

# **CORPO-CÁRCERE (BODY-PRISON)**

**REAL LEATHER. STAY DIFFERENT PROJECT**

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# ABOUT ME



**Hello, I'm Gustavo Pereira (but artistically I go by Gustavo Feliciano), originally from Minas Gerais, Brazil. I am currently in the third semester of the Textile and Fashion program at the School of Arts, Sciences and Humanities of the University of São Paulo (EACH-USP). At present, I work with events and am part of the Communication and Marketing department at Trama Jr., the junior enterprise of my program. I have been passionate about fashion since childhood, inspired by my mother's work in sewing. After learning how to sew and discovering the world of creative direction, I am now planning the development of my own brand, combining my regional and sustainable references with my personal perspectives.**

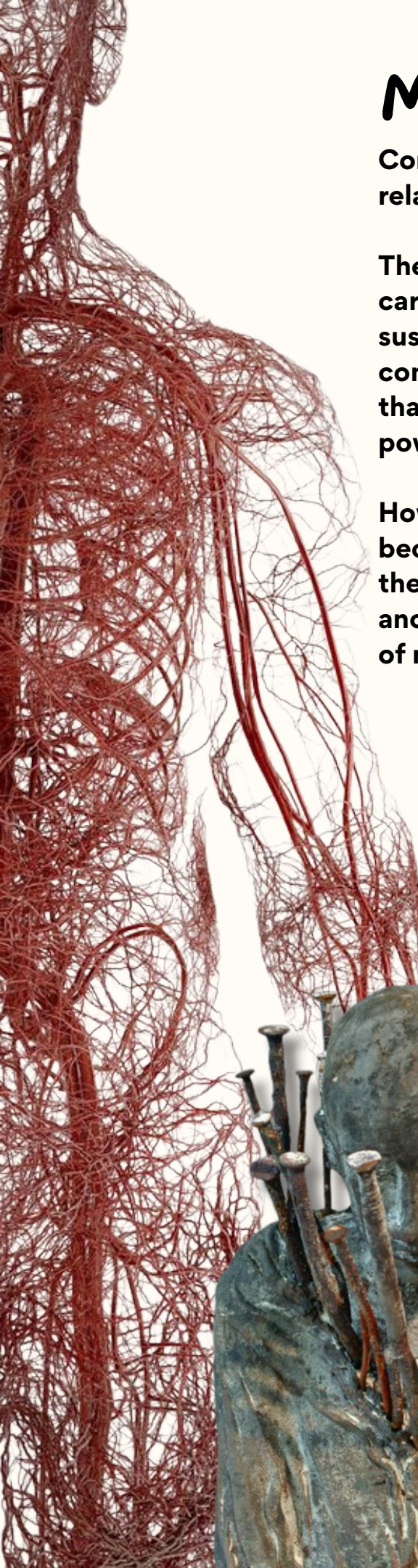
# MOODBOARD AND NARRATIVE

Corpo-Cárcere (Body Prison) is based on the dichotomous nature of the body and its relationship with freedom.

The body is constantly associated with the foundation of life, the fundamental structure that carries our spirit, the perfect vessel of the soul. All the components of this living organism sustain us and elevate us to the condition of living beings, capable of performing the most complex functions. The body is the means through which we exercise free will; it is the vehicle that allows us to stay or to leave, our instrument of struggle. It is what constitutes our identity—powerful and unique.

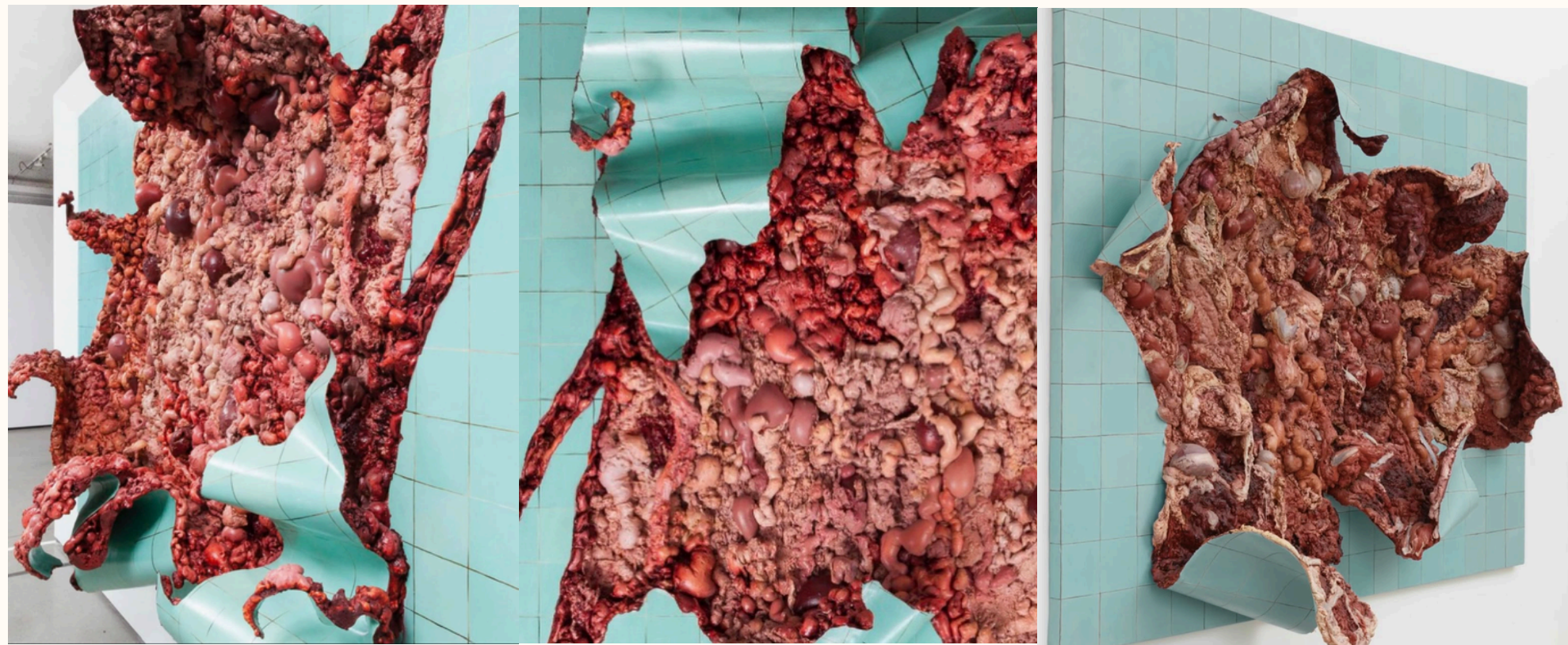
However, it is possible for it to break away from these definitions; it may escape materiality and become essence. From being a source of support, it may become a prison, condemning us to the pain of existing—or rather, merely surviving. It can be the prison of the human condition, the anchor of a haunting and insurmountable past. It is that which restrains our freedom: the nature of never being able to divest ourselves of who we are, marking the impossibility of escape.

## Color Pallet



In the series “Carnes” by Rio-based visual artist Adriana Varejão, we can observe the same tension between two distinct yet coexisting organisms. One seeks to speak, to assert its free and untamed nature, while the other establishes itself as a concrete wall—impermeable, unyielding, and structuring.

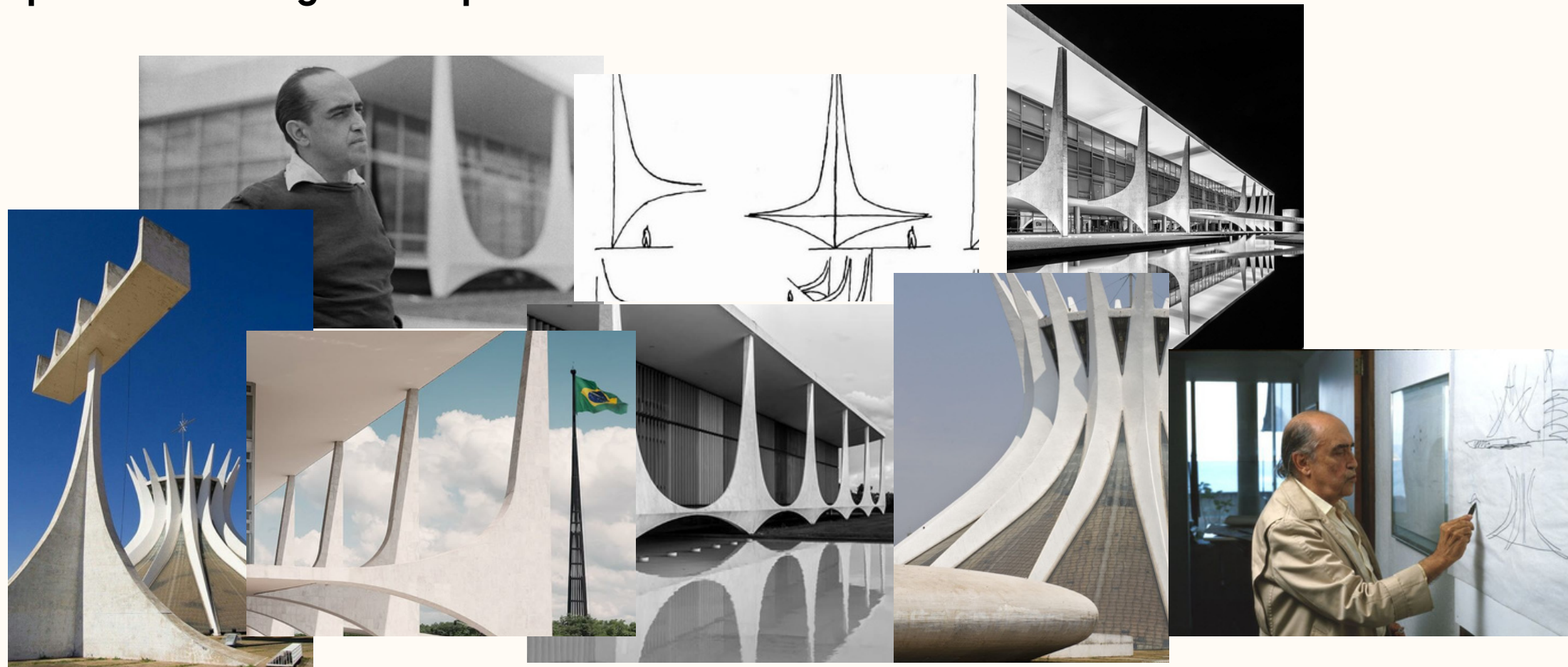
In these works, there is a certain aggressiveness in the way concepts are communicated—at once symbolic and also tangible. In this sense, the viscera that rupture the tiles figuratively represent the bloody history of conflict between worlds deemed “savage” and those considered “civilized.”



I see in the architecture of Oscar Niemeyer an inspiration to ground the purely physical concept of the body—that of support. For this reason, I draw from the iconic and disruptive colonnades of the Palácio da Alvorada to conceive part of my design.

why 100% real leather?

Here, the choice of bovine leather as the material that entirely composes the construction of the look takes on a greater meaning. The remarkable capacity of this material to provide both structure and embellishment aligns coherently with the concept inspired by Niemeyer, granting the piece a form and function that unites utility and aesthetics. The durability of leather also contributes to a sense of timelessness and longevity in the construction of the garments, while helping to significantly reduce the product's ecological footprint.

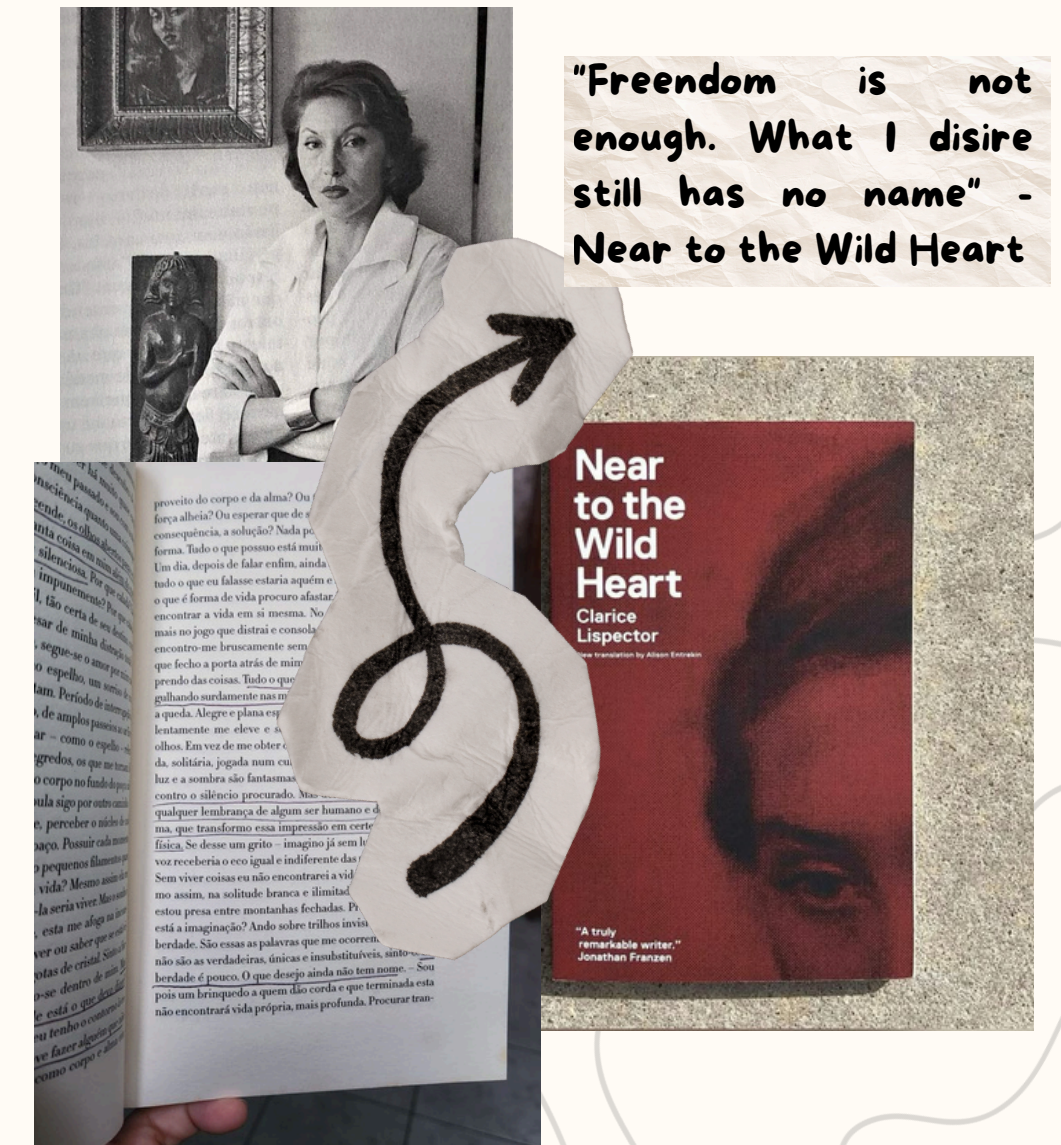


In summary, my objective is to represent the conflicting relationship within a body that simultaneously supports and constrains, carries and restricts, exists and resists.

## Thematic Reference

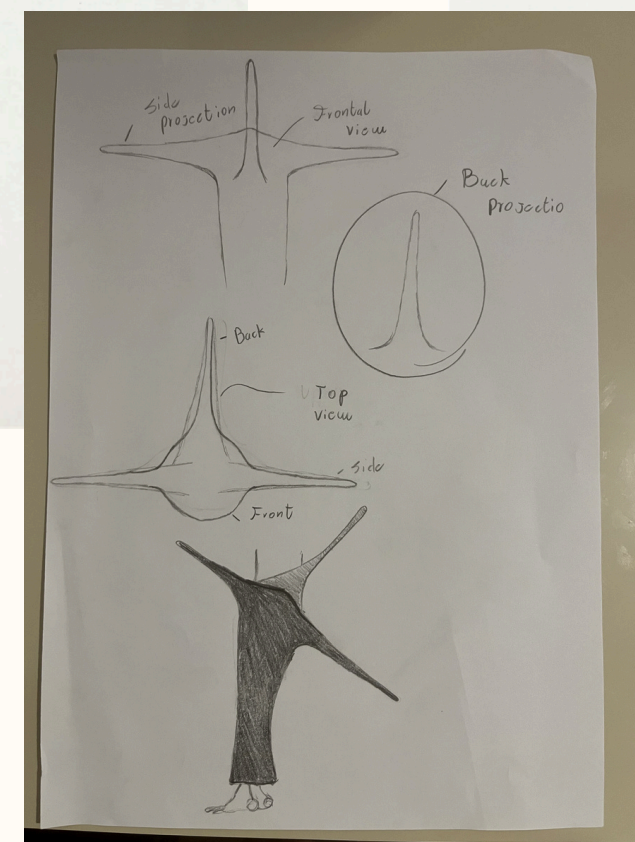
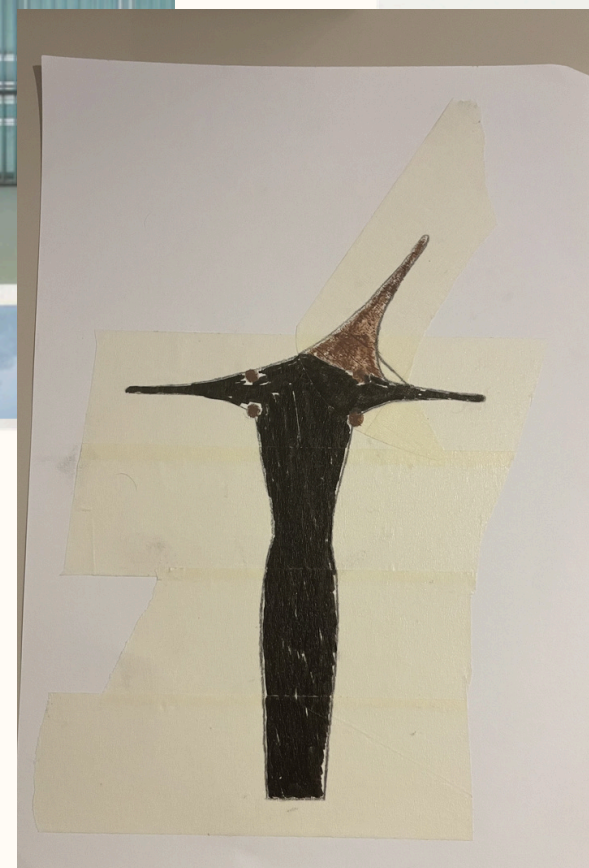
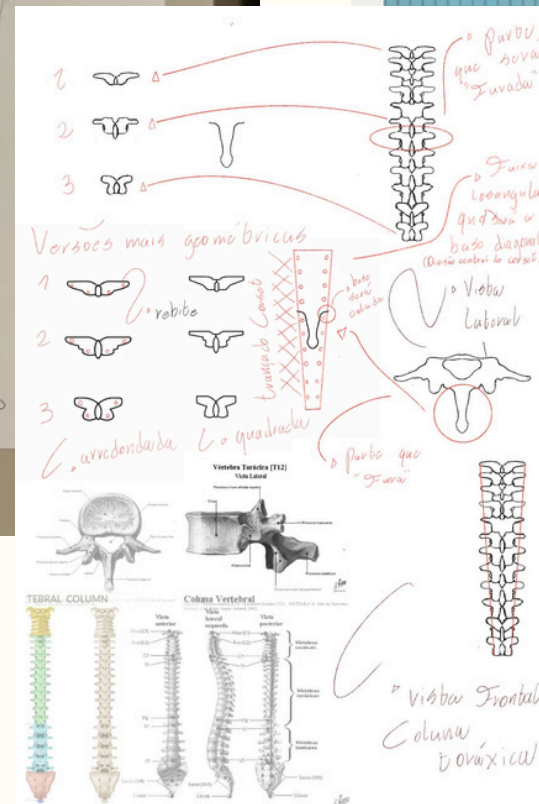
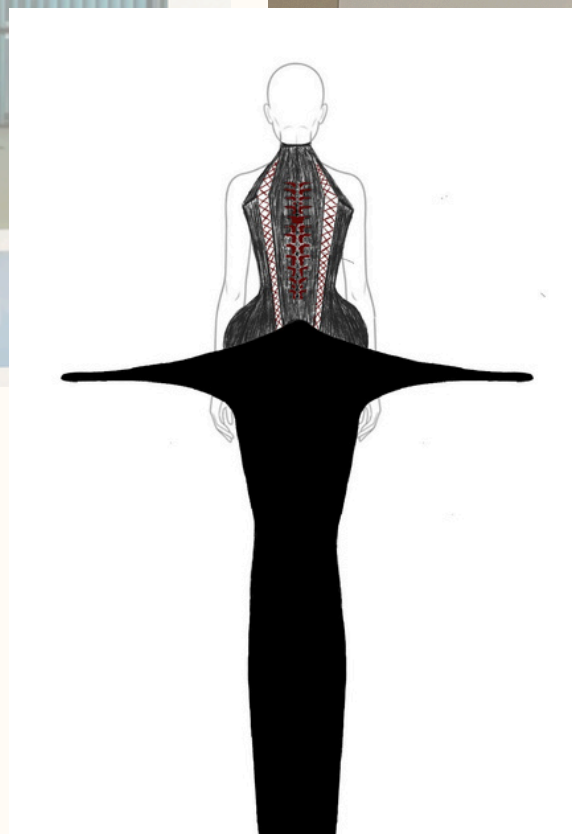
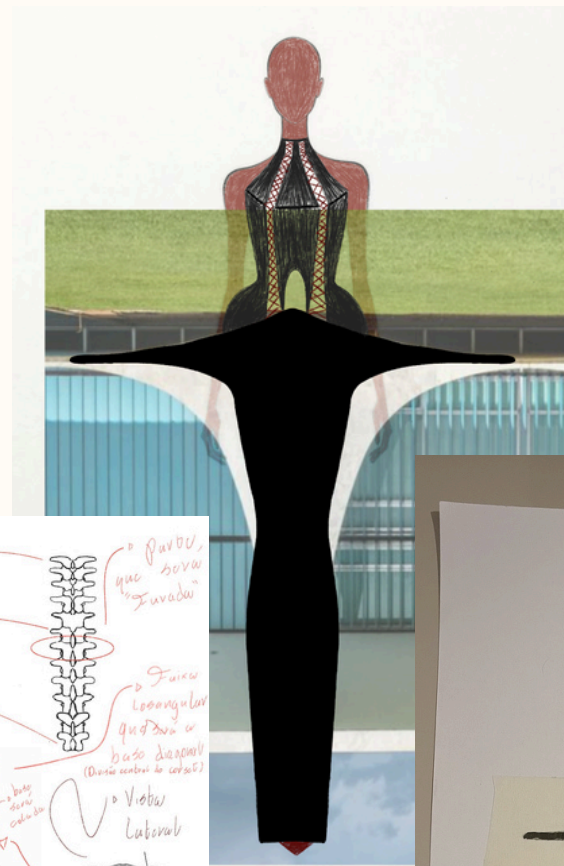
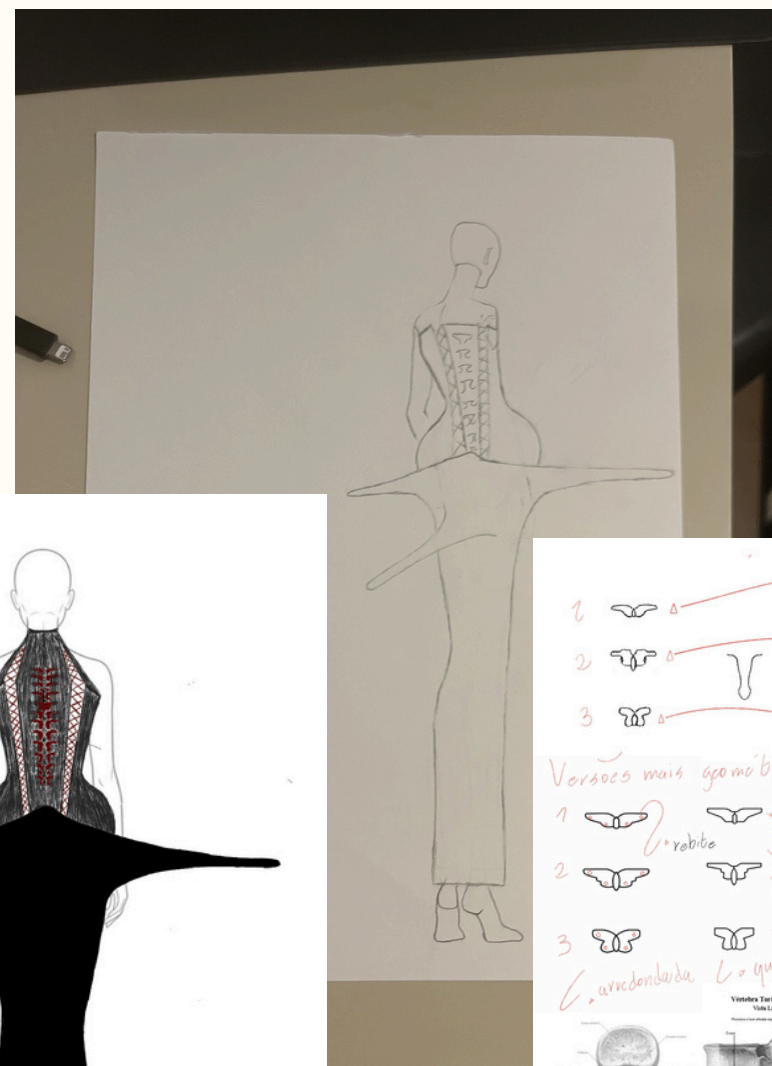
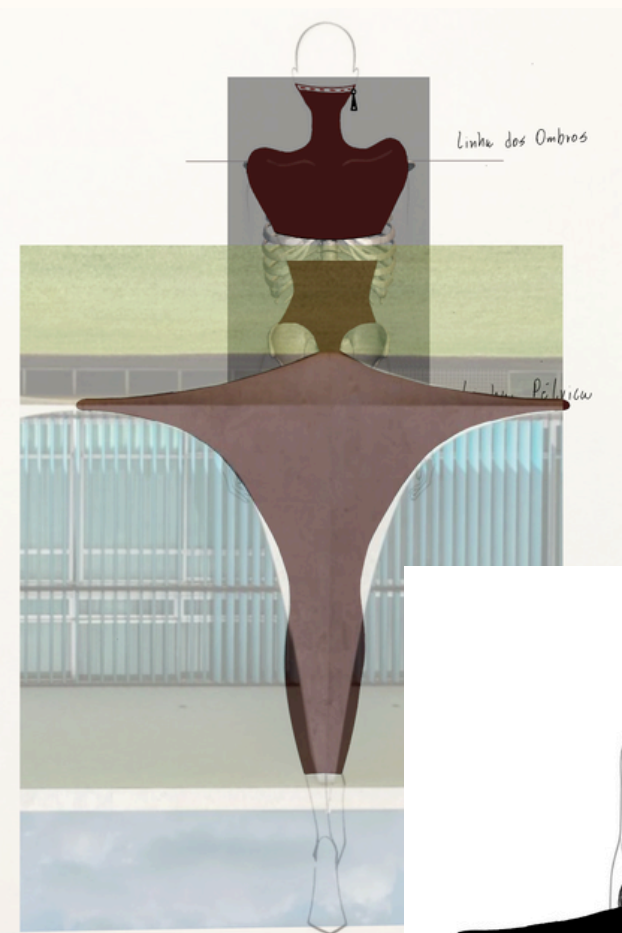
I draw on the poetic literature of Clarice Lispector as a theoretical foundation, particularly in the work *Near to the Wild Heart*. Metaphorically, Lispector relates the social condition of her female characters to animalistic traits—Lídia is portrayed as a bear, bound to a body destined to fulfill social expectations tied to motherhood, marriage, and domestic care, while Joana is read as a heron, an ethereal, detached, and free being.

In alignment with my concept, we observe the power of bodily constitution in the exercise of freedom, where identity standards are highly influential in defining who is deemed worthy and capable of expression.

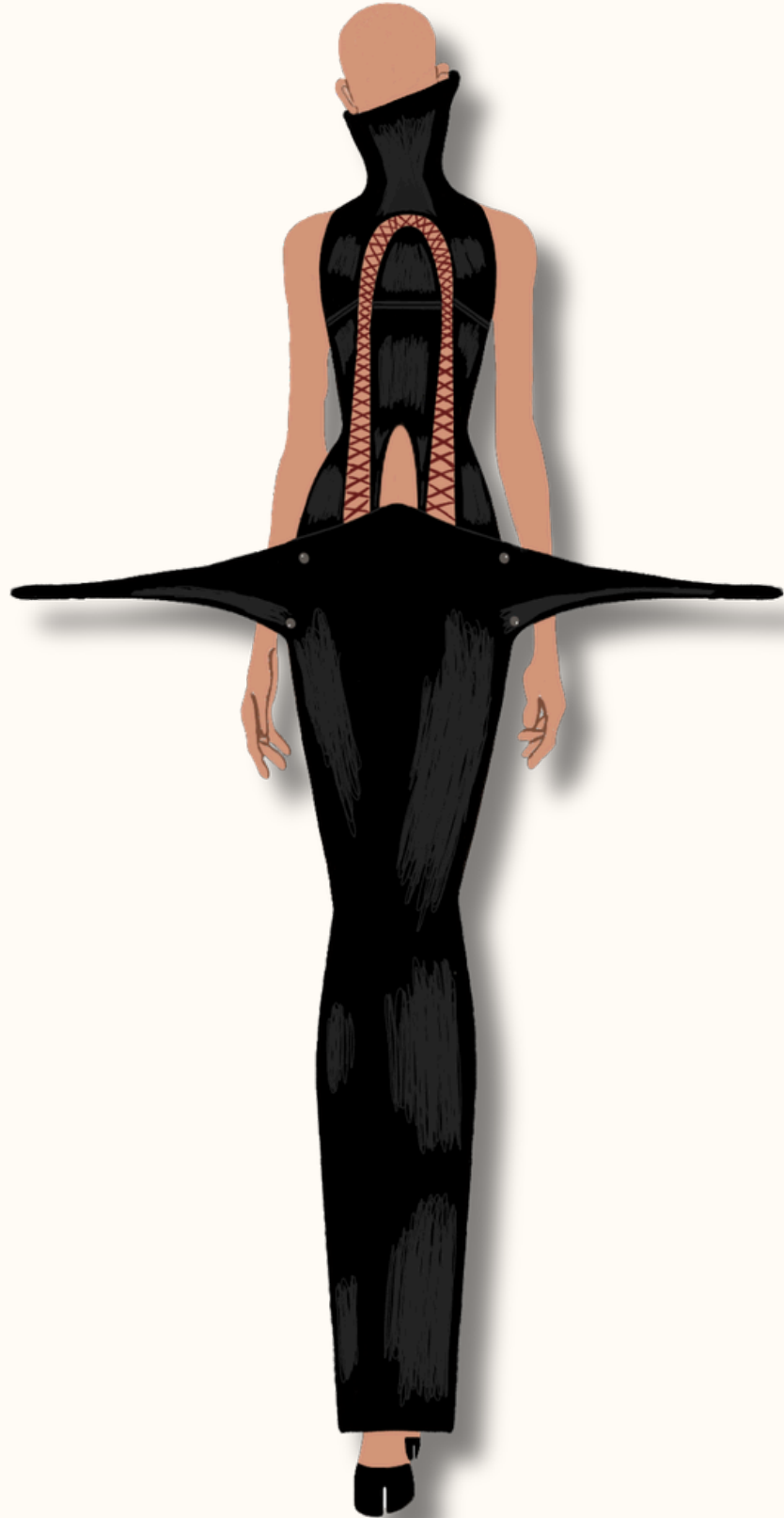


# SKETCHES

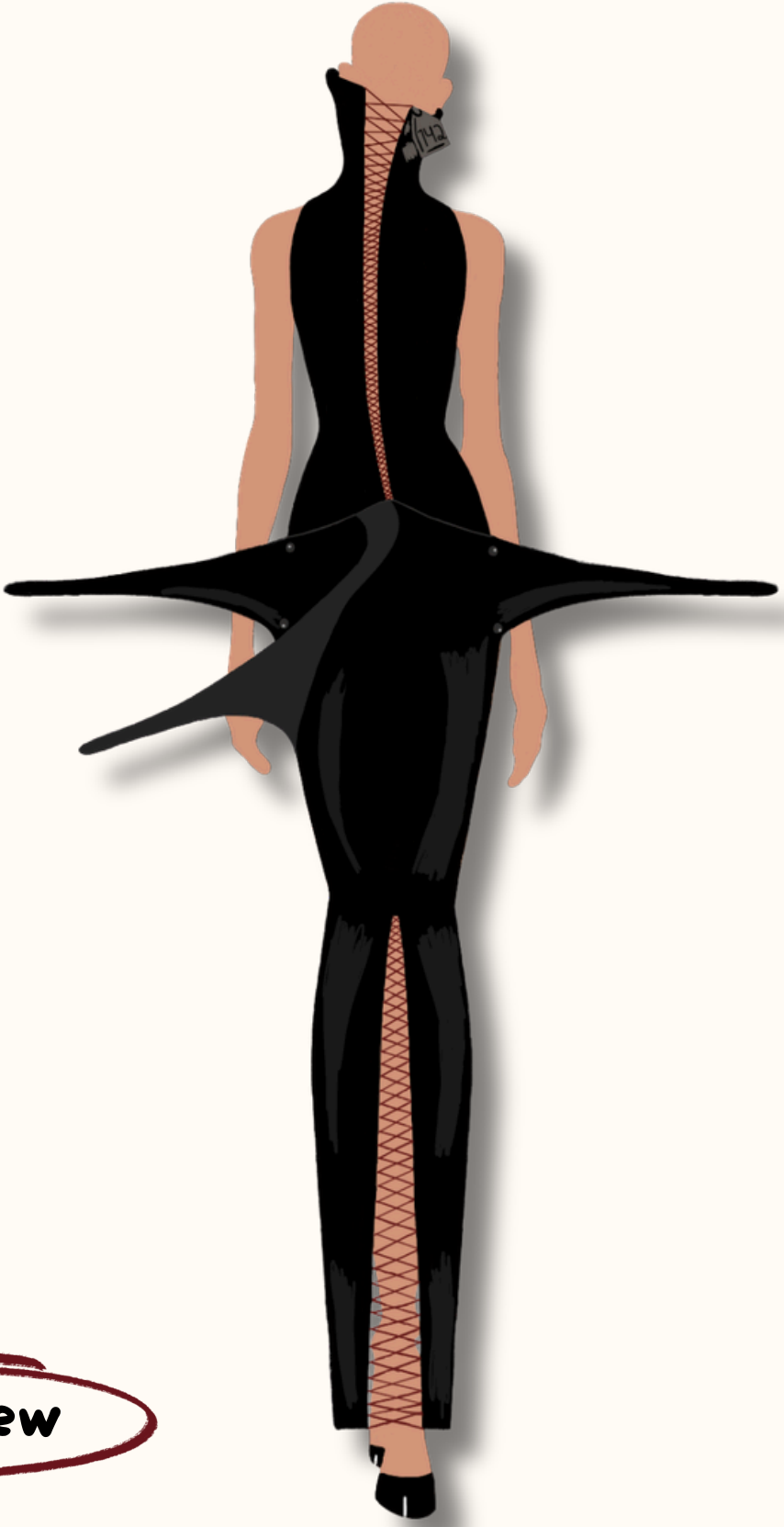
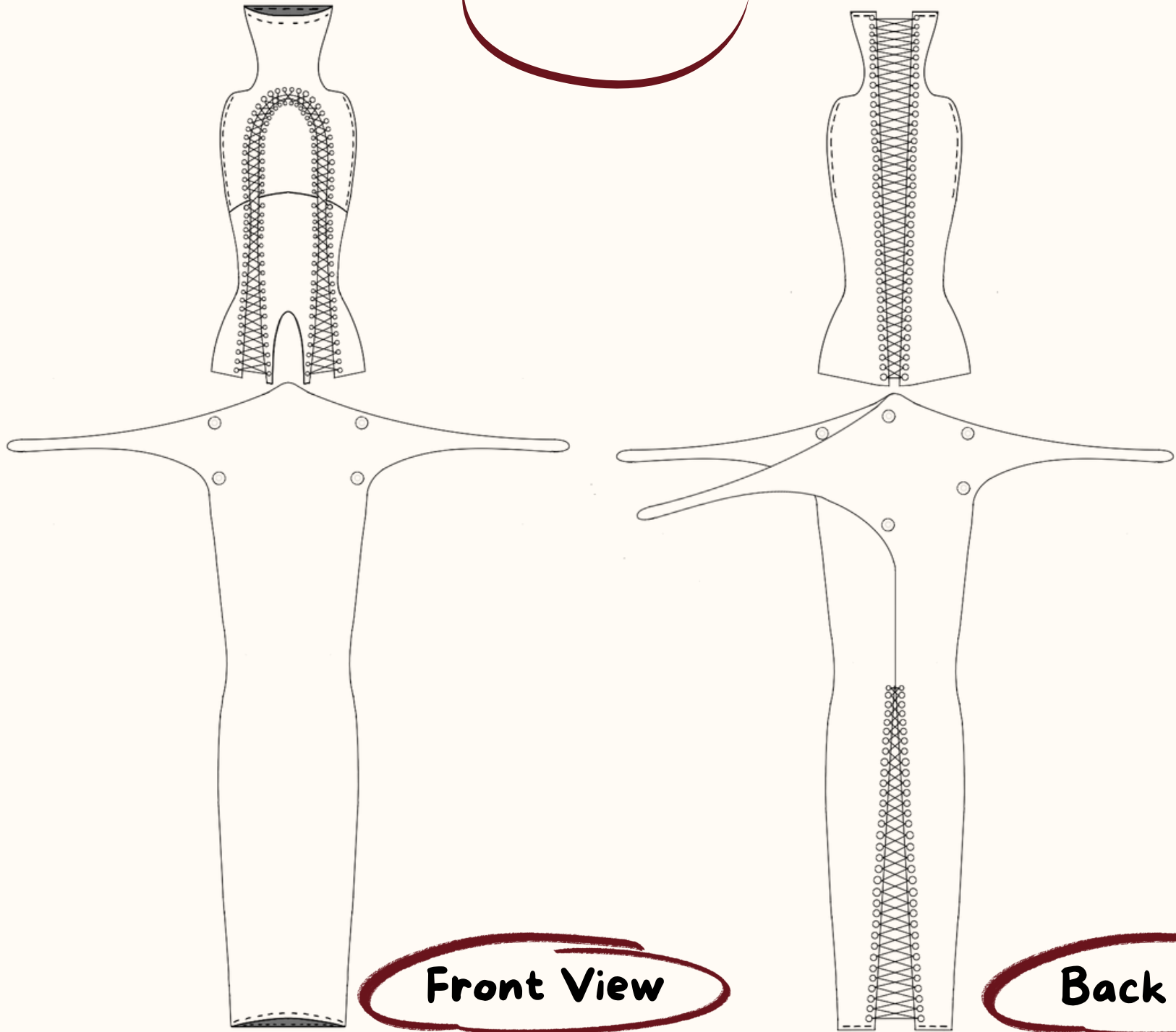
## THE EVOLUTION OF MY DESIGN



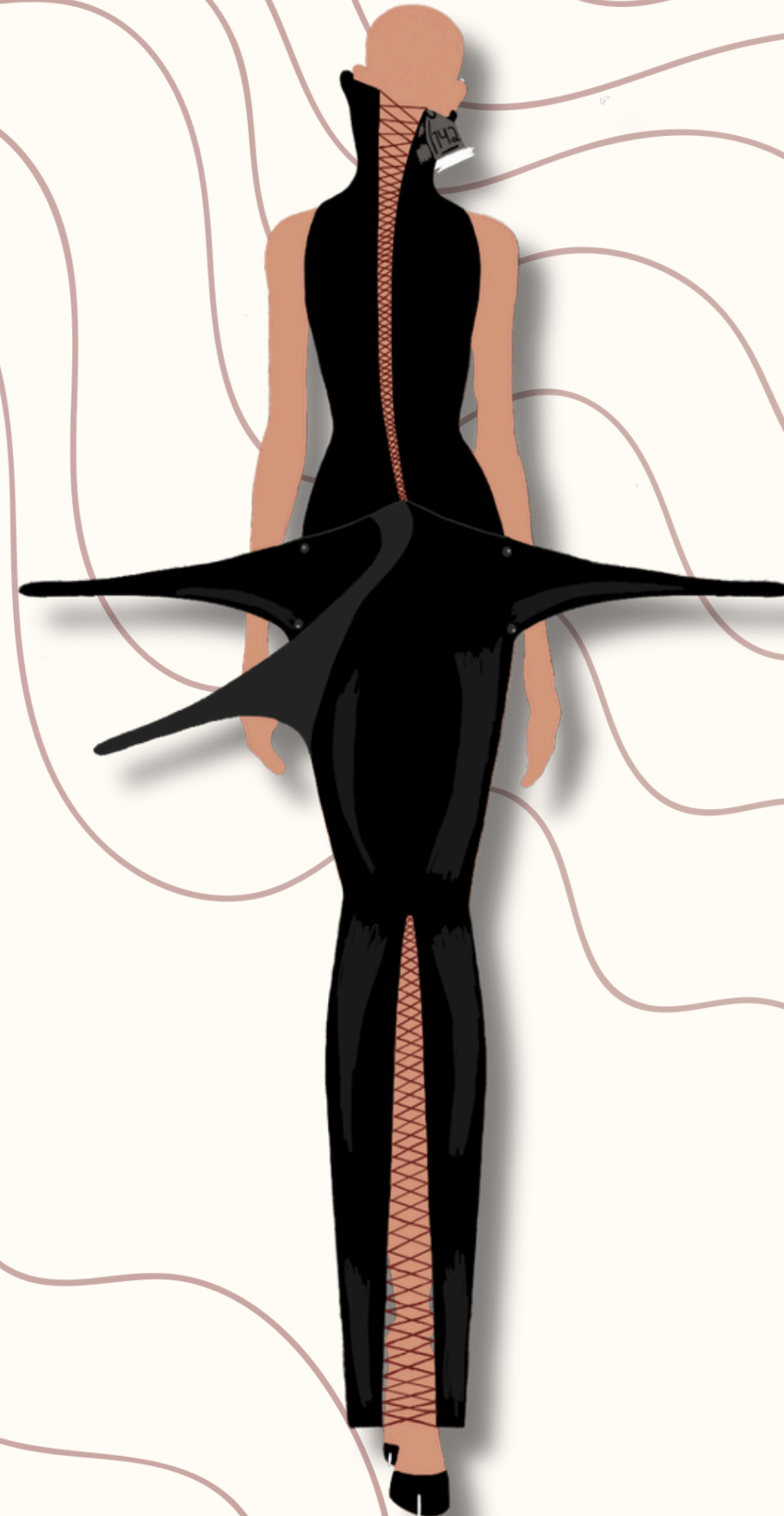
# FINAL LOOK



FLATS



# MY COLECTION



# HIGH-NECK CORSET TECH PACK

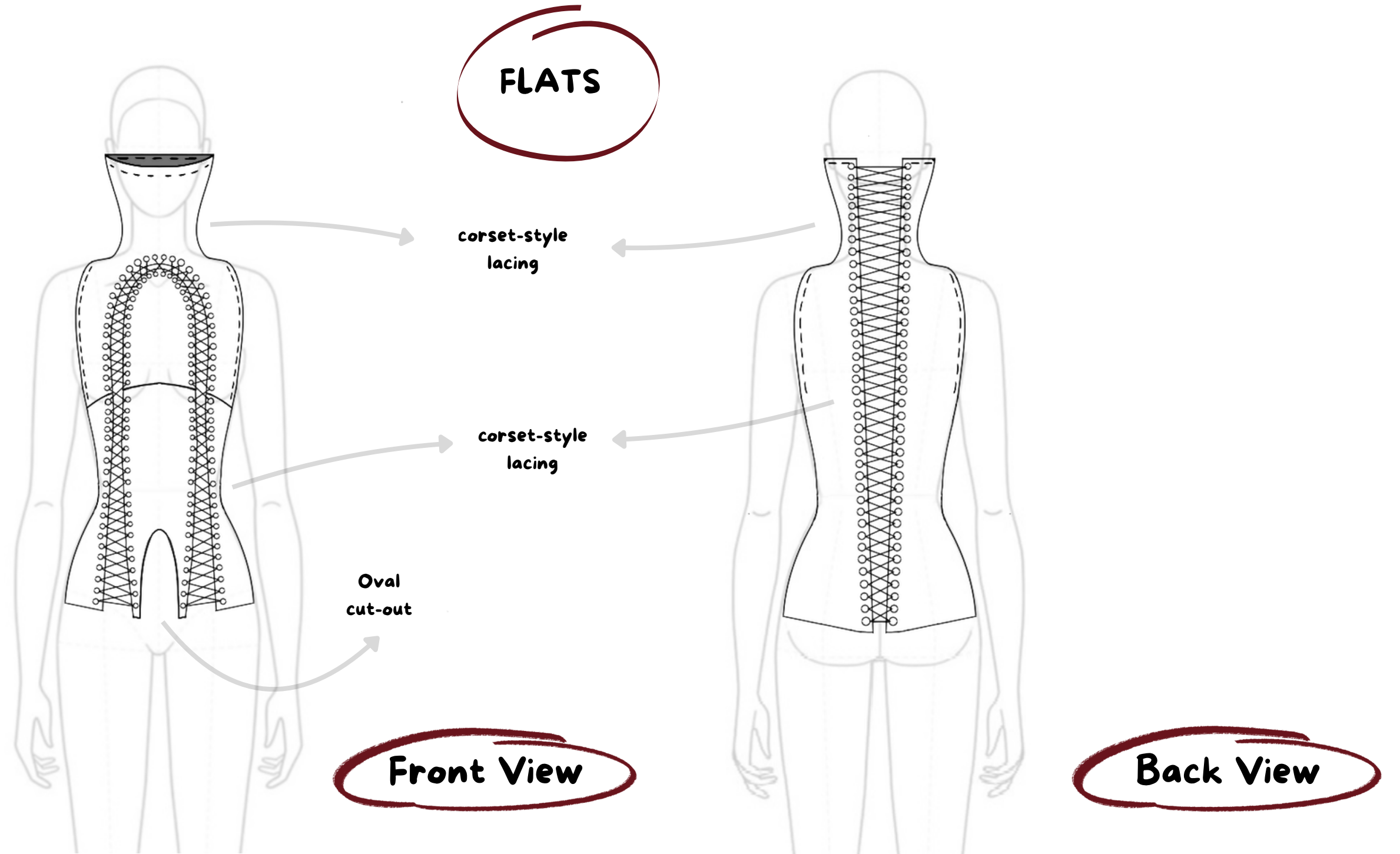
Garment: High-neck corset

Size: P (small) feminine

Materials:

- Real leather
- Stainless steel eyelets
- Red corset lacings

Applicable leathers



# STRUCTURED SKIRT TECH PACK

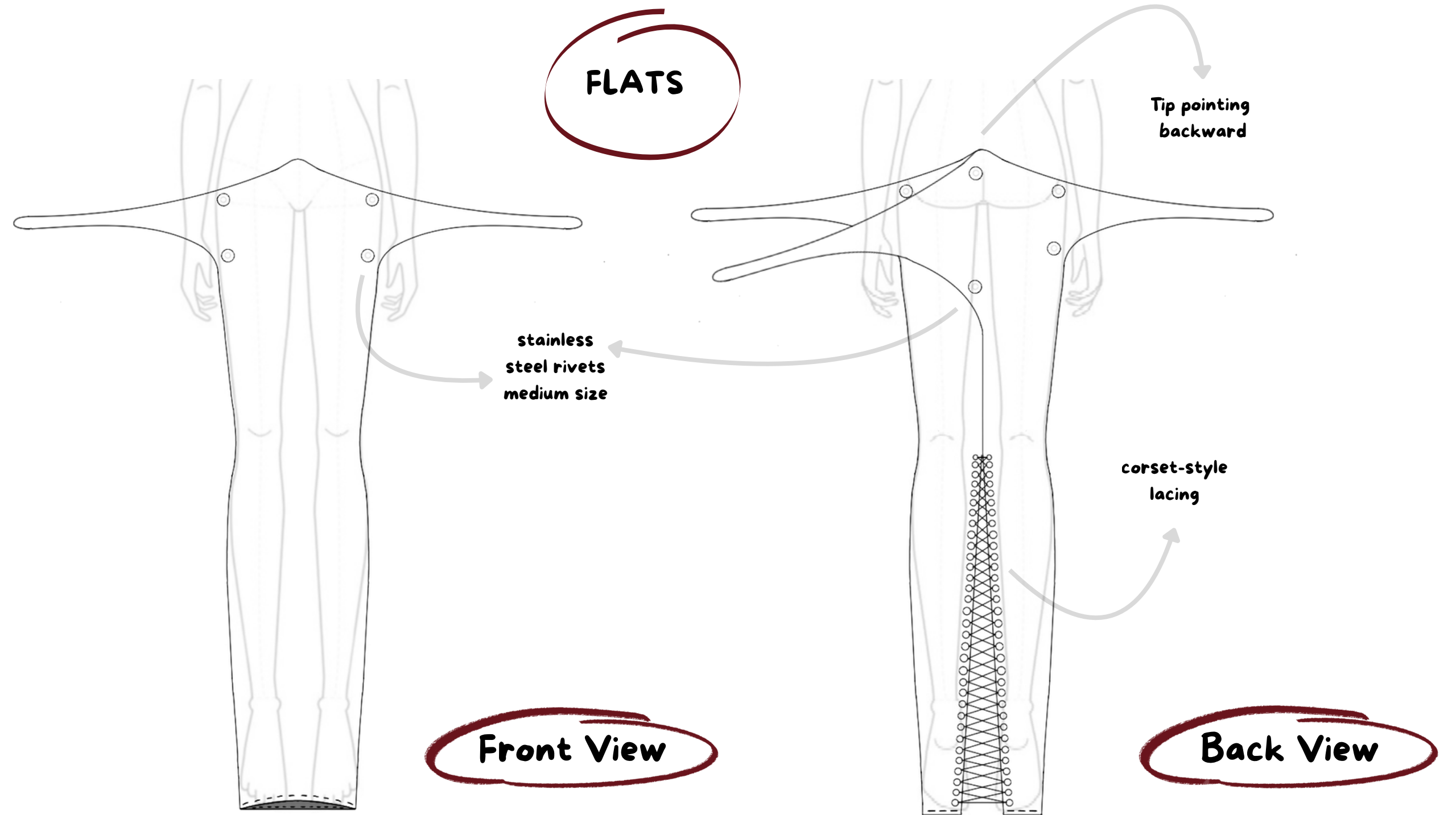
Garment: Structured Skirt

Size: P (small) feminine

Materials:

- Real leather
- Stainless steel rivets
- Stainless steel eyelets
- Red lacings

Applicable leathers



The background of the image consists of multiple thin, wavy, light brown lines that create a textured, organic pattern across the entire frame. The lines vary in amplitude and frequency, giving the background a sense of movement and depth.

**THANK YOU!**

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