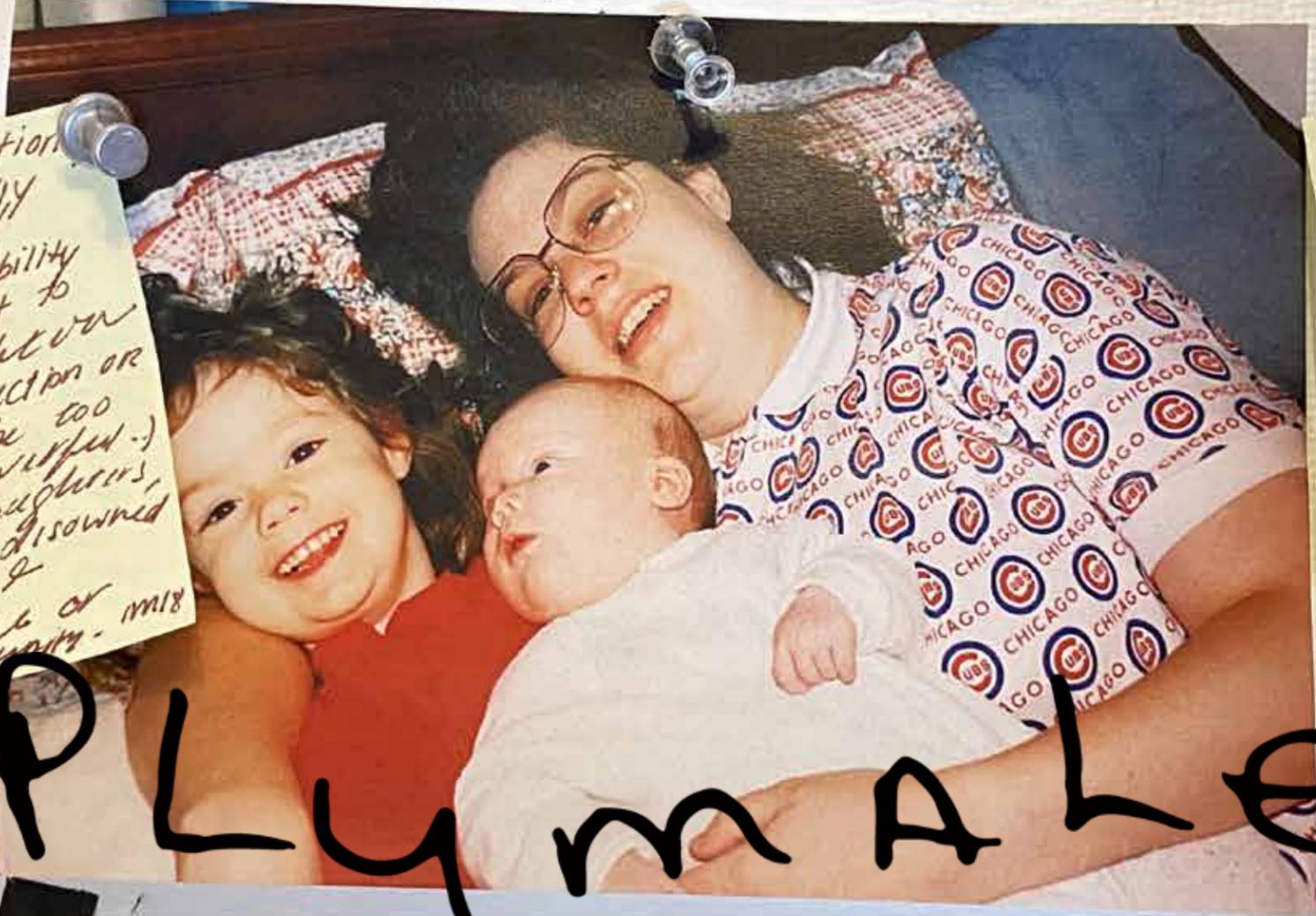


In the best of situations  
mothers unintentionally  
project feelings of  
inferiority & vulnerability  
in an innocent effort to  
protect their daughter  
from potential rejection or  
shaming ("Don't be too  
big, visible, powerful...")  
"scapegoat" their daughters,  
projecting their own  
pain onto them &  
collapsing w/ impunity. - m18



Motherwound <sup>that women should be</sup>  
Patriarchy - better than past  
Trying to protect child but  
ultimately push insecurities  
of past onto them -  
rely on them for mental  
support & assurance.  
Protecting disowned pain  
onto them

# PLYGMALE

definition  
white  
what it means  
to women/generations  
family - church



*Mpa*

THESIS PROJECT

PLYMALE



MY DAD, PLYMALE



MY MOM, ANGELA



MY SISTER, ELIZABETH

3 PHASES

Why did I choose a career that  
 Self relation to work → perspective  
 dissect beauty to the pt. →  
 bring clothing to original state / structure / function  
 ↳ purpose of futuristic luxury streetwear  
 modern woman can feel sexy & relaxed in her own body  
 ↳ can't see ugly/beauty in it, even more simplistic  
 than "modern" trend of losing individual fashion in  
 fast fashion → basic wardrobe  
 sustainable, slow, durable  
 quality

3 looks  
 past  
 3 id  
 pages  
 turned in  
 deconstruct  
 social  
 sustainabil  
 ↳ imposed

Present  
 take aspects  
 w/ info pattern  
 + use collage  
 + print design



bit dresses  
 form  
 tion are  
 long uniform & functional  
 through  
 tile / touch

function -  
 pockets  
 where  
 hands  
 should  
 be  
 fun-  
 ctions

pieces sep. / layer  
 many function  
 site of peasant.  
 foundation  
 of garment  
 are  
 being  
 ic w/ food

garment altered  
 throughout the  
 day  
 pins to drape  
 moves around

Wed

Take  
 away  
 color  
 reaction

↳ bansky shred  
 + station land wont

What is fashion  
 if it doesn't stand for  
 - reflect on world / universe  
 through what you see / feel now  
 alter / contextualize

beads  
 how the new effect her

fabrics you think of  
 dye them bi  
 deconstruction  
 uses it  
 texture, touch, feeling  
 of emotion

satin / cham.  
 ↳ class elegance

What am I missing  
 layers, adjustable

**ETHOS**

From a young age my mother projected her tainted idea of beauty and insecurities onto my sister and me, in an effort to protect us from the "patriarchy lies" of what women should be. During this process my sister and I become too aware of these lies. Inevitably we felt subjected to the male gaze, sexualized, and developed an unrealistic expectation of daily dressing.

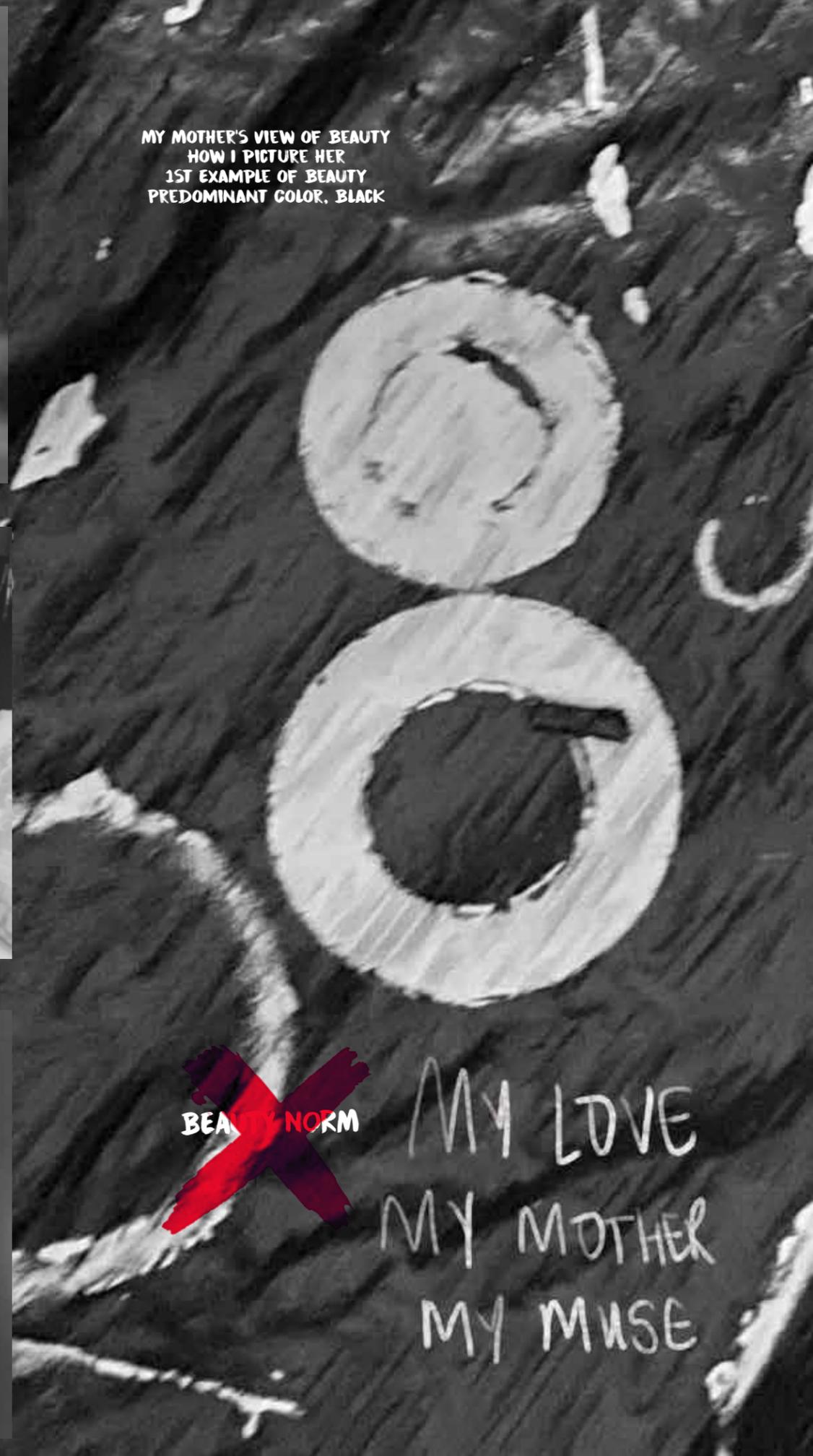
Through my thesis I want to dissect my mother, our relationship, and the insecurities of dress and body that were formed. Breaking the cycle of generational shame with me.



Beginning of my deconstruction in Thesis.  
 Original pageant dresses repurposed.  
 Deconstructing the construction of women in domestic society and norms.



MY MOTHER'S VIEW OF BEAUTY  
HOW I PICTURE HER  
1ST EXAMPLE OF BEAUTY  
PREDOMINANT COLOR, BLACK



These insecurities go back to what my mother would project onto me. When going shopping she would point out body image issues or what "women should cover up."

This was in an effort to protect me from "patriarchy lies" of what women should be. Something passed down to her by other generations.

I want to protect my client. I'm interested in making clothes that do not do this.



BEAUTY NORM

MY LOVE  
MY MOTHER  
MY MUSE

Phase 3

what part of the body do I like? - EVEN  
 - the part of the body do I not like -> HIDE  
 - anonymously to be seen but not too seen

closets, what are they closing/hiding  
 hidden seams/straps/tucks. Rocket holes

ask my mom to photograph her favorite looks like what she dislikes  
 my mom was the start of me getting dressed. She dressed me. Bought my wardrobe  
 Was my mom's secretary. I'm protecting me from judgement  
 how do I protect myself?  
 my perspective. what's shown for me by

Got stuck  
 designing clothes  
 I would wear b/c  
 my mother had  
 control of phys. on  
 what I saw as  
 acceptable to go out  
 in public. Dress length  
 showing pants.

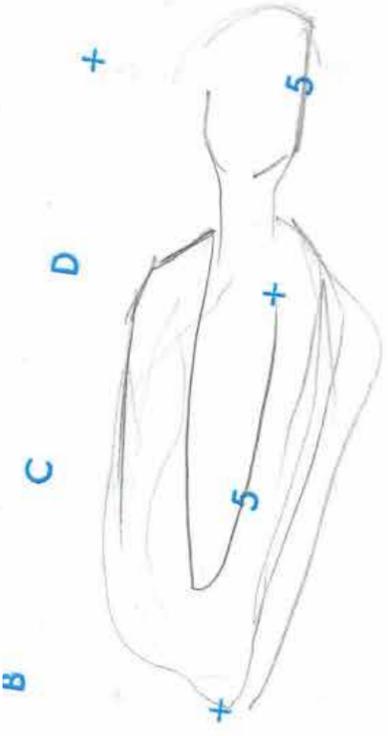
you can design for  
 every body  
 can something be  
 for perfect?

Anything had in  
 reality is considered  
 spatial plane  
 separate from time  
 what would  
 remain

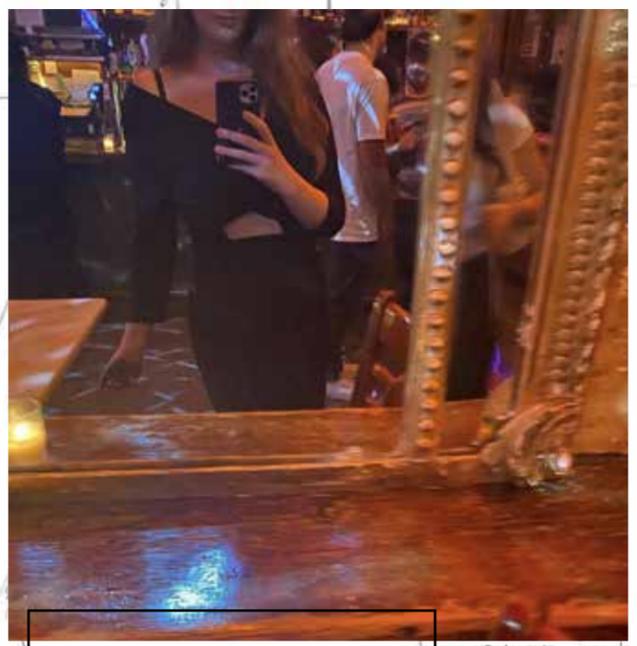
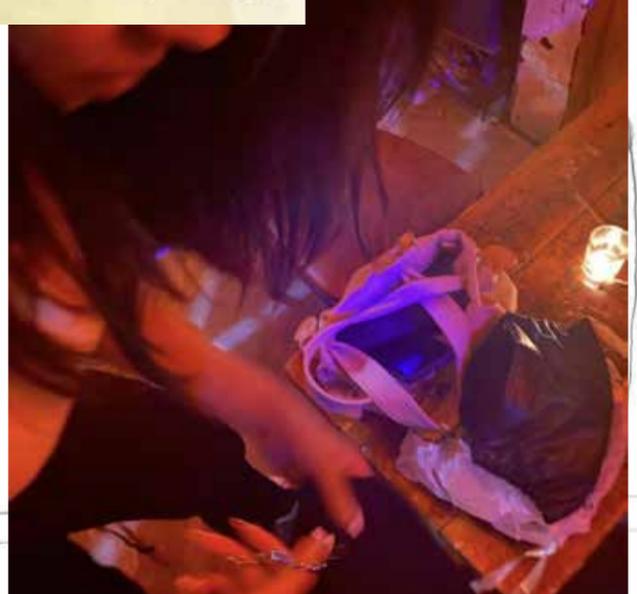
what's looking  
 gold on me  
 on me



Pushing Piece  
 & more



My own Body  
 as a 5D sketchbook



I am a woman who designs with the woman's body in mind. The products I create go beyond body and age consciousness, I utilize my own body as a 5d sketchbook in the process to feel how my clients feel.

STOP at  
 crotch &  
 twist  
 put  
 arm through  
 & bring to shoulder



Phase 3



My own body  
is a 5'10" skeleton  
model

CIRCLE DRAPE STUDY



HOW MY CLIENT WILL FEEL IN MY CLOTHES



Continue to hide stomach first.

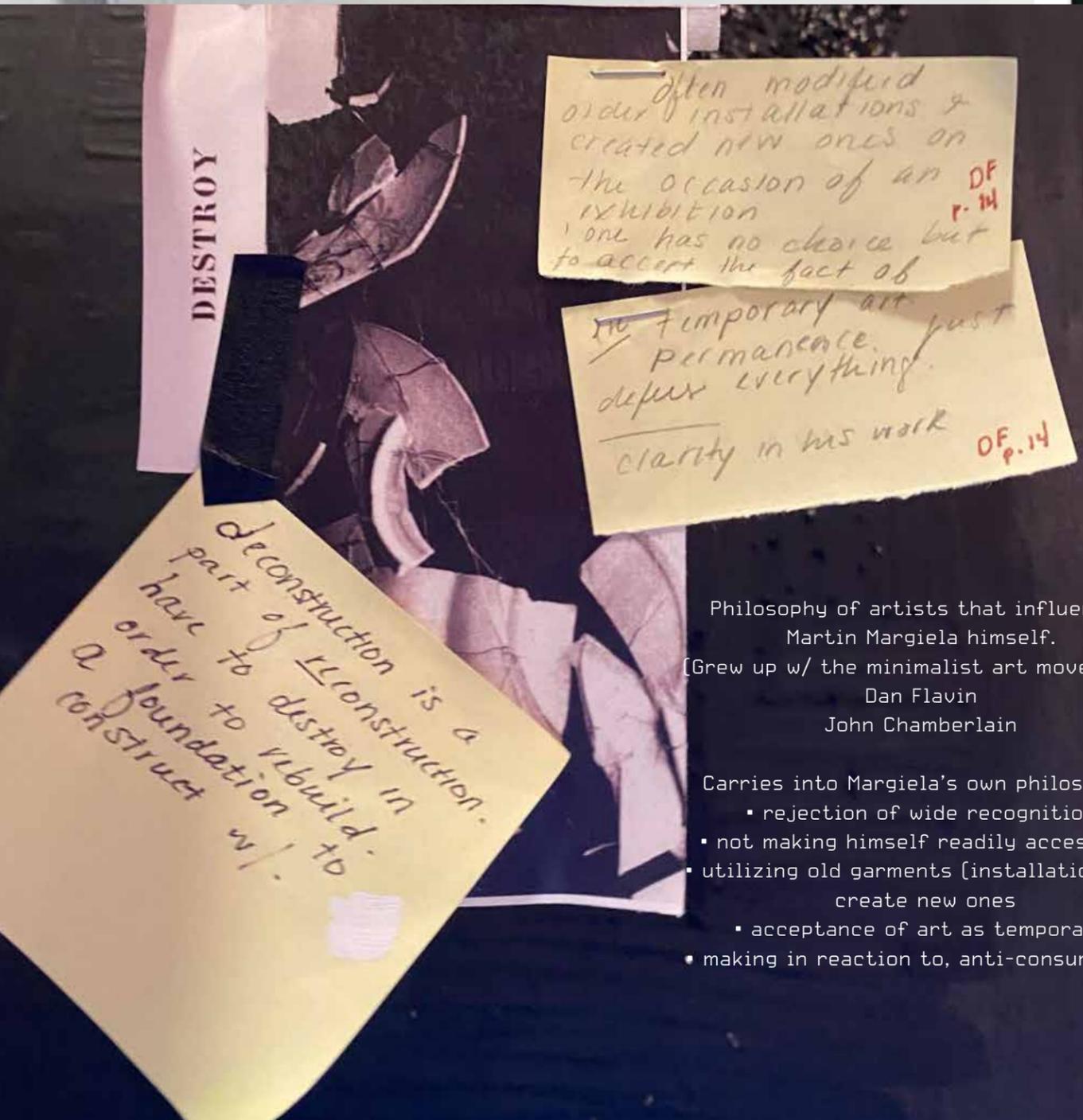


Phase 3 PROCESS OF COMBINING  
What am I hiding and revealing?

Hidden folds, seams, closers.  
Hiding rolls and folds on body.  
To be seen but not **TOO** seen.



START OF REBUILDING, NEW FOUNDATION.



Philosophy of artists that influenced Martin Margiela himself.  
[Grew up w/ the minimalist art movement.]  
Dan Flavin  
John Chamberlain

- Carries into Margiela's own philosophy:
- rejection of wide recognition
  - not making himself readily accessible
  - utilizing old garments (installations) to create new ones
  - acceptance of art as temporary
  - making in reaction to, anti-consumerism



We have to deconstruct in order to rebuild.  
A form of reconstruction.  
Age in society, time/ wiping away.  
My work is a reaction and reflection of my reality,  
in response to what I reject around me.

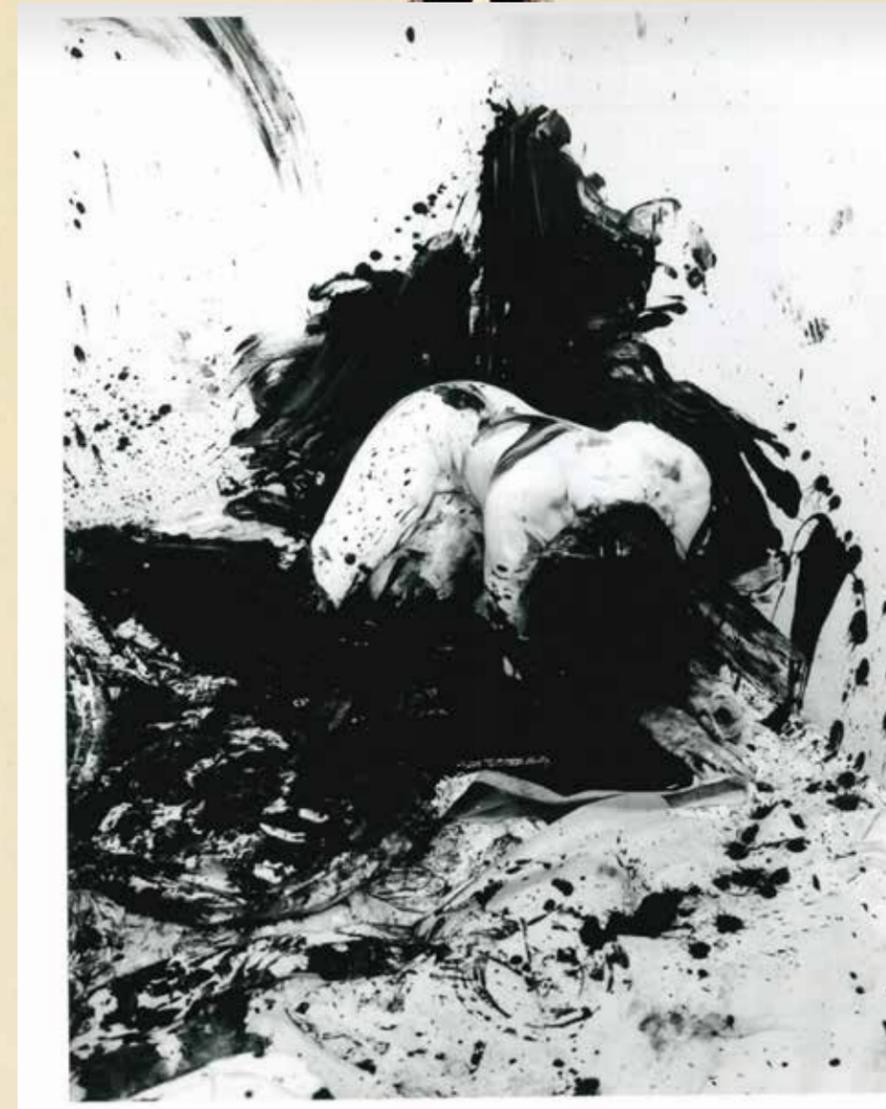


Abb. Fig. 4 Günter Brus, Aktion Ana (Ana action), 1964, mit with Anni Brus, Fotografie photograph: Siegfried Klein (Kasaq)



Deconstruct myself.  
Studying mother and daughter dynamics.  
Reading the psychology of this relationship,  
The Mother Wound Theory by Bethany Webster  
Generational history and its effects in fashion.

significant bodies of  
work ask us to reinterpret  
traditions & conventions  
of the past

Dan Flavin: A Restrospective  
By Dan Flavin

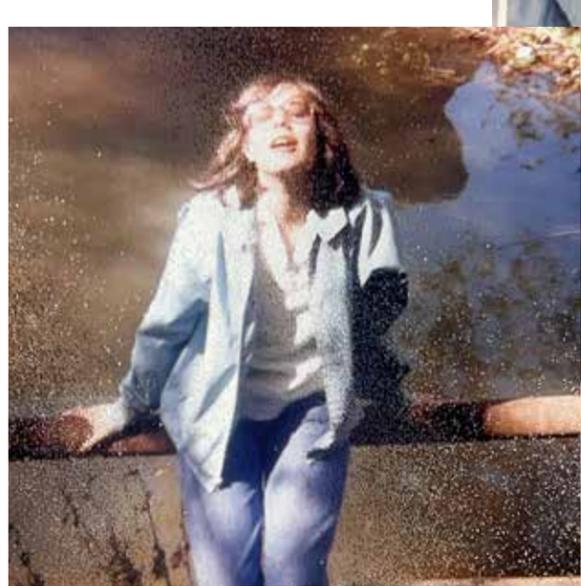
perspective has begun  
to shift, & the radical  
aesthetic challenge  
represented by the  
generation of the 1960s  
now binding a place  
is  
to both...  
not be assigned



Abb. Fig. 9 VALIE EXPORT, Cutting, Part IV: A Silent Movie, Aktion action 1967/68, Abzug  
photographic print 1972

We have to deconstruct the  
patriarchal hier, distortions  
& faulty structures w/in  
us before we can truly  
build a new foundation  
w/in ourselves to hold  
their energy 1M12

Discovering the Inner Mother  
By Bethany Webster



Discovering my mother as a person, not just as my mother. Going through over 30,000 family photos for garment research.



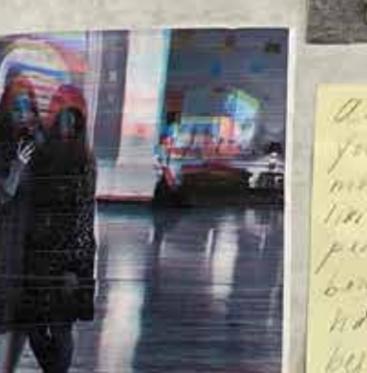
What is The Mother Wound?

“Mother’s unintentionally project feelings of insecurity in an innocent effort to protect their daughters from potential rejection or shame (don’t be too big, don’t show your body...), when in reality it brings disowned pain onto them. Surfacing this insecurity to the daughter’s attention, making her too self-aware.”

By Bethany Webster

What do Black - more visible - meaning

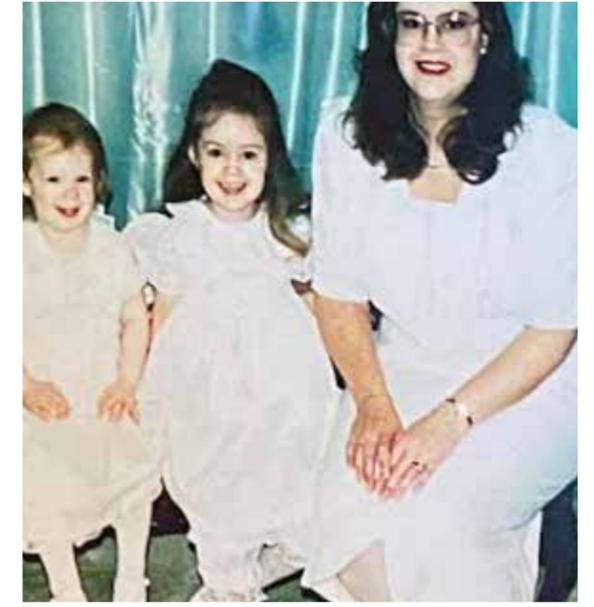
Sunday Drive Show with your best dress what on earth



Do you get that you can't see your mother as a woman like you. A separate person. Outside of being your mom. You had a life, a personality like you

Mother - someone who used to be someone who had a personality like you

COMMON THREAD, SOUTHERN' SUNDAYS.



MY 1ST IDENTITY TO DRESS.



MATCHING MY GRANDMOTHER, MOTHER, AND SISTER.

# Fabric

COMBINATION OF  
TRADITIONAL &  
MODERN TEXTILES

Silk Organza  
Wool Suiting  
Paper  
Double Face Silk Satin



REJECTING →

Phase 1

What my mom projected onto me.  
Sunday Dress.  
Southern beauty norms.



REPEATED ELEMENTS →

Phase 2

DECONSTRUCTION  
Organza Fabric  
Gathered Organza  
Volume  
Sunday Dress Sleeve



REFLECTING →

Phase 3

Protecting my client.  
Hidden folds & seams.  
To be seen but not **TOO**  
seen.



Phase 1 Past, Rejecting - 2 Looks  
Showing what I reject.

Phase 2 Present, Reducing - 3 Looks  
The time of liberation and reflection.

Phase 3 Future, Repurpose - 3 Looks  
The time of self-reinvention and the "new uniform".

Conflict  
of self

Vs.  
Who I  
want to be.

Phase 1

Everything I reject now, distaste.

Lace, Bows, Flowers, Ribbons, Ruffles, Gathered Fabric, Baby Doll Silhouette



Dressed LIKE A



607 likes

ashleylongshoreart Throwback... I hated getting dressed up like a damn doll. Can you tell I'm pissed... I was mad as hell. This was right after I shredded my bonnet. #ashleylongshore #fuckyeah

Like a Doll

LOOK 1 PROGRESS

# LOOK ONE

Photographer:  
Sen Floyd

Model:  
Samatha Nitting



# LOOK ONE

Photographer:  
Sen Floyd

Models Left to Right:  
Samatha Nitting, Angela Plymale,  
Karina Ortega

Like a Doll



Dressed  
Like A

Phase 1



Sexualized  
As A Child



Bloomer shorts made of lace with leather thong over top.

Spray painted, showing age. Coming into womanhood, body changes.

Strong women around me. Contrast of masculinity and femininity. Church to Fishing.

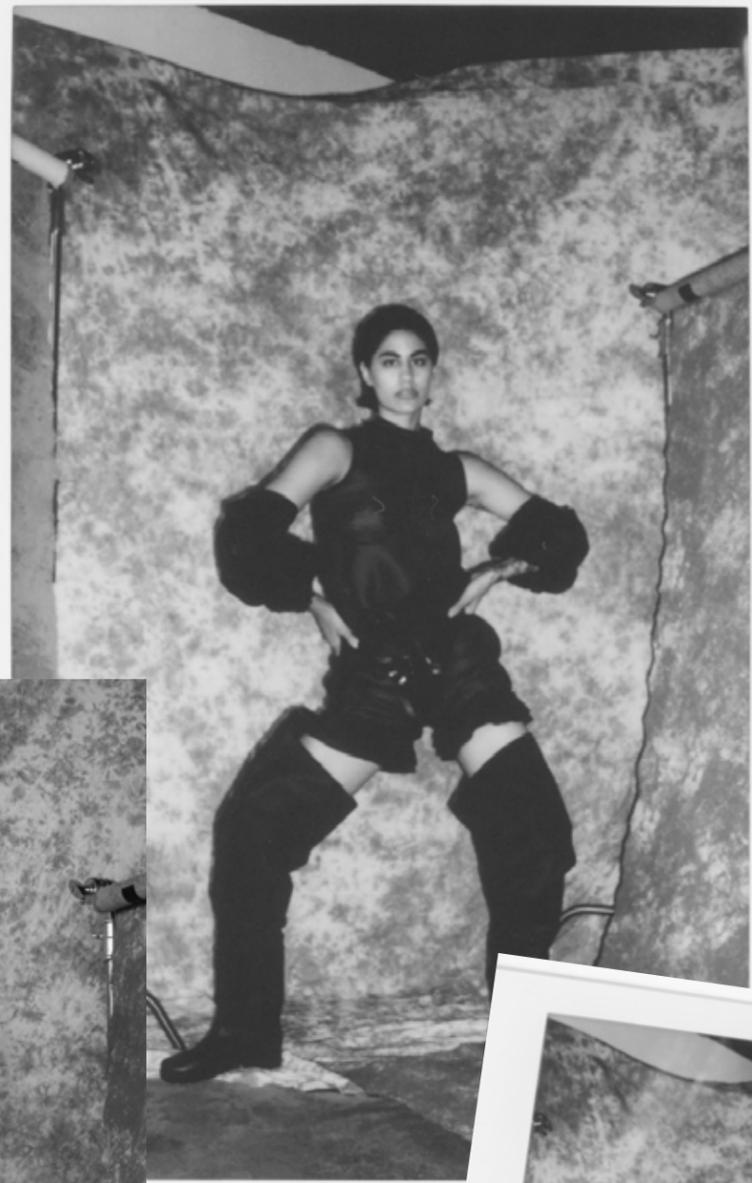




# LOOK TWO

Photographer:  
Sen Floyd

Model:  
Samatha Nitting



# LOOK TWO

Photographer:  
Sen Floyd

Model:  
Samatha Nitting

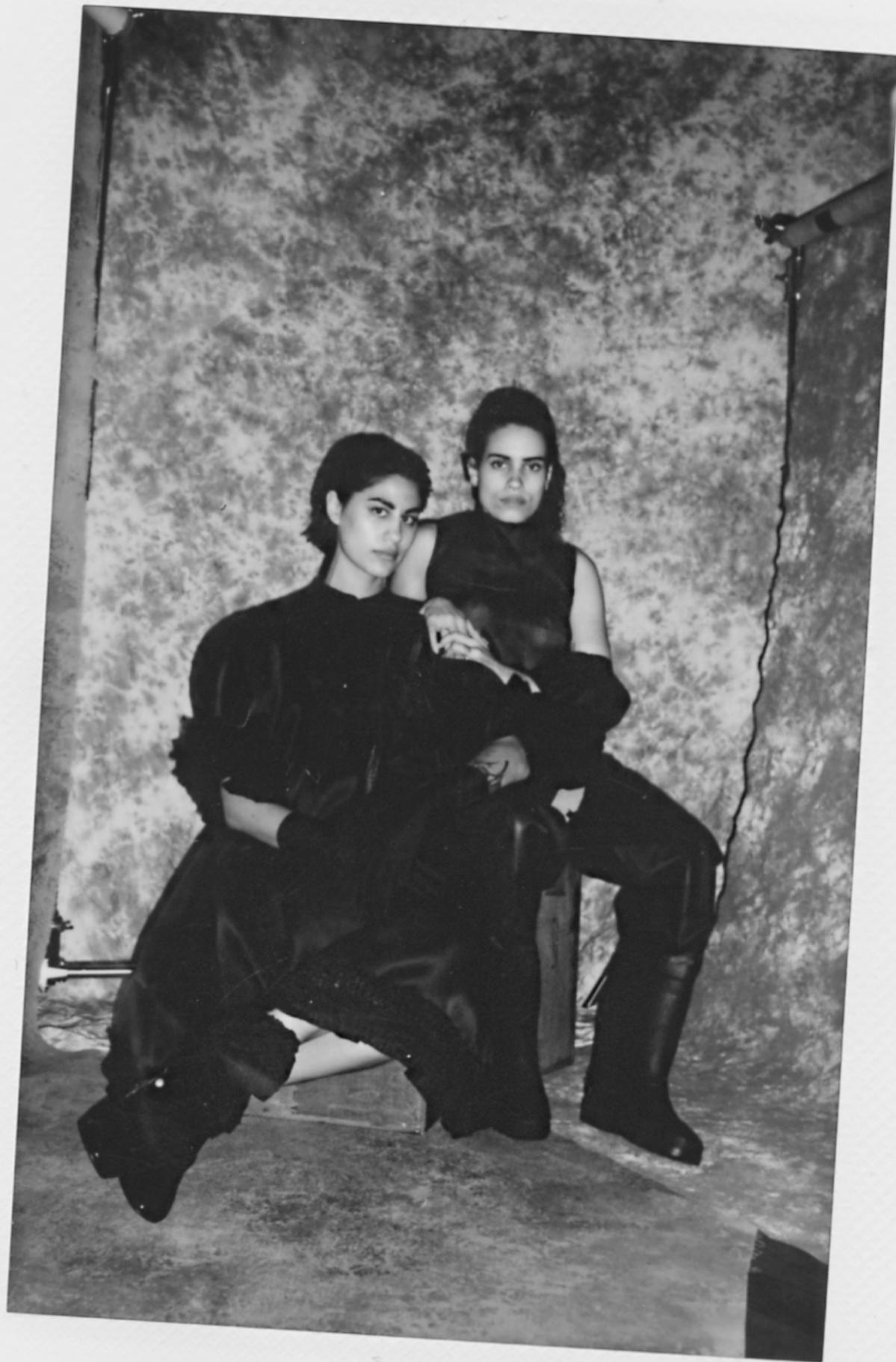


*Sexualized  
As A Child*

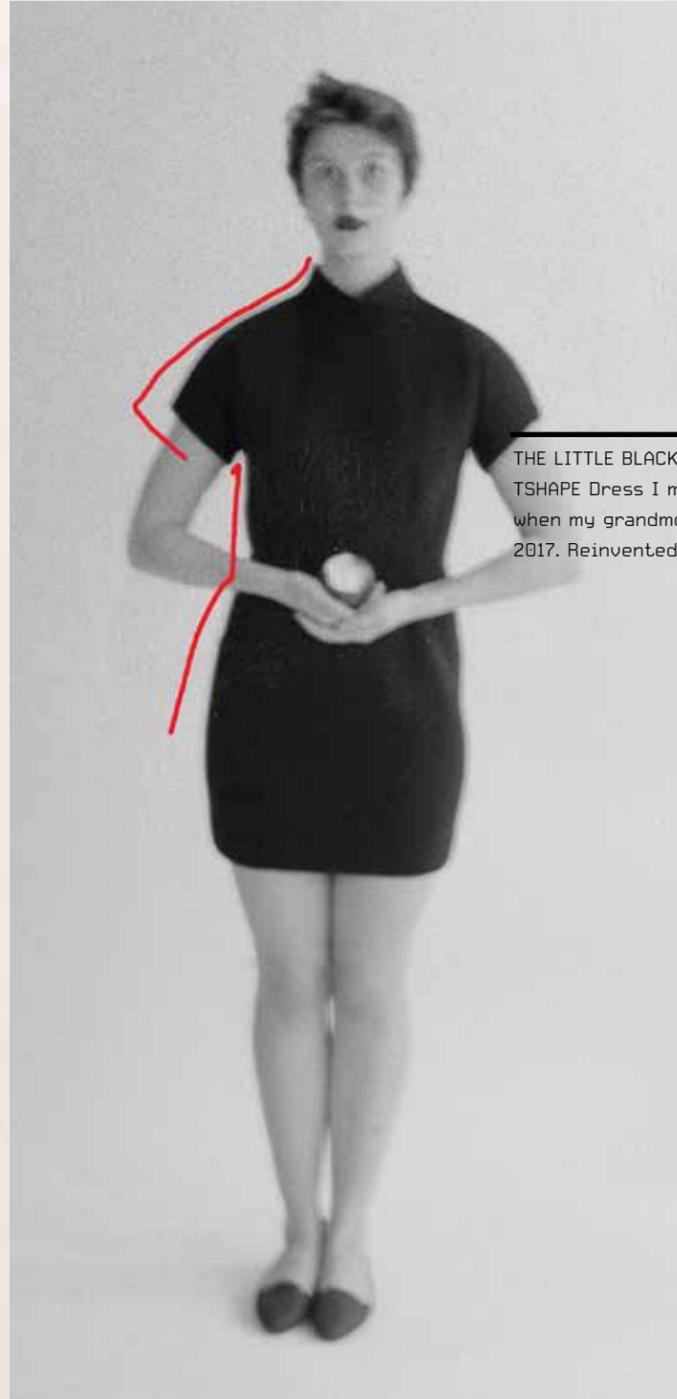
# LOOK ONE & TWO

Photographer:  
Sen Floyd

Model:  
Samatha Nitting  
&  
Deborah Kvam



Phase 1



THE LITTLE BLACK DRESS.  
TSHAPE Dress I made  
when my grandmother passed.  
2017. Reinvented.



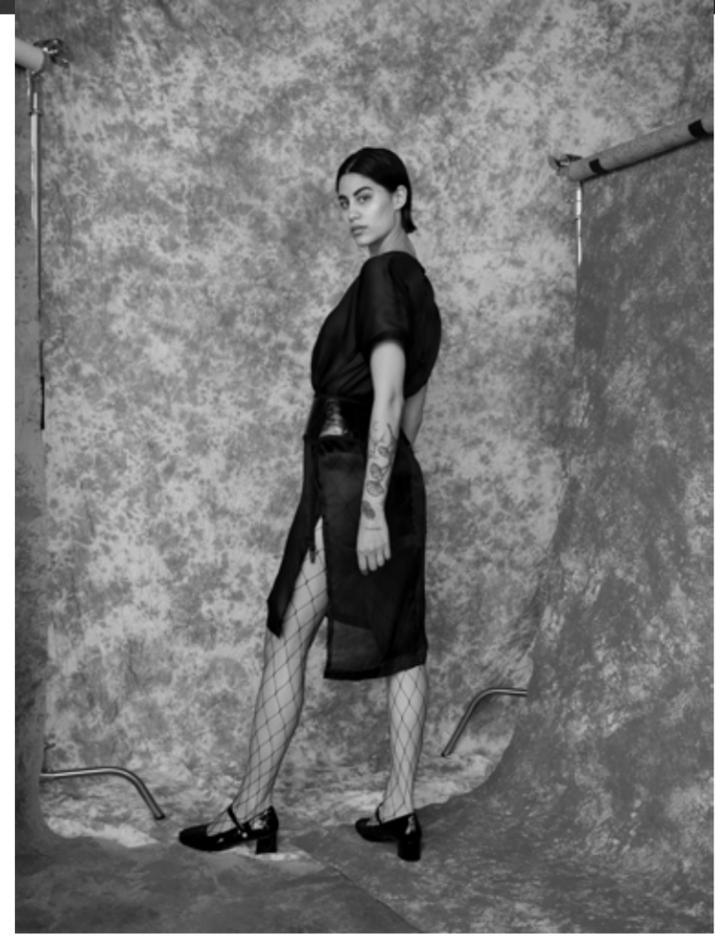
To Reveal  
OR.  
Cover



Expanding on undergarments as outerwear.  
Afraid of revealing too much to the "male gaze".  
Told to remain a mystery to men and cover up.

# LOOK THREE

Photographer:  
Sen Floyd  
  
Model:  
Angela Plymale  
&  
Samatha Nitting



Phase 2



Dart treatment, bite machine, faggoting.

Combining modern dress w/ Sunday dress code. Repeated elements of the gathered sleeve.



Could only buy dresses that met my mother's dress code and rules.

Is the dress long enough? Does it cover the backside and come below the knee?

LOOK FOUR PROCESS

# LOOK FOUR

Photographer:  
Sen Floyd

Model:  
Samatha Nitting  
&  
Angela Plymale





The conflict of wanting to reveal the body.



LOOK 5 PROCESS

CONSERVATIVE  
TAILORED  
HIGH SLIT  
SUNDAY SLEEVE

LOOK FIVE

Photographer:  
Sen Floyd  
Model:  
Samatha Nitting

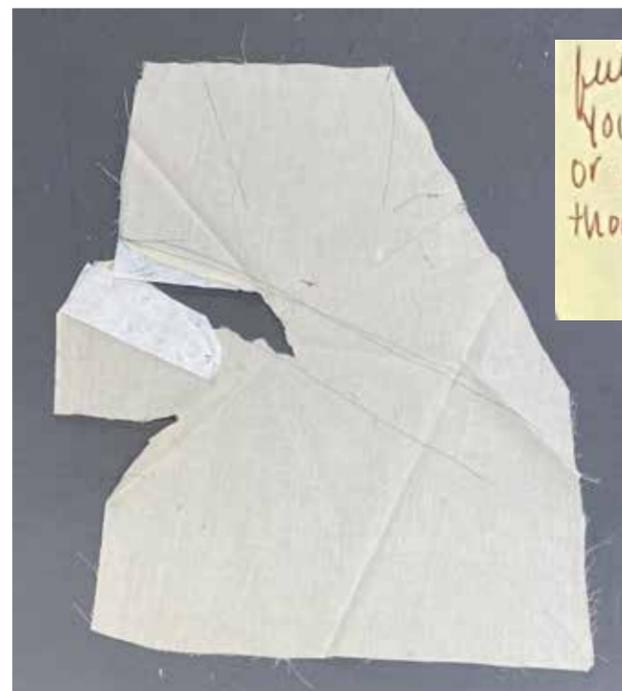


Phase 2

From my mother's closet.  
Clothing she wore at my age in the 80s.  
Surpassing my mother, rejection to her.  
Hidden fold technique.



Special occasion  
wedding → ceremony  
graduation Sunday  
baptized Church  
Easter  
→ becoming a woman  
going into womanhood



feel like rejection when  
your daughter surpasses  
or exceeds the dream you  
thought possible for yourself  
MMK





One pattern piece for front.  
Weight and excess fabric shifts  
into side seams, getting hidden.



Fuse waistband for support.  
All double face silk satin,  
no jersey.



Take volume out of back.  
Add invisible zipper to  
left side seam.



# LOOK SIX

Photographer:  
Sen Floyd

Model:  
Samatha Nitting



# LOOK SIX & EIGHT

Photographer:  
Sen Floyd

Model:  
Karina Ortega



Phase 3

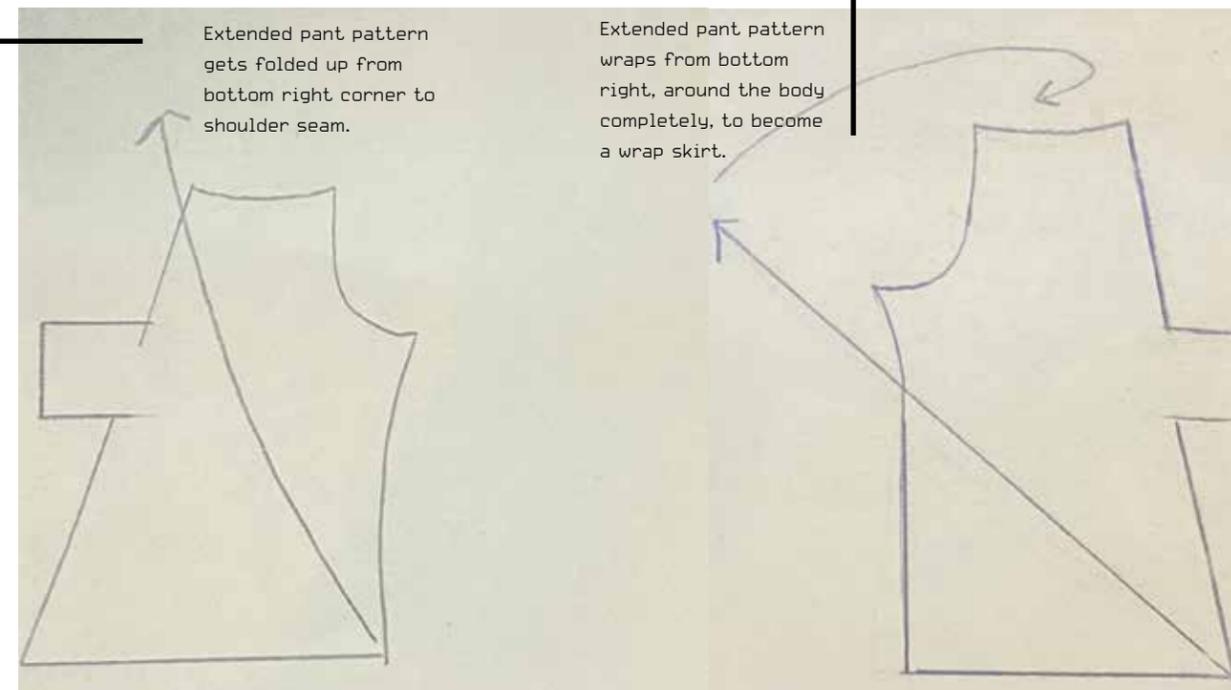
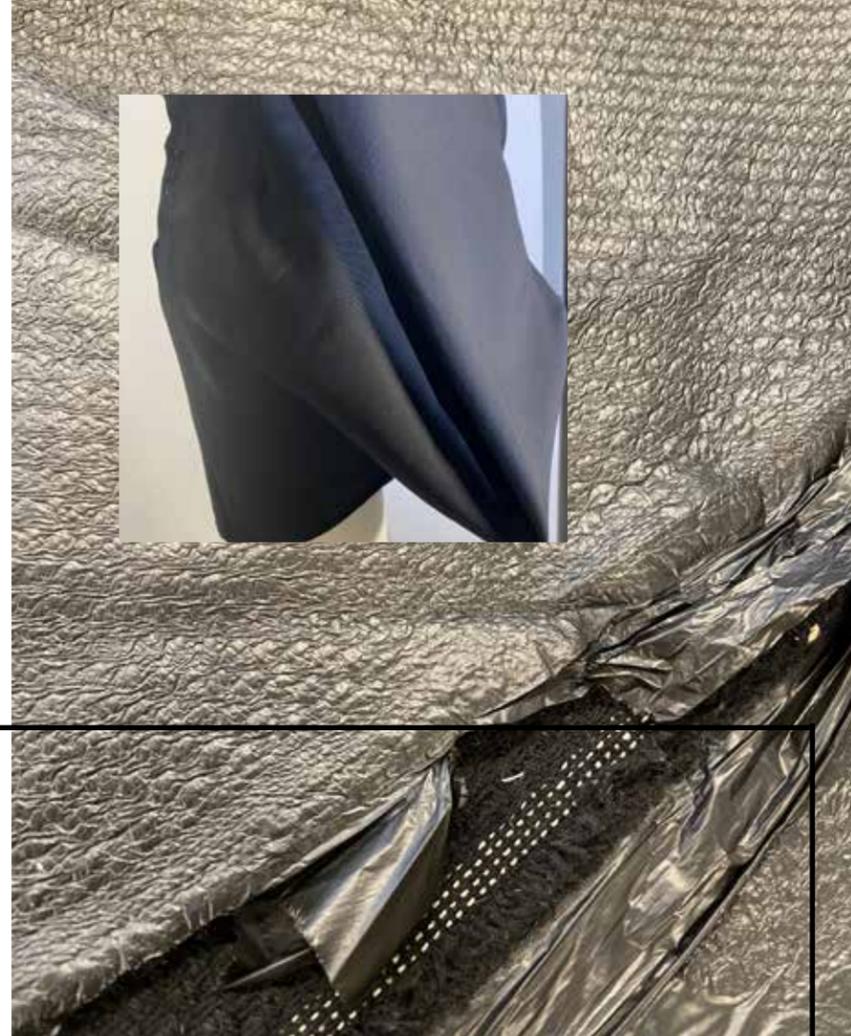
Two front pant trouser pieces combined and hidden to become the skirt and half piece of top.



**PHASE 3  
FUTURE, REPURPOSING  
THE NEW UNIFORM**

Hidden folds, seams, closers.  
Hiding rolls, folds on body.  
To be seen but not too seen.

-00:08



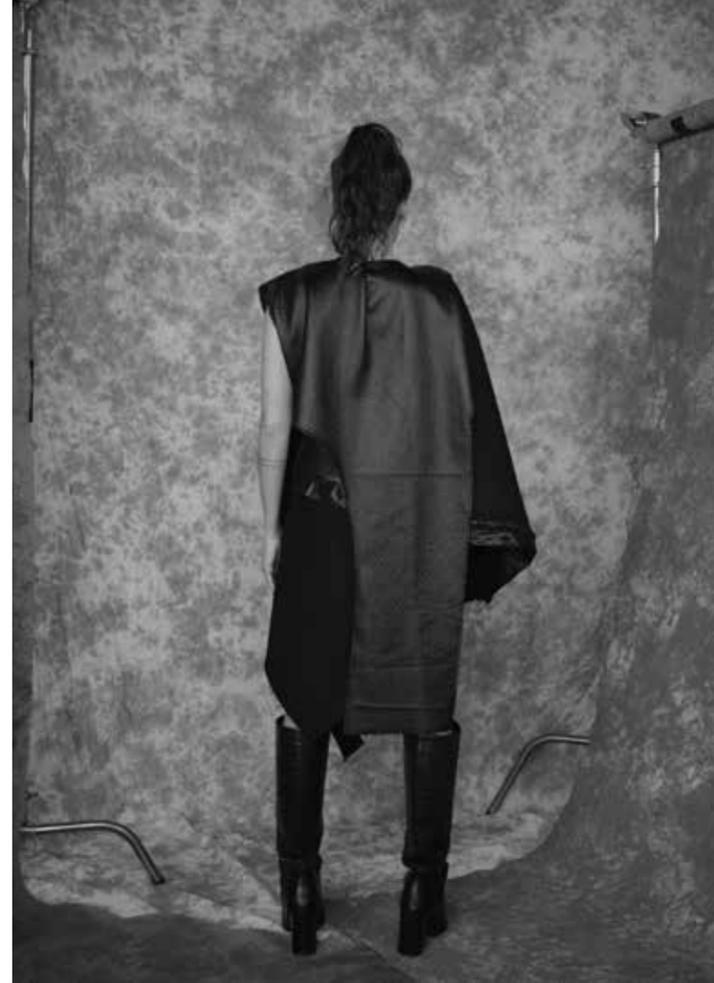
Extended pant pattern gets folded up from bottom right corner to shoulder seam.

Extended pant pattern wraps from bottom right, around the body completely, to become a wrap skirt.

# LOOK EIGHT

Photographer:  
Sen Floyd

Model:  
Deborah Kvam



# LOOK EIGHT

Photographer:  
Sen Floyd

Model:  
Karina Ortega



Phase 3



Drop side down.  
Leave cut out for  
facing control to show.



COMBINED INSPIRATION



Mirror back facing control.  
Take out darts in front & back.



# Phase 3

Playing with proportions.  
Became too organic and lost  
hidden fold idea.



Dropped centerfront down.

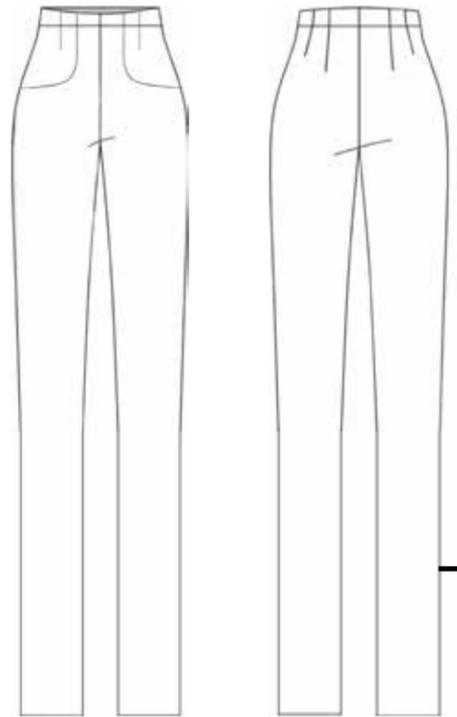


Dropped centerback down.

Phase 3

## PAPER PANT

A mistake during my creative process turned into a discovery of materiality. #trashion



Extended Pant Leg. My sister and I had to special order our pants because of our tall height. We missed out on getting the perfectly fitted pants.



### SURVEY DATA

#### RESEARCHING GARMENT FIT AND COLOR PREFERENCES

Easy loose flowing dresses that **don't cling to lumps and bumps.**

Comfortable fitting, blacks, neutrals or favorite colors. Comfortable texture and natural fiber fabrics are important.

**I have a uniform. I know my body type and I dress that.** All my clothes fit that mindset.

The fit is easy, chic, and **camouflages my mid-section.**

**Dresses below knee** with defined waist always with a sleeve of some type. I wear a lot of black

Dispeise the notion in the fashion industry that because you are tall and fat you want to wear something that looks like a camping tent.

Black



#### NOTES:

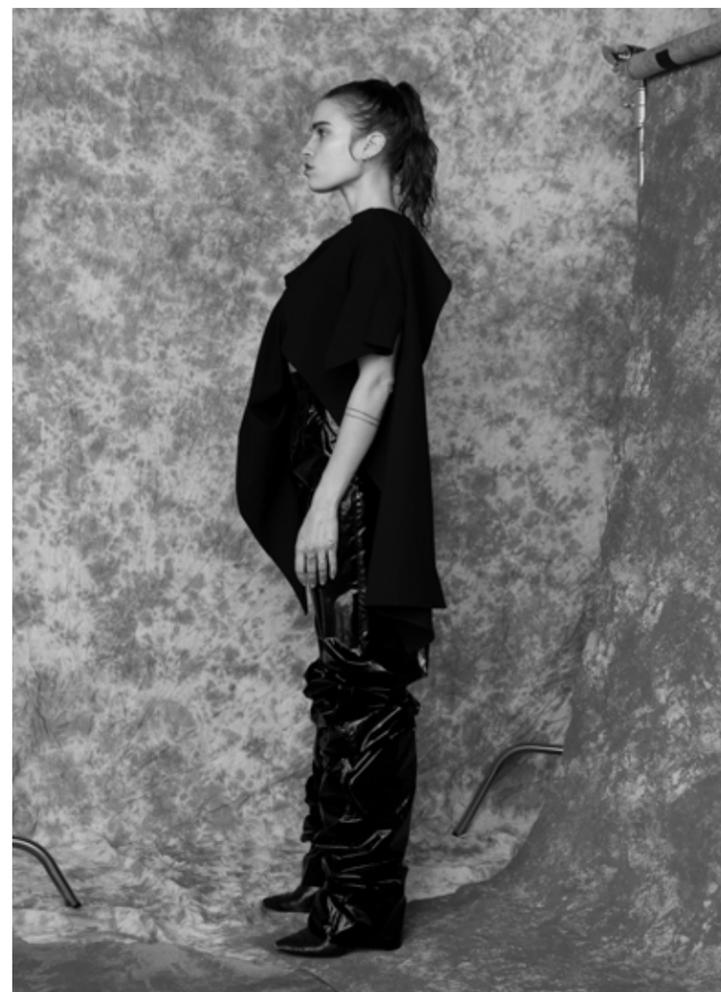
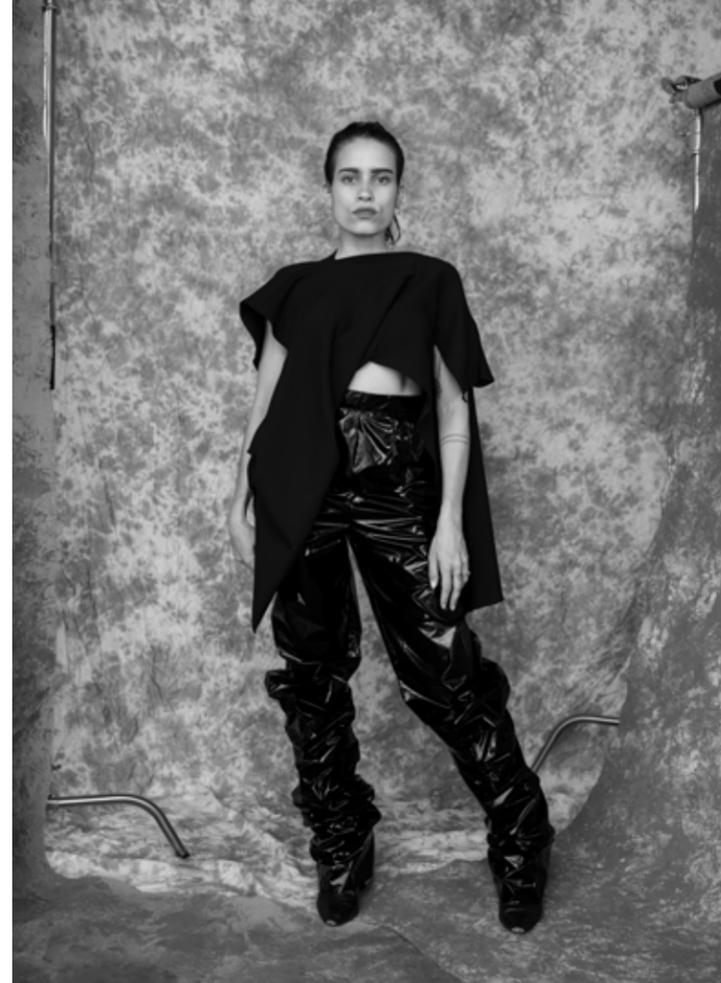
The fashion industry is not age inclusive and women feel older or confined to certain silhouettes when shopping.

## LOOK & PROCESS

LOOK SEVEN

Photographer:  
Sen Floyd

Model:  
Deborah Kvam



# LOOK SEVEN

Photographer:  
Sen Floyd

Model:  
Karina Ortega







extra

# OTHER

2018 - 2022 PROJECTS

PLYMALE



MY DAD, PLYMALE



MY MOM, ANGELA



MY SISTER, ELIZABETH

# HIDING FROM SEXUALIZATION COLLECTION



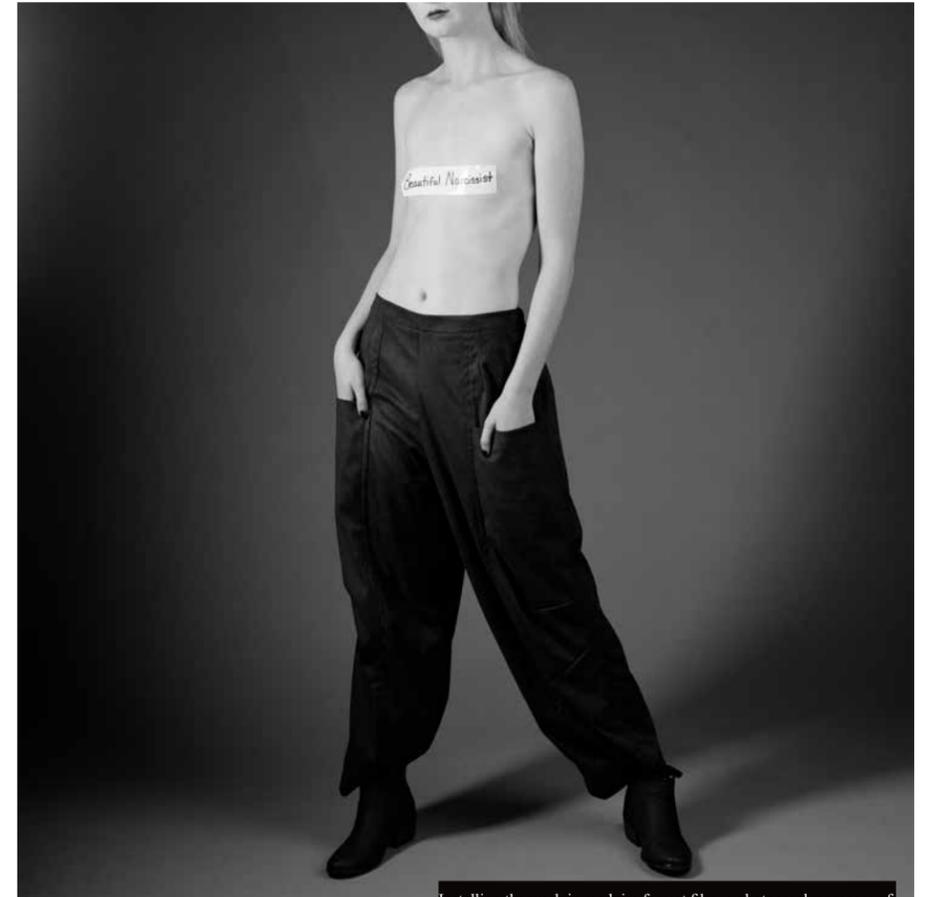
Beth Plymale  
Hiding from Sexualization Series, 2019  
Medium Format Film and Fashion Design, 16x16 inches  
Rebecca Randall Byran Art Gallery, SC



The poses for this photoshoot were designed to show discomfort and distaste. Expressing the emotion I feel as a woman, being looked up and down, judged at first glance by my looks.



Deconstructing these photographs by focusing on the subject of fashion garments alone and not what is acceptable in beauty within the figure, pushes the point of breaking norms of what society dictates as beauty and makes a specific focal point for the viewers eye to gravitate towards the fashion.

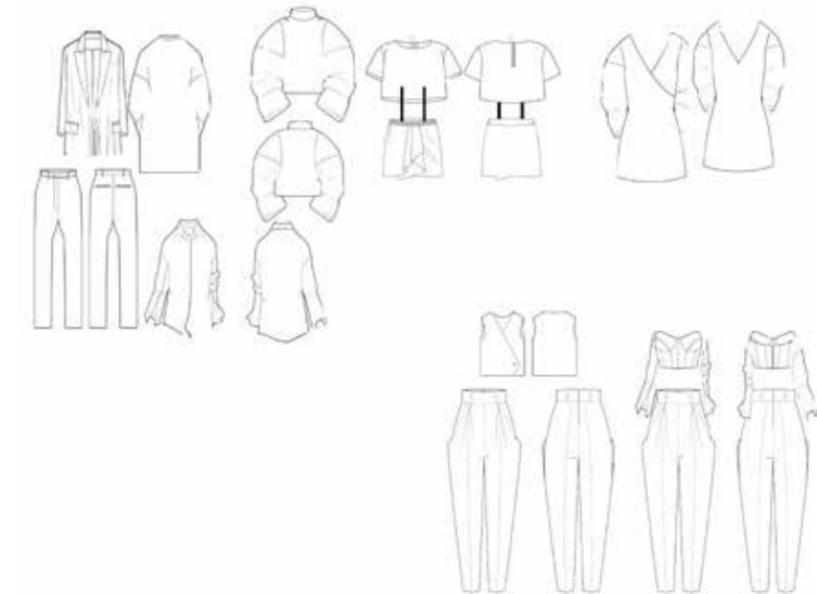


Installing the work in medium format film, a photography process of the past, contradicts this need to change and adapt in the way that the subject matter, fashion design must execute.

# HIDING FROM SEXUALIZATION COLLECTION



First is gathering imagery research through my own exploration of architectural photography, shot using a 35mm film camera, this stems from my father's background in engineering and my want to understand his analytical/structured mind. Using my translator, the camera lens helps me employ this. And my mother's passion for photography, escaping both of our realities.



# PROCESS

I then use collage to find more refined silhouette shapes. This references to my childhood, my paternal grandmother gave me paper dolls to create with and was the first to push my dreams of fashion.



SHEIN



SCULPTURAL

Enlarged Front Sleeve pattern piece by pivoting pattern 1/4" until desired volume.

Pinned all folds in original sleeve.

Moved armhole to neckline, pinned seam allowance, allowed front to form off of body organically.

FOCUS ON CORSET



Enlarged Front Sleeve pattern piece by pivoting pattern 1/4" until desired volume.

Pinned all folds in original sleeve.

Moved armhole to neckline and began to accentuate waist by adding folds in the front and side seam.

ACCENTUATE WAIST

Two folds placed in the front, leading into the side seam.



THE WAIST



ROMANTIC STYLE



**FAST FASHION TO SLOW**

**SLEEVE SHAPE ON HIP**



Enlarged Front Sleeve pattern piece by pivoting pattern 1/4" until desired volume.  
 Pinned point x on outer sleeve curve to side seam.  
 Third fold mark from x to b fold, b fold to .circle point at top sleeve.



**FOLD PLACEMENT CHANGE**



**FRONT SLEEVE PATTERN**



Enlarged Front Sleeve pattern piece by pivoting pattern 1/4" until desired volume.  
 Pinned all folds in original sleeve.  
 Moved D to E and E to armhole.  
 Moved armhole to leg.  
 Pinned accordingly.

Clipped collar. Armhole add 1/2" seam allowance for new placement.

**CREATIVE DRAPING**





Beginning of my deconstruction in Thesis.

Original pageant dresses repurposed.

Deconstructing the construction of women in domestic society and norms.

## DECONSTRUCTING THE SOUTHERN BEAUTY

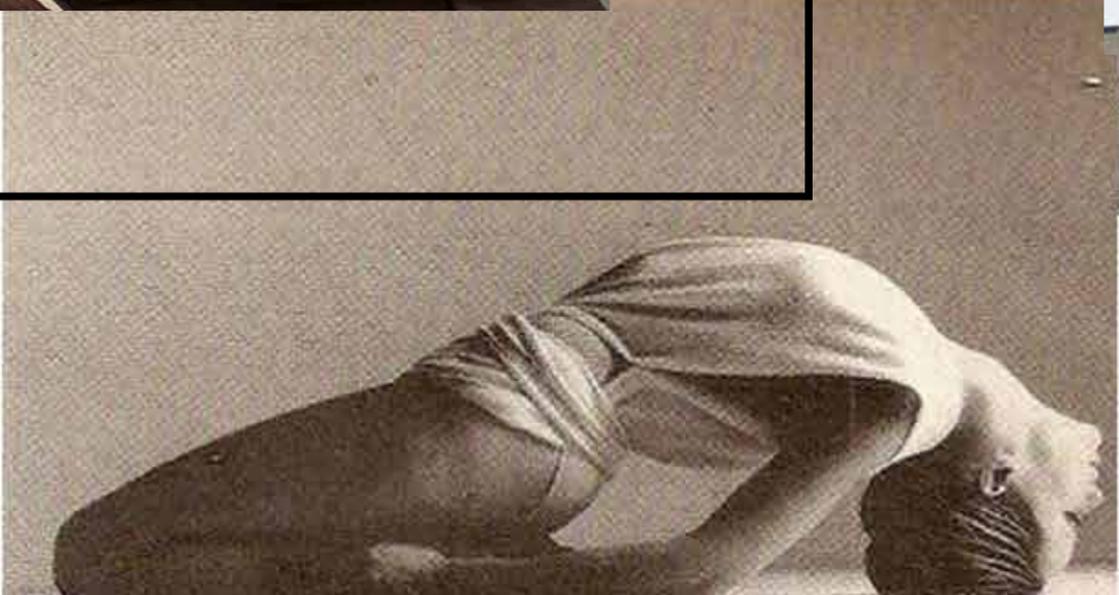
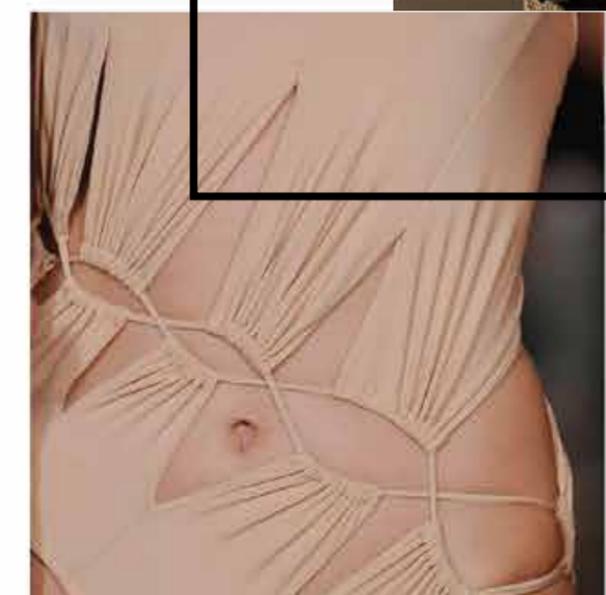
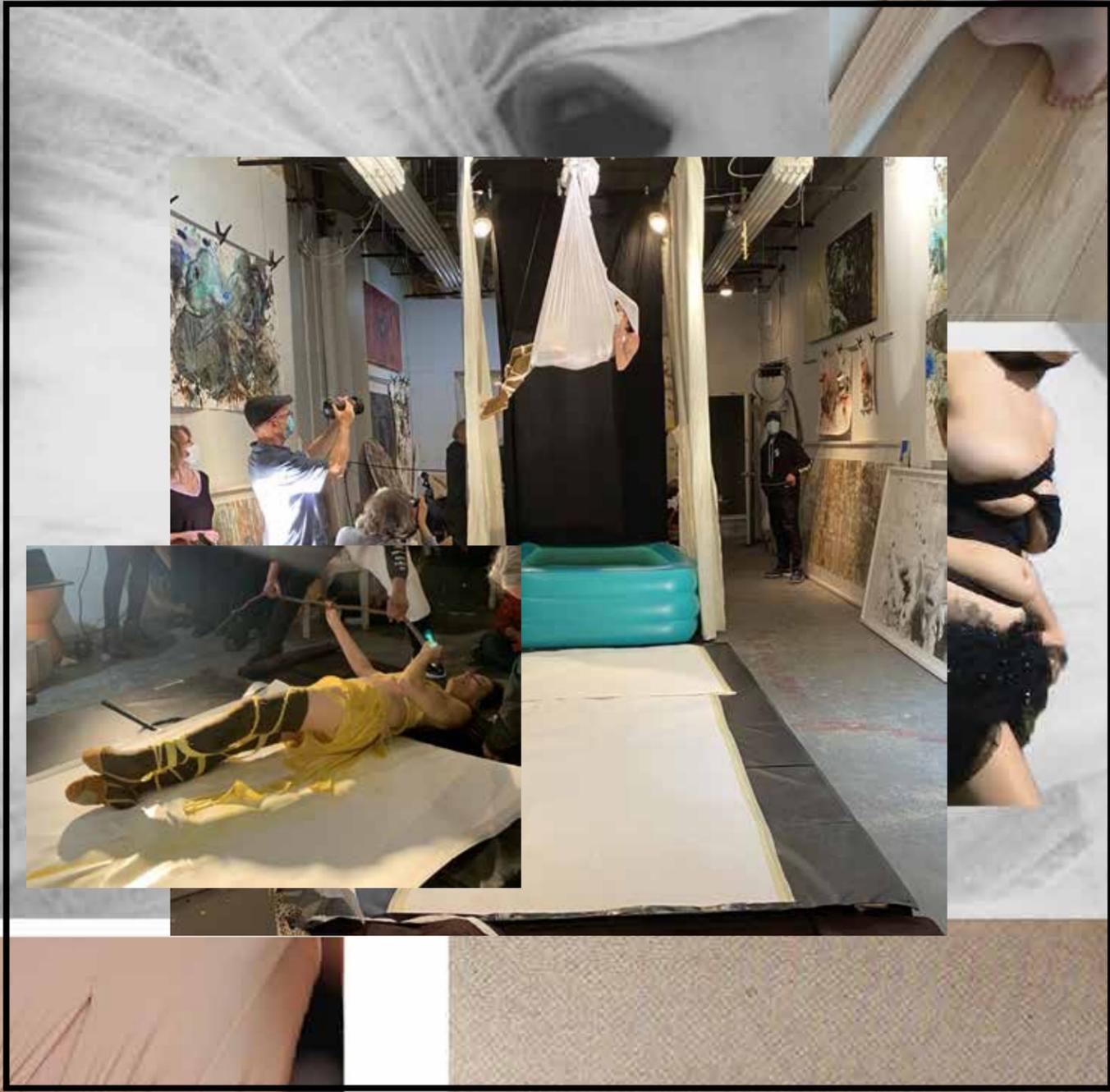
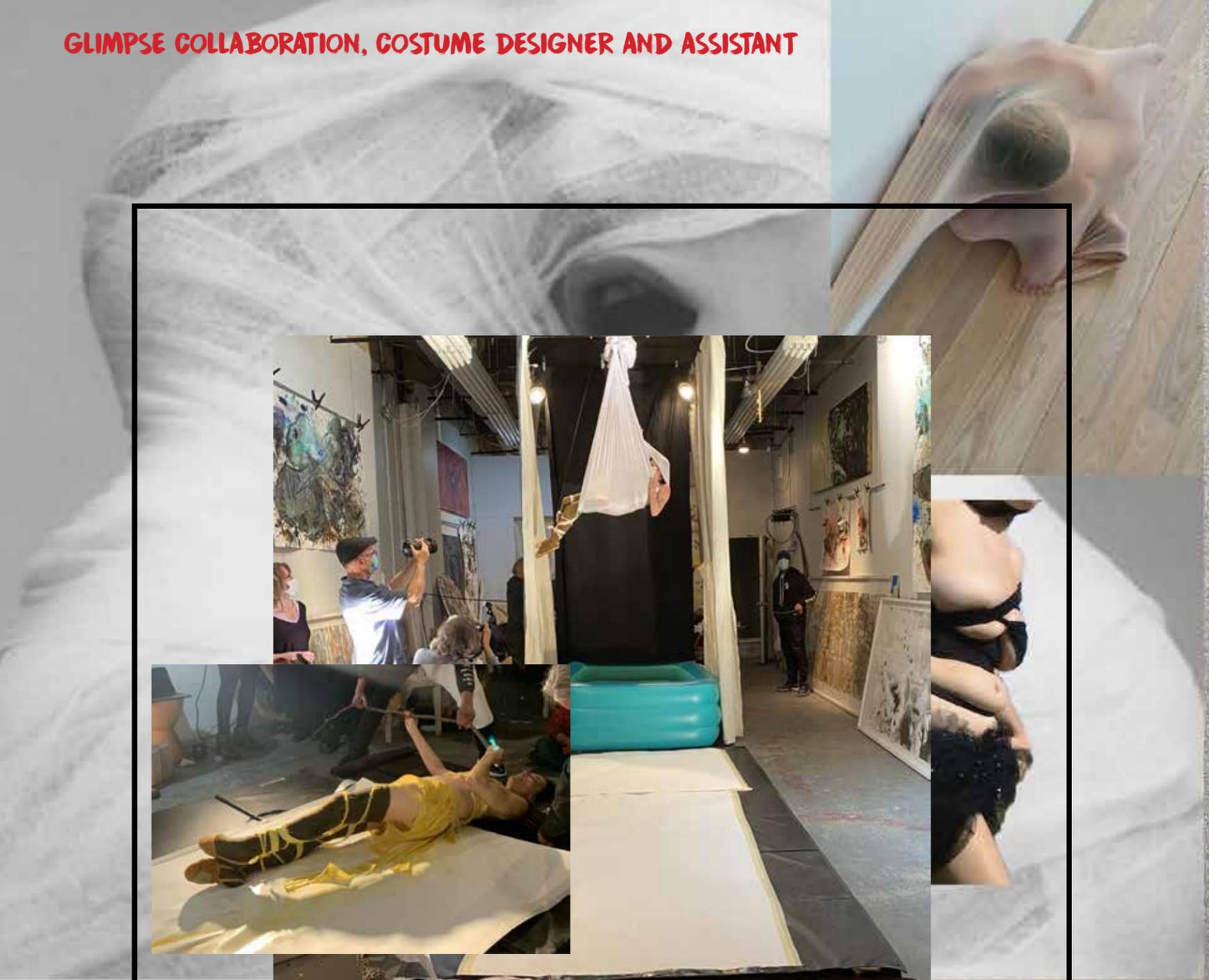


MIMAKI PRINT COLLABORATION



Mimaki Print Collaboration  
Print of my own body.  
Interest in performance art.  
Becoming aware of living in my body,  
acceptance. WORD SHAME COMING UP.  
Had my mom trace on my back with paint,  
like how she soothed me as a child.  
Are we changing our clothes because we  
can't change our bodies?

GLIMPSE COLLABORATION, COSTUME DESIGNER AND ASSISTANT

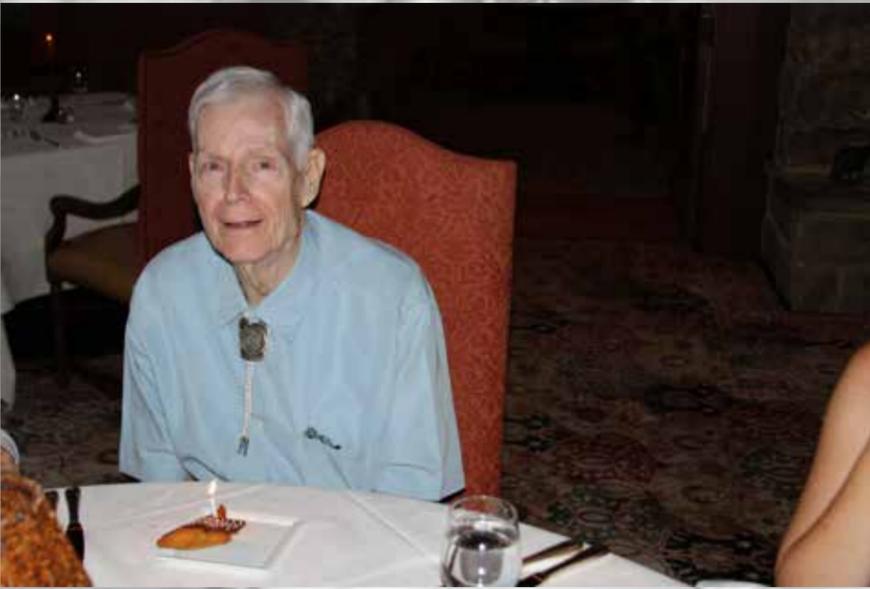


# SUBCULTURE STUDY, THE TEDDY BOYS

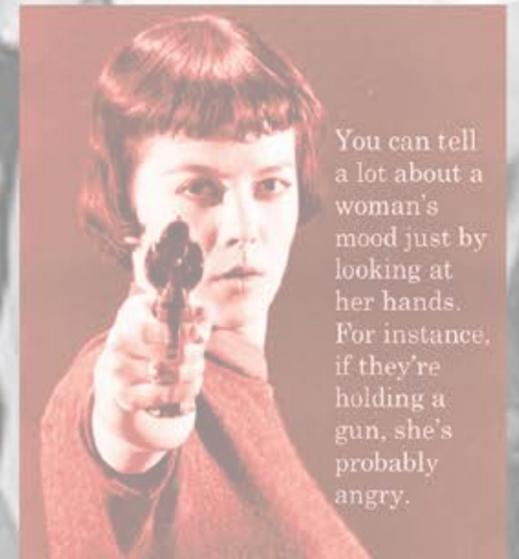
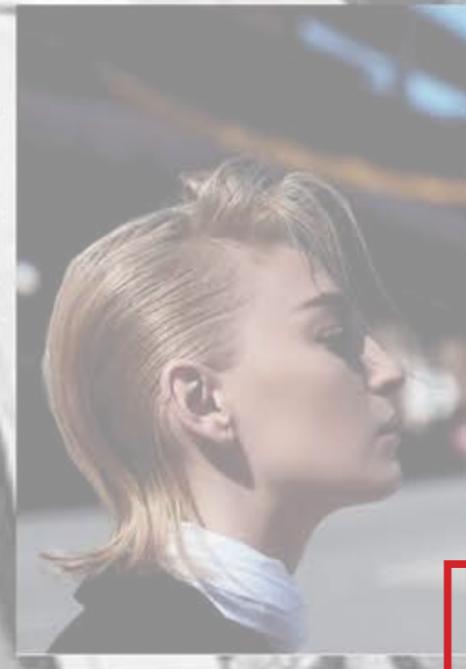
One of the most influential people in my life.  
My maternal grandfather.  
Someone that guided me through life and taught me the importance of humility.

My Pawpaw was never seen without a Bolo Tie.  
When researching subcultures, this sparked an emotional connection to the Teddy Boys.  
Since this was a typical accessory worn by the group.

Immediately I wanted to explore this idea of exaggerating the bolo tie in my photoshoot.



MY MUSE



You can tell a lot about a woman's mood just by looking at her hands. For instance, if they're holding a gun, she's probably angry.



## JEWELRY DEVELOPMENT

### GUGGENHEIM EXHIBITION, KNOTTED, TORN, SCATTERED

These sculptures, 1960-1970s, were in response to innovations during the Abstract Expressionism Painter period.

Such painters are understood to have taken external struggles and personal opinion, into their work.

Upon entering the gallery, inspiration admittedly hit. My mind started thinking of how to incorporate this into fabric selection and draping.

Lastly, the idea of rebelling against modern approach and technique is appealing. I, myself, am striving to make people question society/time when looking at my work.



**OTHER WORKS**



**CONSTRUCTING  
THE LITTLE BLACK  
DRESS**



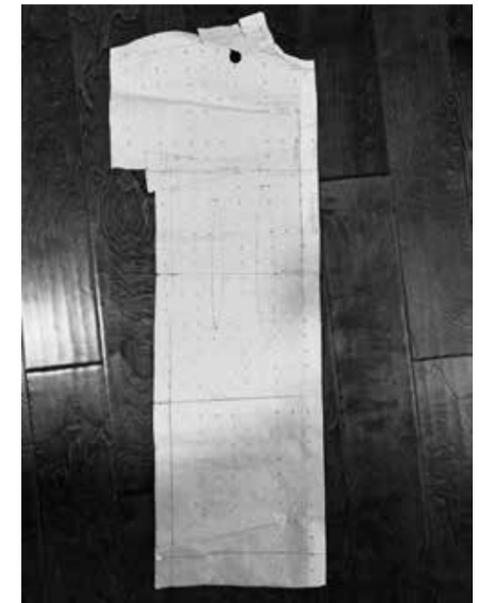
I am also trained in printmaking from my undergraduate studies.

I wanted to learn other ways to document and display fashion, utilizing a technique that wasn't typically associated within my industry. This medium allowed me to connect my fashion photography and designs into a cohesive piece.

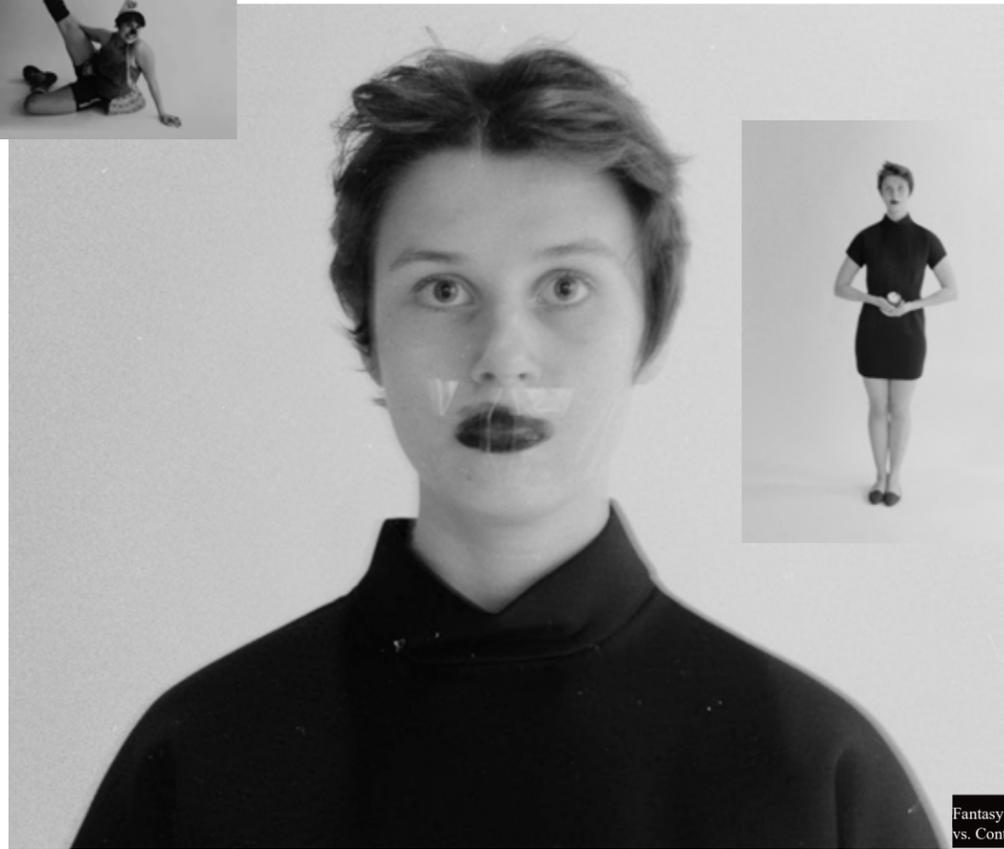
Additionally, this work is inspired by my mother who is controlled by her mental illness and addiction.



**SCREENPRINT**



# Photography



Fantasy  
vs. Controlled Reality

Beth Plymale  
Fantasy vs. Controlled Reality Series, 2018  
35mm Format Film and Fashion Design, 8x10 inches  
Artist Collection





MORE PHOTOGRAPHY

View artist statements  
for City Cultivation and  
Detachment Series at >>  
[bethanyplymale.com](http://bethanyplymale.com)

CONTACT

PHONE: 304.553.9607

EMAIL: [bethany.plymale@gmail.com](mailto:bethany.plymale@gmail.com)

WEBSITE: [bethanyplymale.com](http://bethanyplymale.com)

INSTA: [@bet\\_plymale](https://www.instagram.com/bet_plymale)

PLYMALE



MY DAD, PLYMALE



MY MOM, ANGELA



MY SISTER, ELIZABETH