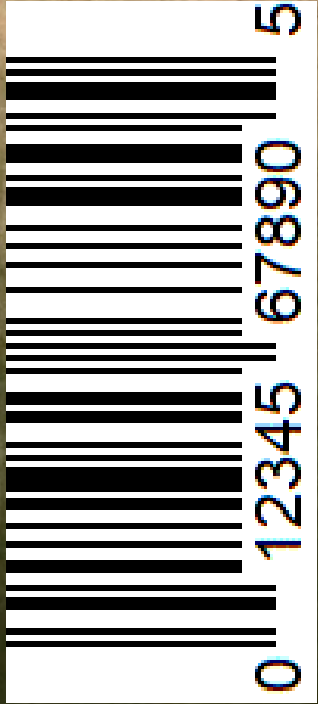




EPOQUE

ELENA VELEZ





C R E D I T S

STUDENT
MASTER
COURSE
PROFESSOR
SCHOOL

LINDSAY
FASHION ART
CONTEMPORARY
AURORA

PATTERSON
DIRECTION
FASHION
FIORENTINI
POLIMODA

Image: <https://www.eleनावelez.com/>

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“It's crazy because to me, in my own mind, none of this exists outside of just me in a room, [work-
ing] on a sewing machine, and so to hear that it has life outside of my bubble is really bizarre. A lot of the stories that I am most excited to tell about are womanhood and femininity, and just decon-
structing this very singular image of what it looks like, pretty and feminine, delicate, girly, lipstick and high heels. I return back to that sensual arche-
type and just kind of muddied it a little bit, mixed it with something a little bit more informed, a little bit more utilitarian. Authentic fashion just can't exist unless it's informed by an authentic subculture. I only have one identity to talk about through my work, so I might as well lean into that.”

- ELENA VELEZ

ELENA VELEZ

images: <https://www.nojustalabel.com/collection/elenavelez/and-carry>

“Elena Velez is an american fashion designer and artist from milwaukee, wisconsin, based in New York City. A graduate of Parsons School of Design and Central Saint Martins, her work is known for its nontraditional synthesis of metalwork and high fashion. The brand made its first official New York Fashion Week debut in September 2021, featured subsequently in Forbes for its work to democratize resources and recognition for artists outside of established creative capitals.”





images: <https://i-d.vice.com/en/article/889d9a/elena-velez-nyny-sav22-review>

PHILOSOPHY

“Elena Velez incorporates an appreciation for the artisanal heritage of the American midwest, epitomized by the metalsmith industry- a historically quintessential trademark of our hometown, Milwaukee, Wisconsin.

The authenticity of our design process is paramount to the success of the work and is built on the collaborative relationships with local artisans to revisit and re-contextualize iconic regional craftsmanship. Proponents of authentic process and creativity under

constraint, our collection often incorporates found, salvaged, and site-specific materiality.

Through an aggressively delicate aesthetic signature, the Elena Velez brand designs with the tactile sensibility of a maker who prioritizes functionality and utility over perfection or beauty, working beyond contemporary references to investigate the relationship between femininity and force.”

_AND CARRY ON

BFA Thesis Collection

“Inspired by the duality of man’s ability to both destroy and repair, Elena’s BFA thesis collection _and carry on revisits the 1941 wartime utility garment industry, investigating sustainable production techniques and celebrating creativity under constraint.

Although visually inspired by the characteristics of war-torn architecture, the collection is structurally considerate of regulations observed in the WWII controlled commodity industry and is comprised of materiality respective of the regulations and authentic to the time including salvaged canvas, repurposed parachutes, and

scrap metal.

Out of admiration for the historical relevance of the designers hometown of

Milwaukee, Wisconsin, known at the time as the “machine shop to the world”, _AND CARRY ON features a metalwork collaboration with local artisans to revisit the city’s most significant wartime contributions in the steel industry.

The conclusive line of the popular British propaganda keep calm and carry on, the collection is named for the resilient spirit of recovery and the faith in rehabilitation epitomized by the time.”

images: https://www.nojustalabel.com/collection/elena-velez/_and-carry



images: <https://runway360.cfda.com/designers/elena-velez/homecoming>



“Elena’s SS20 collection is a tribute to her local collaborators’ past and present as well as a visual poem to the industrial and utilitarian landscape she calls home. The collection features iconic Milwaukee metal, repurposed leather garments from her metal shop, and salvaged ship sails from her mother’s shipyard. At the core of Elena’s mission is a denunciation of coastal elitism in the fashion industry and a call for urgency in the democratization of creative capital in underserved artistic communities like her own. Shot in Milwaukee,

HOME

Wisconsin and in collaboration with locals-only talent “HOME-ING” is a testament to the potential of underrepresented creative perspectives in the American fashion narrative.”

“VESSEL centers on the inspiration taken from my youth as the only daughter of a single mother, who operates to this day as a ship captain on the great lakes. Vessel is the story of a non-traditional upbringing on the waterways of Milwaukee, Wisconsin, and how these

VESSEL



experiences with my mother in this ultra industrial landscape shaped my identity as a designer and more. The work honors the sacrifices and lessons of womanhood she has imparted unto me through the exemplar of her leadership on the seas.

images: <https://runway360.cfda.com/designers/elena-velez/vessel>



Unsure of how to place my mother in my early understanding of femininity, vessel is a reconciliation between a child's singular image of a woman's beauty: sensitive, fragile, delicate and refined, versus a learned appreciation for its broader spectrum: strong, dexterous, raw and unapologetically real.

Dirty pinks, utility khakis, and aged whites, the collection is comprised of repurposed sails, boat covers, salvaged ship steel and line, combining nautical references with neoclassical deities portrayed in ship figureheads to investigate the relationship between femininity and fortitude.”



“YR 0 - RINASCITA” is a formal introduction into the aggressively delicate universe of the elena velez brand and its many multidisciplinary collaborators. Rinascita is a redistribution in the hierarchy between the brands classic consideration of textile, body, and steel. Born in a moment of collective anxiety, the work contemplates the tension

images: <https://runway360.com/data/lookbook/designers/elena-velez/lookbook>



YR 0 - RINASCITA

between bondage and shelter - the duality of both shelter and entrapment. Additional sources of inspiration for YEAR ZERO - RINASCITA include brutalist architecture, renais- sance muses, harlots of the belle époque, and the pom- peian decline of decadent civilization.”



YR001
- MAID-
ENHOOD
AND ITS
LABORS

“MAIDENHOOD AND IT’S LABORS, a dissertation of our woman and her relationship to industry, obligation and aphrodisia.

With an inquisitive appreciation of aftermath societies and the creativity that thrives in a post-fallout economy, there is a particular reverence for history from which this season’s character study of our woman begins. Where year zero was born from a moment of collective anxiety, year one addresses the symbiotic tension of womanhood and the conflicting scenarios of life.

images: <https://runway360.cfda.com/designers/elena-velez/year-0-rinascita>



Echoing the paradoxical understanding of femininity in bygone eras, we begin to consider her more modern characteristics: gritty, fortuitous and industrial, all in her own right. Surface treatments and distressed techniques like rust baths, tea stains, gravel and grit provide historical context for design references while placing the work back into society through our lens. These treatments also create a unique collaboration with the wearer and initiate a living work of art, showcasing the true marks of authenticity and embracing the unglamorous happenstance of life.”

YR002 - IN GLASS

“YR002 - IN GLASS, is a bloodletting for woman in her most insufferable and divine glory: iron forged, erotic, extraterrestrial, esoterically burdened, and communing in dark-magic sorority. A shrieking display of female hysteria reverberating back against cultural hypocrisy, anatomical subjugation, and the confiscation of volition.

by Elenavelez Webb

YR002 reacts against the dehumanizing, dissociative experiences of the voluntary and involuntary ceding of my body: as conduit to other bodies, as conduit to public practice, as conduit to political grift. In glass, derived from the etymology in vitro, alludes to displacement from living body, and confinement within a non

images: <https://www.elenavelez.com/magazine/yrr002-in-glass>



natural environment. The collection visually references the surgical, biblical, and sexual to tell a story of physical obscurity. Through the aggressively delicate brand language, utilitarian textiles including dewspo, memory, canvas, and repurposed milwaukee steel brawl with refined counterparts: cotton gauze, linens, silks, and nylons.

Collaborators this season include naula studio, caroline zimbalist, andagain co., Emily Castillo, and Morph Studio. Thank you to IMG, NYFW the shows and empire state development.”

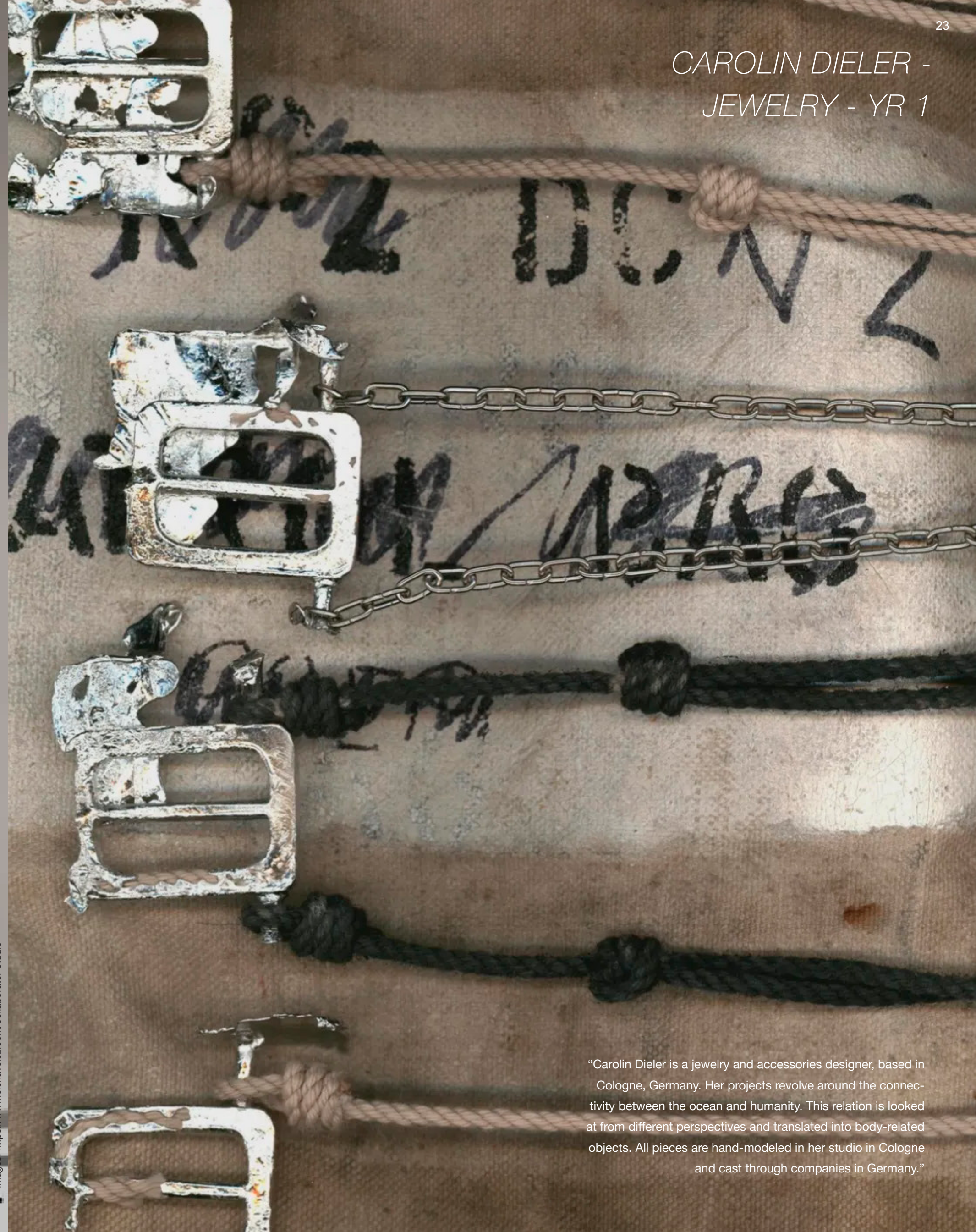
KIRA GOODEY - FOOTWEAR - YR 1



“Born in Perth, Western Australia, Kira Goodey initially worked as a costume maker and fashion designer, before moving to London to work as a print designer for Alexander McQueen. Goodey then embarked on a shoemaking apprenticeship with London based bespoke shoemakers Paul Thomas and Iliaz Iliazi. Her practice is rooted in traditional craftsmanship, where focus is placed on quality, precision and individual artistic expression; no two pairs of shoes are ever the same. Goodey’s shoes are all completely functional. However Goodey enjoys pushing wearable footwear to its creative limits with her highly sculptural work.”

■ images: <https://www.ele navelez.com/collaborator-studio>

CAROLIN DIELER - JEWELRY - YR 1



“Carolin Dieler is a jewelry and accessories designer, based in Cologne, Germany. Her projects revolve around the connectivity between the ocean and humanity. This relation is looked at from different perspectives and translated into body-related objects. All pieces are hand-modeled in her studio in Cologne and cast through companies in Germany.”

“Emily Castillo is a nail technician based in Milwaukee, WI, who specializes in nail art and hard gel enhancements. All materials used to create the YR 0 collection nail were salvaged and site specific, including metal shavings, concrete, and carpentry nails.”

EMILY CASTILLO -
NAIL ART - YR 0

images: <https://www.elenavelez.com/evcollaborator-studio>

“Nelson Kies is a young interdisciplinary designer and fabricator working primarily with steel. Based in Milwaukee, WI, Nelson began his design shop Nels.Studio where he builds his practice around multi-medium processes and collaboration. “The cladding accessory range is the application of one material over another to provide a skin or layer. This collection brings manufactured materials back to their organic shape and back to the body.”

NELSON KIES -
JEWELRY - YR 0



MORPH STUDIO -
FOOTWEAR - YR 0

images: <https://www.ele navelez.com/collaborator-studio>



“Morph is a design studio focused on the agnosticism between design and engineering to create beautifully different products. A multi-disciplinary design studio that has worked on products from nsf funded robotics to delicate conceptual sculpture pieces, each member’s unique experience in the world of design is applied collaboratively. With knowledge in different machine operations, the epoch boot is created with various techniques including heavy thermoforming and powder coating. Using industrial machinery to execute adjacent creative concepts allows the studio to imagine what fashion could be through unconventional materials and methods.”

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