

Conquête
Lévi

Inspired by mourning practices present in the Victorian era (1837-1901), Momento Mori places these techniques in a contemporary context.

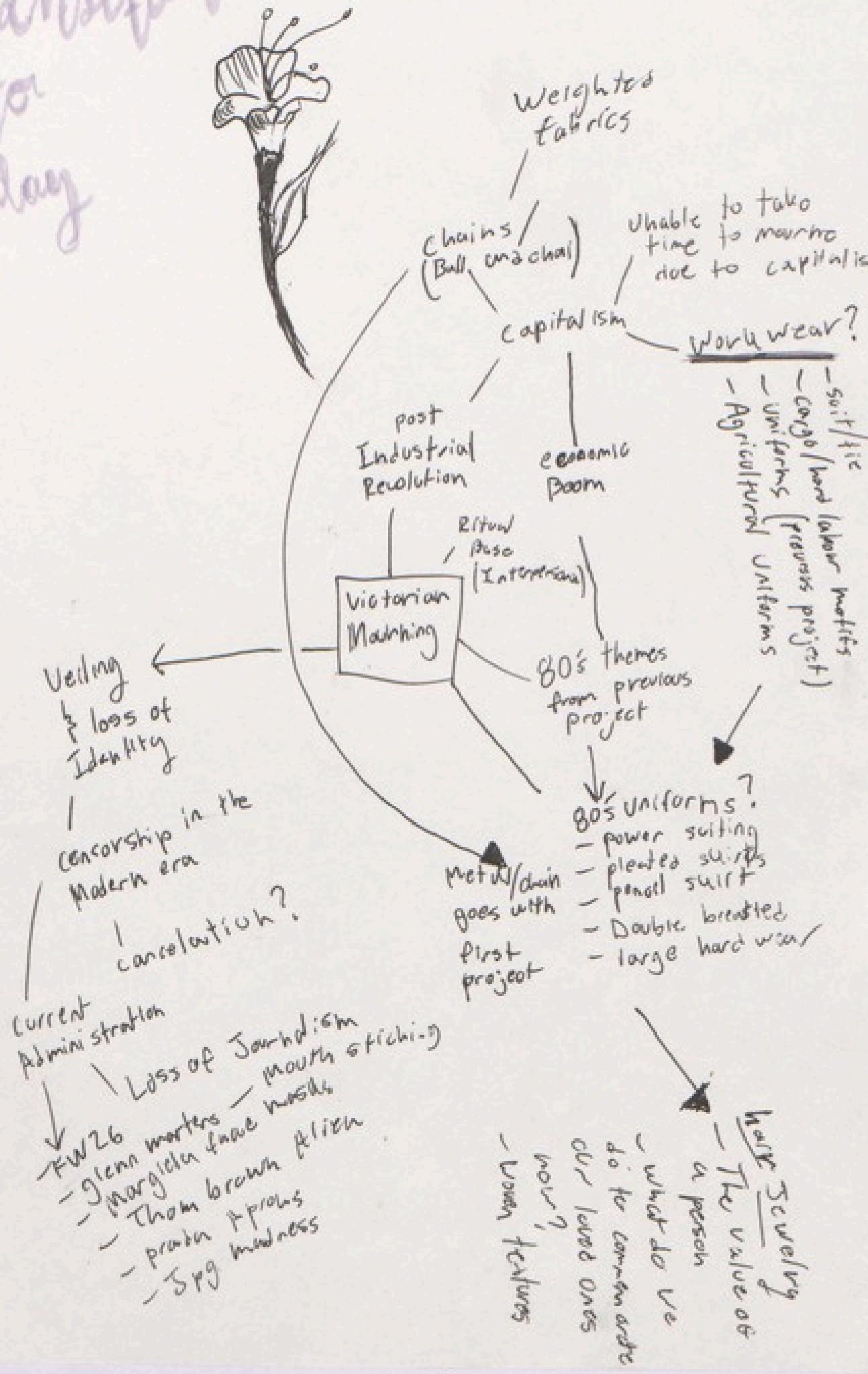
One of the many reasons people of the Victorian era took their mourning practices so seriously was due to the long-term mourning of Queen Victoria mourning her husband, Albert. It was considered normal for people, primarily women, to be in mourning for at least three years, although Queen Victoria mourned her loss for over 40 years.

Under the current political administration in the United States, we are all in a constant state of mourning. Capitalism and its consequences have led us to lose time, the people we hold near, and even ourselves. This collection takes inspiration from mourning practices in the Victorian era and combines them with how I mourn every day.

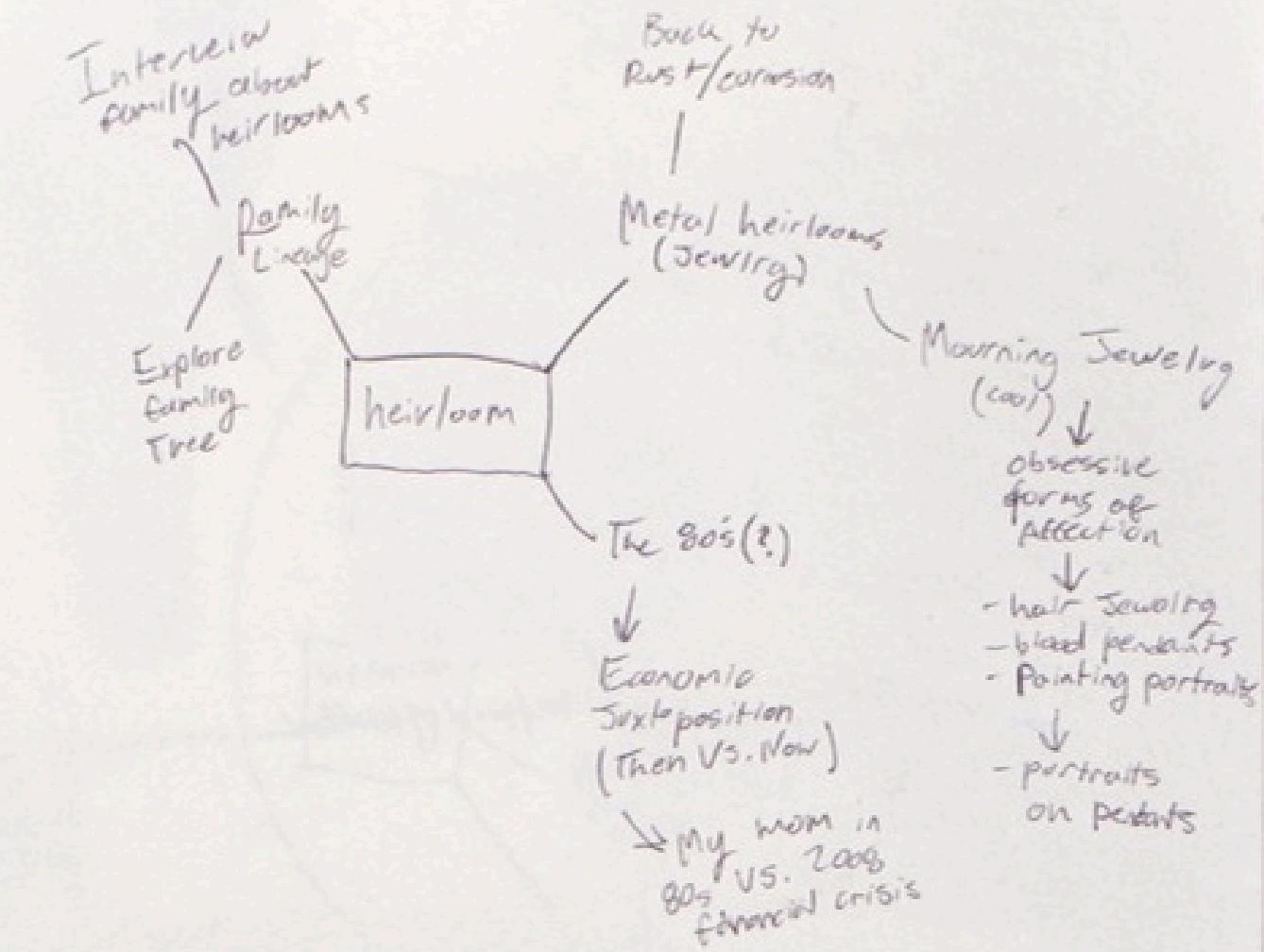


Queen Victoria, C. 1890

transition for today



phase 2



Infant mortality rates were extremely high in the Victorian era, leading to more ritual Mourning customs and mourning. Another large contributor to the overall sadness and morbidity of the era was the loss of Queen Victoria's husband in 1861. The loss sent her into a darkened spirit of mourning of 40 years before her death in 1901. This period also saw the major increase of industrialization and led out from the industrial revolution, which led to harder working conditions for power workers, and an increase of disease.

The people of Australia have settled upon no prescribed periods for the wearing of mourning. Some wear them long after their hearts have ceased to mourn. Where there is profound grief, no rules are needed, but where the sorrow is not so great, there is a need of observance of fixed periods for wearing mourning. Australian etiquette

Melbourne: People's Publishing Co., 1886.

For women during the Victorian period, mourning attire included every conceivable article of clothing as well as hair accessories, stationery, umbrellas, fans, and purses.

Men often added only a black hatband or gloves to their normal attire. The material most associated with mourning was black silk crepe, which was almost exclusively manufactured by one company, Courtauld's. Crepe had a flat, lifeless quality - lustrous materials like furs, satin, and velvet were forbidden. Wearing colorful or flattering clothes was considered callous and even immoral. It was considered unlucky to have crepe in the house after the proscribed period had ended - making each subsequent bereavement an extravagant, expensive occasion.

Widows were expected to mourn for two years and were allowed to wear grey and lavender only in the last six months of 'half-mourning'. Children in middle-class Victorian families were required to wear full black mourning clothes for one year after the death of a parent or sibling.

Girls' dresses were often modelled on their mother's mourning dress.

<https://australian.museum/about/history/exhibitions/death-the-last-taboo/mourning-victorian-era/>





“Men only had to wear black bands on their sleeves to represent mourning for a short time. If their wife died, they were expected to wear all black but were allowed to return to work and could remarry at their discretion, ending their mourning. Women, however, especially close relatives to the deceased such as a widow, would be expected to dress in mourning for two years.

These years were broken down into three stages. The first stage of mourning, known as full mourning, lasted a year and one day. It was represented with dull black clothing; the only ornamentation allowed would have been jet jewelry. The most recognizable accessory of this stage was a weeping veil of black crepe that was worn over the woman’s face. Women in full mourning were not allowed to join societal events and were expected to stay home and only leave to go to church. The second stage, known as second mourning, continued for nine months. This stage allowed for minor ornamentation, such as fabric trim and additional non-jet mourning jewelry. The veil was lifted and worn back over the head. Many older widows stayed at this stage for the rest of their lives, popularized by Queen Victoria, who mourned her husband until her own death in 1901. The final stage, known as half mourning, was a period between three to six months that was represented by the donning of more elaborate trim fabric. Women gradually eased back into wearing normal jewelry and color, and white accents, purple, mauve, grey, and even dark red were popular.”

“Mourning in the Victorian Era and Glenview.” Hudson River Museum. Accessed October 29, 2025. <https://www.hrm.org/mourning-in-the-victorian-era-and-glenview/>.





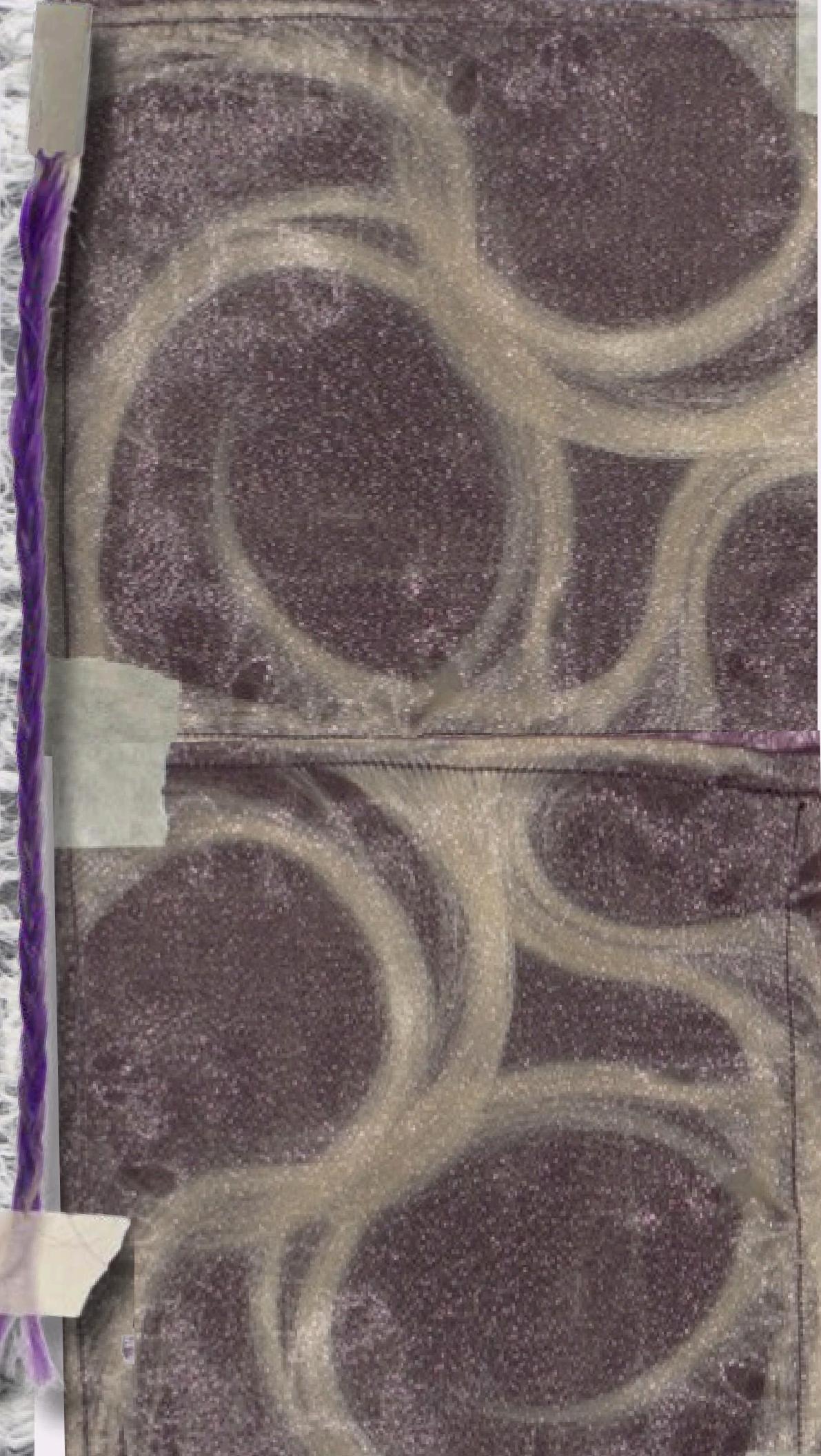
Modern day concordship / ceiling?
in digital age?

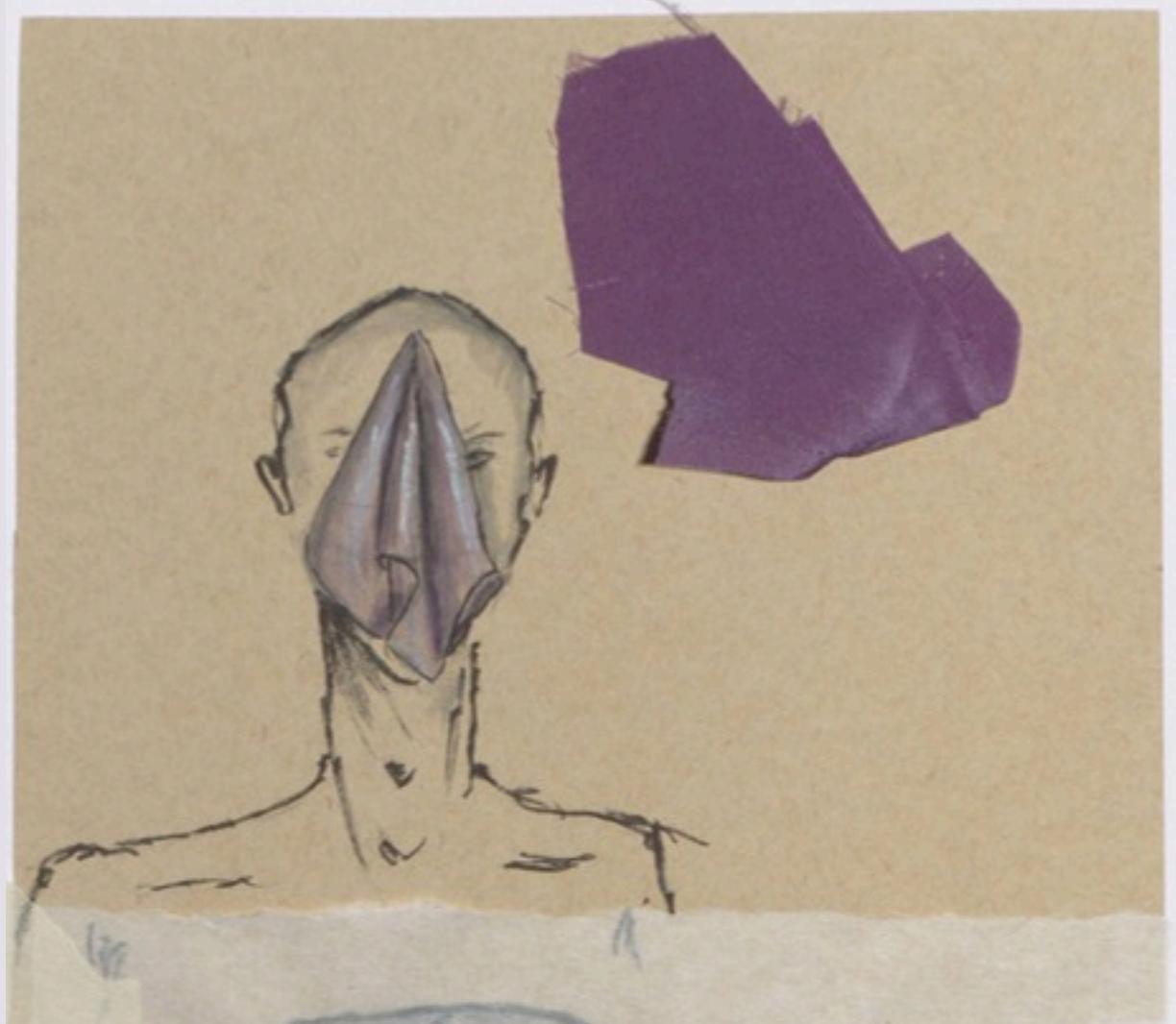
"Traditional Swedish hair jewelry was most likely informed by other 1700's fine processes such as weaving, needlework, wig making, and bobbin lacemaking. When two of these skills, wig and lace making, were not as popular during the latter part of the 18th century due to cultural and fashion trend changes, Vämhus cottage industry traveling artisans became motivated to transition known skills into new forms. The result was a new trend: hairwork. During a time of cultural sentimentality, this new adornment art struck a resounding chord across multiple continents.

In the 1800's it was common for many Vämhus women and apprentices to leave their village for months, if not years, to work in major European cities to make commissioned hair jewelry. The good income made through their efforts contributed significantly to farm and community development back in their home village.

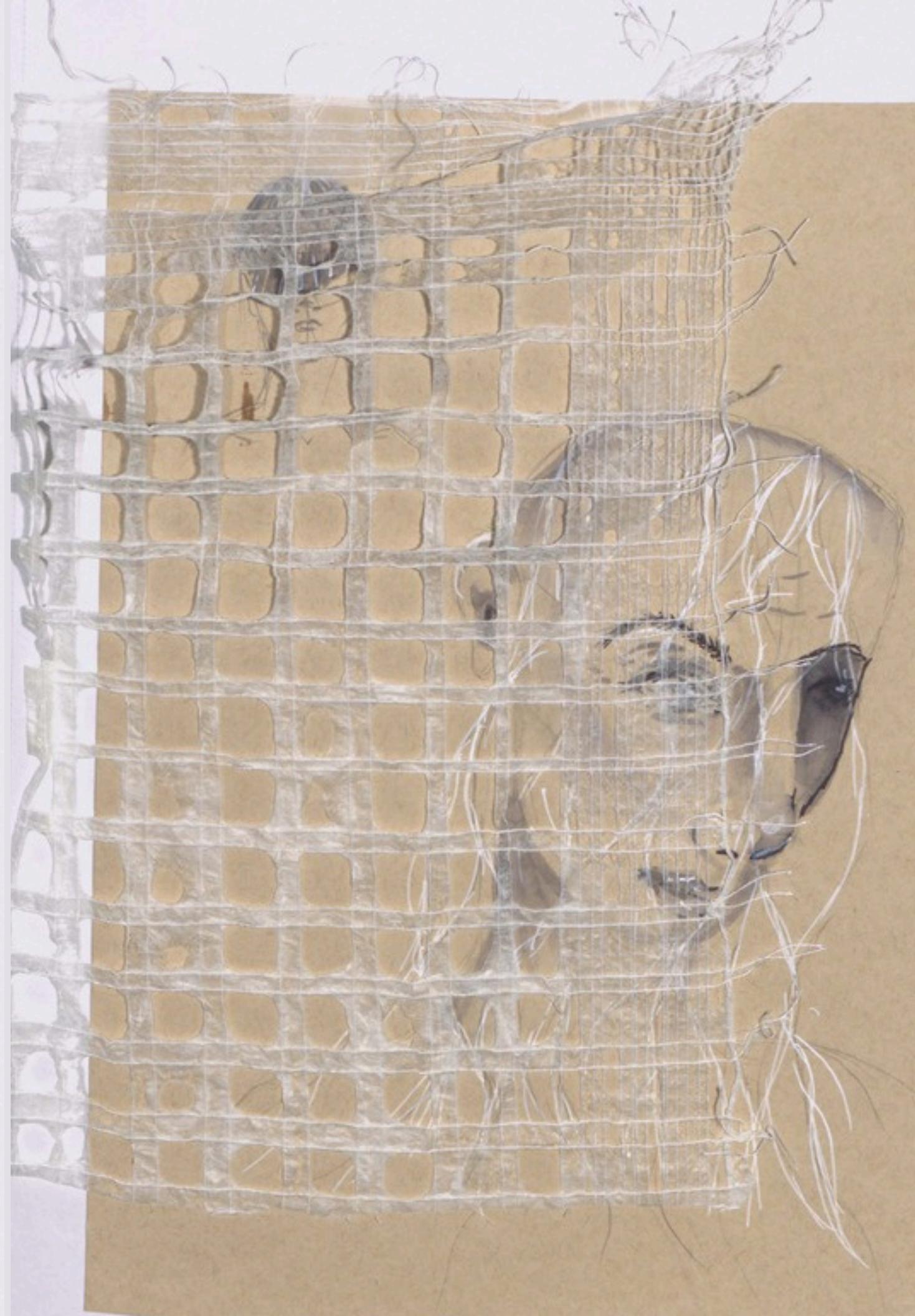
Knowledge about Vämhus hairworkers has been recorded over time, first in the form of hair pattern tutorials and then through the efforts of folklorist researchers. Articles continue to be written by authors from Sweden and beyond. During the mid-1900's Swedish author Edith Unnerstad wrote two books for youth about the hairworkers of the 1800's."

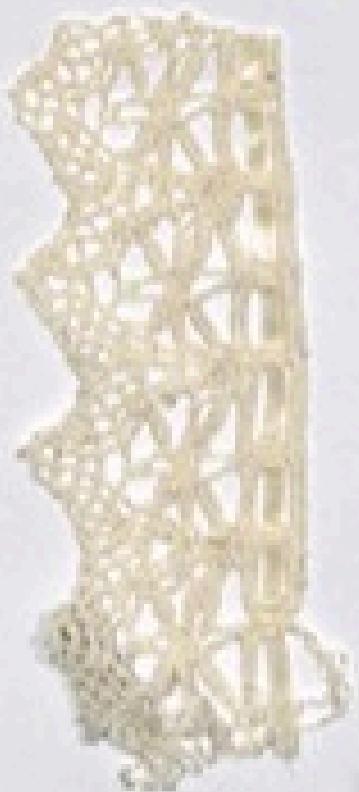
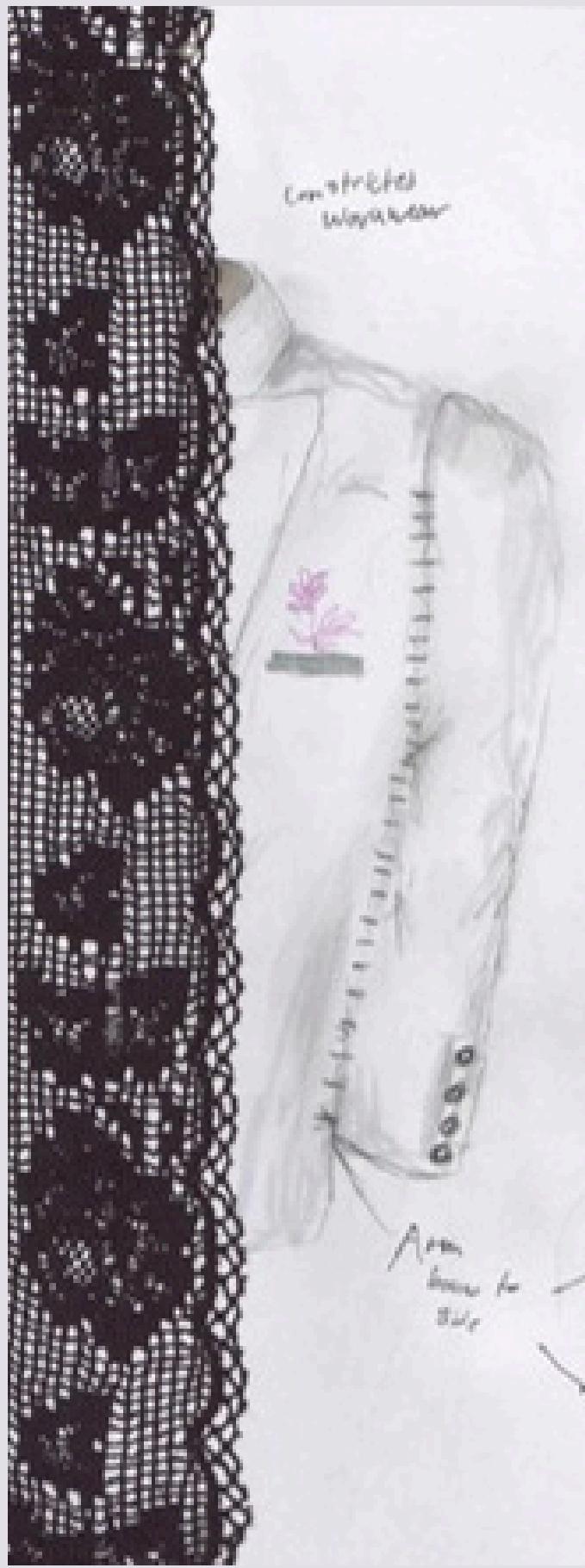
Rode, Lizzy. "What is Hair Jewelry? The History of an Almost Forgotten Art Form." American Swedish Institute, May 15, 2025.
<https://asimn.org/swedish-culture/what-is-hair-jewelry-the-history-of-an-almost-forgotten-art-form/>





"HANKY CHAIN"
- constricting the head
- obscuring the face





Shibari

What we know as Shibari or Kibobiki has its origins in ancient Japanese traditions. Horigami, or tying up prisoners. The shibari known and depended on the social status of the prisoner, his crimes, and the jurisdiction of the Samurais in charge. It is important to note that Horigami was a method of torture and humiliation. The shibari was a method of bondage meant to cause pain.

By the late 1800s, kabuki theatre created drama that depicted heroes revolting against oppressive regimes. Invisible ropes tied with violence and nationalism in which the lead role suffered from beating and torture, in order to depict the Horigami ties on stage, the actors had to relieve them in order to make them more comfortable, safe, and aesthetically pleasing for the audience. This is the beginning of Shibari as we know it today.

By the end of 1900s, fetish magazines in the east and west were showing illustrations and later pictures of rope bondage. And as the art began to spread, Ecstaticians in the west took it upon themselves to learn shibari and began to adapt what they were seen creating their own shibari tape designs comparable in material to those done by riggers in the east. Rope bondage began to gain popularity in BDSM circles and shibari workshops became easier to find.

Karoshi

Karoshi was first recognized in the 1970s and is a occupational term used to refer to fatalities or disabilities caused by cardiovascular attacks that are ultimately work-related. This includes strokes, cardiac arrest, and myocardial infarctions. The International Labour Organization's case study into the phenomenon outlines the following typical case of karoshi: "Mr. A. worked at a major meat food processing company for as long as 40 hours a week from a month and died from a heart attack at the age of 41. His death was approved as work related by the Labour Standards Office."

Related to karoshi is karopon, which is suicide from overwork and stressful working conditions. This issue became prominent in the late 1990s—an economic recession during that decade forced employees who had managed to keep their jobs to work harder for longer hours to compensate.

Nomikai

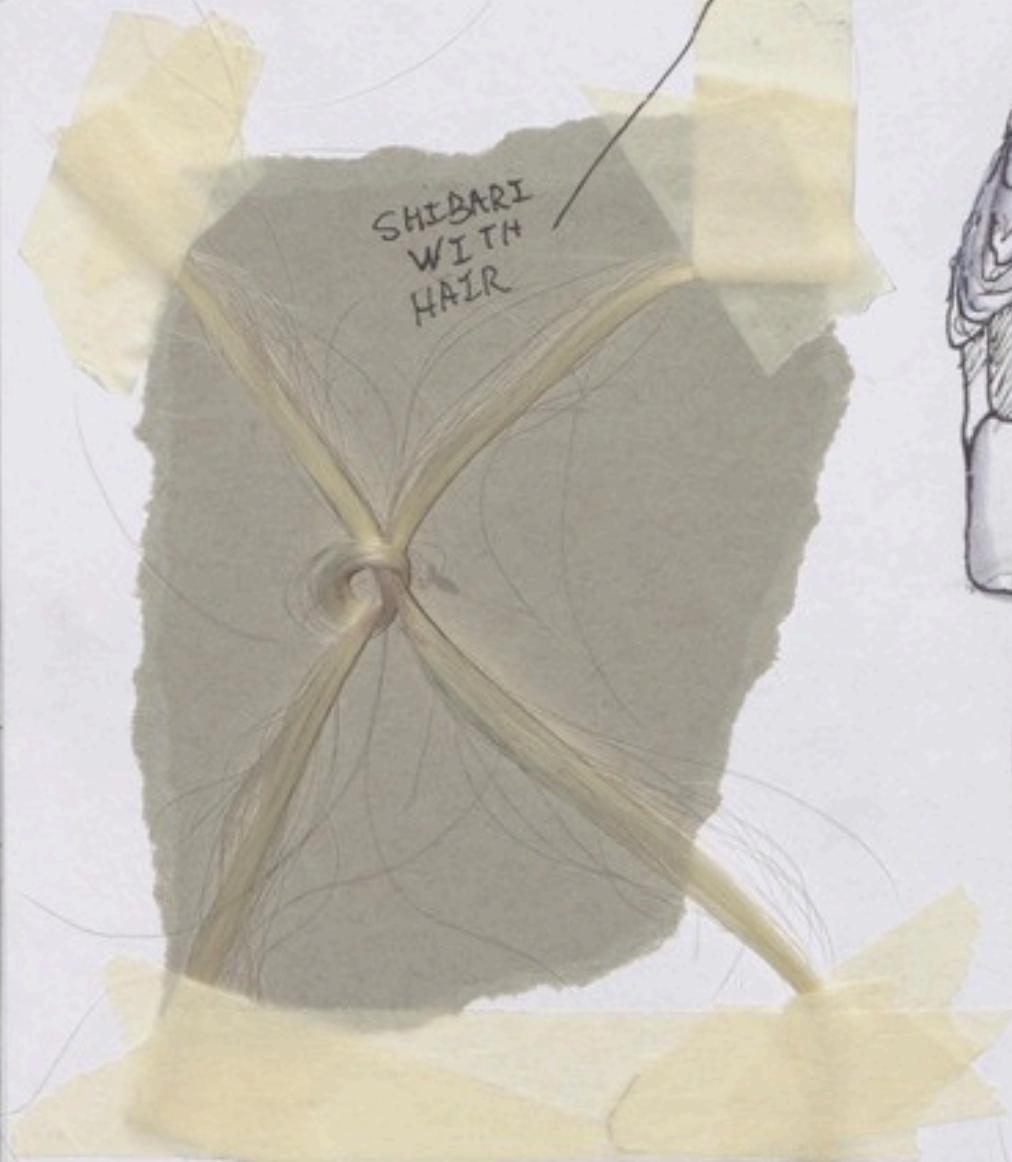
While nomikai with friends are a great way to have a good time, those organized in a professional setting can sometimes feel like an obligation. In traditional Japanese corporate culture, it can be frowned upon to decline an invitation from one's superior to go out for a drink. In a way, it's part of the job and reinforces team cohesion.

This social pressure can weigh heavily on some employees, who may not appreciate having to sacrifice their evenings to socialize with their colleagues. The social obligation to drink alcohol also raises questions. While most participants willingly find themselves to the exercise, others would sometimes just like to go home. Companies are becoming increasingly aware of this issue, and the mentality is gradually shifting towards greater flexibility.

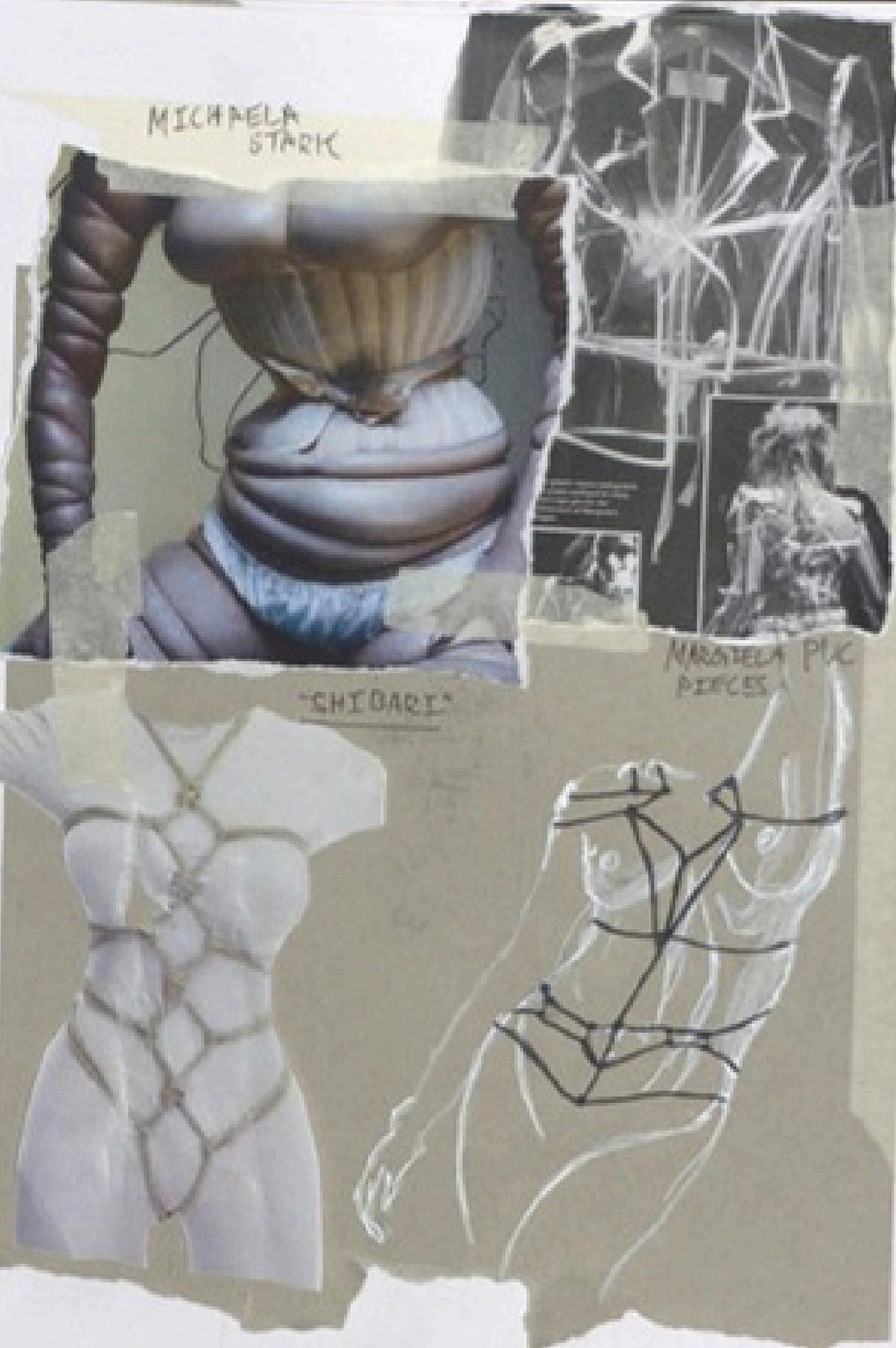
But for many Japanese, especially the older ones, the nomikai remains an essential part of business relations. Drinking together is seen as a way of strengthening bonds and facilitating communication within teams. "Nomunication" (connection of "drinking", drinking, and "communication") is the key word. Under the influence of alcohol, we dare to say what's on our minds, from our differences and understand each other better.



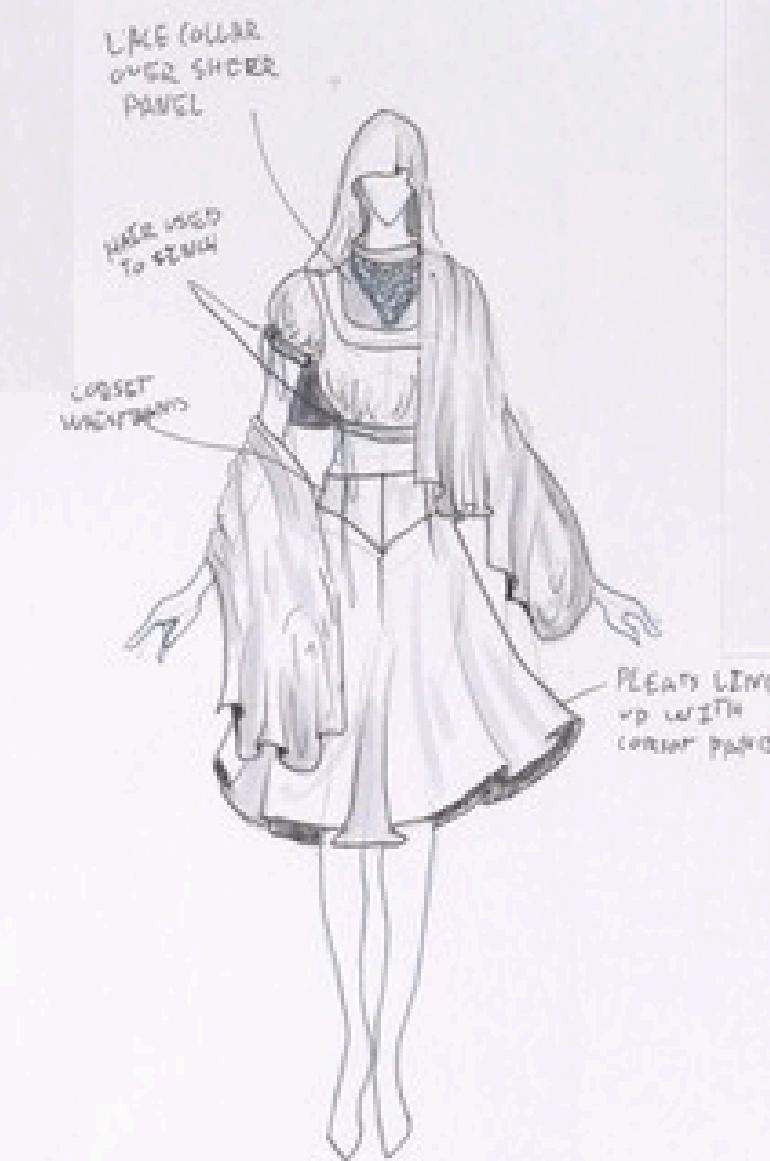
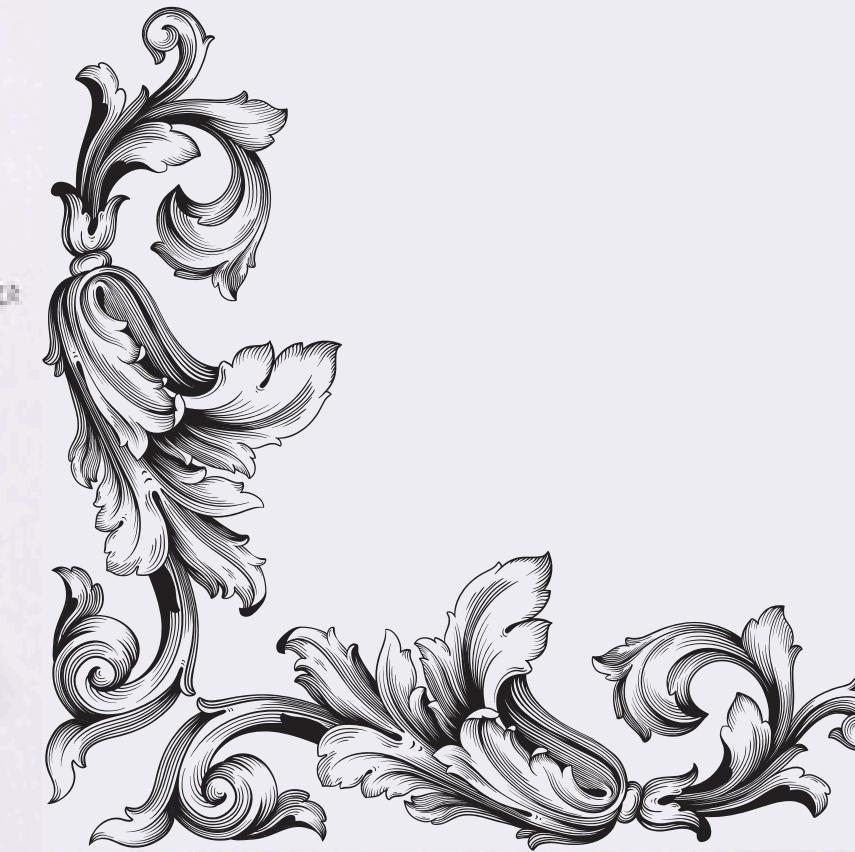
CAPEL SHIBARI
OVERLAY on SHIRT



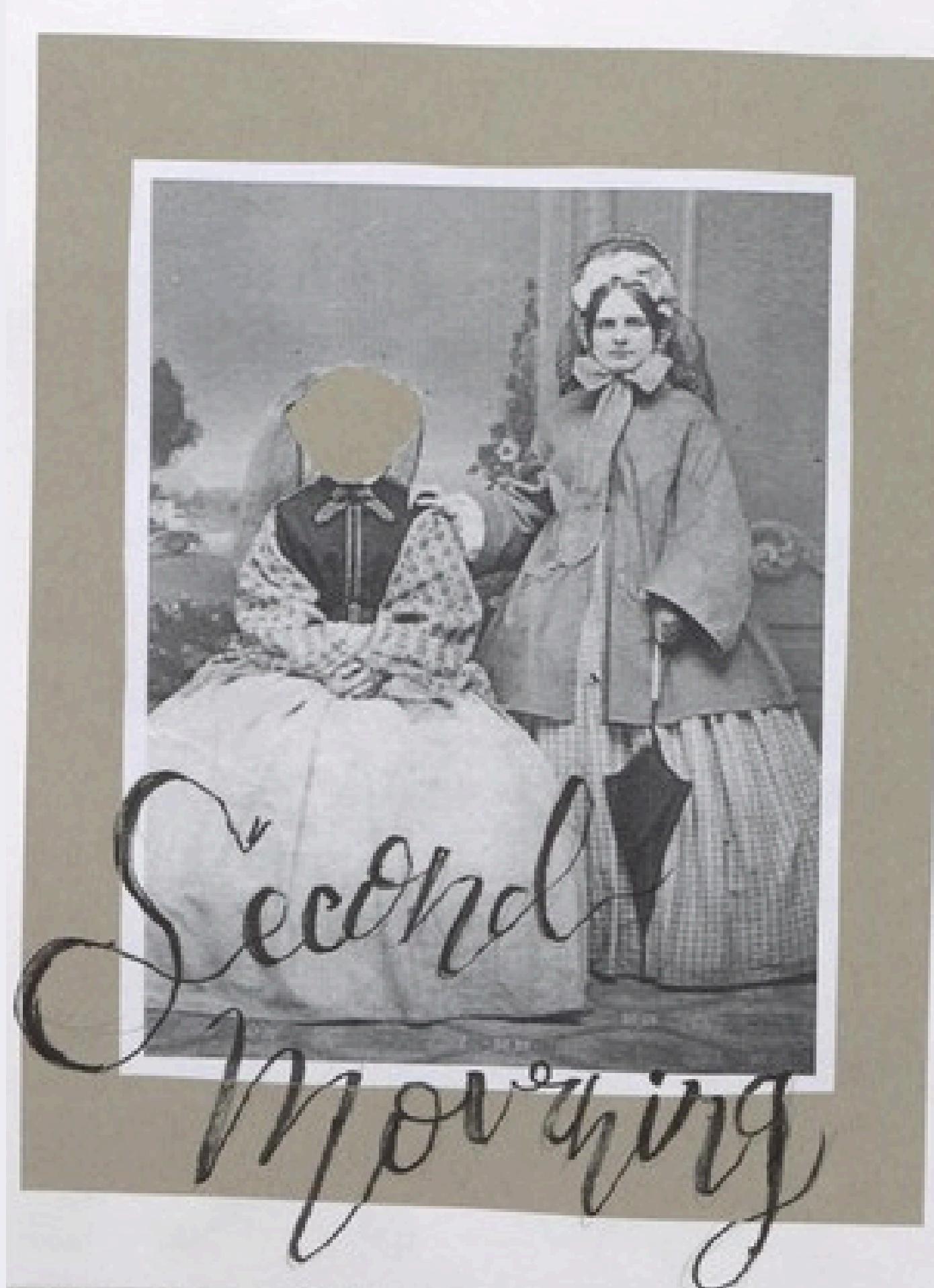
RUFFLES / GATHERS
WITH SHIBARI





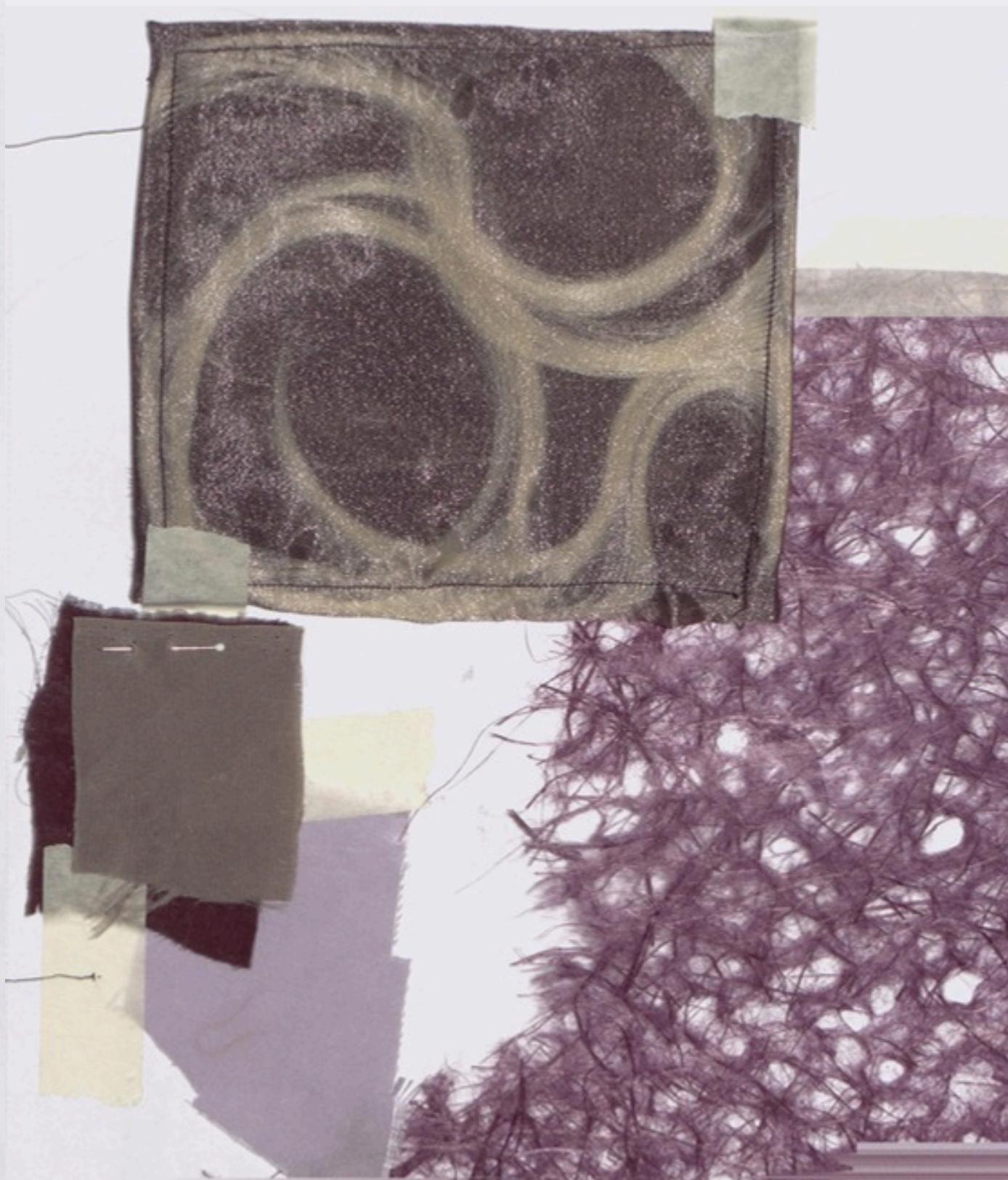




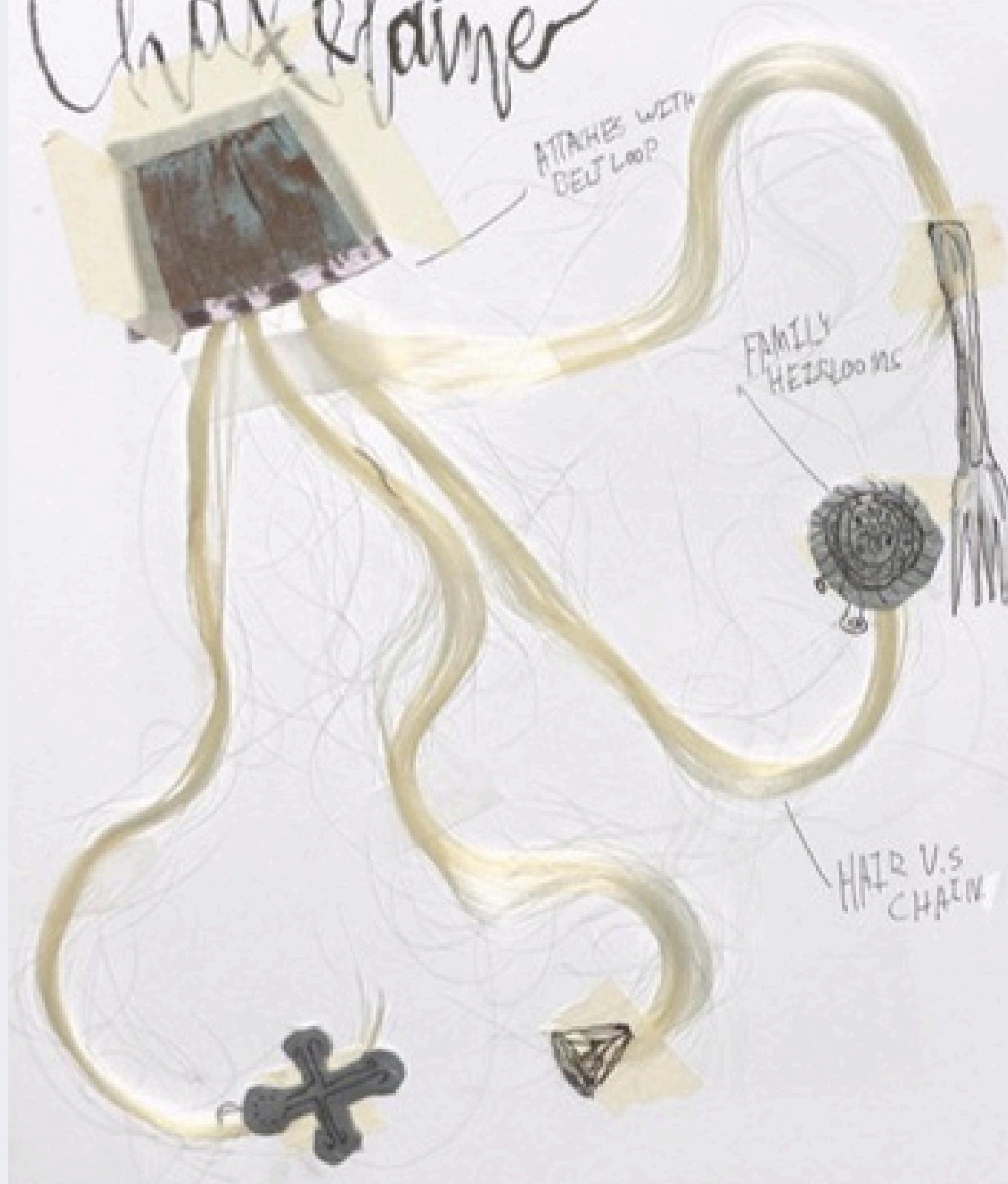


HAND-ME-DOWNS





Chatelaine



Coming from the French word of the same spelling, the chatelaine was the mistress or lady of the castle. Its roots come from the Latin word *castellanus* from which also derives the word "castellan," the keeper of the castle, the one who holds the keys. It makes sense, then, that the chatelaine is an ornamental key chain, with extra hooks for other necessary things, scissors, purses, nests and watches. Women would hang a chatelaine from their belt to keep their worldly possessions close at hand.

Women of ancient Rome and the Roman empire wore a similar set of chains with hooks for toiletries, such as tweezers, nail cleaners and the like. Similar devices were seen in China and Tibet with all the necessary items a woman might need for grooming.

The chatelaine existed because it was useful, and it became beautiful, because people search for beauty in the mundane. Queen Caroline Mathilde of Denmark carried a chatelaine of gold and silver inlaid with diamond. Most folk carried chatelaines of pinebrook, a yellow-toned alloy of copper and zinc.

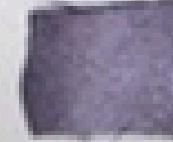
Most chatelaines were made with a medallion on top, decorated with biblical or mythological designs, cameos, and hand enameled or agate, from which the set of chains hung. A loop was attached to the top of the medallion to be hung on the belt. As they grew in popularity across Europe and America, women carried all sorts of things on their chatelaines: little notebooks, perfume bottles, spectacles, lockets, knives.

By the 1800 century, the chatelaine had gained so much popularity that every well-to-do lady with a chance to run and a family to care for carried one on her belt. The utilitarian device became a fashion statement, an accessory that added a visual break in long skirts, and would be worn to fashionable parties and important events.

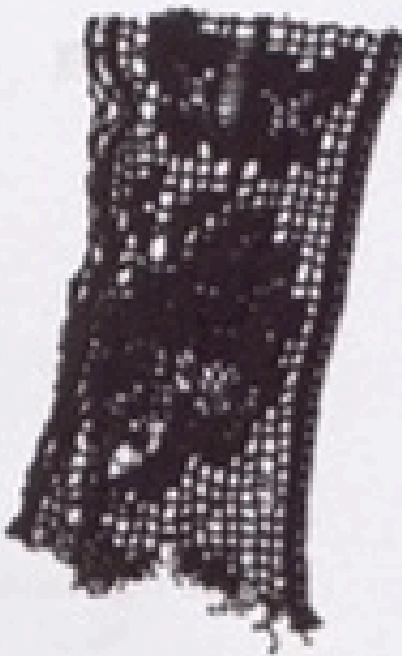
Chatelaines became very popular with mothers and nurses, women who were responsible for many different tasks all at once and needed her things quickly at hand. Today, if anywhere, you're most likely to find a chatelaine used by seamstresses. These are often worn around the neck rather than clipped to the belt for ease of use while sitting at the sewing machine. A thimble, set of needles, measuring tape close at hand.





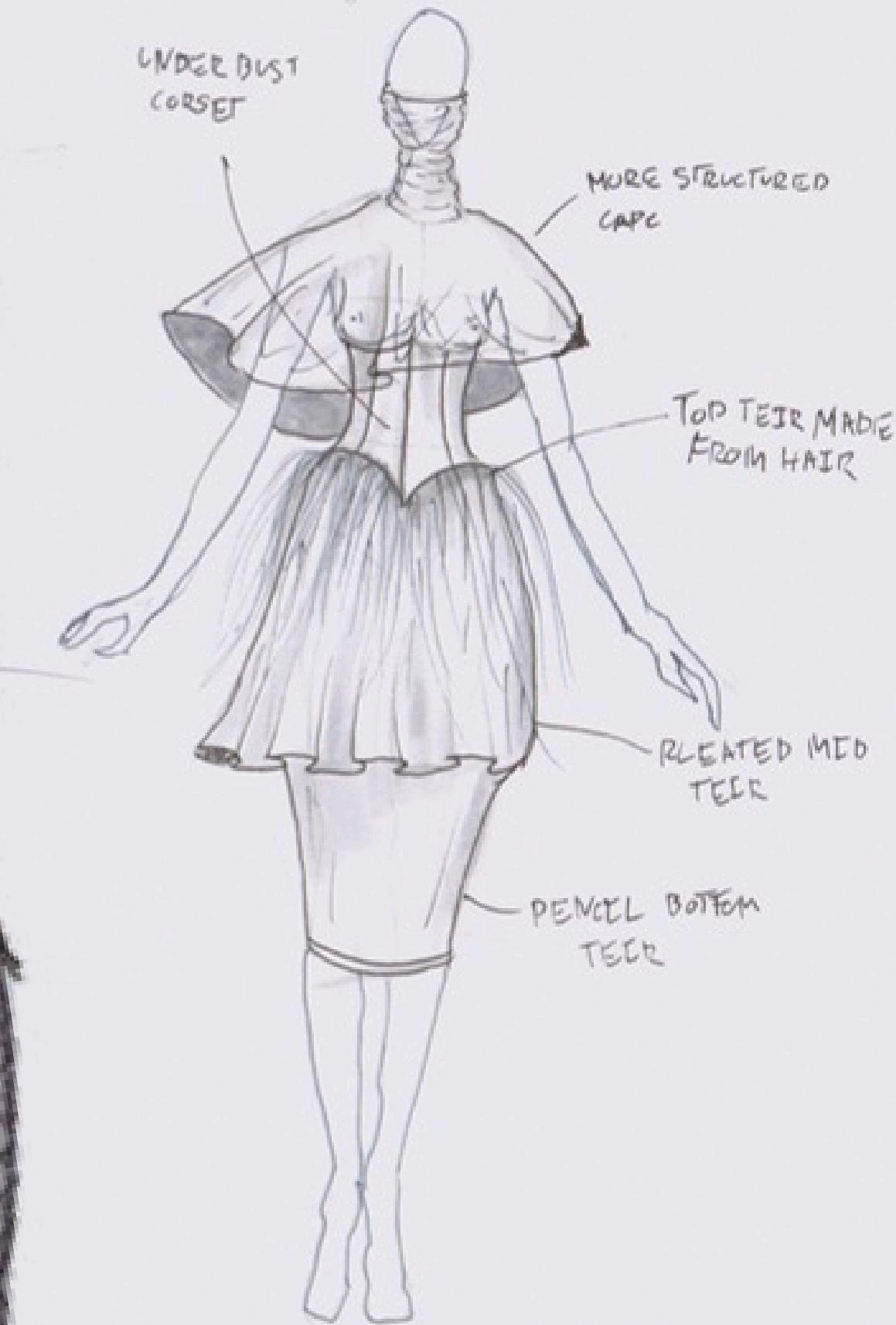


PLEATING, LAYER + GATHERS
WITH HAND - MC - DOWN
CLOTHING

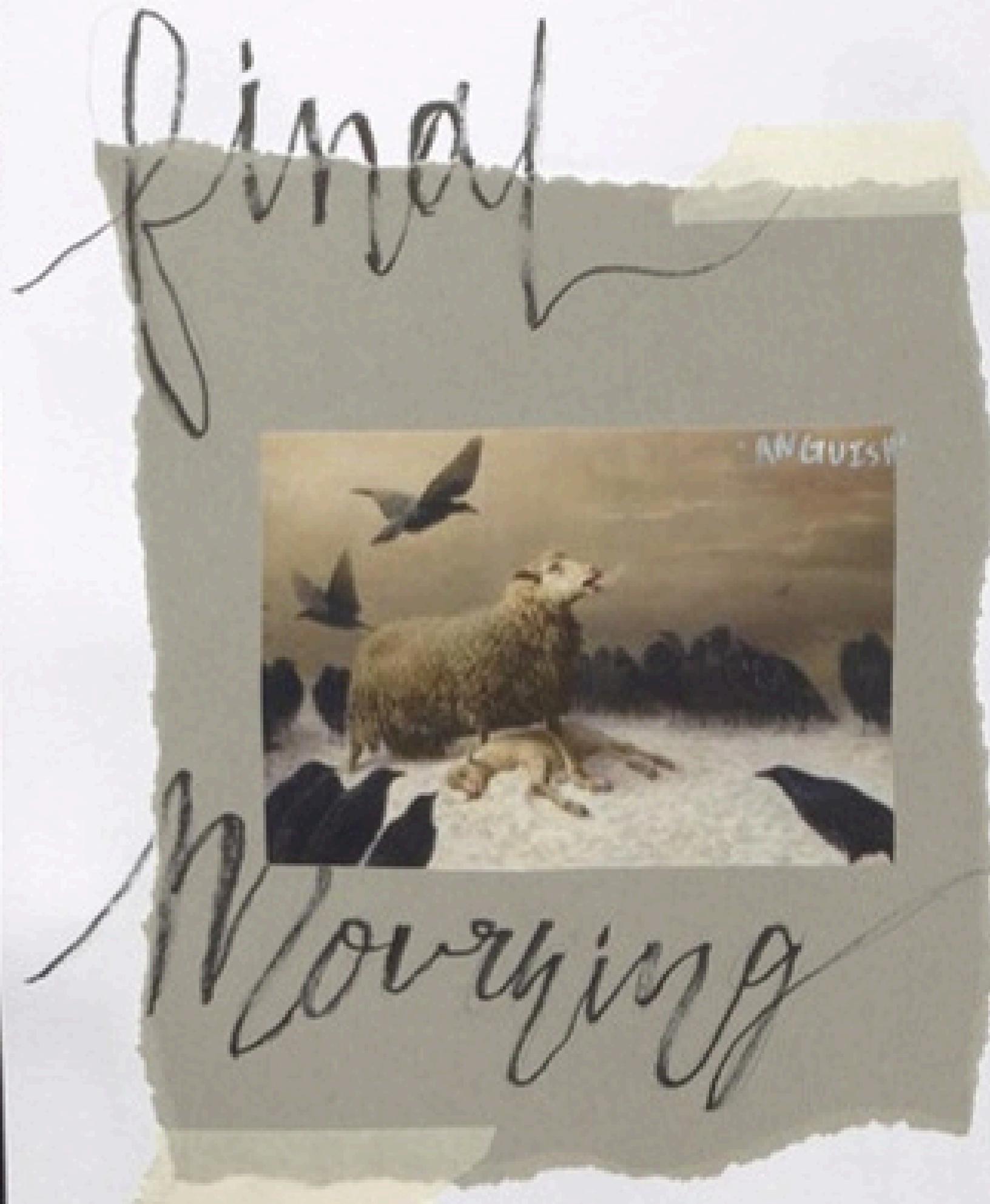


CHATEAUNE WITH
METALLIC STITCHED

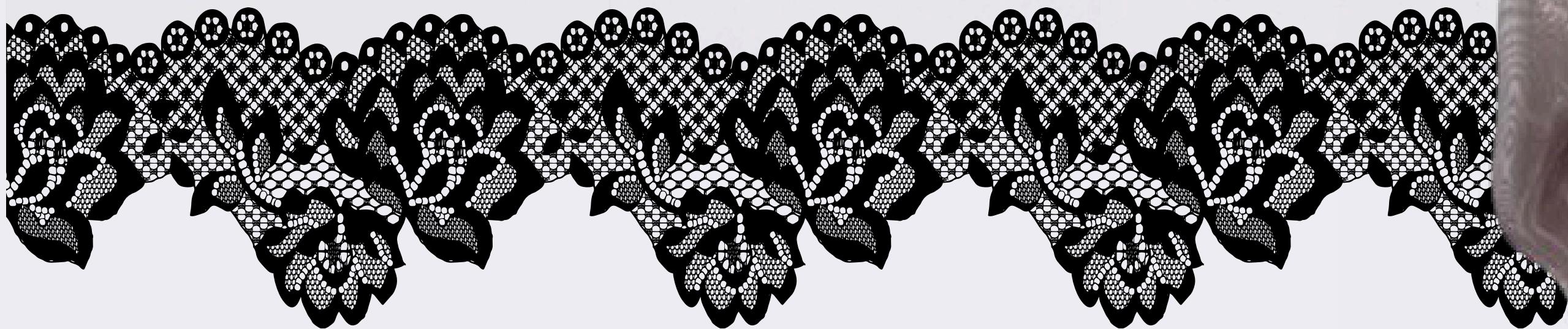
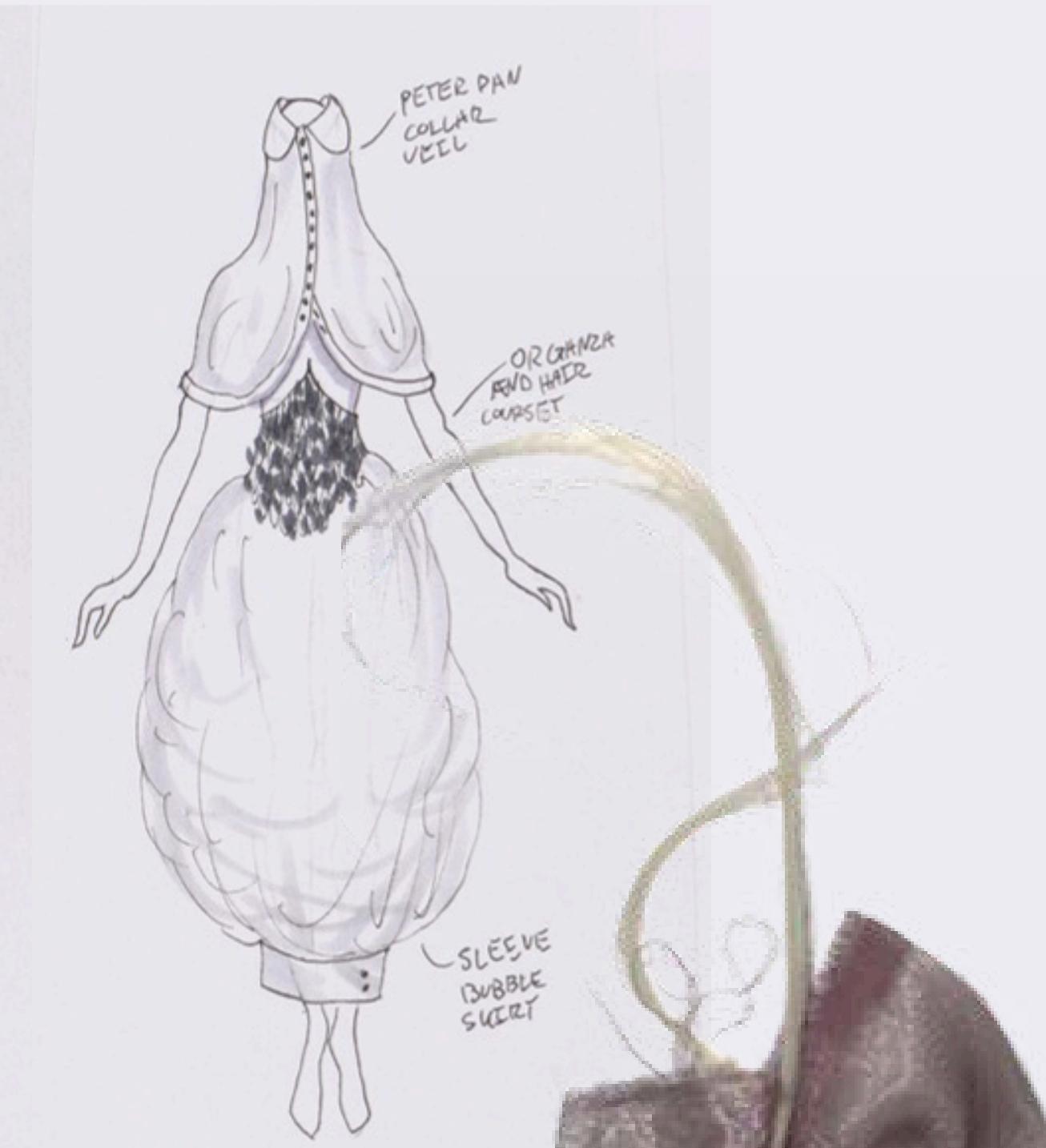
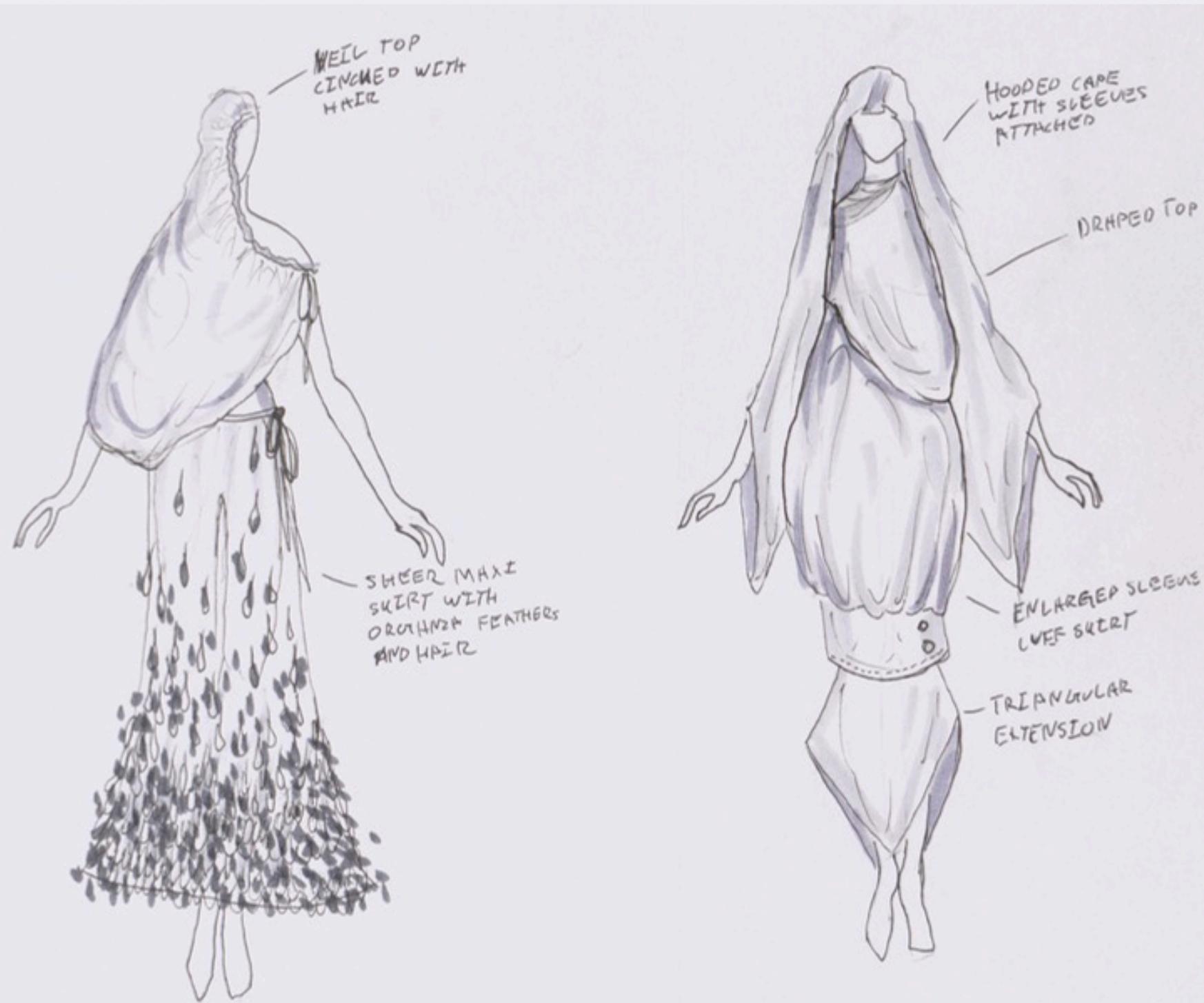


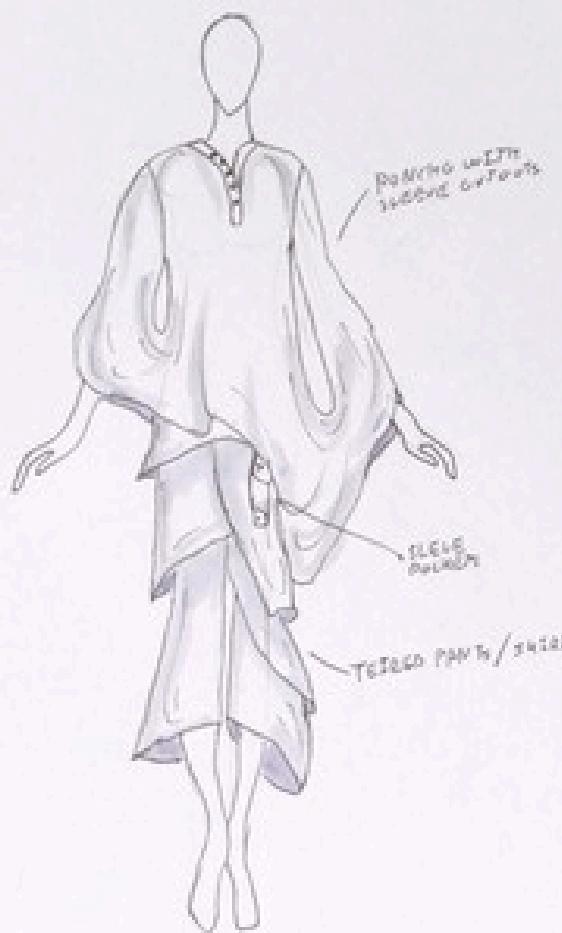
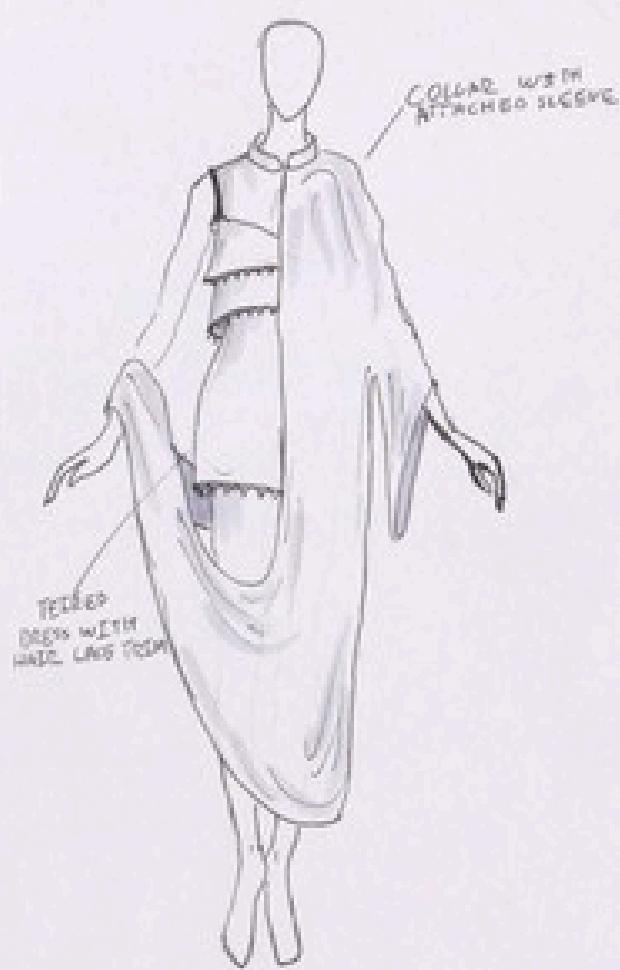


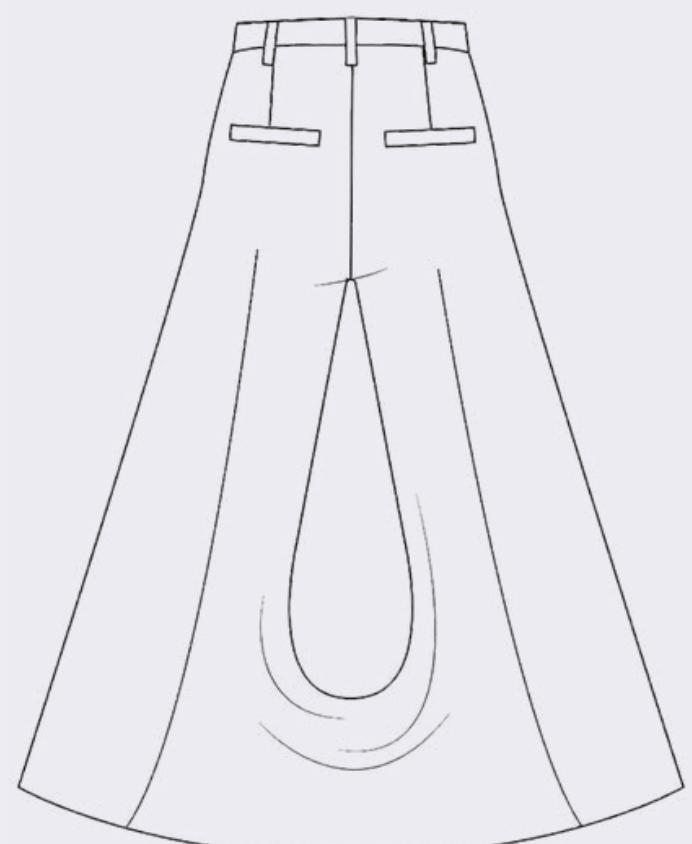
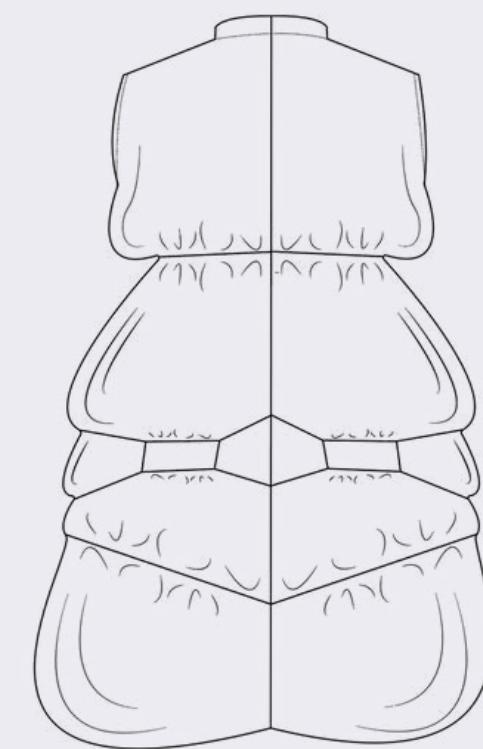
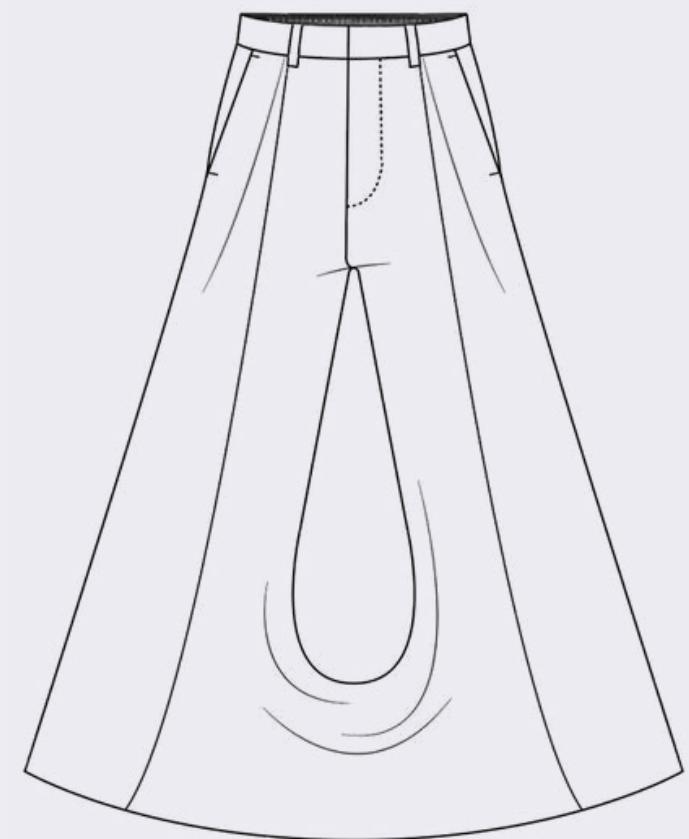
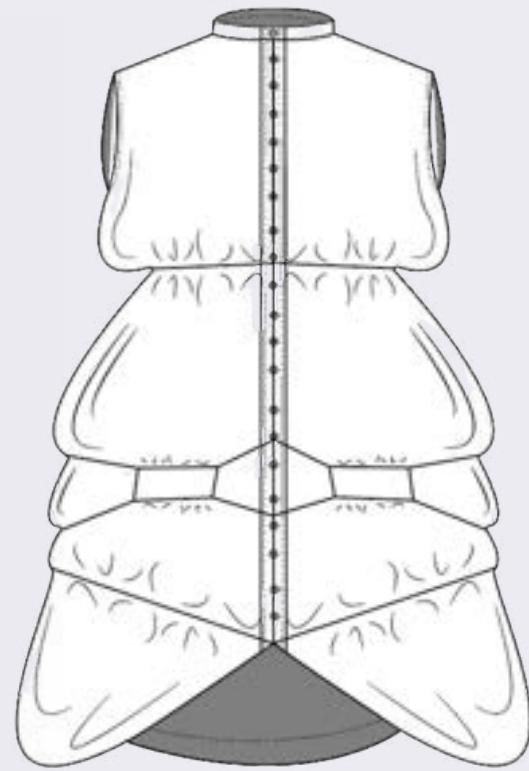


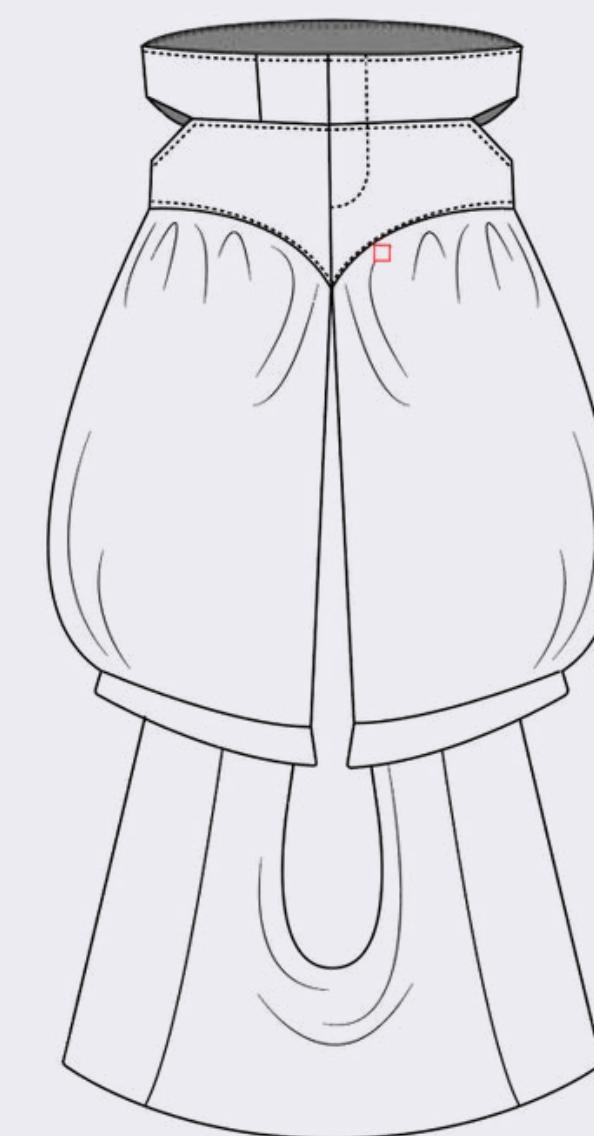
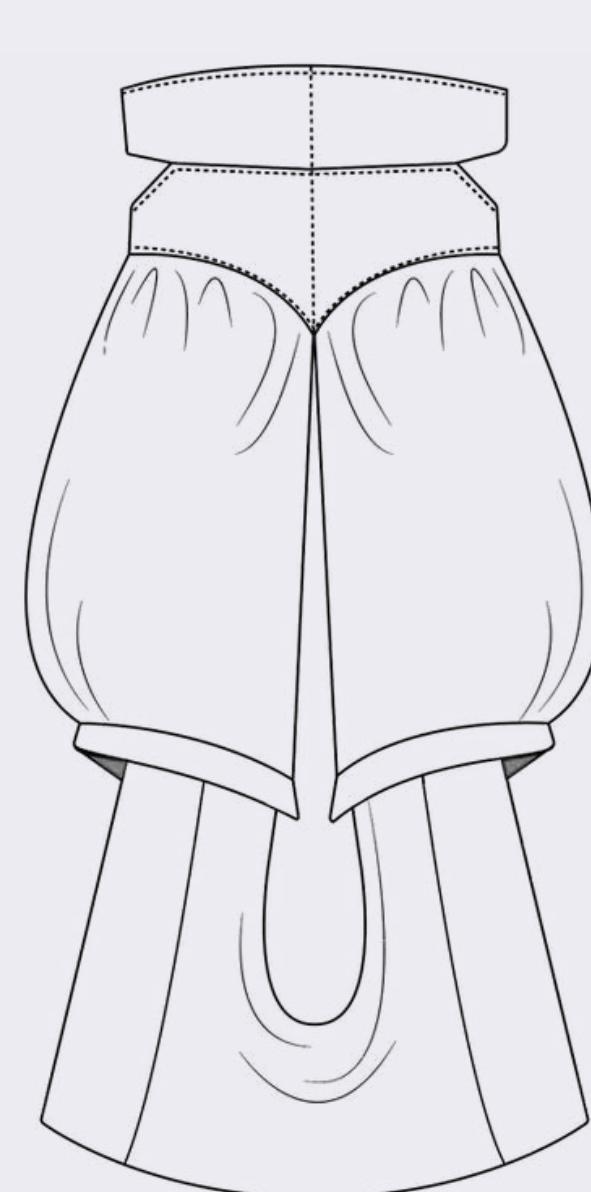
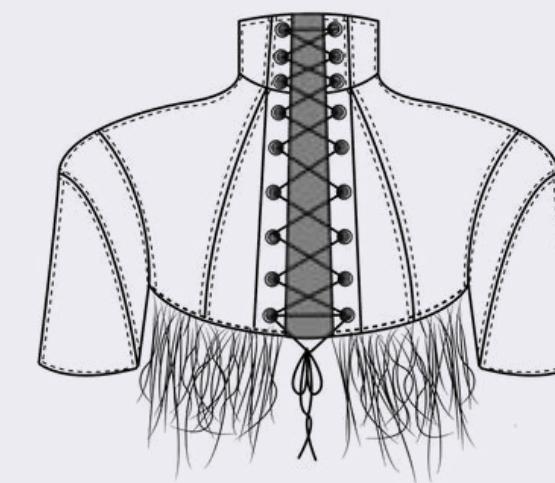
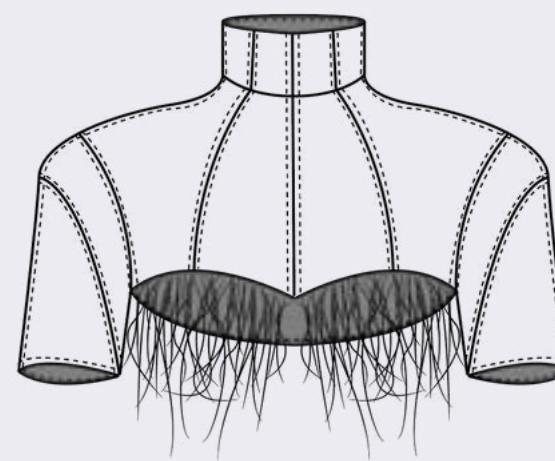






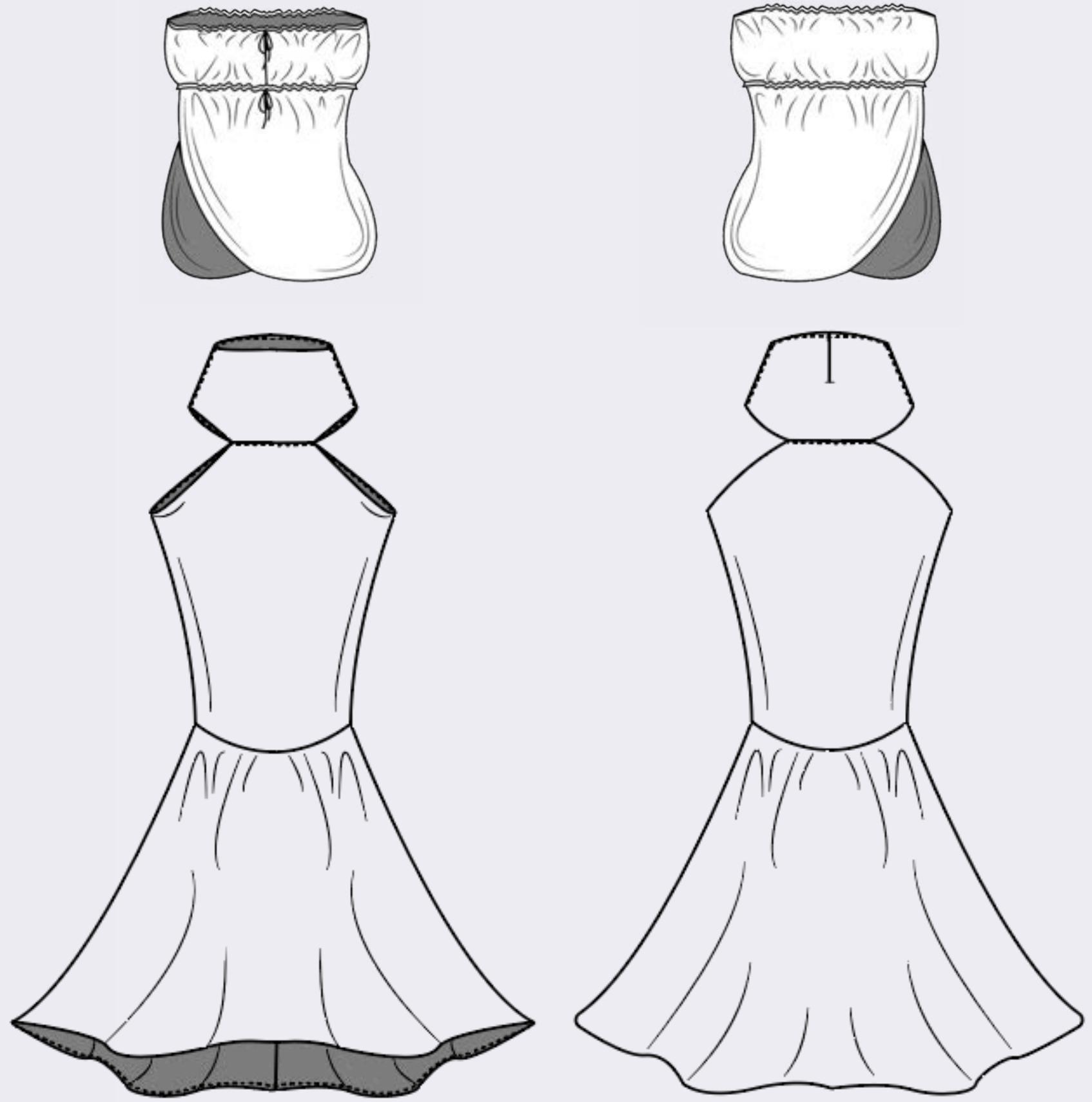


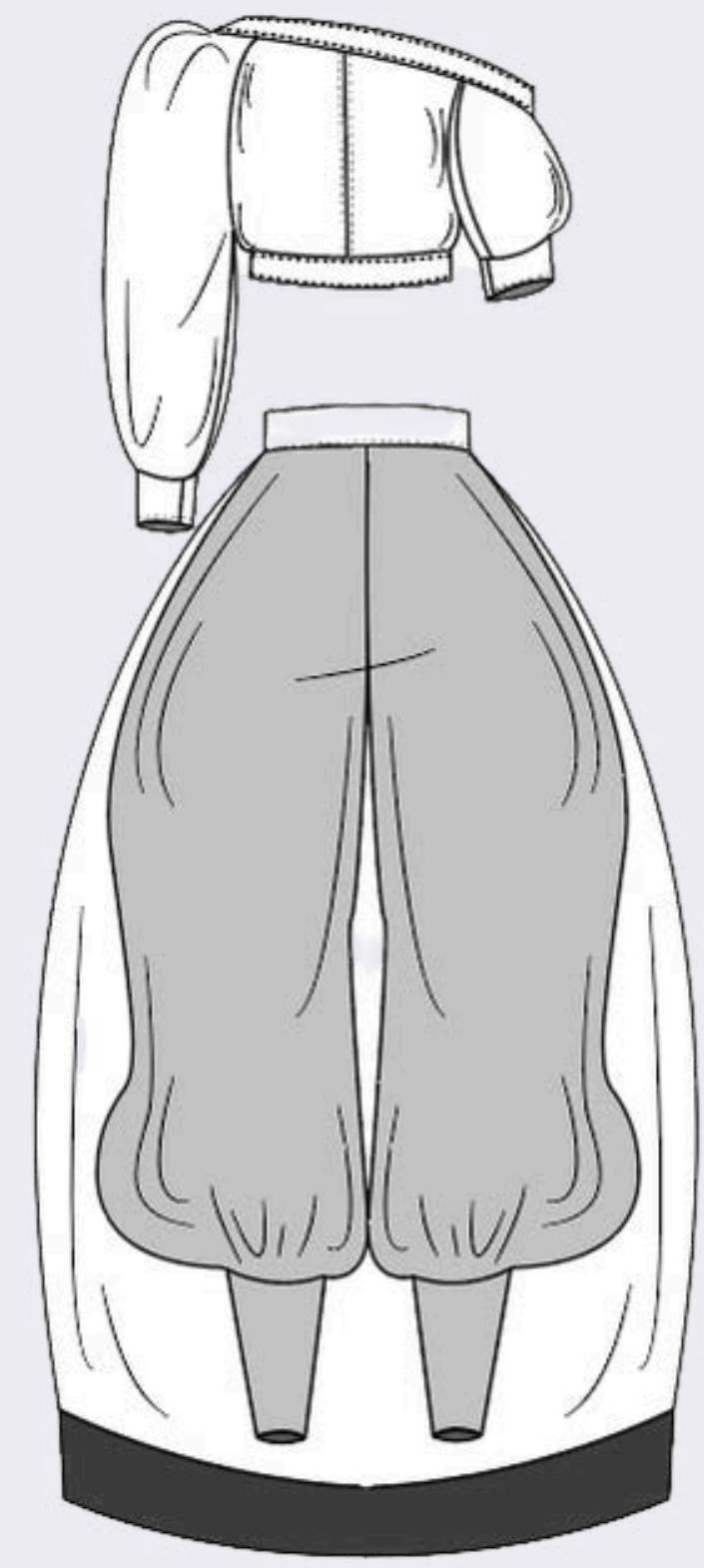


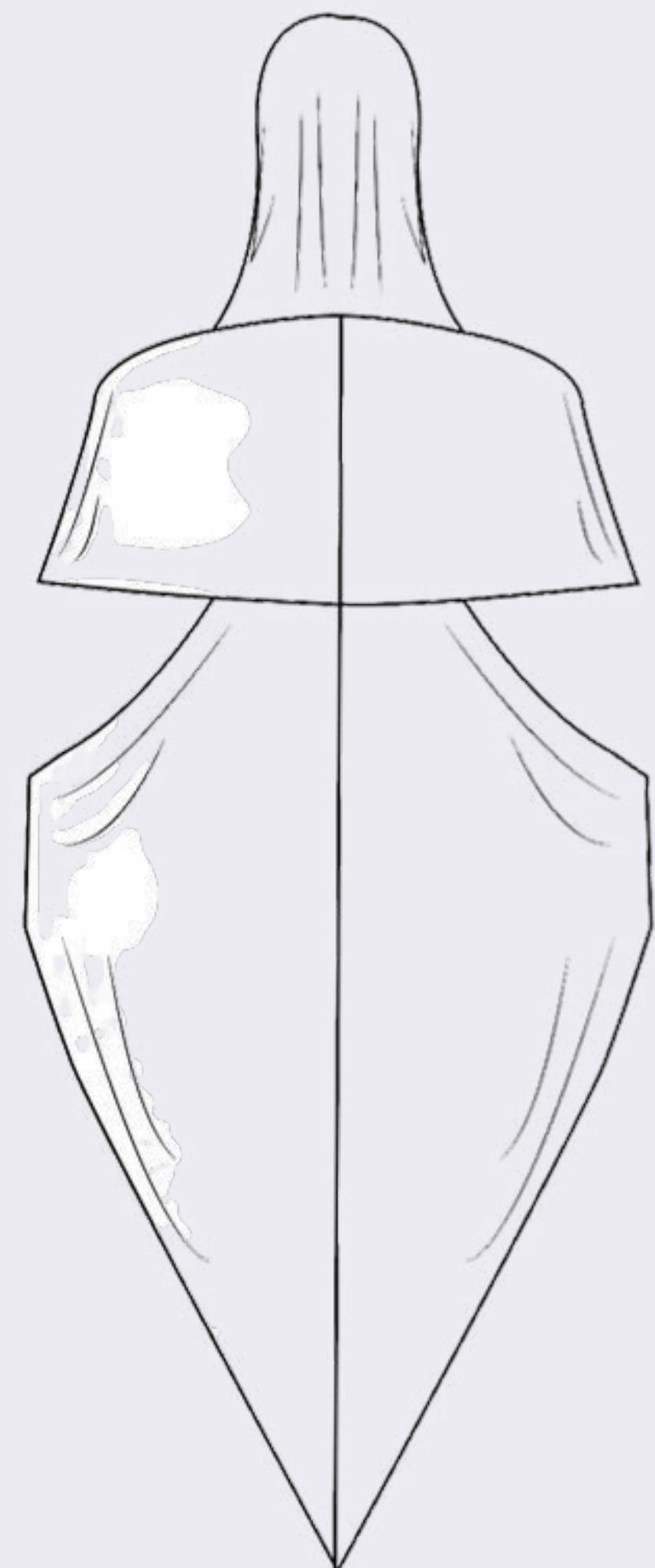
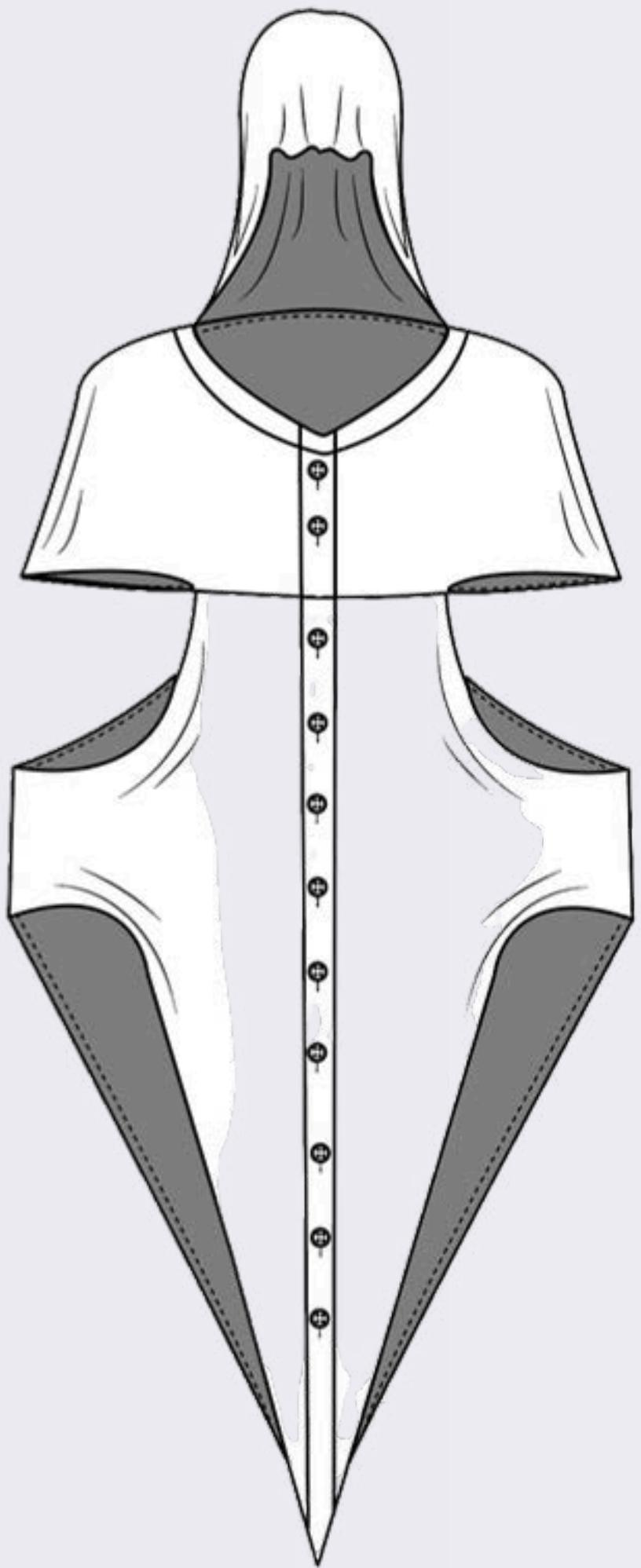




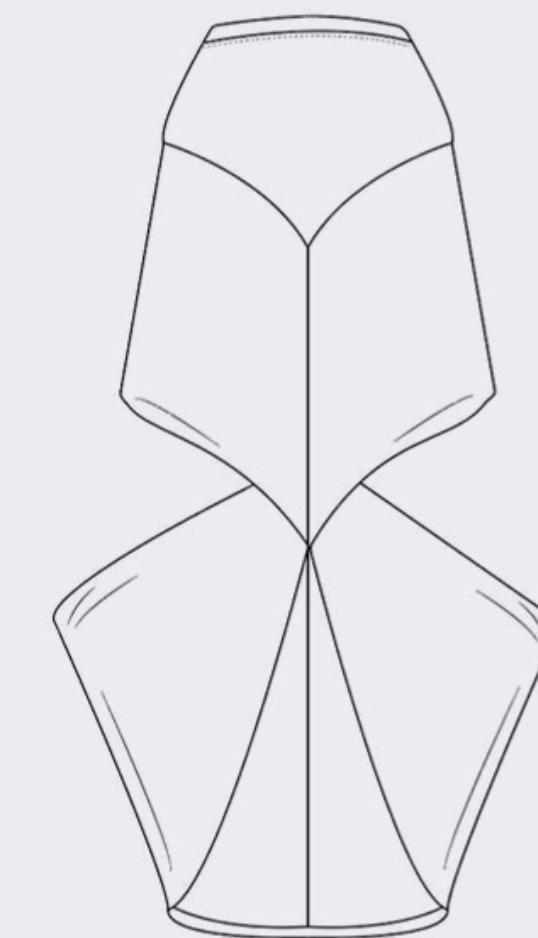
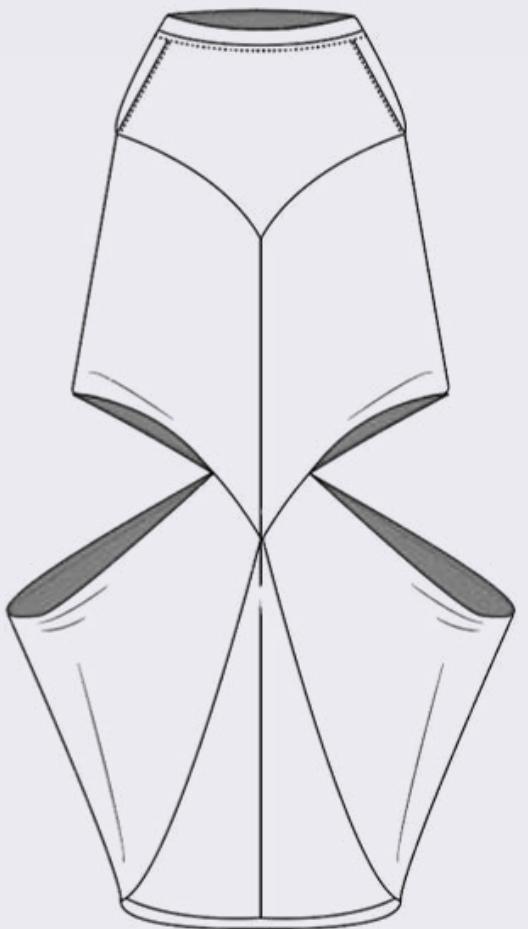
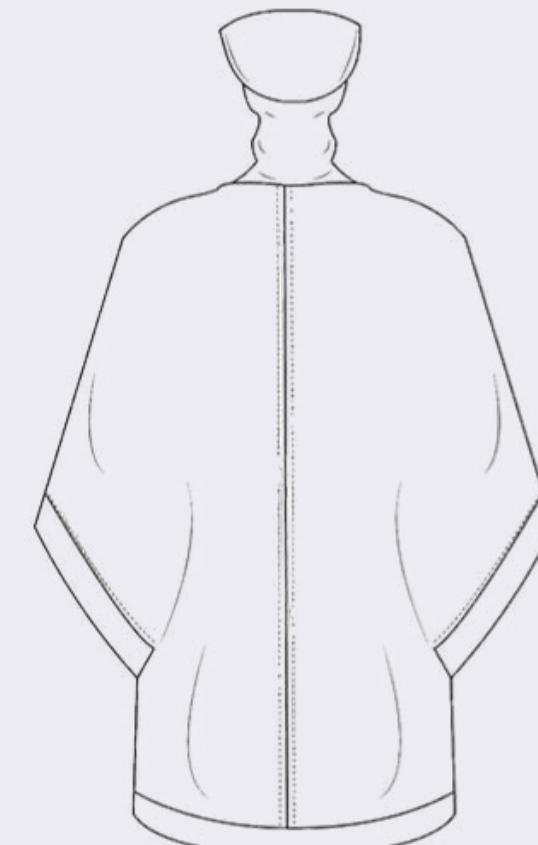




















Fabric Manipulations