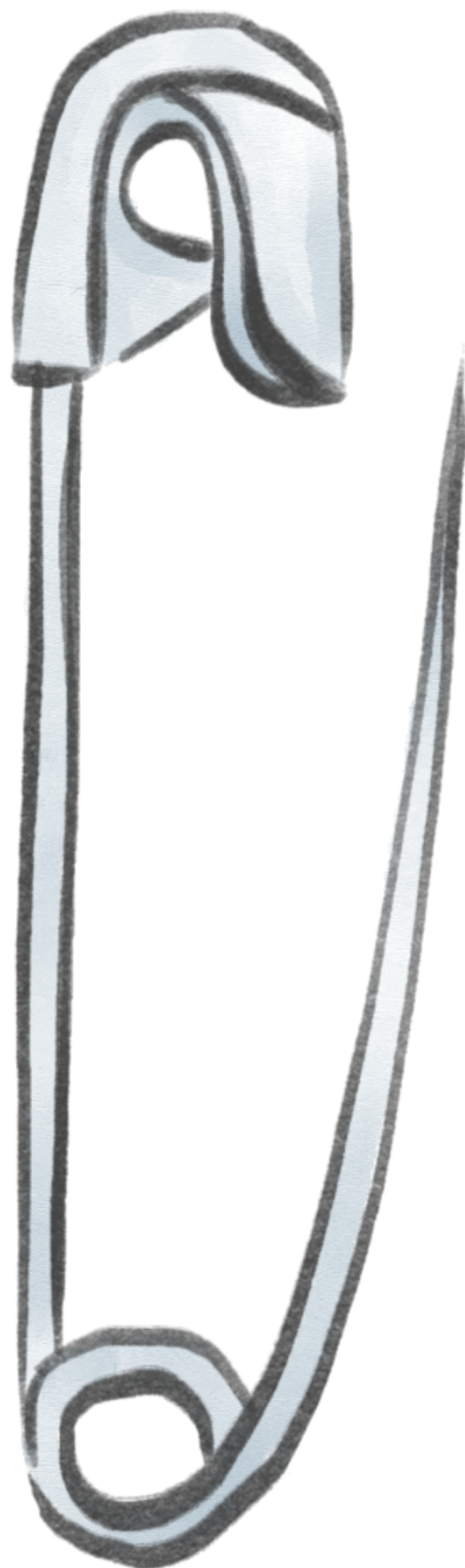


Anna Trevizan

Portfolio

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# A Glossary of Absence

## Date

April 2025

## Project Type

Glossary | Research Project | Essay

## Abstract

This research begins with a simple and yet urgent question: how does fashion discourse shape our perception of materiality and clothing?

In this glossary, I trace the ways in which language mediates, abstracts, and often erases the physical realities of garments. Drawing from semiotics, fashion theory, and cultural studies, the project critiques how symbolic meaning is consistently prioritized over material truth obscuring the environmental, social, and bodily costs embedded in clothing production and consumption.

This work is structured around a collection of terms that highlight the gaps, contradictions, and absences within fashion's dominant narratives. Each entry becomes a site of reflection, calling attention to the ideological weight of words, and the alienation they can produce.

This is both a theoretical and personal investigation, becoming an attempt to reimagine fashion not as myth or metaphor, but as matter. Through critical writing I argue for a linguistic repurposing: a way of writing about and speaking of fashion that makes its impact and labor visible and audible.

## Access link

[Glossary of Absence | are.na Portfolio](#)

# Little Confidences

## Date

February 2025

## Project type

Wornprint

## Abstract

In the months prior to this project, my research centred on the intimate relationship between the body and clothing, to then begin to grapple with how to translate something deeply private into a public form.

In this project I distinguish clothing as the tangible objects that mediate the body's transition from private undress to public presence, fostering an intimate connection. In this way, clothing juxtaposes the abstraction of fashion, it being a system of social codes and visual communication active in public spaces.

Little Confidences explores this liminal space between private intimacy and public expression. By layering screen-printed text on paper and used garments, the work materializes the paradox of revealing and concealing. The fragile layers echo how personal stories fold into clothing, sometimes hidden, sometimes exposed.

This project invites reflection on visibility and invisibility, showing clothing as both a private confidant and a public statement. It embodies my interest in how materiality and language shape experiences of selfhood and exposure.

## Access link

[Little Confidences | are.na portfolio](#)

# The Undressed Body in the Age of Deepfakes

## Date

December 2025

## Project type

Glossary | Essay

## Abstract

This project takes the form of a critical glossary exploring the ethical, technological, and socio-political implications of deepfakes and AI-generated undressing tools, particularly as they target the female body. Through three key terms - each selected, redefined, or coined through my own research - I trace the ideological infrastructure that enables misogynistic digital violence and examine the feminist potential for resistance within these same systems.

What begins as a study of the digital undressing of the body becomes a broader interrogation of how digital tools erode bodily autonomy and blur the line between physical and virtual harm. As both a writer and researcher, I approached this essay from the vantage point of someone deeply concerned with the vulnerability of the digital body and its material counterpart.

Framed through cyberfeminist thought and a material understanding of clothing, this piece ultimately advocates for a rethinking and reframing of fashion as clothing. The act of digitally undressing becomes symbolic of deeper systemic violations. With this in mind, I propose digital bodily sovereignty as both a term and a call to action: a feminist reclamation of the digital self.

## Access link

[The Undressed Body in the Age of Deepfakes | are.na portfolio](#)

# (Un)Dressing Lolita

## Date

February 2023

## Project type

Bachelor Thesis

## Abstract

This research aims at the exploration and critical analysis of the Lolita archetype.

It inquires and determines who the contemporary Lolita is in the physical and digital world, and how she is socialized in heteronormative contexts. The study of this aesthetic and its socialization also opens the research to findings on the ethicality of sexual subjectification and objectification of young and adult women, as well as the potential risks of the romanticization of the Lolita in contemporary Western digital media.

The primary objective of this research is to discern childlike fashion aesthetics in order to determine their role in society and therefore confirm or disprove the potential harm those might cause to their perpetrators, those mainly being young women and teenage girls. Additionally, this study aims to surface realities that are not yet commonly discussed within the fashion industry, as they primarily remain secluded to gender studies although being of great semiotic relevance.

## Access link

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# Underground Goes Upstage

## Date

March 2022

## Project type

Essay

## Abstract

Underground Goes Upstage explores the relationship between drag, fashion, and performance in the 1990s. This essay examines how fashion functions as a tool for gender performance, with drag queens using costume to both critique and celebrate femininity. It traces the shift in visibility brought by figures like RuPaul, alongside the continued influence of subversive aesthetics rooted in queer culture. Through an analysis of iconic looks and performance contexts, this research highlights drag's role in reshaping public perceptions of gender and identity. Emphasis is placed on fashion's capacity to de-stigmatize queer expression, challenge normative aesthetics, and amplify marginalized voices, particularly of Black and Latinx performers. The essay ultimately positions drag as a powerful force in the cultural mainstream, one that redefined pop culture through glamour, irony, and resistance.

## Access link

[Underground Goes Upstage | are.na portfolio](#)

# Sun King, King of Camp

## Date

April 2021

## Project type

Essay

## Abstract

This essay draws a flamboyant line between Louis XIV's Baroque theatricality and Harris Reed's graduate collection *Thriving in Our Outrage*. Written during my early studies, it explores how opulence, performance, and gender fluidity intersect across centuries, framing the Sun King's ceremonial fashion as a form of proto-Camp. Through Susan Sontag's lens, this essay reflects on fashion as self-mythology and resistance. Reed's designs echo the grandeur of Versailles: exaggerated, unapologetically decorative, and subversive in their refusal to conform. A study in unintentional Camp, and in the power of dressing to claim space and identity.

## Access link

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