

**Prefall**

**Collection**

# **erothe**

**Stephen**

**Biga**



**Erothe—03**

**Prefall Collection—05**

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**Stephen Biga—21**

**Credits—23**



Erothe is an imagined past-tense of *erosion*, conceived phonically from *erode* and *writhe*—two verbs that constitute the physicality and fragility of human memory. The clothing under this name works to excavate certain histories, to then aesthetically and reparatively tell new tales. Each garment speaks to the impossibility of ever truly changing the past, and looks more towards a nostalgic futurity. Erothe is meant to reflect the histories that have already been transcribed, and work to rewrite the past through our autonomy in the present.



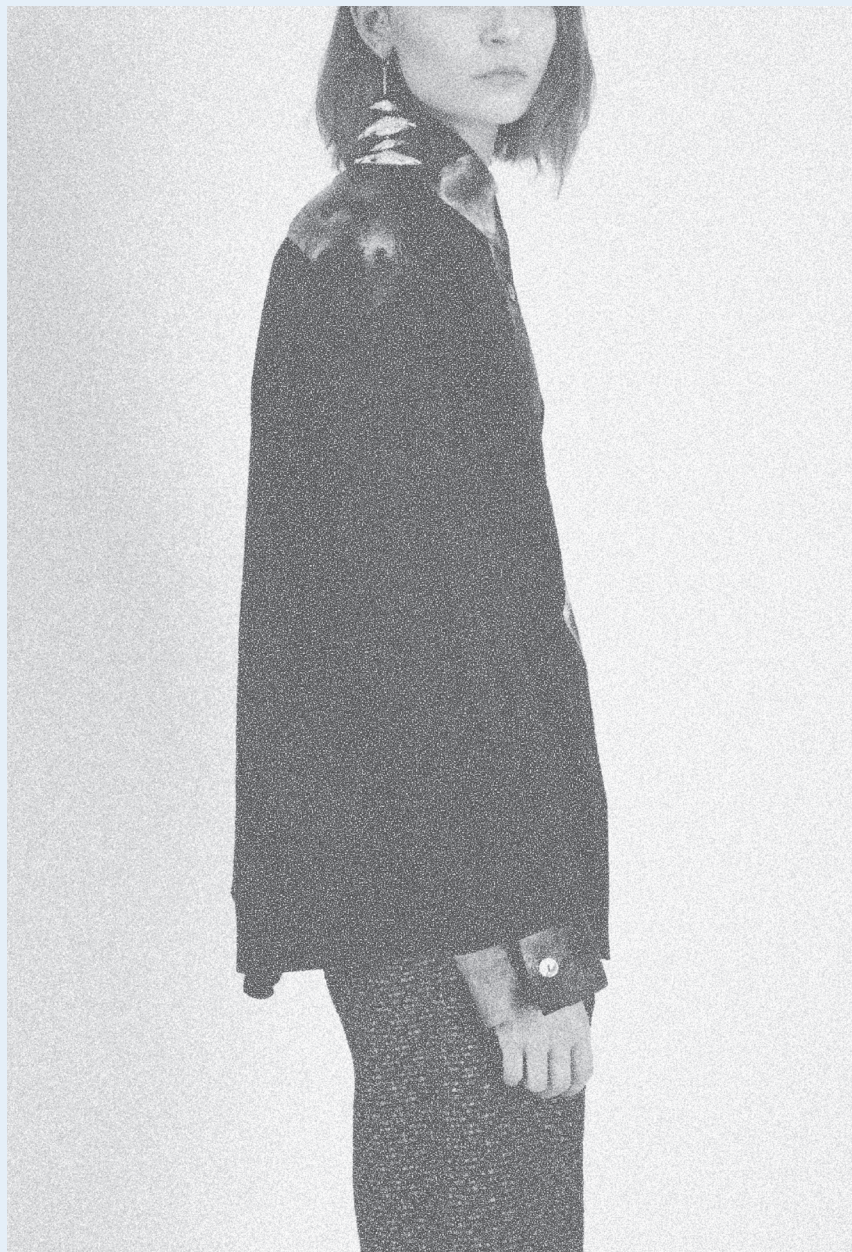
This body of work is inspired by the Japanese—American cultural predicament in the United States during World War II. After the Japanese attack on Pearl Harbor, most all of the Japanese—Americans living in America were placed into cultural internment camps to live, work and raise their families. This past summer, Stephen took a road trip 5 hours northeast of Los Angeles into the desert to see one of these camps. The site had an inexplicable aura that connoted a certain nostalgia and rich history that he could not previously conceptualize.

While taking pictures on the site, he noticed a baseball diamond underneath some weeds—a quintessential element of American culture in an environment that was pseudo—American; it was this discovery that immediately inspired him. The resulting collection is meant to pay homage to the Japanese—American people within this historical framework—in part by mixing the femininity of traditional Japanese costume with the archetypal tropes of masculinity present in 1940’s American menswear. By mixing Japanese textiles and design details with classic elements of vintage baseball uniforms and mens formalwear, he aims to create an imagined and nostalgic aesthetic identity that harmoniously blends these two cultures that at one time were not allowed to coexist.









# Look

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1—Oversized dress shirt in black cotton sateen and silk abstract cherry blossom print;

2—Baseball shorts in novelty woven silk with layered pinstripe organza/floral burnout organza pocket detail;

3—Dress slacks in double layered screen-printed floral organza *worn with*—

4—A flock of cranes chandelier earring; handcrafted ceramic cranes, beveled onyx beads.



1—Oversized dress shirt in screen—  
printed floral organza;

2—Straight skirt in washed silk  
abstract cherry blossom print;

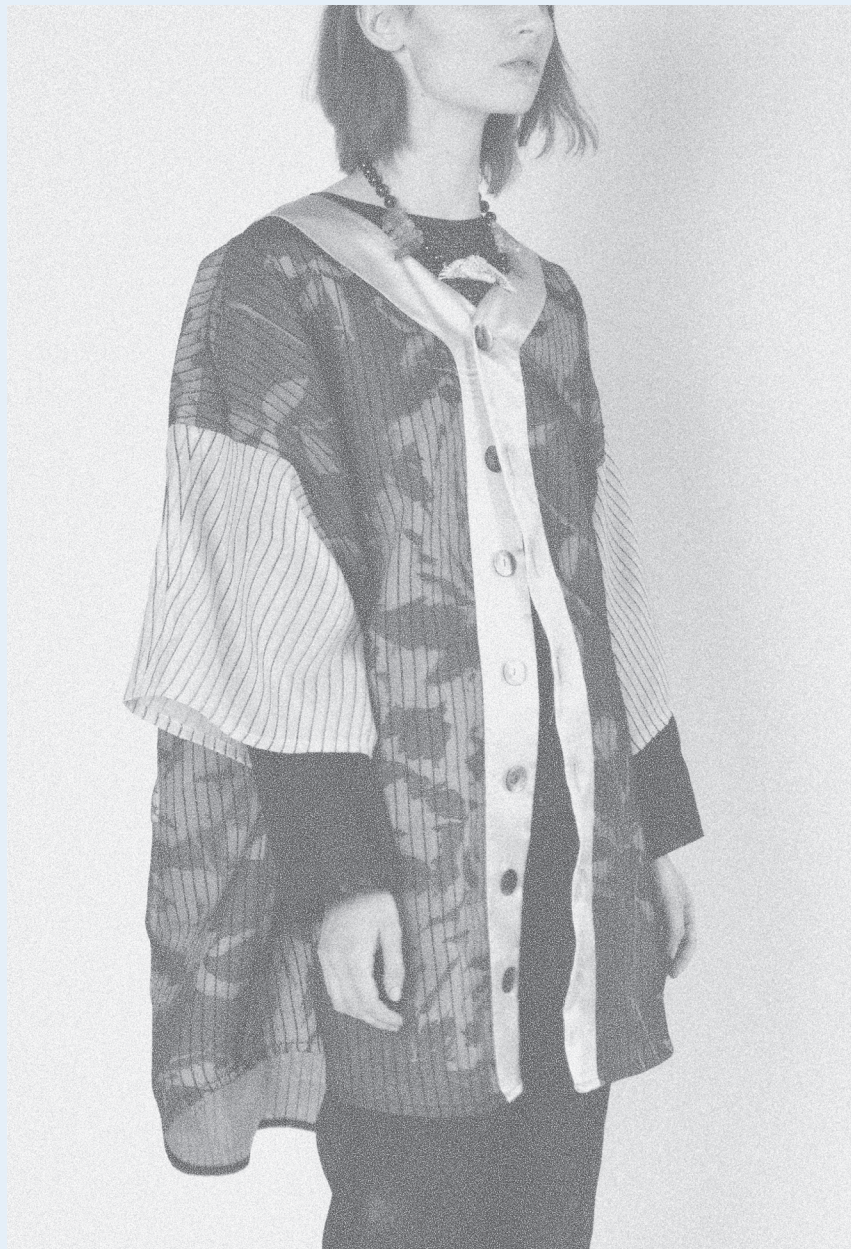
3—Menswear mitt—pocket pants in  
pinstripe wool;

4—Split—seam kimono color—  
blocked sleeveless blazer in alpaca;

5—Tied off with obi sash in  
contrasting leather *worn with*—

6—Found floral hair-clip; handcrafted  
ceramic floral beads, freshwater pearls,  
radiation—distressed quartz crystal.





1—Oversized baseball jersey coat dress in layered pinstripe organza/silk chiffon floral burnout with exposed satin facing;

2—Split-back raglan shirt in novelty woven silk and cotton sateen;

3—Dress slacks in double—layered silk chiffon floral burnout *worn with*—

4—Desertcraft necklace; hand—crafted ceramic crane, onyx beads, oxidized quartz crystals, sterling silver dual—hook closure.





1—Raglan top in cotton shirting and silk charmeuse abstract cherry blossom print;

2—Wrap skirt in contrasting layered super 180's menswear suiting and screen—printed floral organza/silk chiffon floral burnout;

3—Oversized evening varsity jacket in blonde calfskin with mock—rib knit topstitched leather trim *worn with*—

4—Found floral necklace; handcrafted ceramic floral beads, clear quartz crystal, beveled onyx beads, sterling silver closure with detachable handcrafted ceramic crane.

5—Afterschool spliced book-bag; contrasting lambskin with mock—rib knit topstitched detailing, elongated adjustable back straps, gunmetal hardware; tied off through slits with obi sash in contrasting lambskin.



1—Oversized dress shirt in layered cotton shirting and silk chiffon floral burnout;

2—Baseball jersey cardigan in pinstripe wool and super 180's menswear suiting with screen—printed floral organza and silk satin exposed facings;

3—Deep—pocket umpire pants in super 180's menswear suiting with oversized belt loops in layered pinstripe organza/floral silk chiffon burnout;

4—Tied off with obi sash in silk satin abstract cherry blossom print *worn with*—

5—High noon hair—clip; handcrafted ceramic crane, freshwater pearls, oxidized quartz crystal, selenite orb.





1—Sleeveless oversized shirtdress in novelty woven silk and layered pin—stripe organza/silk chiffon floral burnout with oversized back pleat, belt loops and hidden slits;

2—Dress slacks in pinstripe silk organza; shirtdress tied off with silk charmeuse obi sash *worn with*—

3—Brimless baseball cap; black pony hair with elongated adjustable cognac leather straps and gunmetal hardware.



Stephen Biga was born in Plymouth, Massachusetts in 1991. He has always been drawn to two things—the art of dressing oneself, and the study of history as an academic discipline. His work suggests that history as we have been told is not so linear, but rather part of a larger human collage of untold stories. With a heavy emphasis on research and the developmental design process, he works to comb the hair of history, disassemble our knowledges, and suture them back together to become part of a new narrative. Stephen graduated as a

Chase Scholar from Parsons The New School for Design in 2014 with a BFA in Fashion Design, concentrating in womenswear, and is currently completing a BA in Culture & Media Studies at Eugene Lang The New School for Liberal Arts. While in fashion, he has worked for design and production teams at Rodarte and Proenza Schouler in Los Angeles and New York City.



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