandemic and the experience of quarantine. The project critically examines the concept of randomness as a means of engaging with design through the lens of object-oriented ontology (OOO). Each garment was inspired by quotidian objects and elements that surrounded me during this period—pots, a perfume bottle, the shape of my sleeping dog, a plate of spaghetti, various performances of Diana Ross—translating them into wearable forms imbued with personal history. By collapsing the conventional distance between ‘thing’ and ‘human,’ the project fosters a third form of intimacy, wherein garments become an extension of both the self and the surrounding environment.

From an OOO perspective, objects exist autonomously, independent of human perception, yet they interact in ways that disrupt anthropocentric hierarchies. The garments in *Awareness* thus resist a strictly functional or representational role; instead, they emerge as entities that possess their own agency, mediating between wearer and environment. Each piece becomes a translation of a specific moment during my quarantine, with the home itself redefined as a survival space—one in which garments assume an existential significance beyond their materiality.

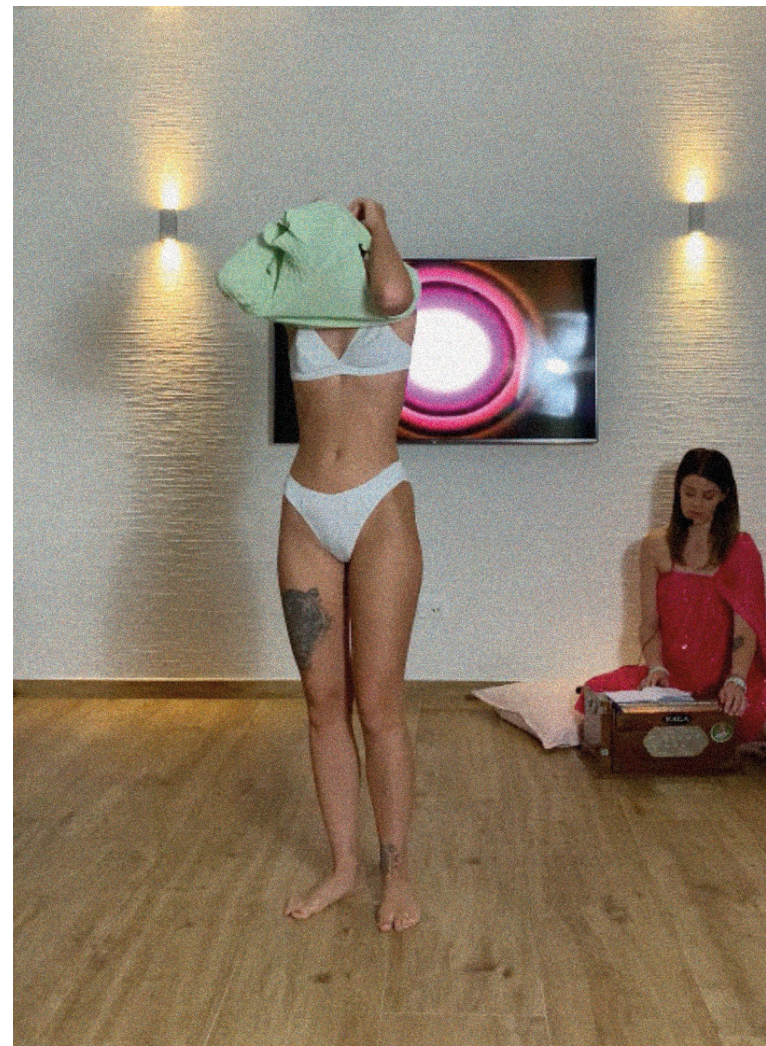
Selected for been presented at the opening of Milan Fashion Week, the project had to be staged in the very space where it originated: my parents’ house. Due to the second wave of the COVID-19 pandemic, the project was adapted into a live digital performance. The models—primarily neighbors—were recorded dressing in my living room. Accompanying them, a *raga* singer performed live, much as she had done remotely during yoga sessions shared with my mother and me throughout quarantine. The incidental elements of the performance—the terrible lighting in my parent’s living room, the intrusive presence of the television, the bad resolution of my iPhone camera—became essential components of the work, underlining the intimate and survivalist traces of the quarantine experience.



Awareness, video, Iphone12. Digital Milan Fashion week 2020, in collaboration with Event Savò.
Director Anita Carliolaro, models Ylenia, Camilla, Alice, Giulia, Elena, Chiara e Benedetta.

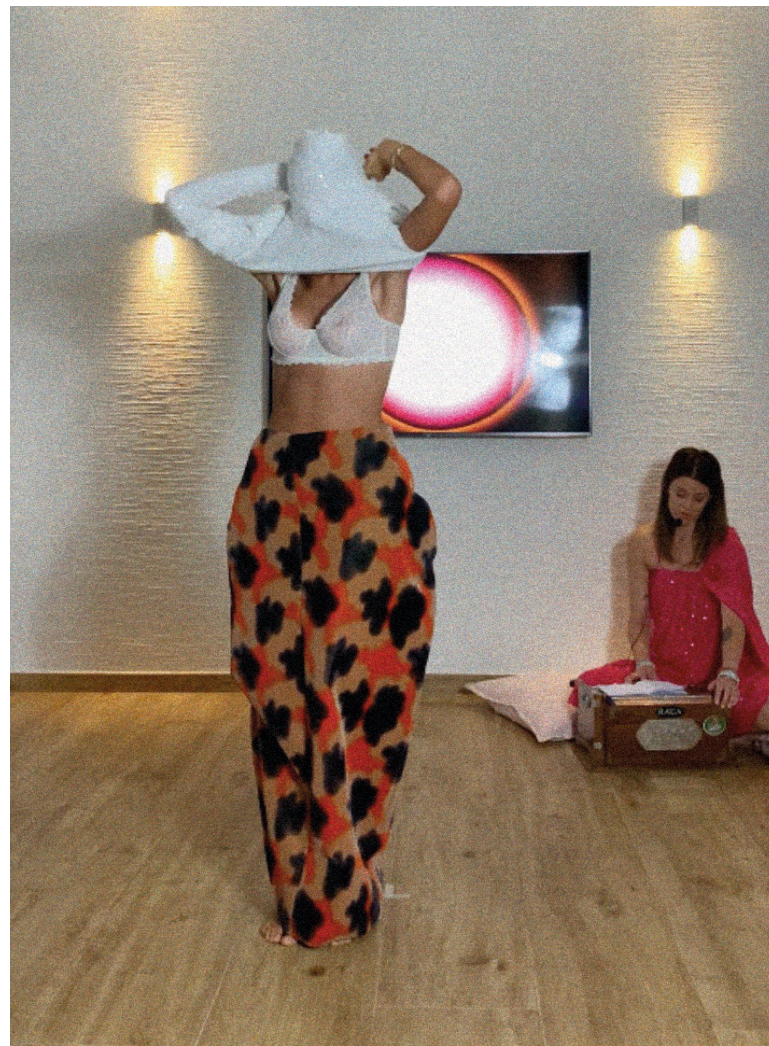
Awareness
(2020)

Nicole Carrasco



Awareness
(2020)

Nicole Carrasco



The thesis-project emerged from a structural and sculptural exploration of the garment. *Why love?* critically examines the role of clothing as a means of escapism, allowing the body to exist beyond the constraints of its private, subjective experience. The garment, in this framework, is not merely an external covering but an extension of the body's internal condition, embodying and responding to its psychological and emotional states. The design process began with the deformation of a mannequin, achieved through multiple layers of padding, a method informed by a parallel reflection on the romantic experience I was living at the time. As my body became consumed by the toxic relationship, the garments evolved into both protective barriers and re-presentations of emotional states. Drawing inspiration from *The Picture of Dorian Gray* and dandy aesthetics, the project interrogates the notions of superficiality and "thingness", engaging with the philosophical discourse surrounding objecthood and self-construction. Mario Perniola's concept of *the sex appeal of the inorganic* served as a critical framework in this discussion. By embracing excessive structuring, exaggerated silhouettes, and layers of velvet and padding, the garments transform the body into an object—an entity that feels through an artificial and aestheticized surface. This inorganicity challenges conventional understandings of embodiment, suggesting that desire and affect can be mediated through the artificial, the sculptural, and the inorganic. The project thus establishes a parallel between fashion and the philosophical dandy notion of "thinghood", where the self is not merely represented but reconfigured through the materiality of clothing.



Why Love? photography Alessandro Merlo, model Zenobia Crimson. 2018

Why love?
(2017-2018)

Nicole Carrasco





