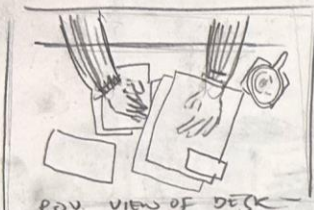


PIECE OF MIND P.1



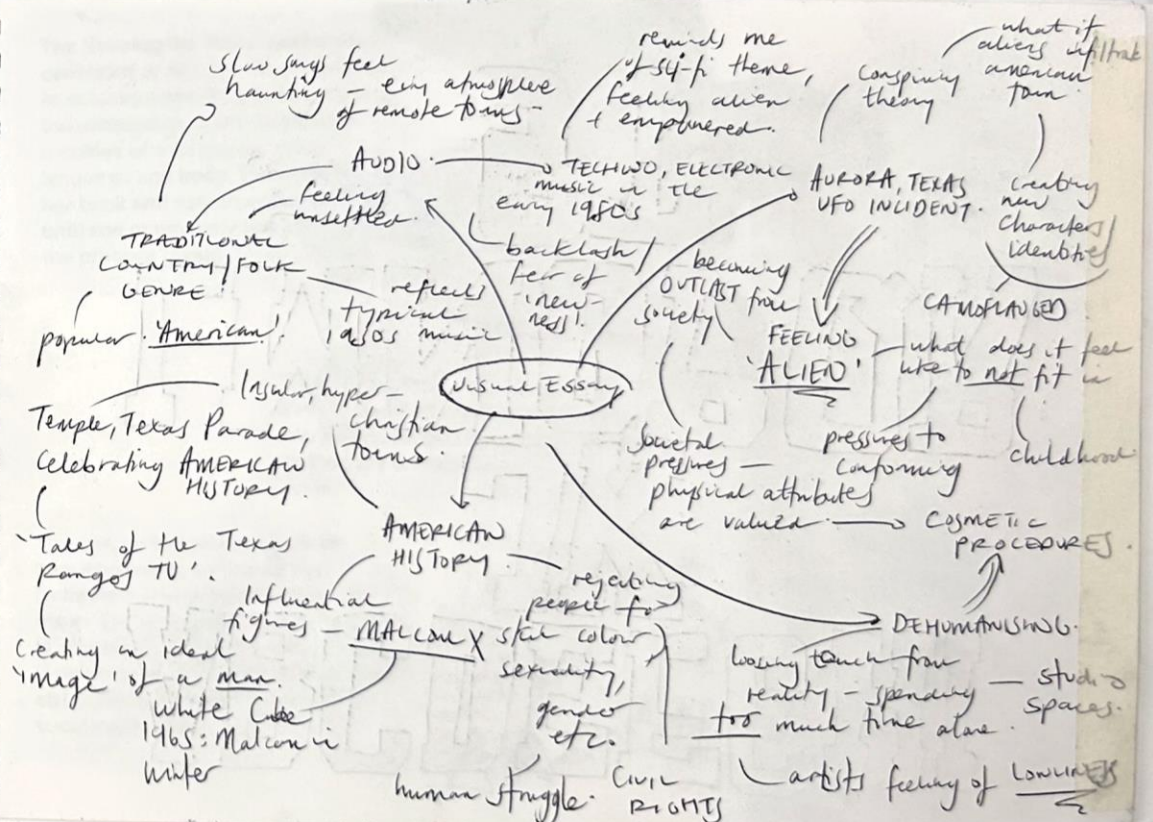
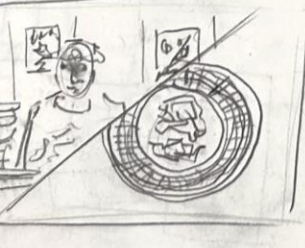
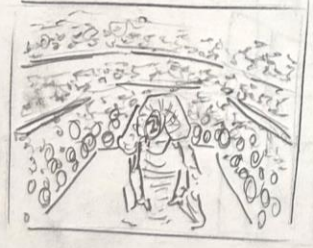
POV VIEW OF DESK



BLEND IMAGE 1



CAMERA PAN DOWN





Growing up in Texas, there was this kind of ingrained thing of, like, labelling things as *weird*, if they were slightly different. People would very quickly dismiss you, or like, just kind of pass it off as *strange* or *different*. So, when I was starting to work on *weird, different* things in Texas, I decided to own that narrative - saying, "Yeah, I know it's weird, I know it's different, I know it's kind of silly". If I could say those things before other people had the chance, then at least they're laughing with me and not at me.

Overall, it's good to have that mentality in fashion. Things are so often, so serious all the time, and it's easy to think that your work is *life or death*, and although your practice is serious, it's important to remember it is just a dress. It's good to set some limitations for yourself on how seriously you take things.



In order to effectively create my visual essay, I needed to find out more about her latest collection, and the thoughts and emotions behind the fantasy characters she creates.

A recurring theme throughout her work was feeling 'Alien' - not belonging with your environment.

The responses I received from Myah were perfect for incorporating into my Visual Essay - as well as a base to continue researching.

I think I first became interested in the idea of *alienness* or *alien feeling*, when looking back at my upbringing in Texas. For a long time as a kid, I had this feeling that people saw me as different. They treated me differently, but I could never fully understand why. Coming to terms with my own like gender identity and queerness helped me articulate these feelings of alien that I had never been able to express prior. Whilst people looked at me strangely, and I didn't know why at the time, it's kind of nice to look back on that experience as a source of inspiration, rather as labelling it as hurt and trauma.

She captures that sensation through creating fantasy creatures - mapping the Vibe of Aurora Tejada.

So, ultimately, I think it was this that led me to, you know, find inspiration and no longer let people dictate the way I felt about myself and the rest of my life. The themes I explore can be related to by a lot of people - feeling different, not having the words to describe why.

1950s American glamor plays a great role in her project. People transform their identities to conform to beauty norms.

**ALIENNESS**

FONT SAMPLING -  
CLASSIC VARSITY STYLE

LS  
TMINOPQR  
JK  
VBCDEFGHI

The 'Freeing the Voice' performance consisted of Abramović attempting to achieve a mental cleaning through the exhaustion of the three main faculties of expression, voice, language and body. The artist lay on her back and screamed continuously until she completely lost her voice, the process taking 3 hours.

"I screamed at the top of my lungs, shrieking out all my frustration with everything: Belgrade, Yugoslavia, my mother, my entrapment."

The raw, unfiltered approach to how Abramović confronts her limitations and emotions interests me as the nature of the performance is physiologically demanding, making viewers inevitably confront their own struggles and explore the limits of vocal expression.

AAAAA  
AAAAA  
AAAAA

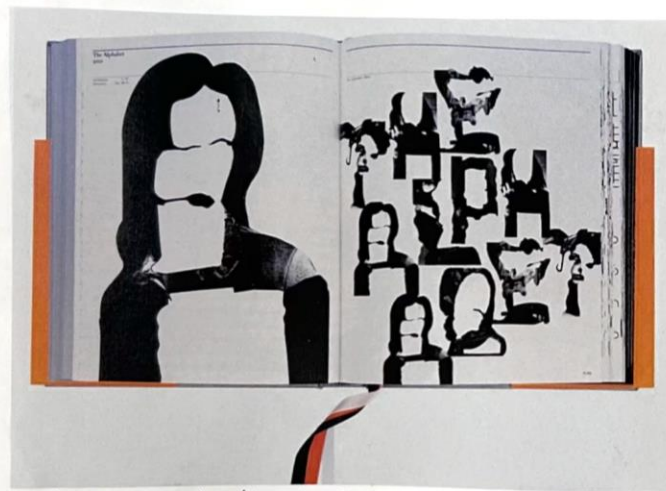
(ABSTRACT COLLAGE)



FONT SAMPLING -  
CLASSIC VARSITY

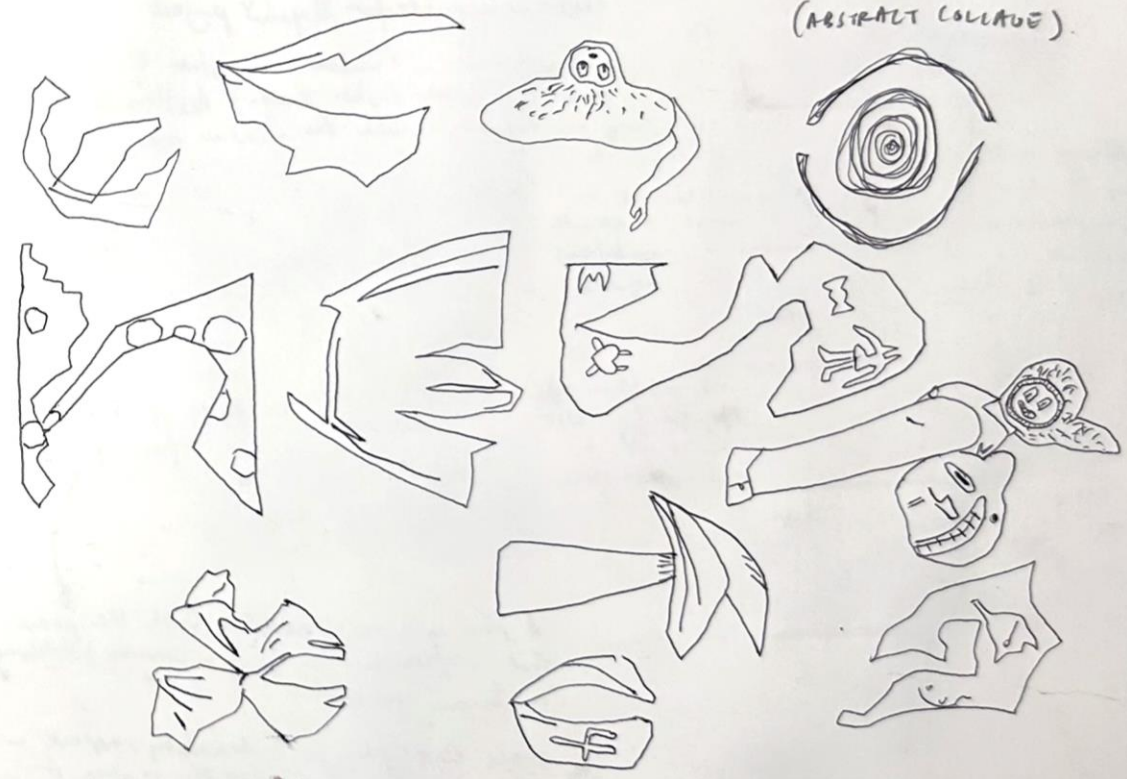
VO

ING



M/M Paris 'The Alphabet', 2001

(ABSTRACT COLLAGE)



Text development for Myah's project.

Although made by Myah - not possible without the help of a team.



MADE BY ME  
MADE BY YOU



This slogan came to mind as I wanted to imitate the collaborative element of art (particularly fashion design). Assisting Myah with embroidery has made me realise the essential need for teams of people to collaborate in order to create ambitious results.



PIECE OF MIND



The name of this project 'Piece of Mind'.

A play on words, highlighting both the peace that craftsmanship can bring - sewing / stitching can become meditative.

+  
piece highlighting the materiality aspect - trying the phrase into the realm of fashion



MYAH HAS BANT

Simple name is also effective in this font.



MERCHANDISE CONCEPTS FOR AN ALIEN TEAM



One idea that came to mind was creating a collection of merchandise for the team that works alongside Myah - visually uniting us together.

'Alien' has been stretched out, distorted. The more distorted, the more 'weird' it appears.



ALIEN

Handwritten letters 'L', 'I', 'A', 'A' in a stylized, colorful font.

Handwritten letters 'L', 'I', 'A', 'A' in a stylized, colorful font, arranged in a grid on a spiral-bound notebook page.

Handwritten letters 'L', 'I', 'A', 'A' in a stylized, colorful font, arranged in a grid on a separate sheet of paper.

Handwritten letters 'L', 'I', 'A', 'A' in a stylized, colorful font, arranged in a grid on a separate sheet of paper.



Another method Avedon uses to capture vulnerability and authenticity in his subjects is to remove 'barriers' between the human body and its surroundings. The image below showcases various Hollywood figures standing nude, positioned and grouped together to create a surreal feeling.

The photograph "explores new formulations in a performative aesthetic that underlies the improvisational method with hyper-professional manipulation and control"

- Avedon, R.



Considering the project impact, and how this INTERACTED with:

consider how to display work - on street where there are people, incorporate all work into one? pop. display - book shop, consider store environment, history of color in fine language - fashion narrative styles. must explore space.

Fashion Communication Proposal for Final Outcome

Name: William Loh



**CONCEPT** - What are you trying to communicate and why? Trying to impact local artists and demonstrate the importance of vulnerability and creativity in mundane spaces. The work will simultaneously promote the artist work and diversify their audience.

**COMMUNICATION** - What form is your work going to take? It's going to be street display - be a physical environment - TV screens, posters, books on a shelf - everyday communication devices that can be easily accessed and engaged with.

*mobile advertising book*

**AUDIENCE** - Where will your work be presented or installed and what is its intended impact? The work will be presented in book shops (e.g. - Shy's Newsagents) as a reference for example. Additionally posters pasted on book walls and TV's will advertise the video aspect of my project.



**INDIVIDUALITY**

This will then be filmed all together - demonstrating how people interact with my work in real time.



Using the written feedback form please gather some critical feedback from one of your peers.

NB. Try to focus on sharing a critical response to the proposed work.

Are the aims and concept of the proposed work clear and relevant? What aspect of the proposed work is most interesting and why?

Do the formats and production methods feel relevant and ambitious? How might scale, material or production be used to increase its impact?

Is it clear how the work will engage its intended audience? What could be considered or improved to present it professionally?

Victoria Bedwell.com  
'Mayfair's Best-Kept Secret'  
, Vix x

Other Comments or observations

Mayfair's  
Best-Kept  
Secret

Mayfair's Best-kept Secret...

victoriabedwell.com

, Vix x

Mayfair's best-kept secret...

VICTORIABEDWELL.COM

, Vix x

VICTORIA  
BEDWELL,

Mayfair's Best Secret  
'Mayfair's Best-kept Secret...'

Vix x





IN AN INDUSTRY THAT IDOLISES  
CONSTANT REINVENTION, JOHN BOOTH  
HAS BUILT HIS IMPRESSIVE PORTFOLIO  
OF WORK THROUGH SOMETHING  
SURPRISINGLY SIMPLE: CONSISTENCY.  
KNOWN FOR HIS PLAYFUL ILLUSTRATIONS,  
VIBRANT CERAMICS, AND COLLABORATIONS  
WITH FASHION SUPERPOWERS LIKE FENDI,  
BOOTH'S ARTWORK FEELS INSTANTLY  
RECOGNISABLE - YET NEVER STATIC.



