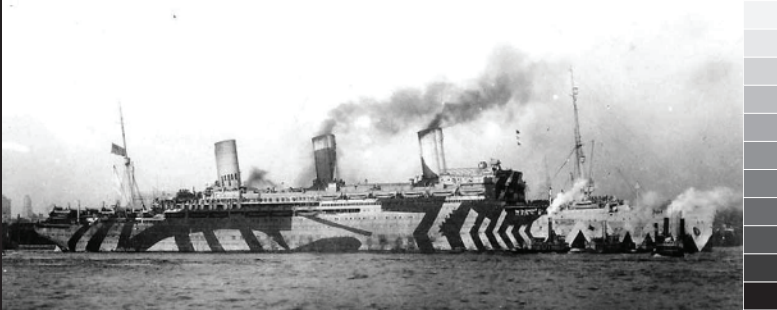


Stephanie Syjuco

Speculative Propositions:

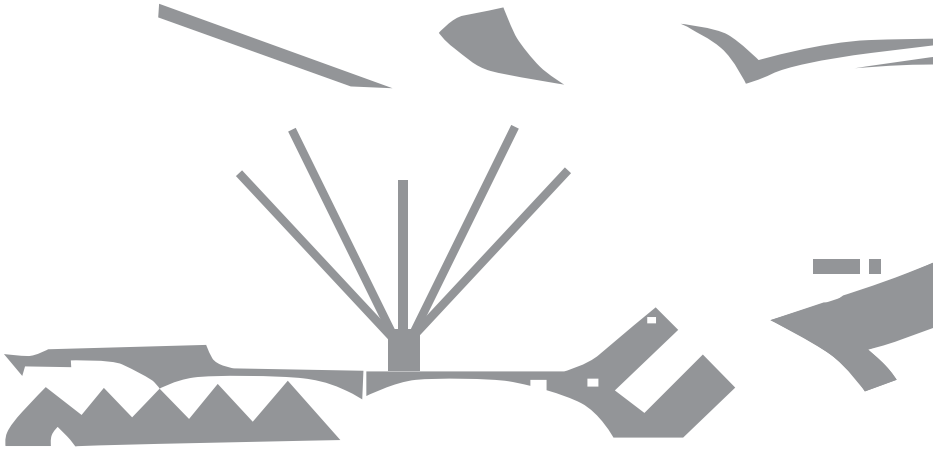
A Visual Pattern Sampler



Around the time of World War I, a peculiar form of marine-vessel camouflage was developed as a tactical façade for British and American warships and other watercraft. “Dazzle camouflage,” as it was known, did little to hide the watercrafts themselves. Rather, it was designed to confuse enemy aim through its chaotic black-and-white patterns. Vintage photographs of these ships provide startling images of such graphic warfare. At the same time, the extreme angles and cutout shapes, influenced as they were by Cubist experiments in painting, recall a host of other art forms from Soviet Constructivism to ethnic and tribal patterning, Op Art, and graphic design.

As an artist researching these images, I began speculating on the side effects of these ships’ routes as globally operative vehicles of conquest and empire. Their razzle-dazzle war-paint patterns not only camouflaged the ships; they also acted as symbolic markers of dominance. I wondered: How might these patterns have been altered or updated in the present era and transferred onto other forms—modern architecture, commodity culture, or trade vehicles—as a means of cross-pollination and hybridization across cultures and continents?

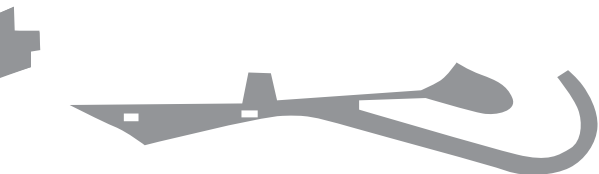
ABOVE The USS *Leviathan*, 1918. Photographed by the New York Navy Yard. US Naval History and Heritage Command Photograph. <http://www.history.navy.mil/our-collections/photography/numerical-list-of-images/nhcc-series/nh-series/NH-51000/NH-51392.html>



What follows are my speculative experiments with dazzle camouflage applied to a range of objects: from Philippine *jeepneys* (WWII-era American jeeps transformed into vernacular public transport) to cargo-ship containers carrying global commodities produced by colonized labor forces; from an improbable line of cheaply made IKEA furniture to an Indonesian ikat weave inserting itself into an Anni Albers textile.

The video *Ornament and Crime (Villa Savoye)* wanders through a 3D digital rendering of Le Corbusier's iconic French modernist building that has been haplessly taken over, inside and out, by ethnic Vietnamese and Algerian textile patterns. Difficult to discern, its perfection ruined by visual patterns that have their origin in former French colonies, the building, as it appears in my video, bears witness to historical trauma and migration.

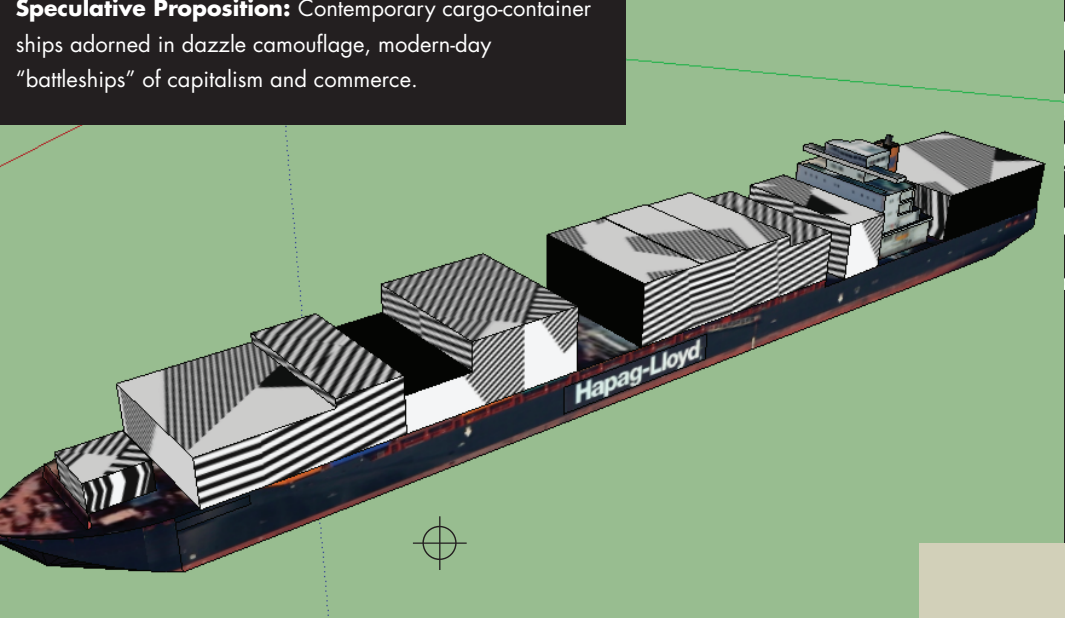




The following speculative visual propositions are mash-ups, flows of images and patterns that collide references to dazzle camouflage with other contemporary visual forms.



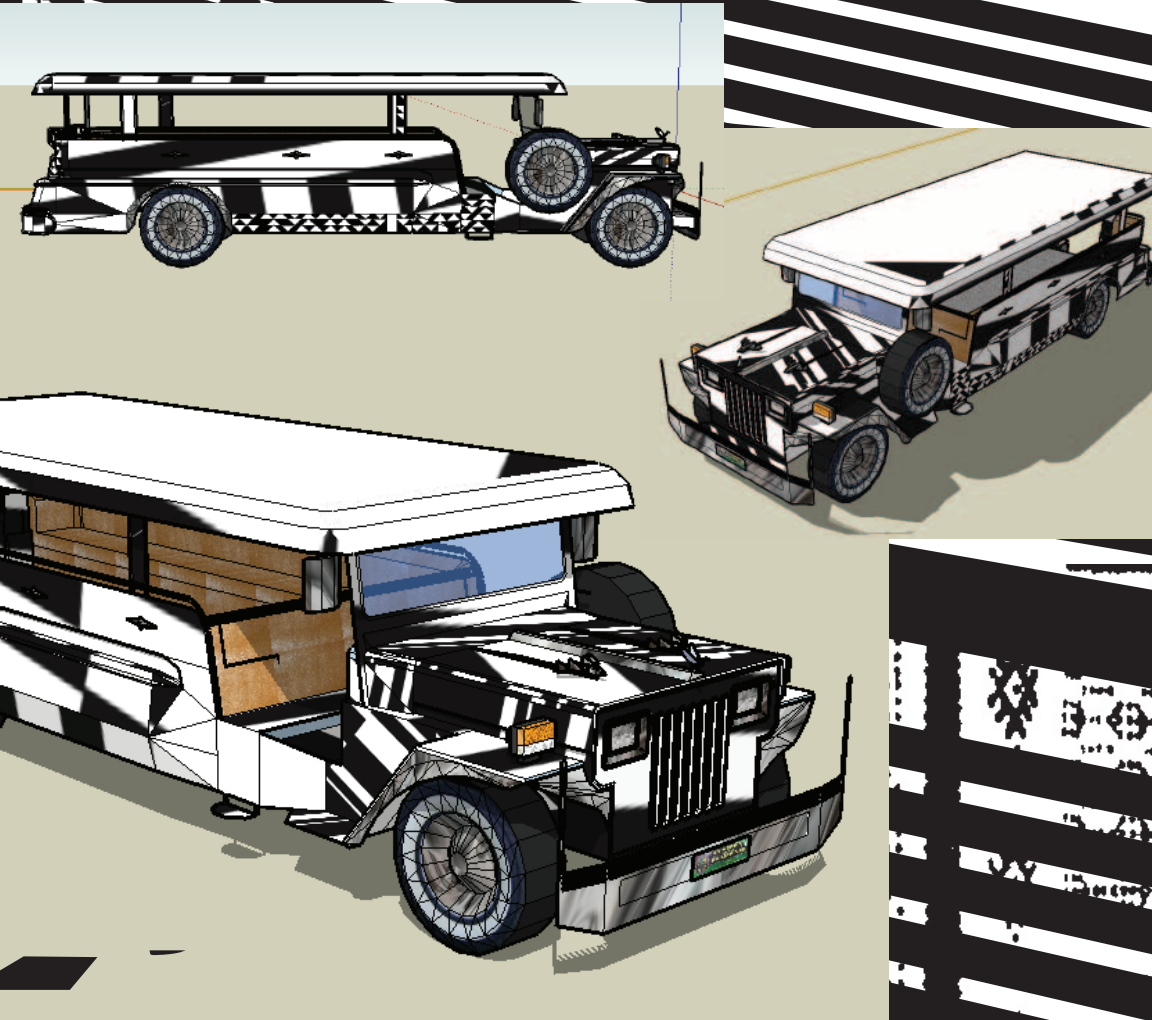
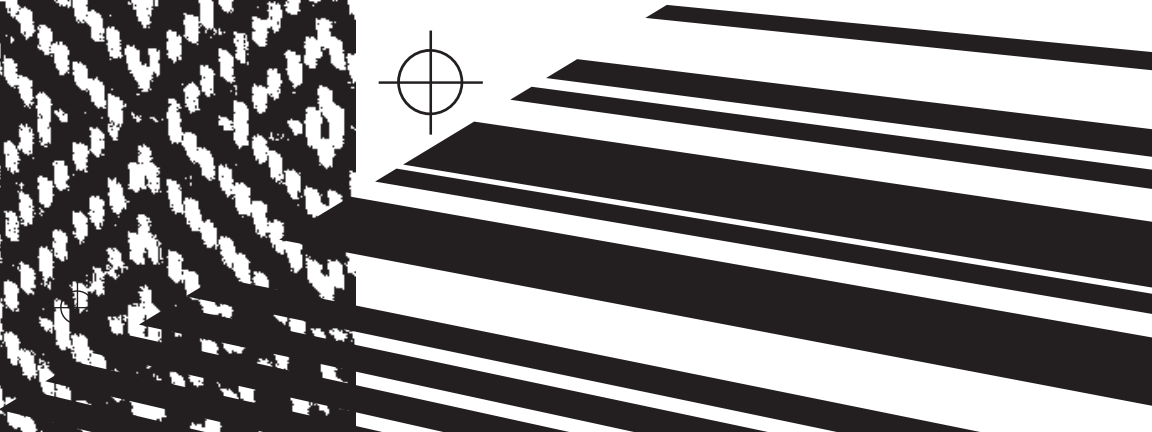
Speculative Proposition: Contemporary cargo-container ships adorned in dazzle camouflage, modern-day "battleships" of capitalism and commerce.



Speculative Proposition:

Painted *jeepneys* in a graphic patterning that highlights their hybrid pedigree (in the Philippines, *jeepneys* are leftover US Army jeeps-turned-public transport).



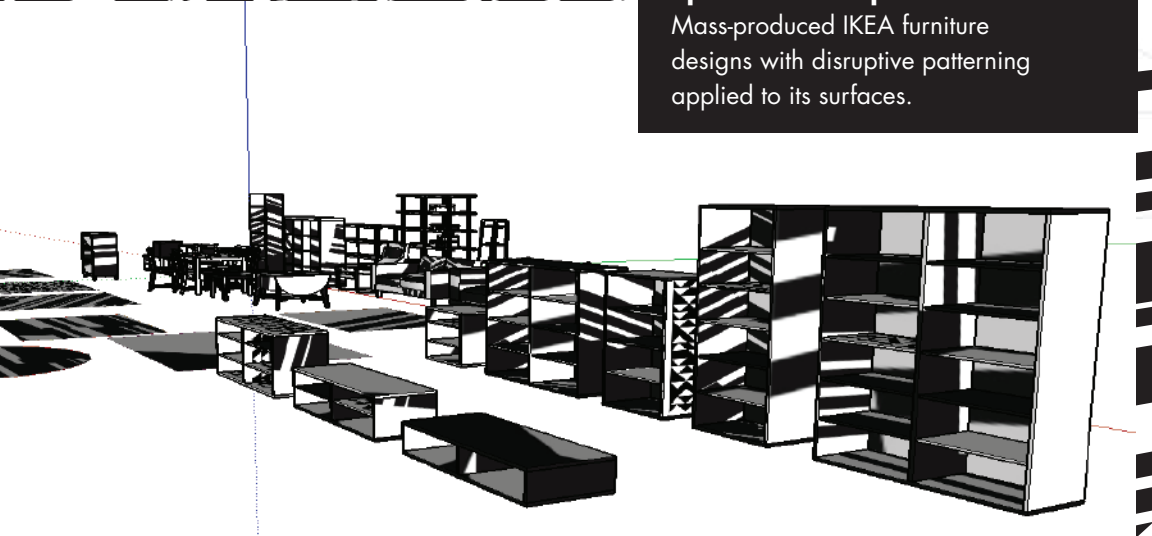


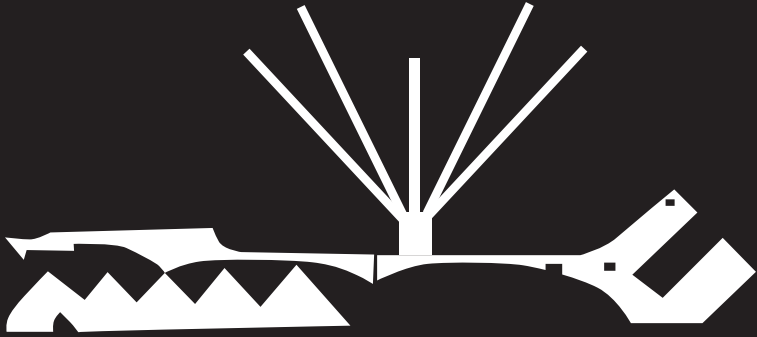


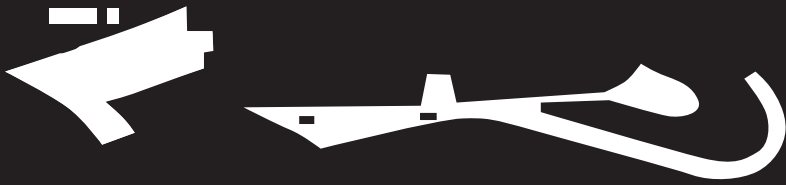


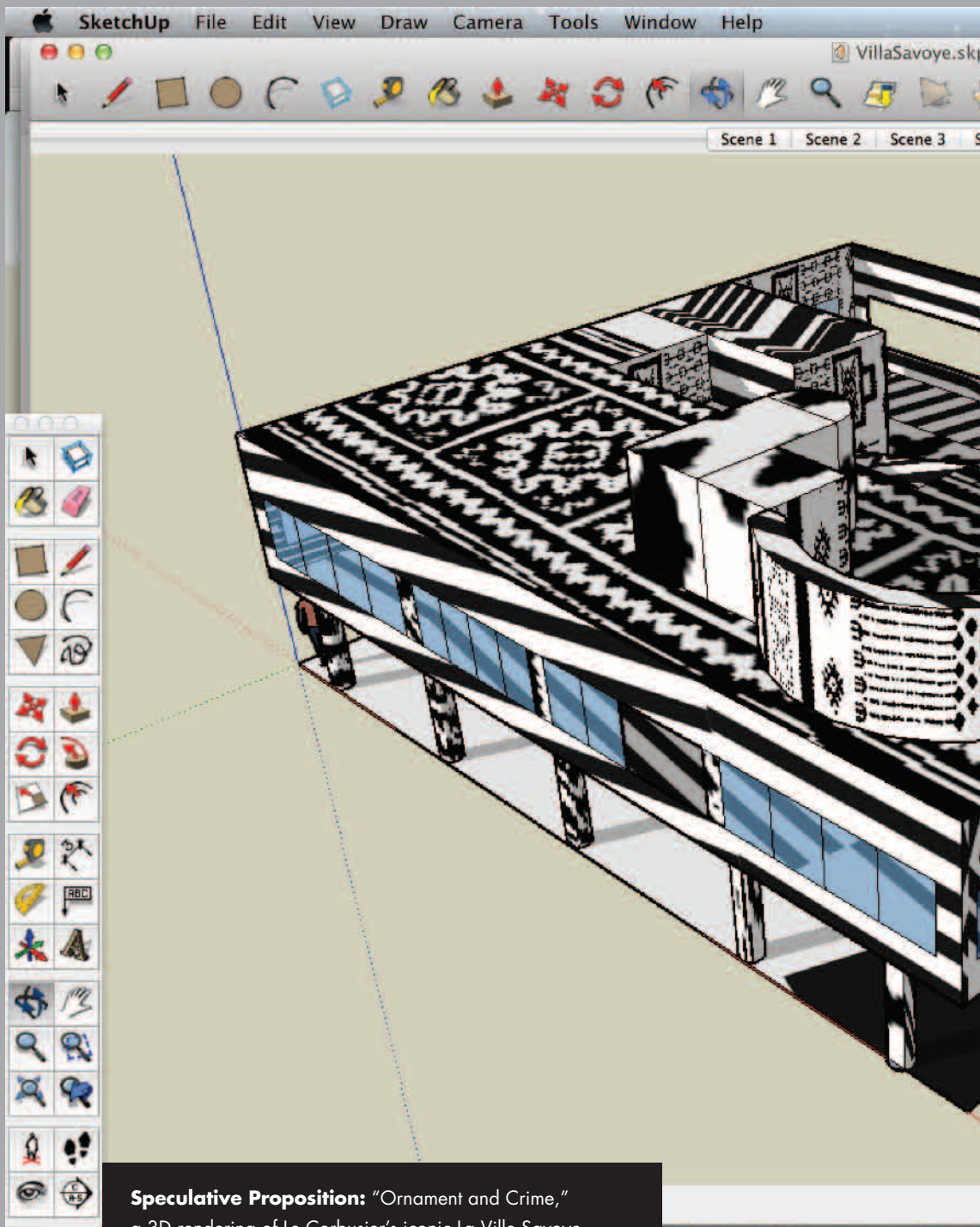
Speculative Proposition:

Mass-produced IKEA furniture designs with disruptive patterning applied to its surfaces.

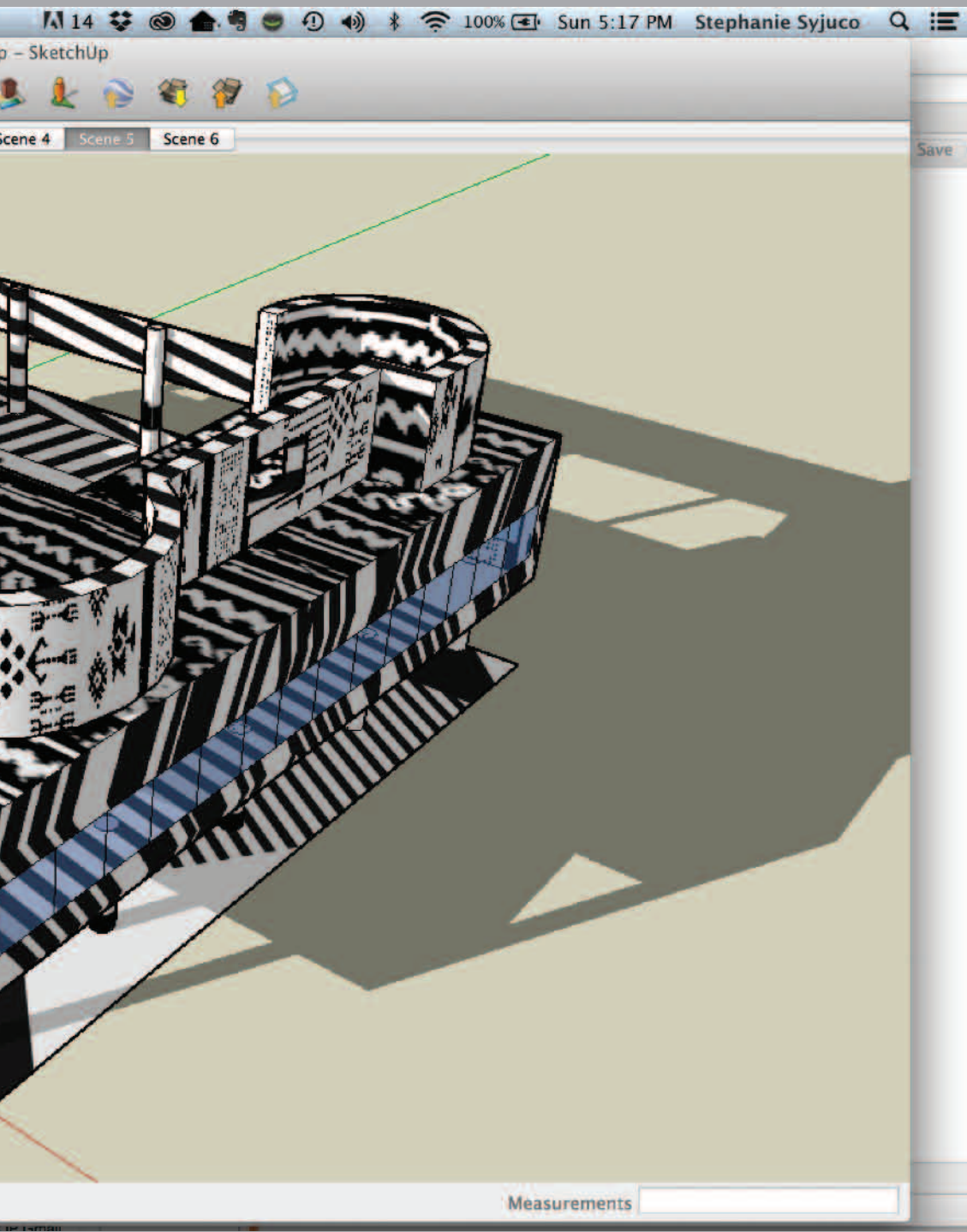


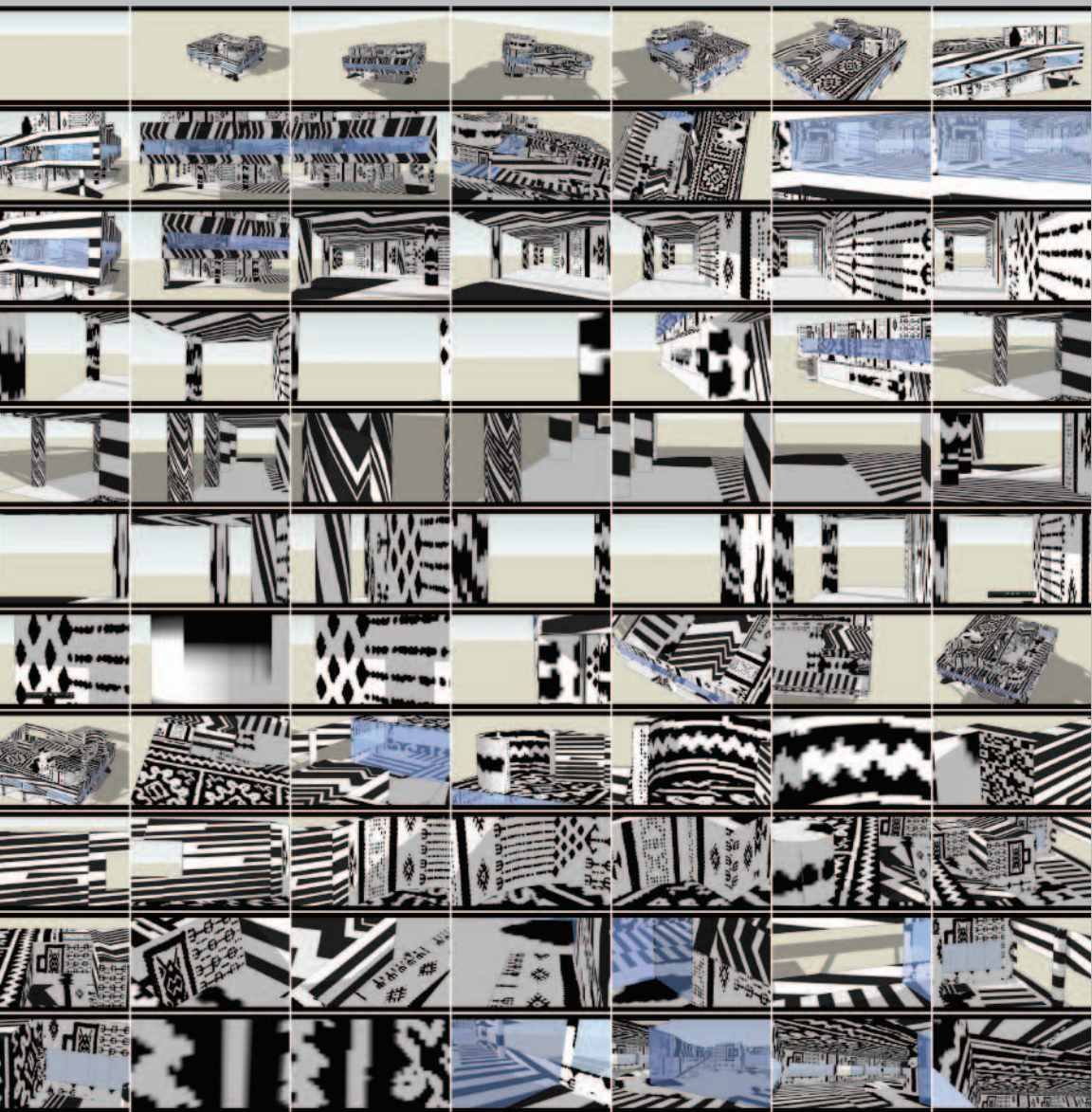


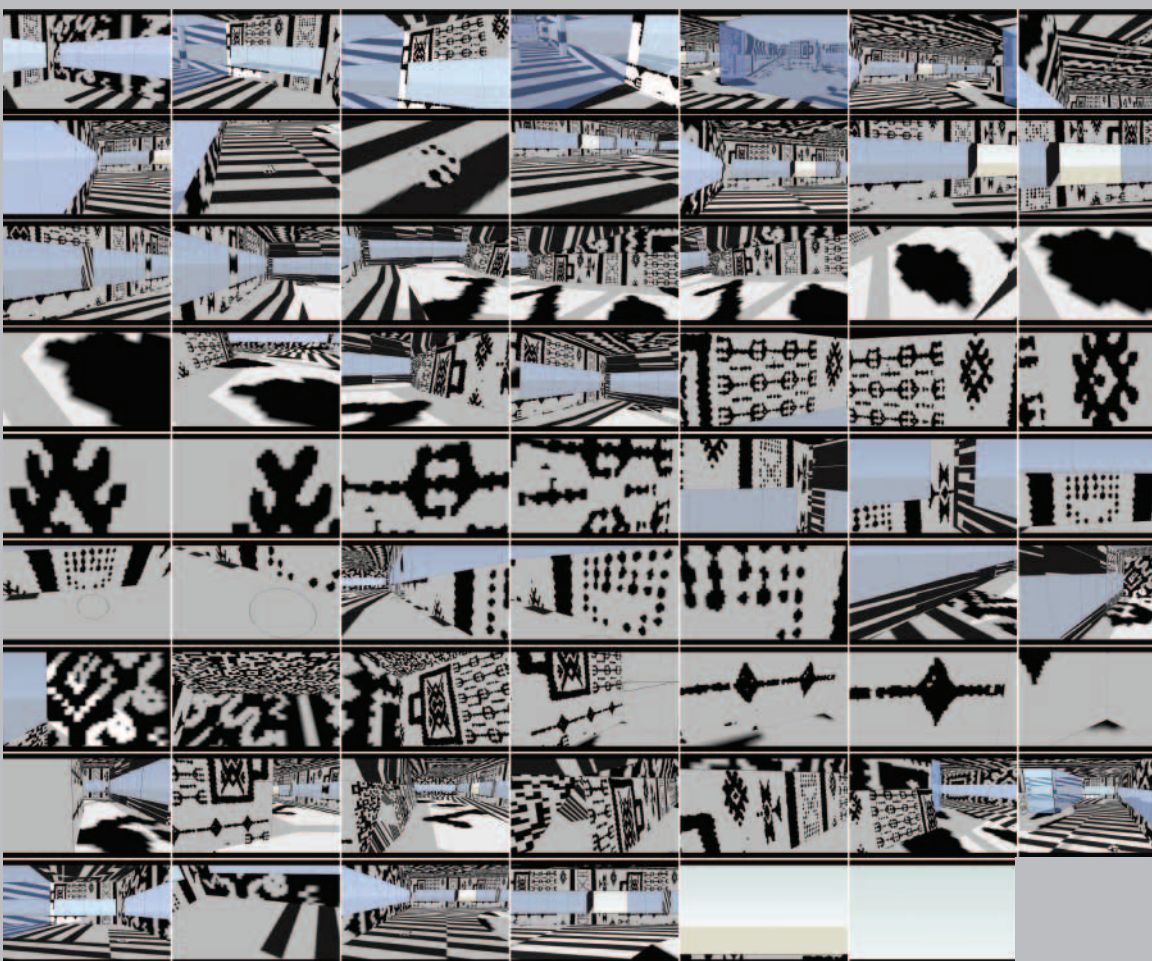




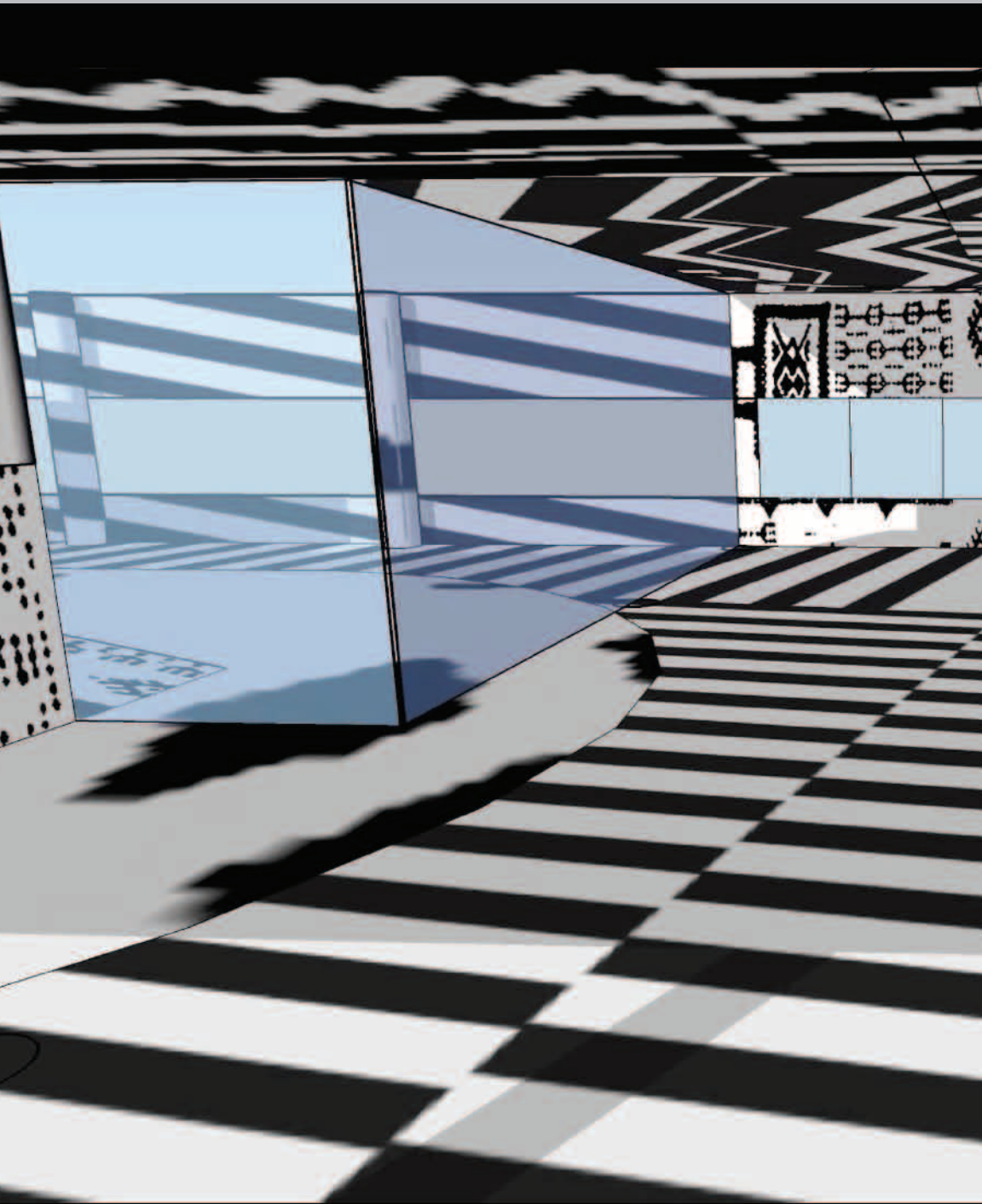
Speculative Proposition: "Ornament and Crime," a 3D rendering of Le Corbusier's iconic La Ville Savoye in Poissy, France, wrapped in disruptive patterning culled from textiles from former French colonies.

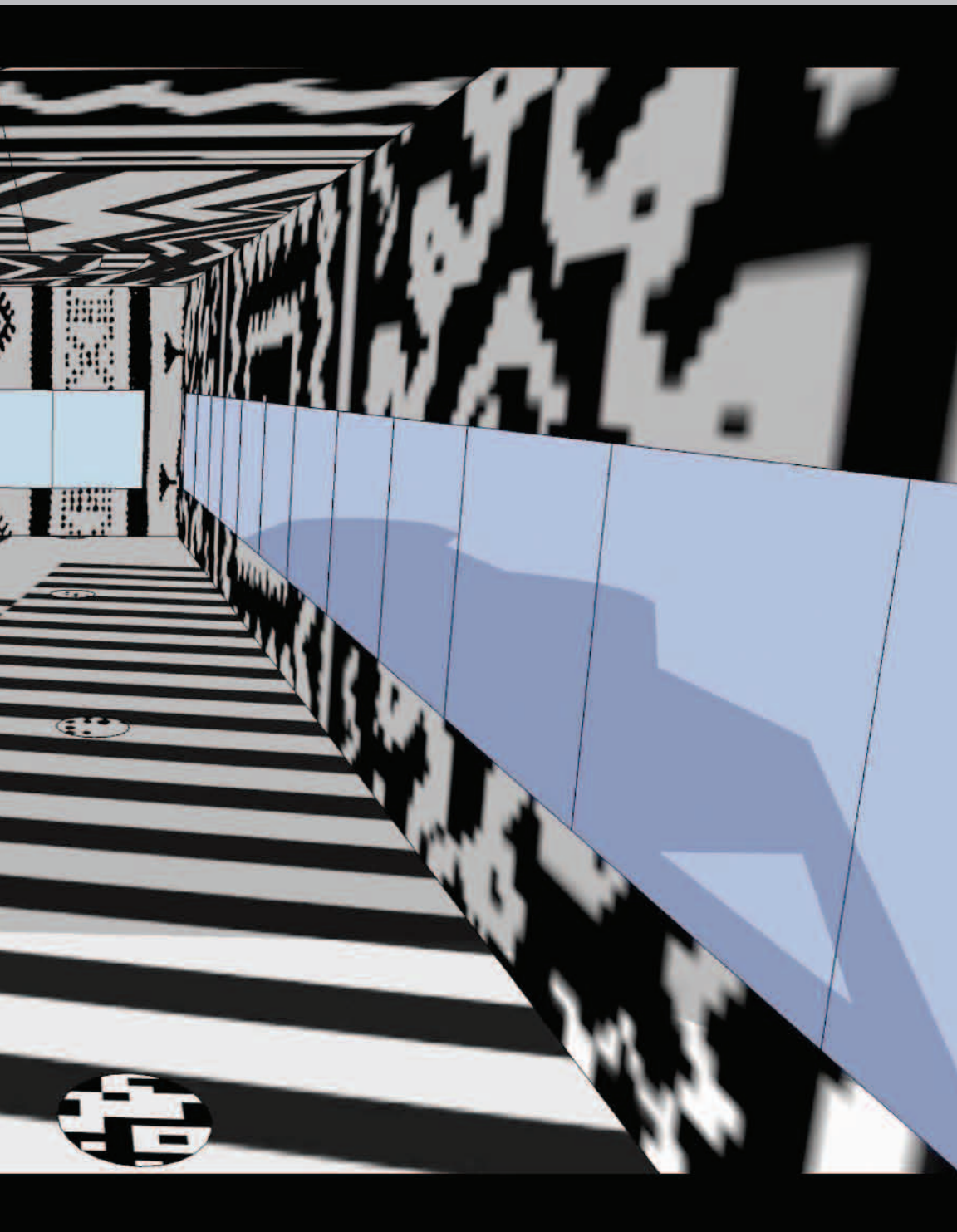






"Ornament and Crime," video stills, 22:00.'





"Ornament and Crime," interior shot of the 3D model used for the video.



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