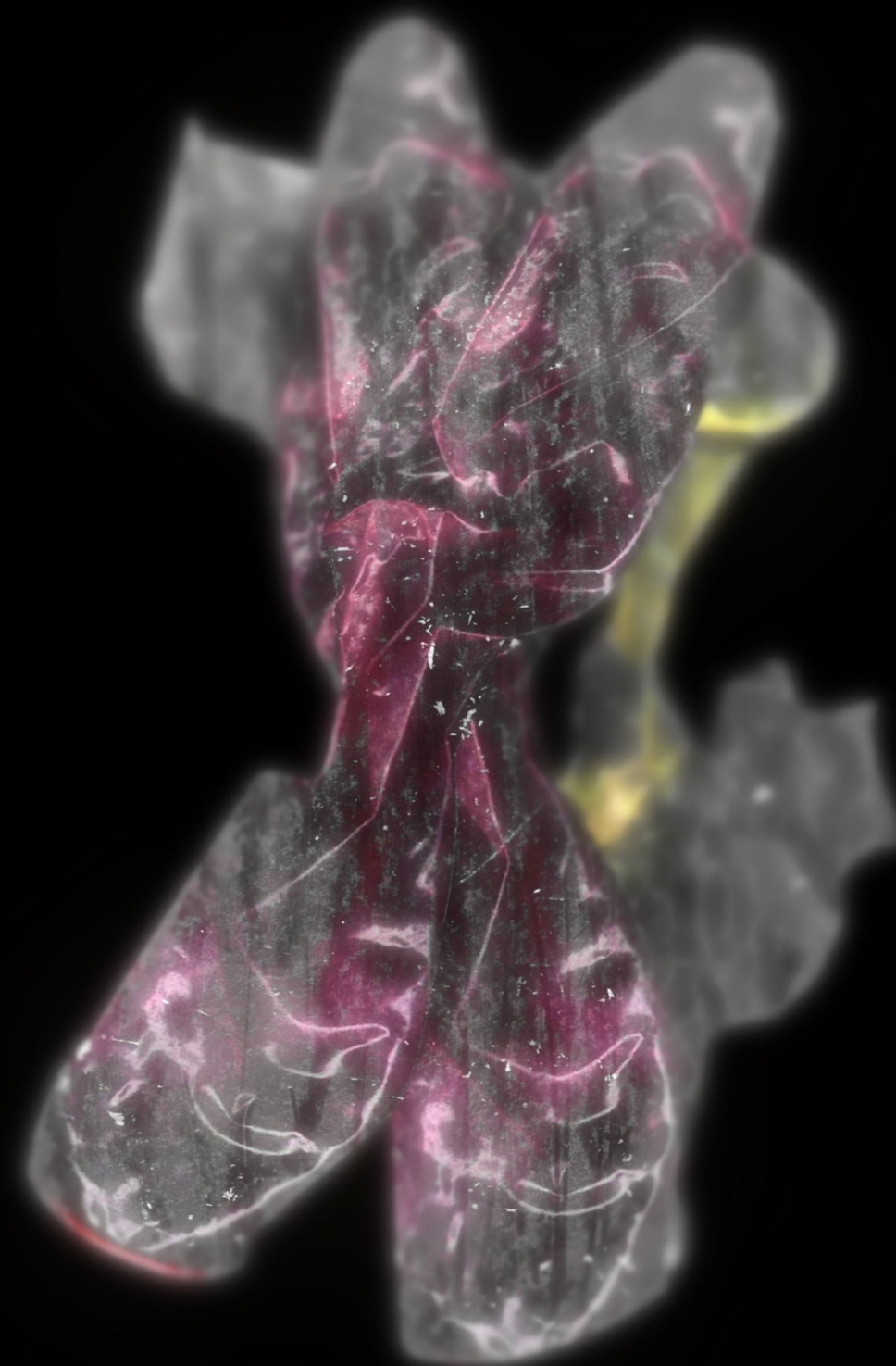


RESEARCH QUESTION

How can practice-based fashion design articulate the coded and layered language of underground queer spaces to challenge the homogenising effects of inclusive politics and disrupt heteronormativity?

POSITION STATEMENT

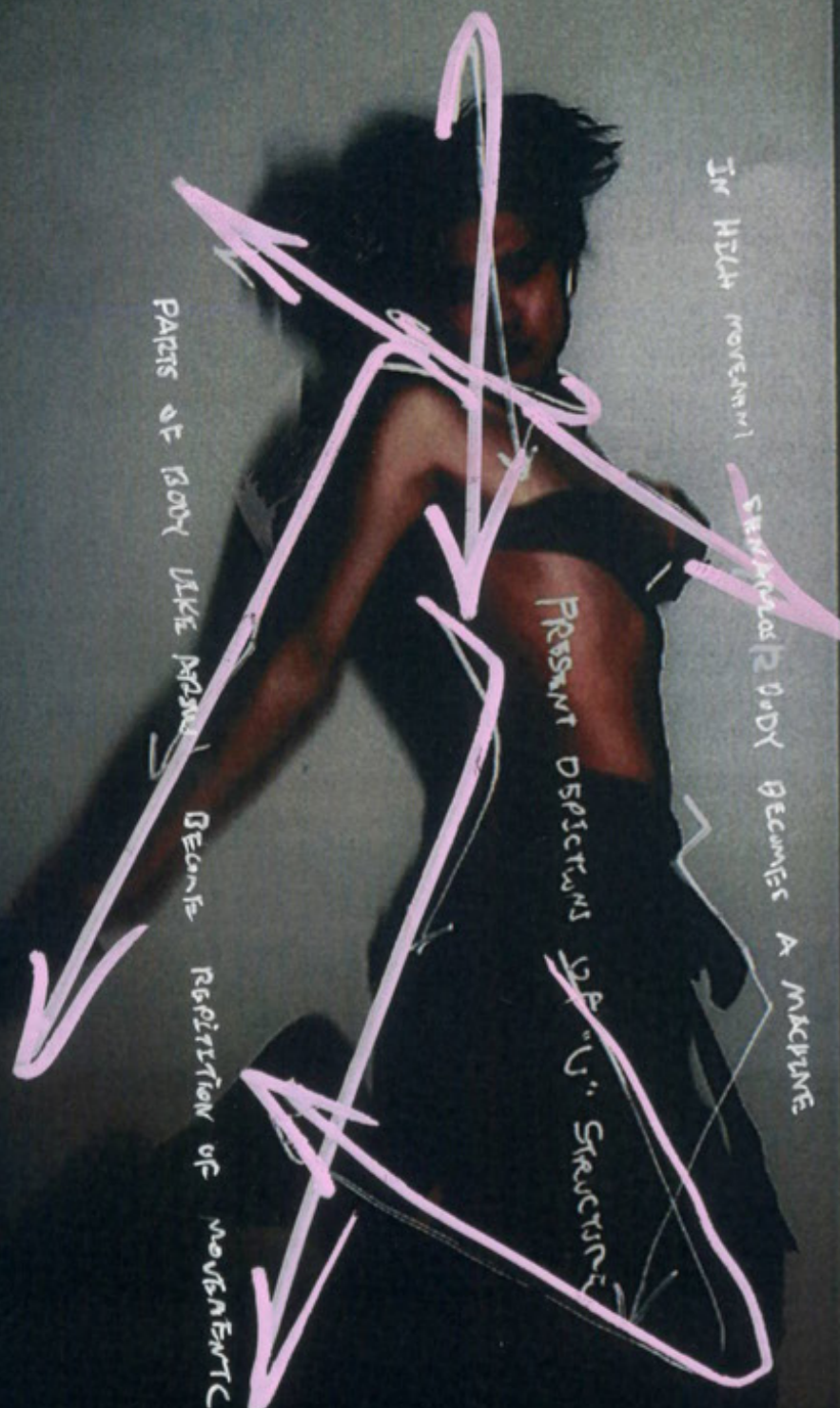
My work exists within queer space. While I acknowledge the progress of inclusive politics in advancing visibility and safety, I reject blanket inclusivity and the homogenisation that reduces a complex, multifaceted community into a single narrative. I do not aim to correct this generalisation but to open a lens onto what it overlooks. My focus lies in the underground queer spaces that resist assimilation, preserve coded languages, and express individuality as defiance. Through the fractured body in movement, I explore these esoteric layers of queer membership that thrive in secrecy and tension, using them to expose and confront the heteronormative frameworks embedded within the mainstream.



INTRODUCTION

From the outset, it was important for me to construct a world grounded in experience, drawing from visuals, sound, movement, and presence. I wanted to foster an underground queer space for the collection to exist within, using embodied practice as both method and lens. Working this way allowed me to fully immerse myself in the material, I lived inside the references. The noise, light in darkness, and the people that move in those currents. I Breathed and absorbed them until the work and the world that formed it felt inseparable.

Private Ensemble is the intimacy and selectivity, a shared language understood only by those inside it. The collection name operates as a tribute to the people who generate the raw, collective energy of underground spaces such as Fold in London. Each garment functions as part of a wider performative system rather than as an isolated object. The looks form an ensemble that exists through both body and movement, remaining private to the individual while shared through energy, proximity, and action. The collection holds individuality and collectivity in tension, operating as a connected body without uniformity.



IN HER MOVEMENTS SHE BECOMES A MATURE
PARTS OF BODY LIKE SHOULDERS, WAIST, LEGS
RESTRICTION OF MOVEMENT



ALTERNATE MOVEMENTS ARE RESTRICTED BY THE PHYSICAL LIMITATIONS
YOU CAN TELL THE DIFFERENCE BETWEEN A NORMAL AND THE INFLUENCE



IN HER MOVEMENTS SHE BECOMES A MATURE
PARTS OF BODY LIKE SHOULDERS, WAIST, LEGS
RESTRICTION OF MOVEMENT



IN HER MOVEMENTS SHE BECOMES A MATURE
PARTS OF BODY LIKE SHOULDERS, WAIST, LEGS
RESTRICTION OF MOVEMENT



MOVEMENT IN HER
PRODUCTION OF SPACE
COURTESY OF DANCE
LIFT OF FOOT IN TENSION WITH FABRIC

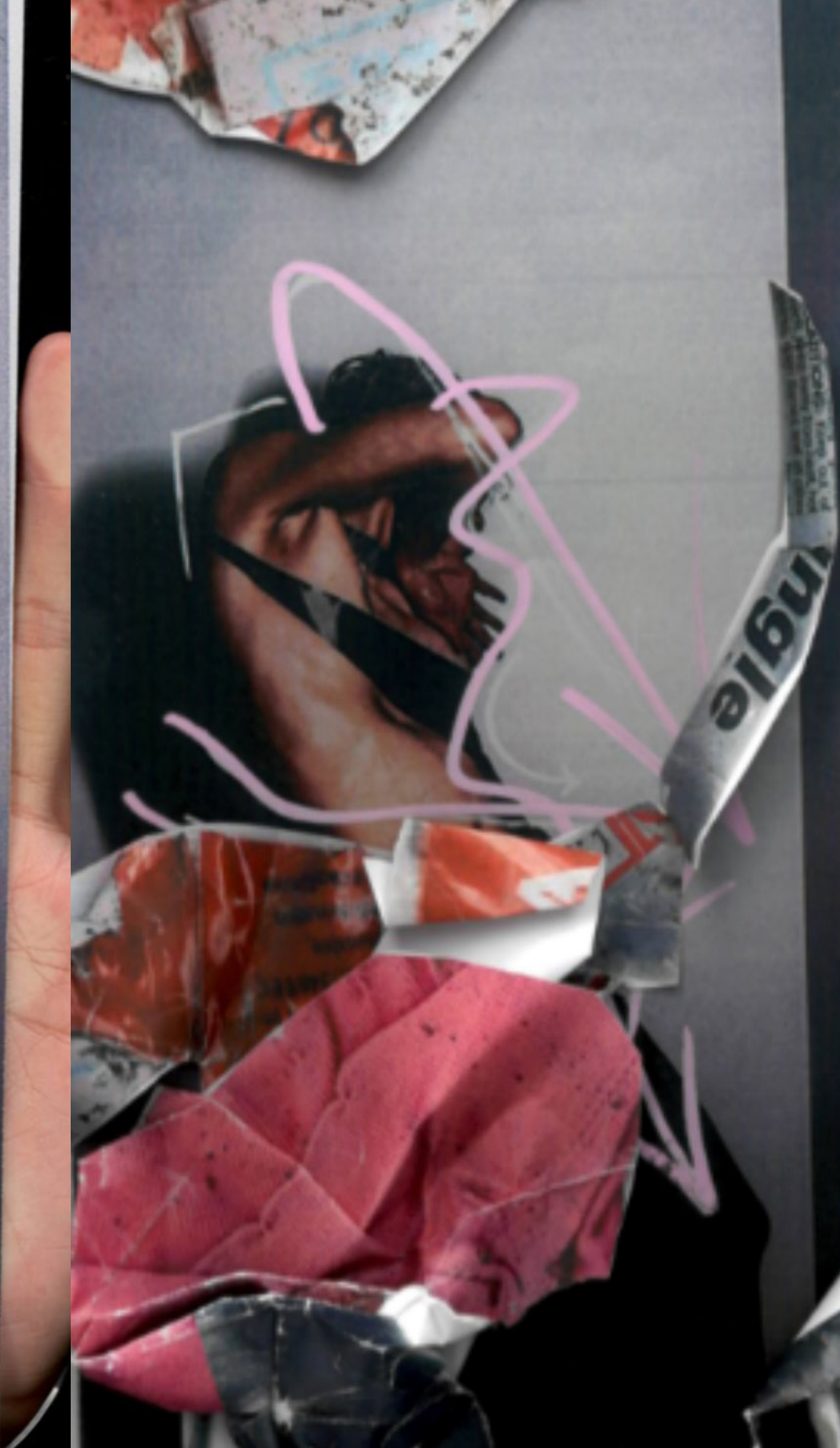


PRODUCTION OF SPACE
COURTESY OF DANCE
LIFT OF FOOT IN TENSION WITH FABRIC



MOVEMENT IN HER
PRODUCTION OF SPACE
COURTESY OF DANCE
LIFT OF FOOT IN TENSION WITH FABRIC

DIERS COULD COORDINATE ONLY ONE LINE
USE AS TENSION INFLUENCE





WHITE HEAD IS A IMPROPER



PROTRUSION OF PELVIC STRUCTURE

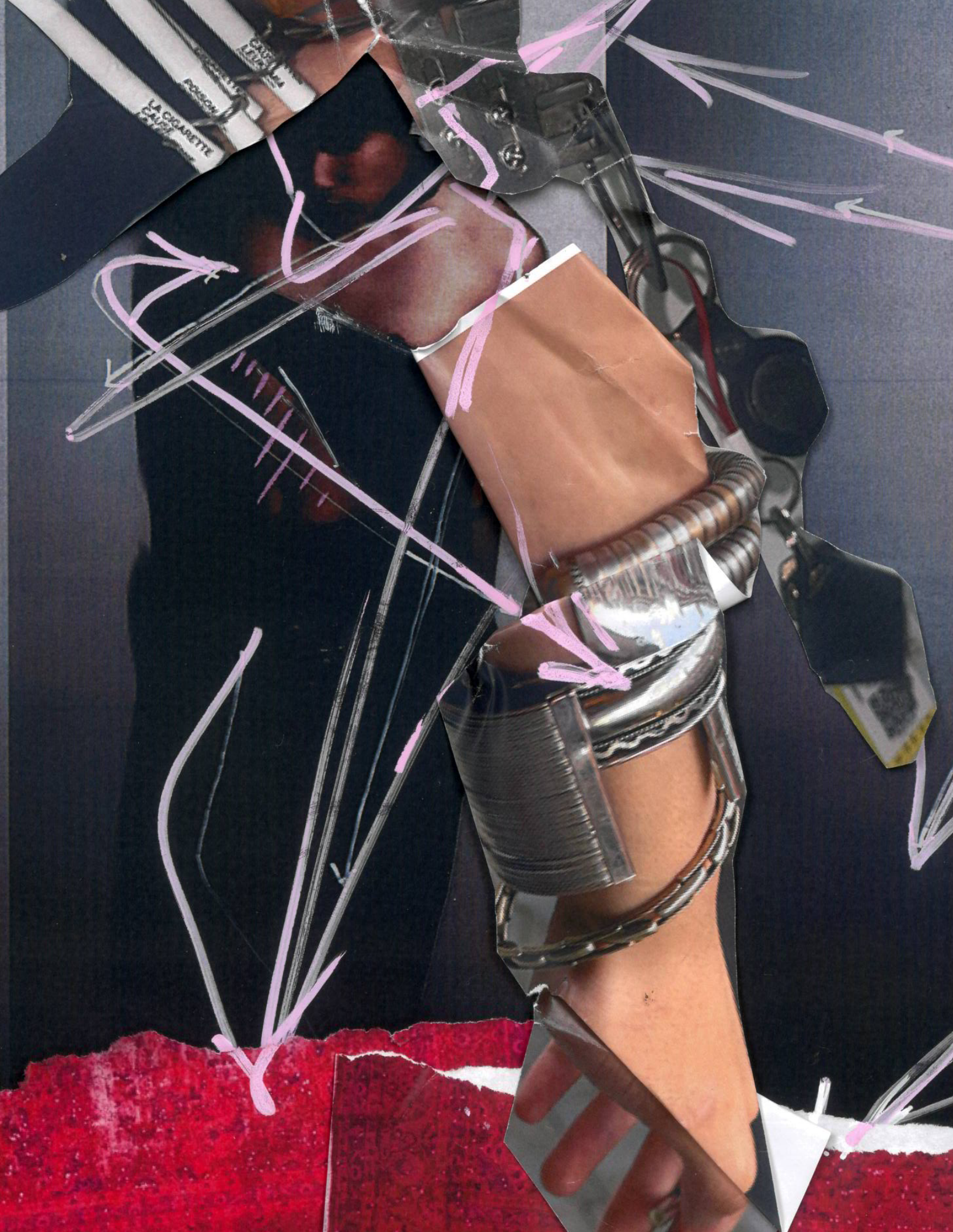


STRAIGHT DRAPS OF FABRIC

WAIST IS TWISTED WHILE BACK IS ANKLED TOWARDS



CHARACTERIS IN MYSTERY
SPIN WITH UPPER TORSO LOWER CENTER STAYS
NEVER SEEIR AGAIN



SPIN WITH UPPER TORSO LOWER CENTER STAYS



durex

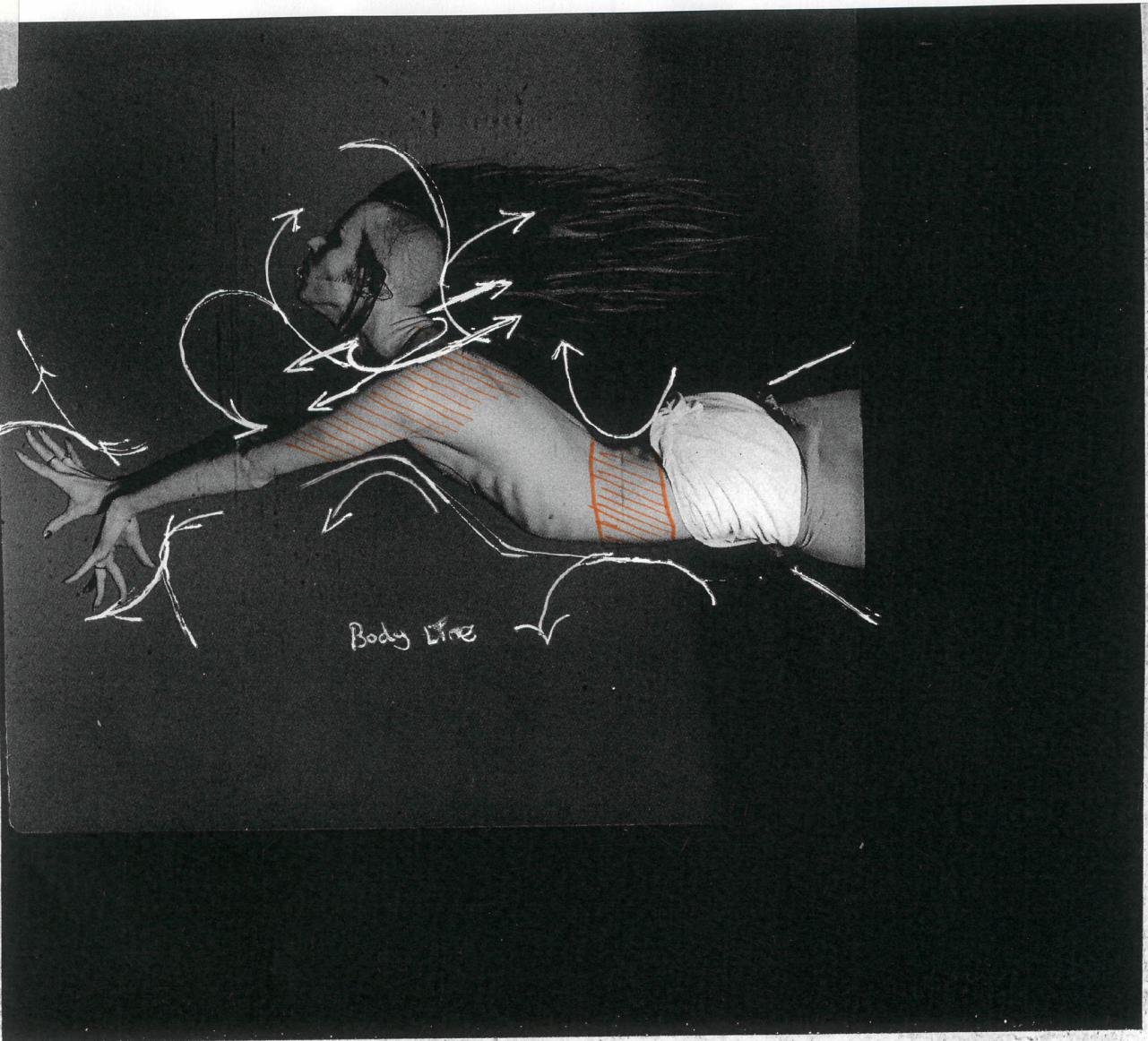
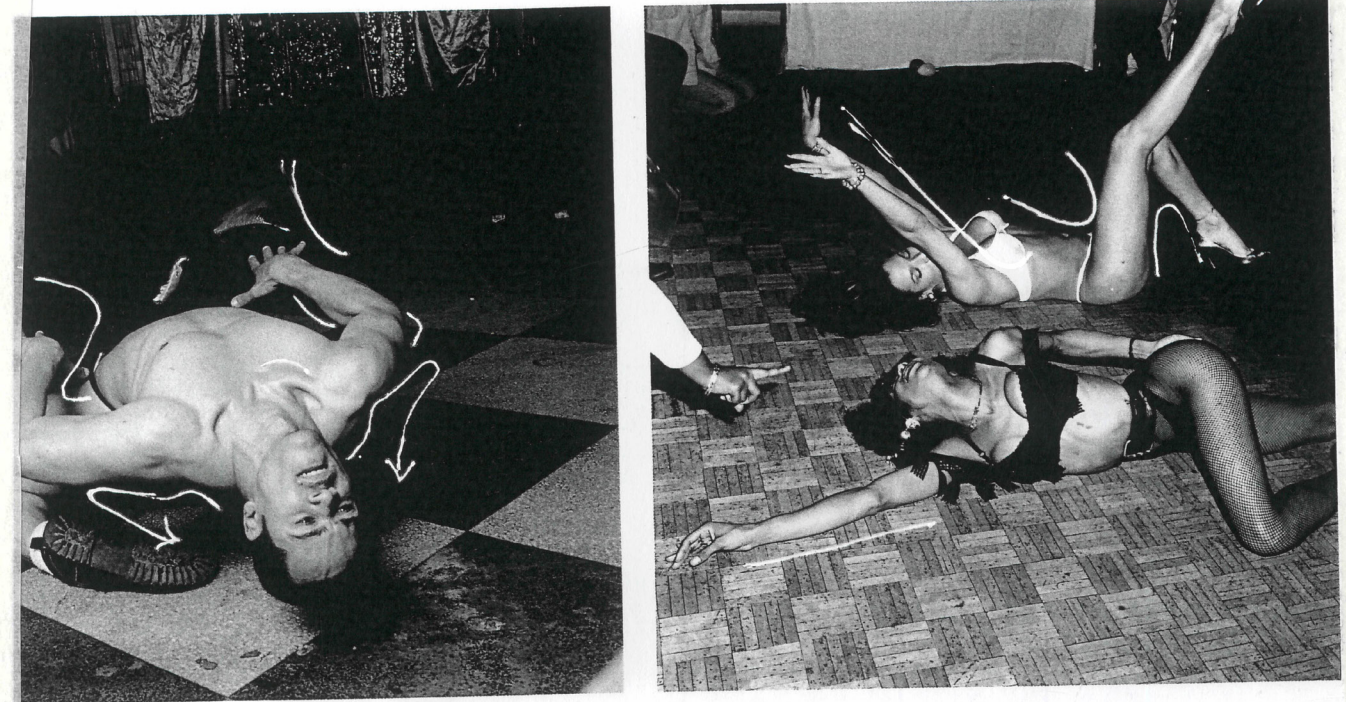


Figure 6A: Movement Analysis on: Brian Lantelme Octavia St. Laurent and Onjrae Milan "Femme Queen Body "Paris is Burning Ball at Marc Ballroom,1992

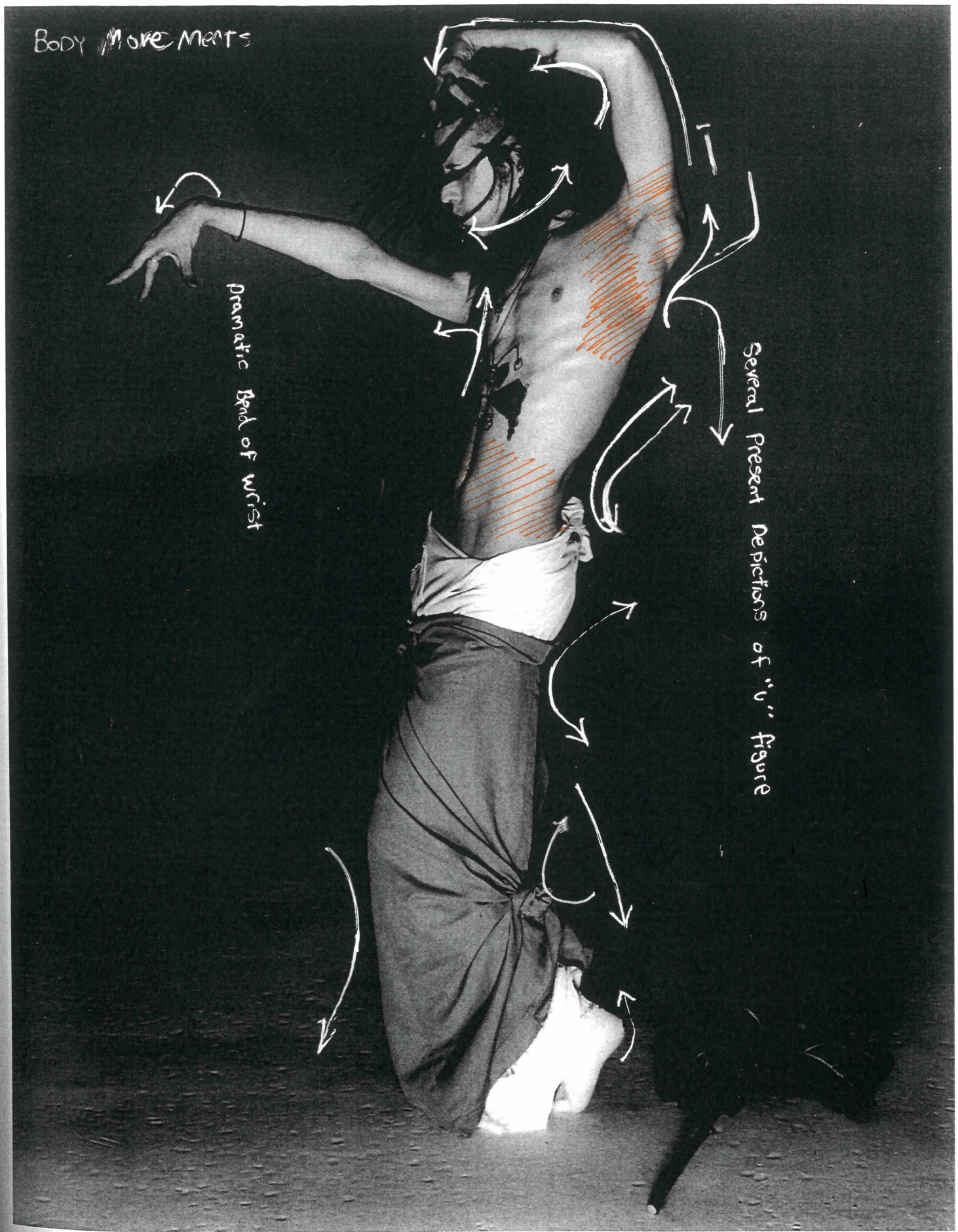


Figure 6B: Movement Analysis on: Brian Lantelme Octavia St. Laurent and Onjrae Milan "Femme Queen Body "Paris is Burning Ball at Marc Ballroom,1992



Figure 4: Spiral Dance Continuum Event- Smutt Press. 2025



Figure 5: Stills from Smutt Press Videographed by @diet_clinic. 2025



Figure 1: Leigh Bowery At Lighthouse, Pictured in David Cabaret's Sketch Book, 1986. Martin Green (OutLaws 2024)

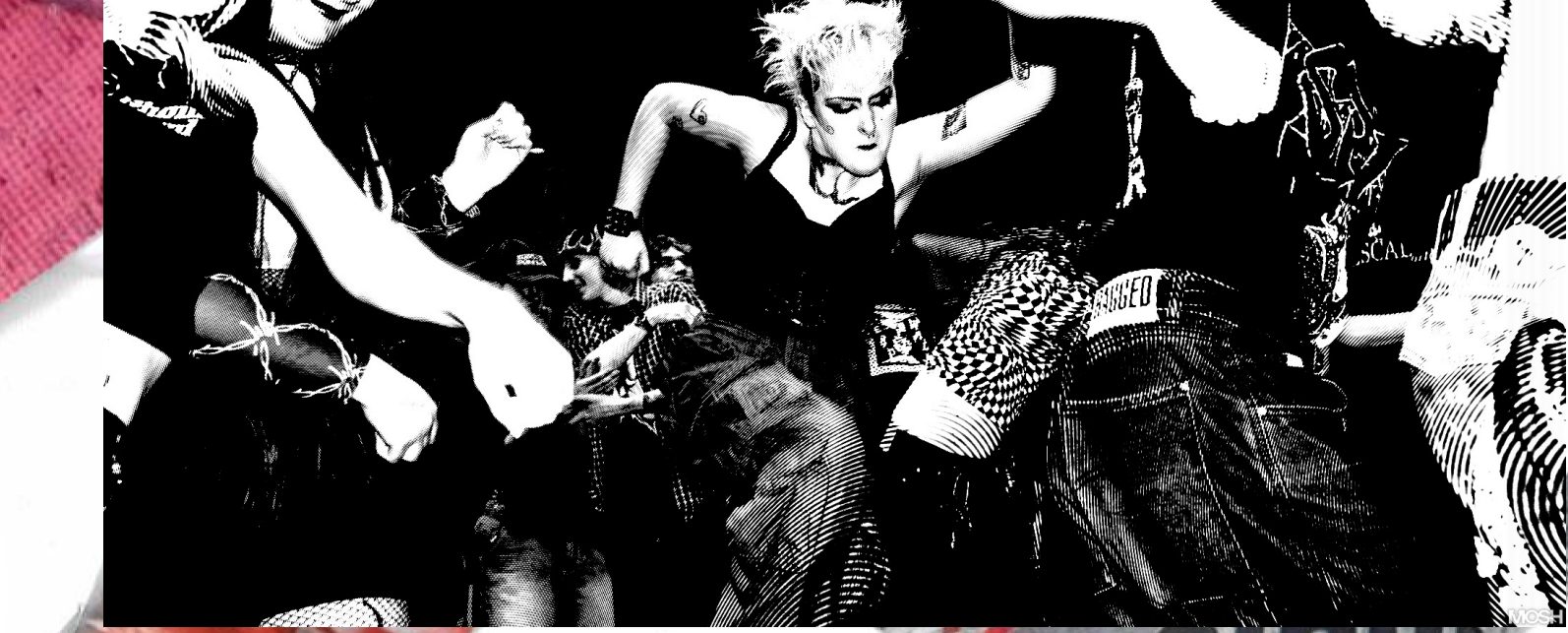
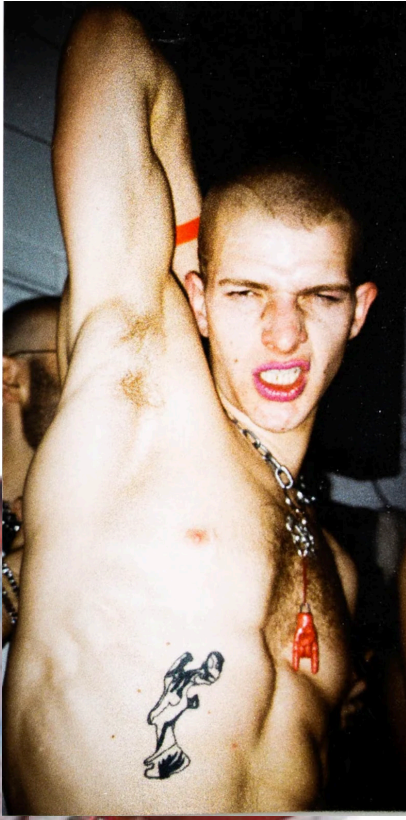
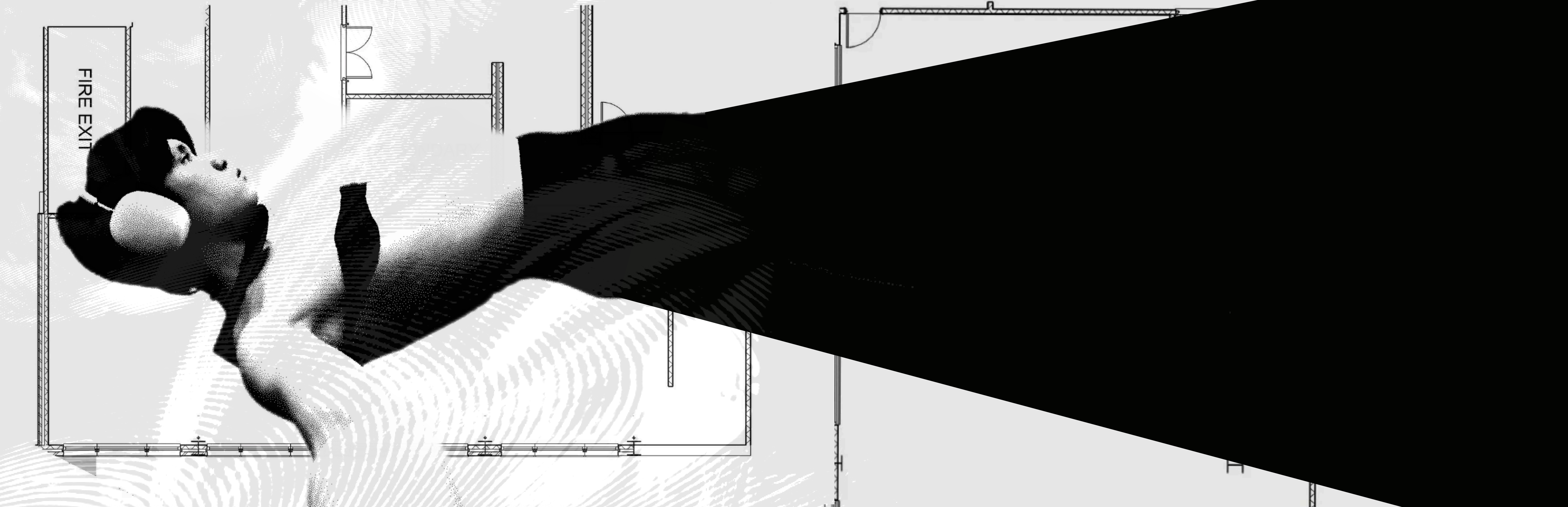


Figure 2: Queercore in the Second City, 2025 Centralia and commissioned by the Royal Geographical Society.



After-Life- Michele Baron, London, U.K. 2025.





FIRE EXIT