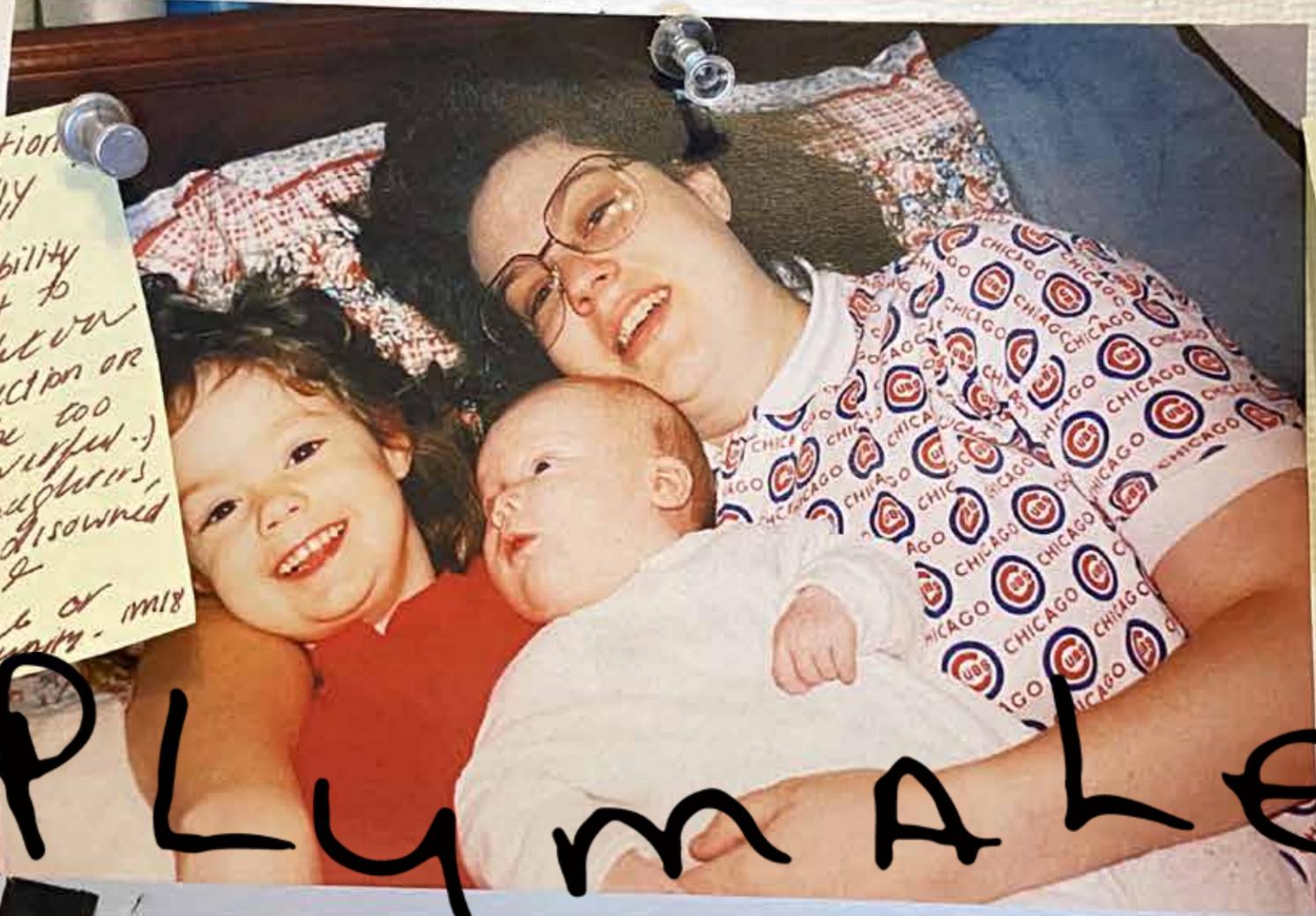


In the best of situations mothers unintentionally project feelings of inferiority & vulnerability in an innocent effort to protect their daughter from potential rejection or shaming ("Don't be too big & visible, your daughters, skip past their disowned & projecting them & pain onto them & colluding w/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



Motherwound - that women should be seen
 Patriarchy - better than past
 Trying to protect child but ultimately push insecurities of past onto them - a relief 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. → perspective
 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
 sustainable
 ↳ imposed

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



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

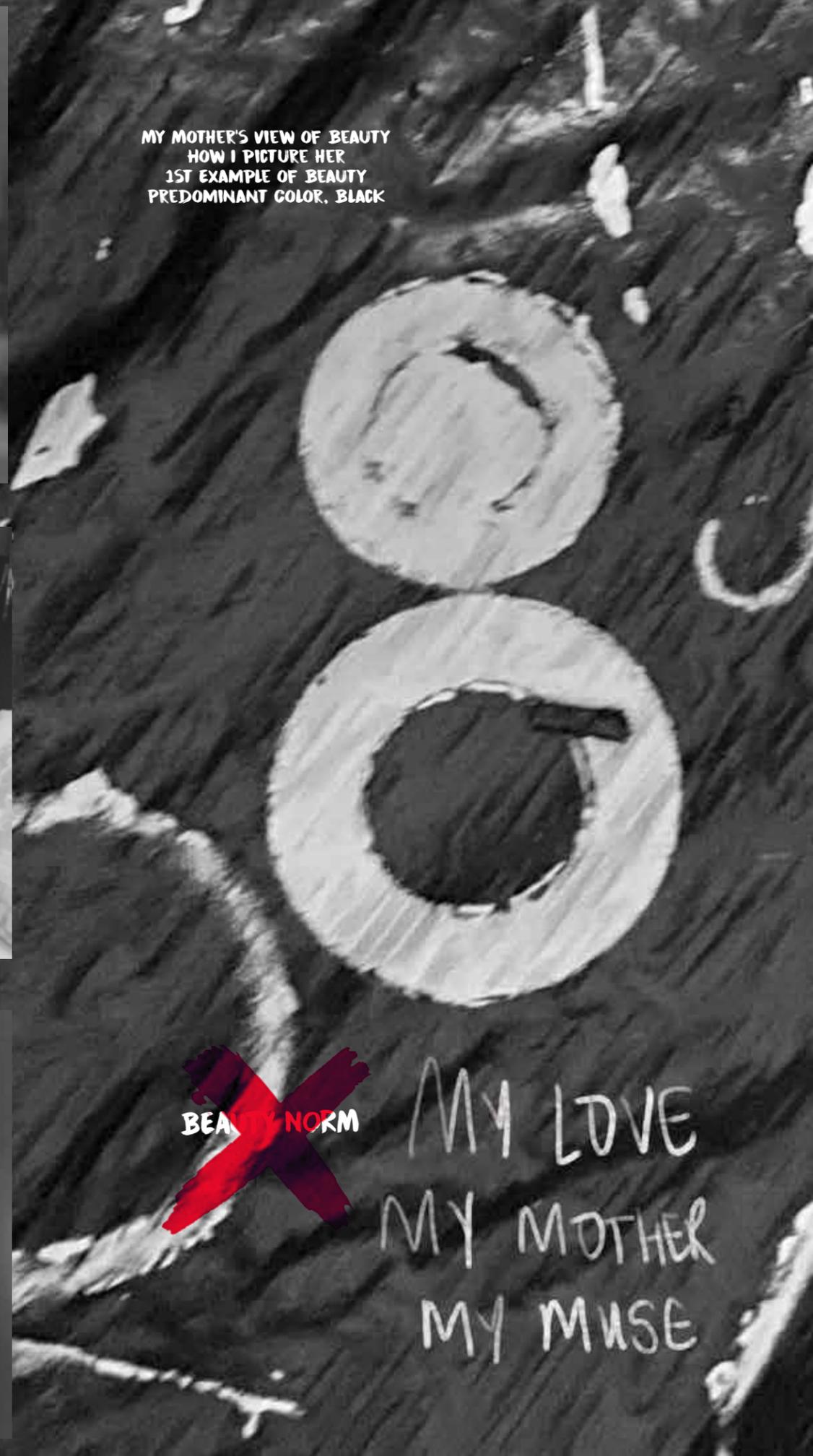
Through my thesis I want to dissect my mother, our relationship, and the insecurities of dress and body that were formed. Breaking the cycle of generational shame with me.



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

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 perfect?

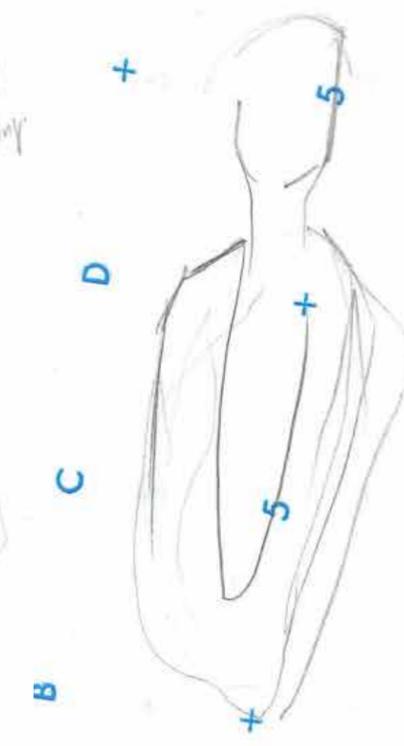
Anything had in reality is considered spatial plane
 negative/positive
 what would remain

what's looking
 Golden rule on me

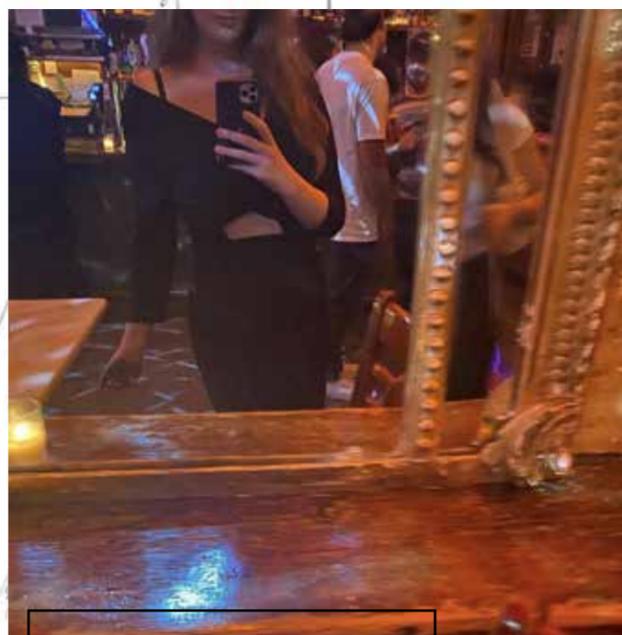
ask my mom to photograph her favorite looks like what she disliked
 my mom was the start of me getting dressed. She dressed me. Bought my wardrobe
 Was my mom's secretary. Prototyping me from judgment
 How do I protect myself?
 My perspective. What's shown for me by



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

Back

Phase 3



My own body
As a 5'10" petite
woman

CIRCLE DRAPE STUDY



HOW MY CLIENT WILL FEEL IN MY CLOTHES



Continue to hide stomach first.

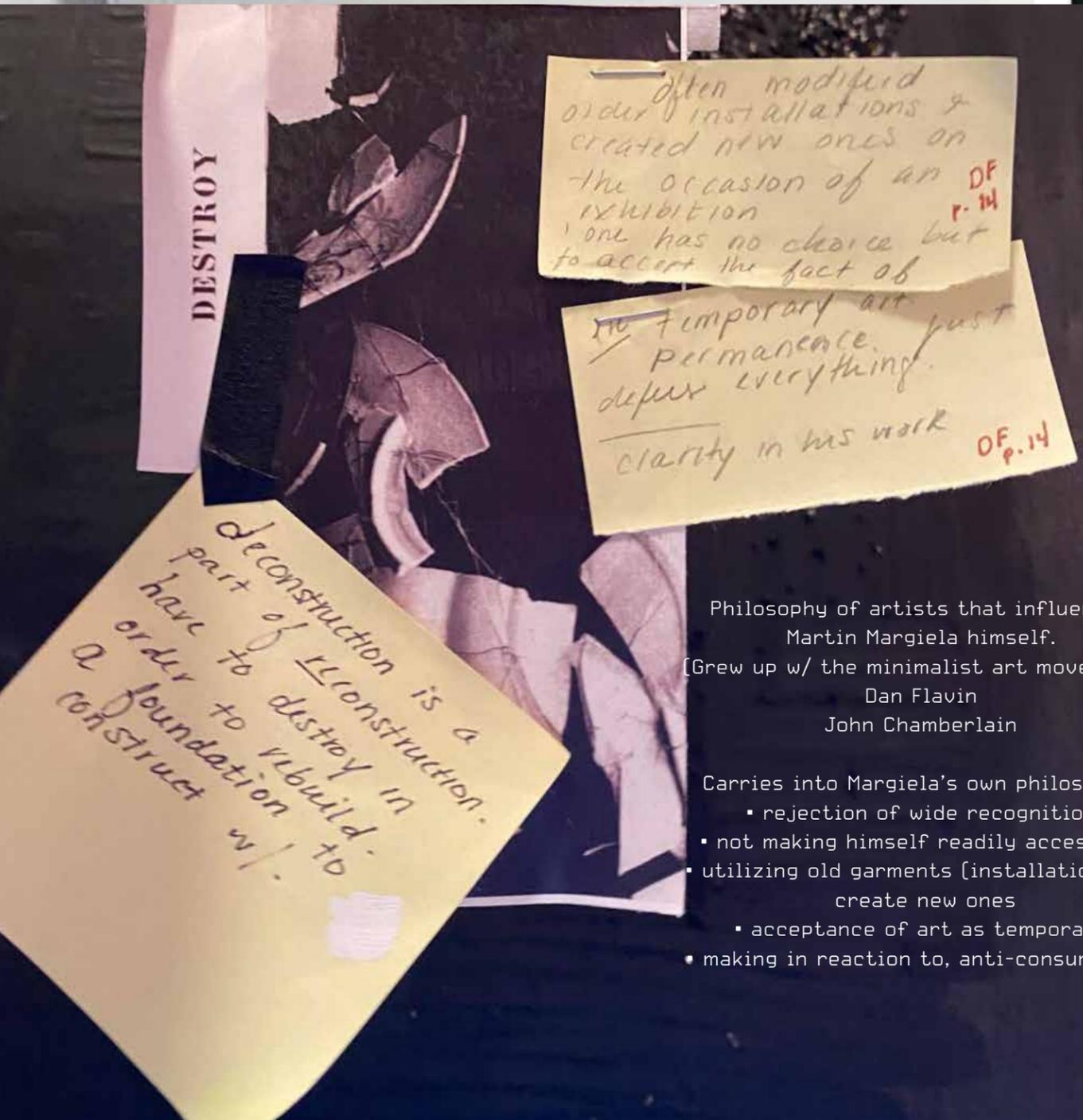


Phase 3 PROCESS OF COMBINING
What am I hiding and revealing?

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.

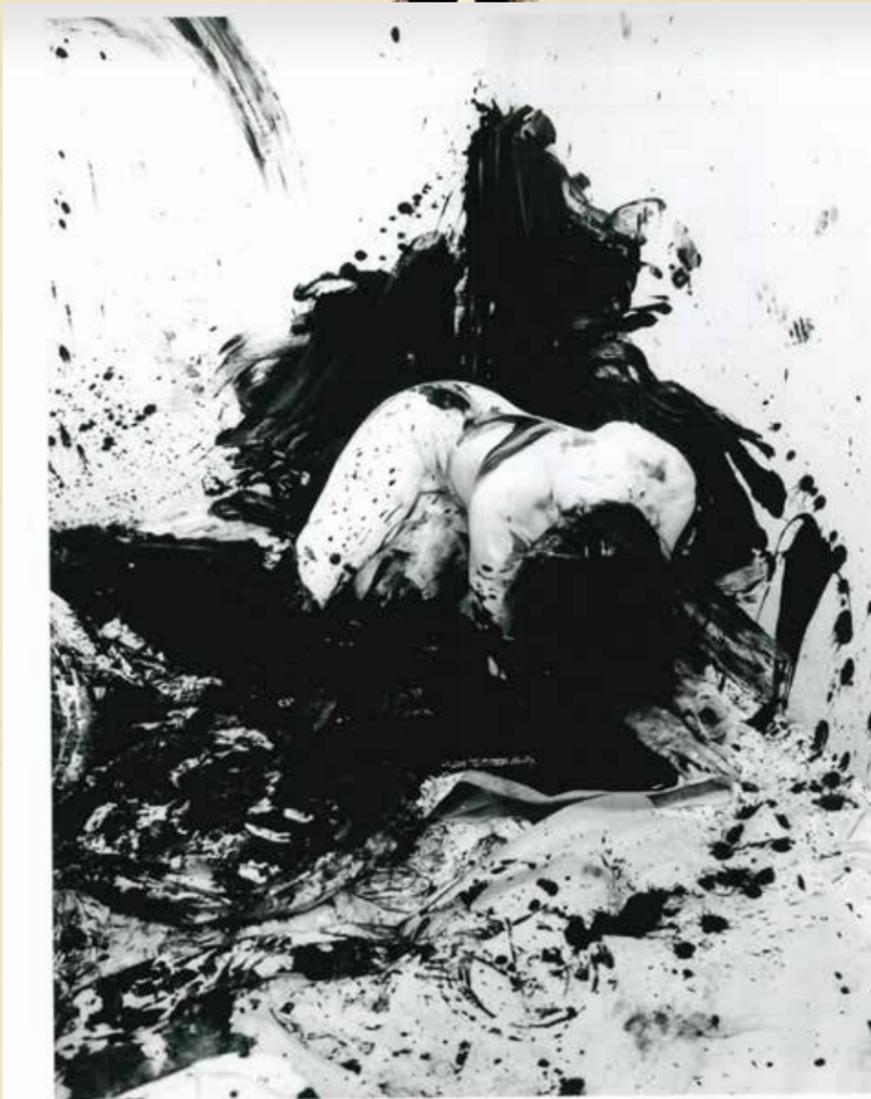


Abb. Fig. 4 Günter Brus, Aktion Ana (Ana action), 1964, mit with Anni Brus, Fotografie photograph: Siegfried Klein (Kasaq)



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 photograph 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 11/12

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

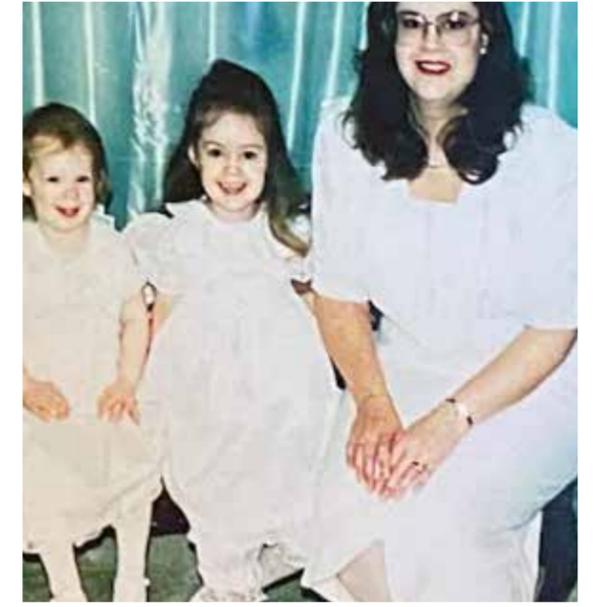
Sunday Drive Show with your best dress what on earth



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 stepped elegance into your life. No one else could project confidence and femininity

COMMON THREAD, SOUTHERN' SUNDAYS.



MY 1ST IDENTITY TO DRESS.



MATCHING MY GRANDMOTHER, MOTHER, AND SISTER.

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 2 PROCESS



TRIMMING

My Mother during her pageant tour, Hawaii 1982.

Top inspiration. Binding trim.

Repetition of garment neckline and binding trim.

My older sister, my mother, and me at The Greenbrier Resort, WU. Family summer house since 2001.

Dressing the three of us identically, three outfits a day.

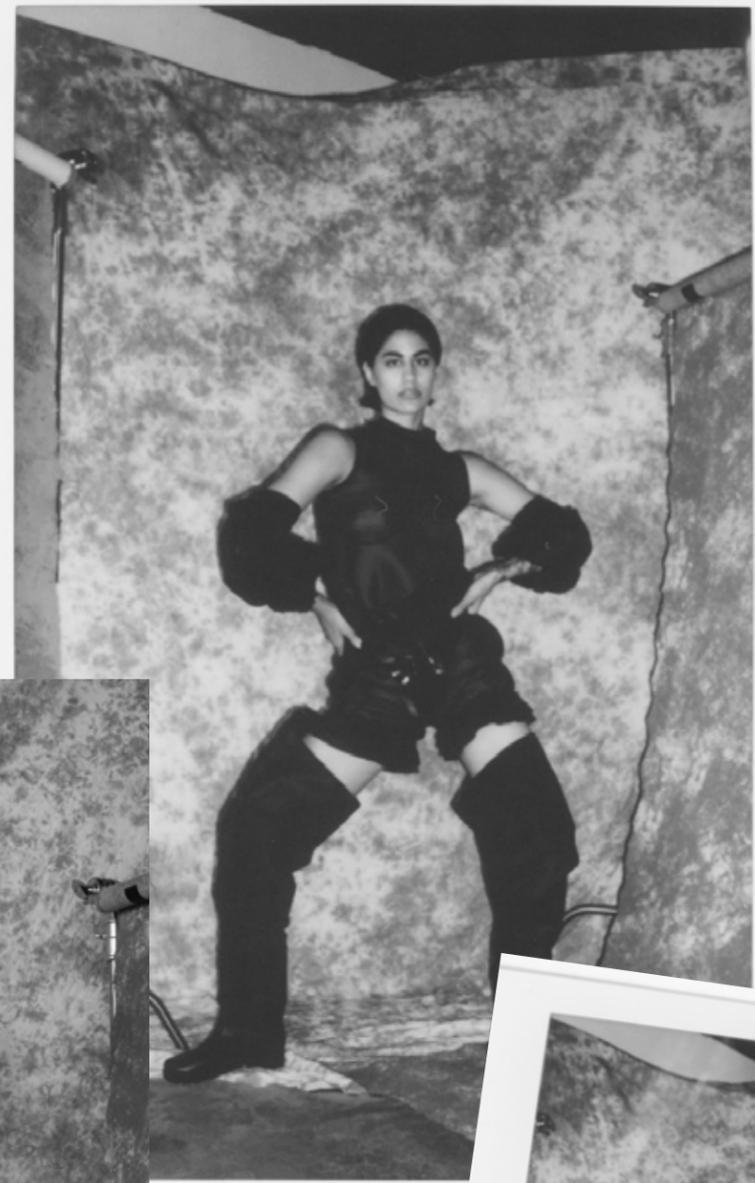
LOOK 2 PROCESS

Handwritten notes on a sticky note, including phrases like "need as", "what", and "time".

LOOK TWO

Photographer:
Sen Floyd

Model:
Samatha Nitting



LOOK TWO

Photographer:
Sen Floyd

Model:
Samatha Nitting

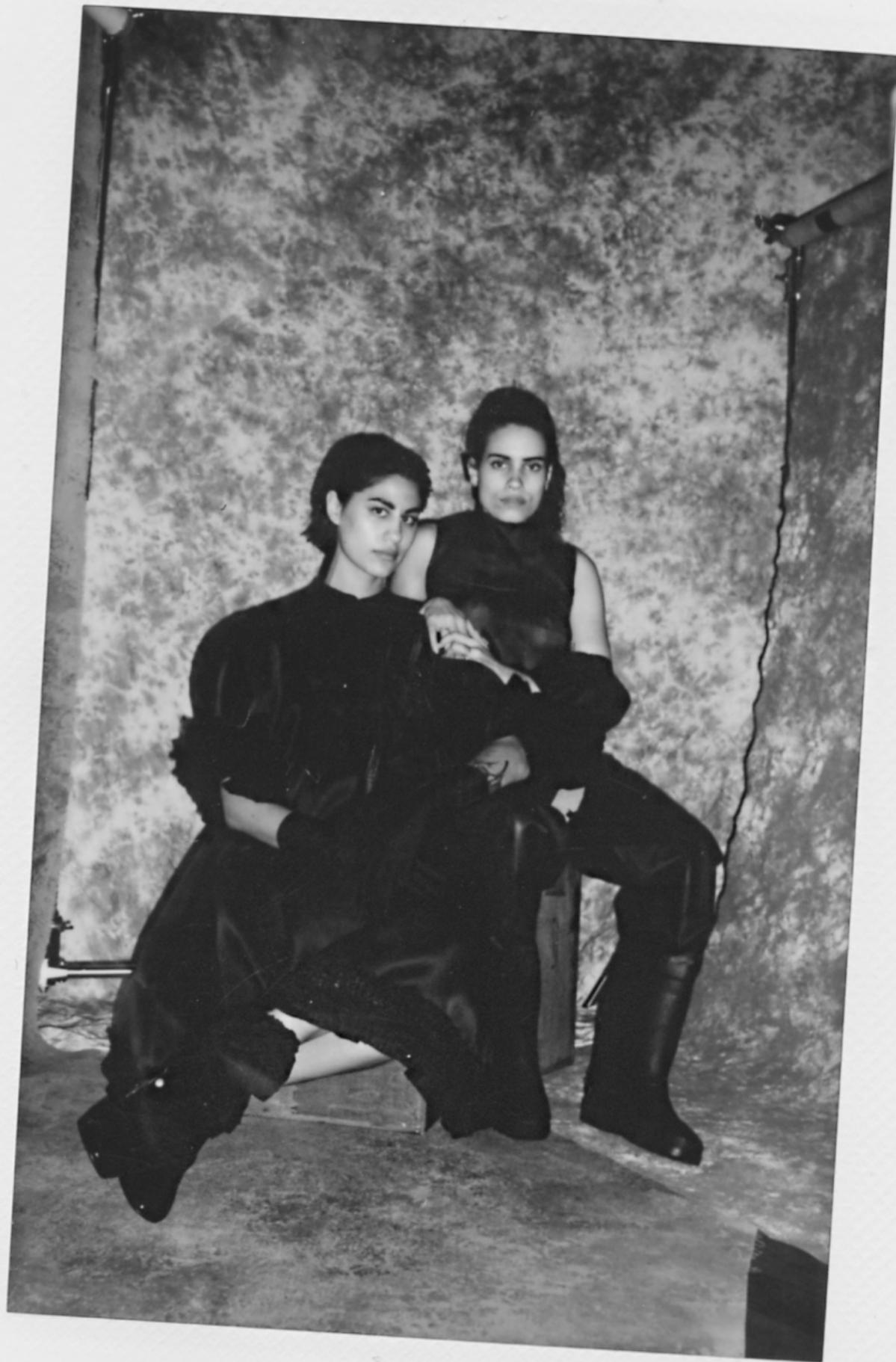


*Sexualized
As A Child*

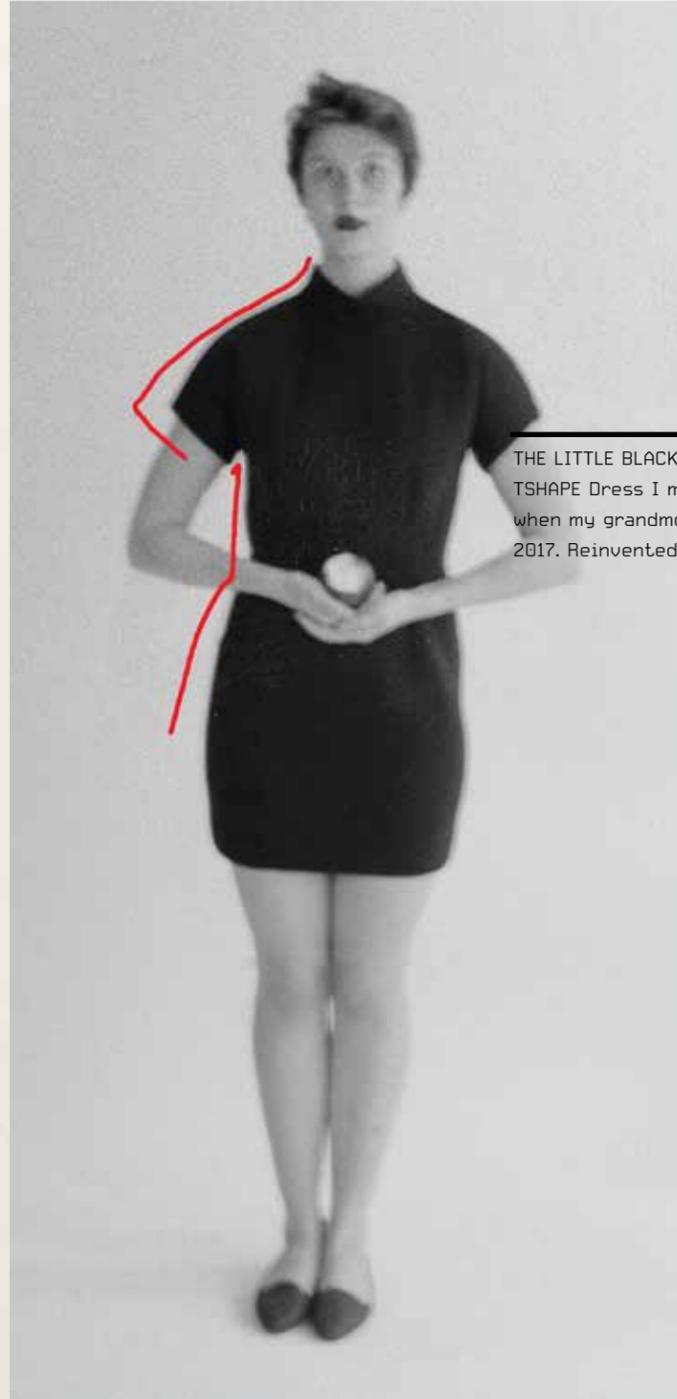
LOOK ONE & TWO

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

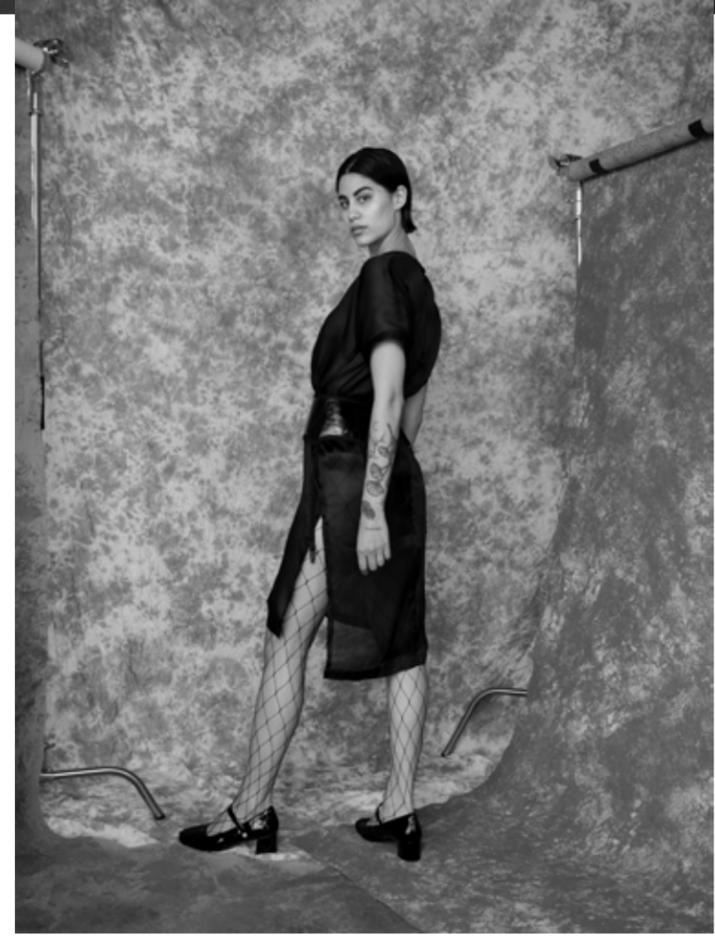


Expanding on undergarments as outerwear.
Afraid of revealing too much to the "male gaze".
Told to remain a mystery to men and cover up.

LOOK THREE

Photographer:
Sen Floyd

Model:
Angela Plymale
&
Samatha Nitting

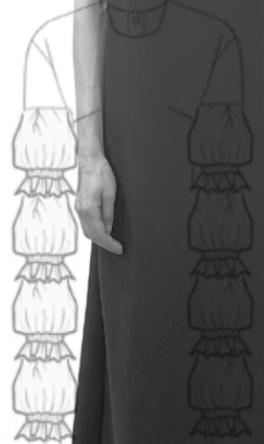


Phase 2



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

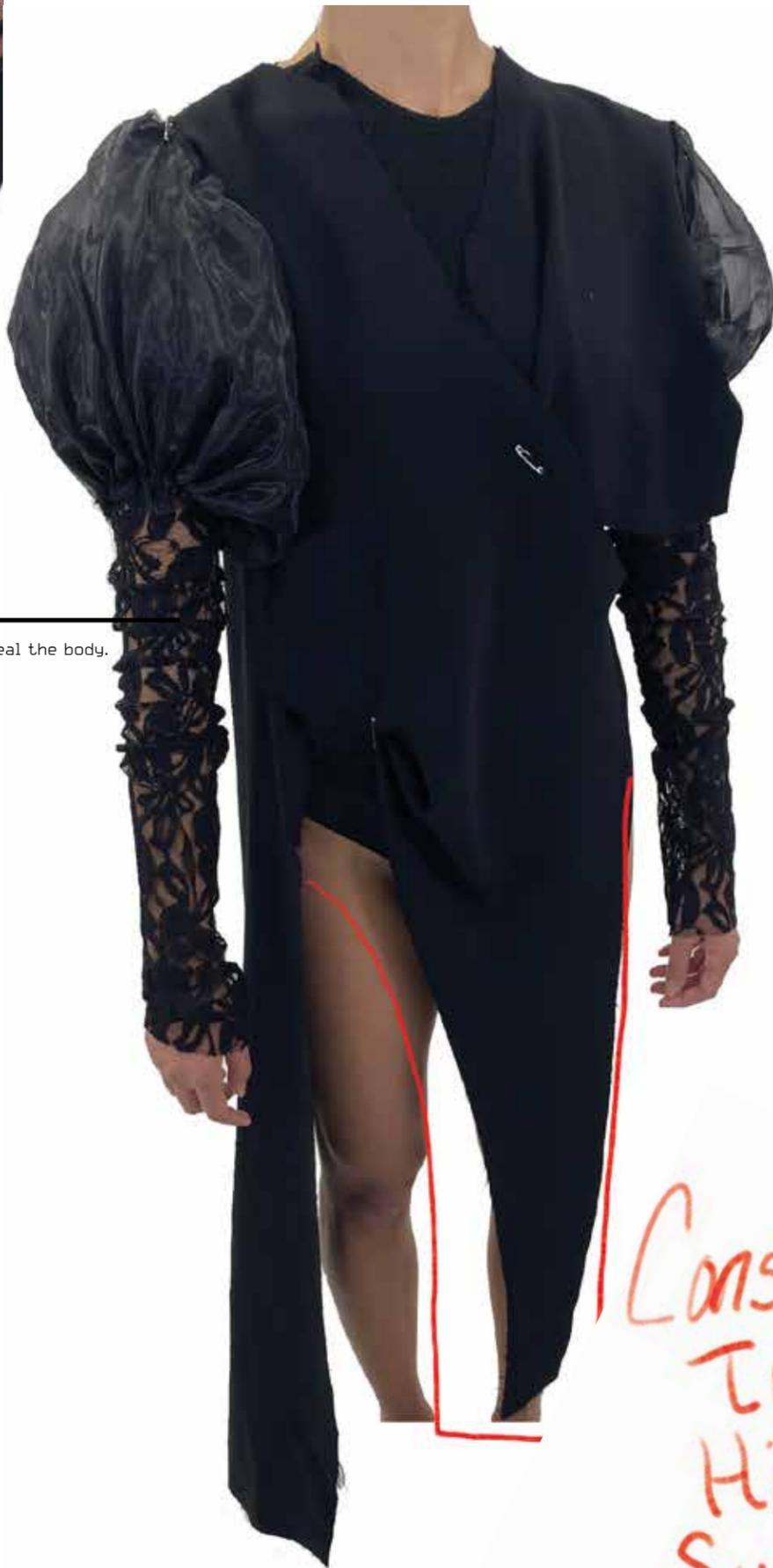
Photographer:
Sen Floyd

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

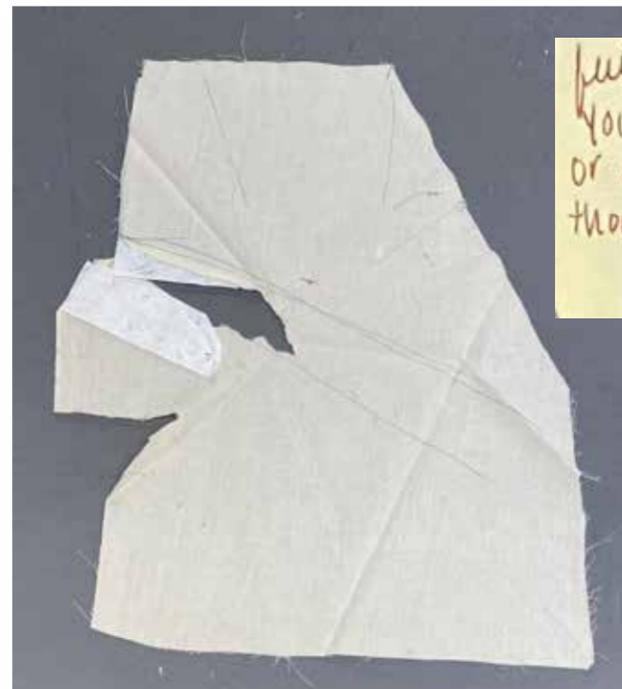


Phase 2

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
MK





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

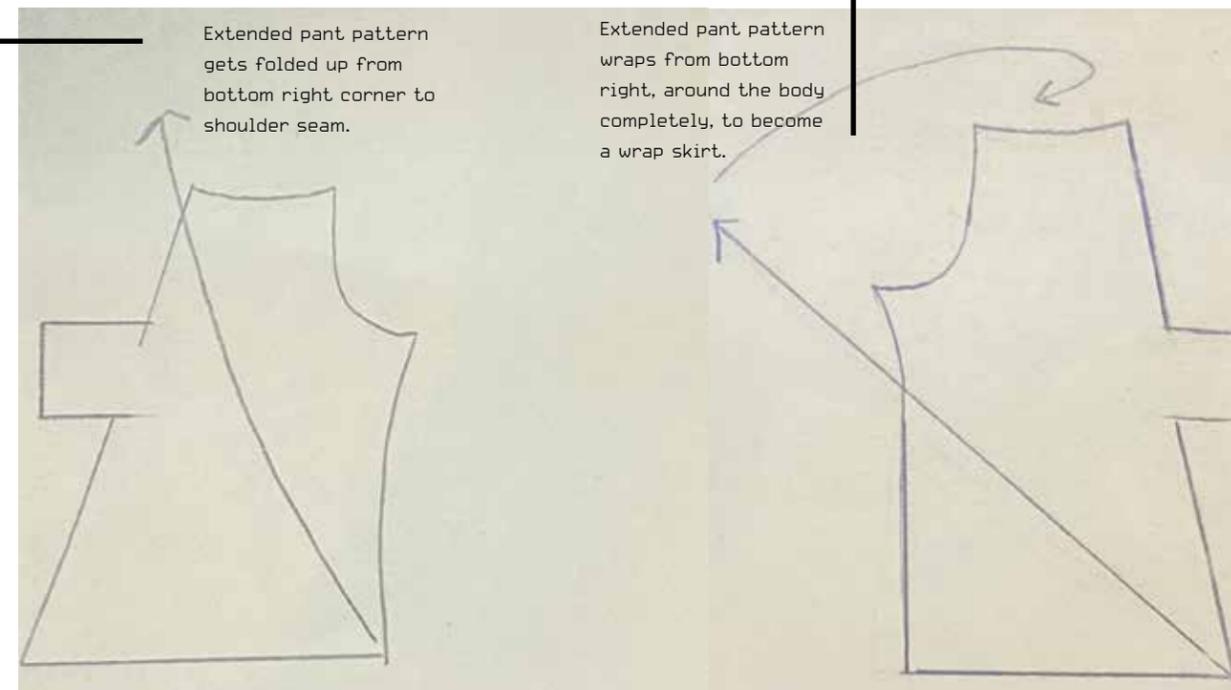
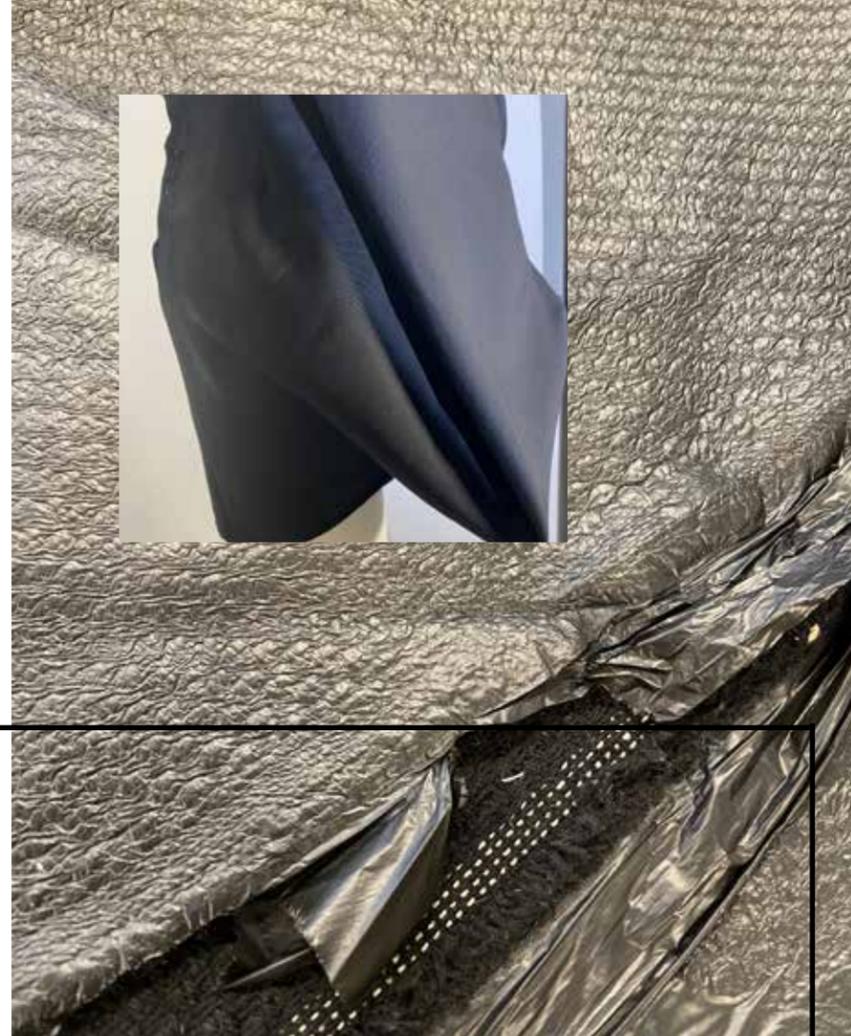
Two front pant trouser pieces combined and hidden to become the skirt and half piece of top.



**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



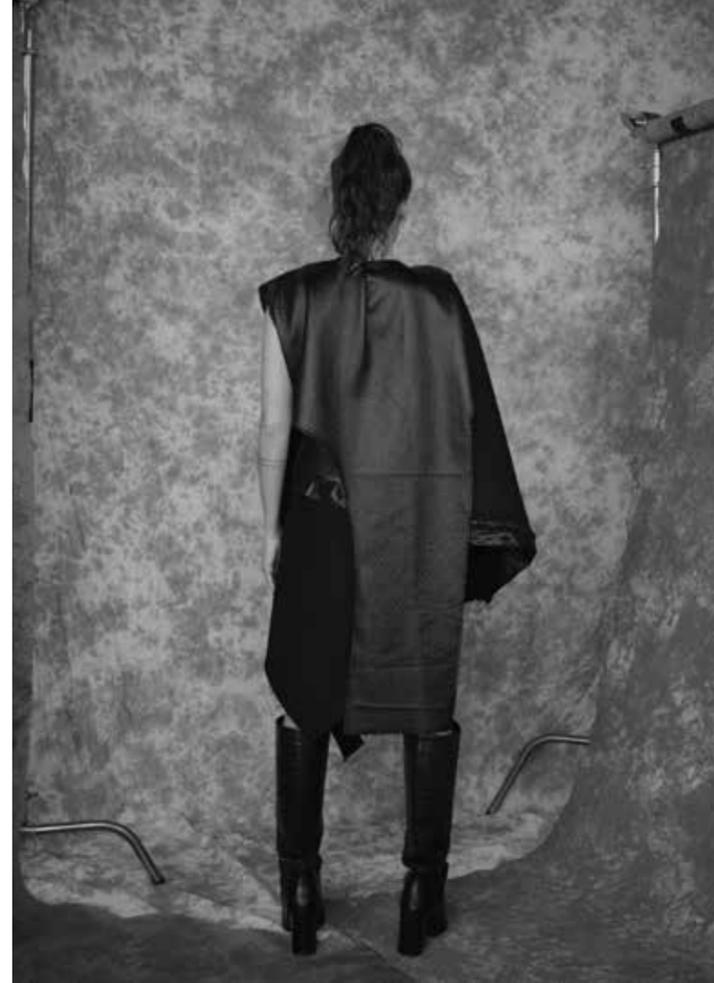
Extended pant pattern gets folded up from bottom right corner to shoulder seam.

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.



LOOK 8 PROCESS

Phase 3

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



Dropped centerfront down.

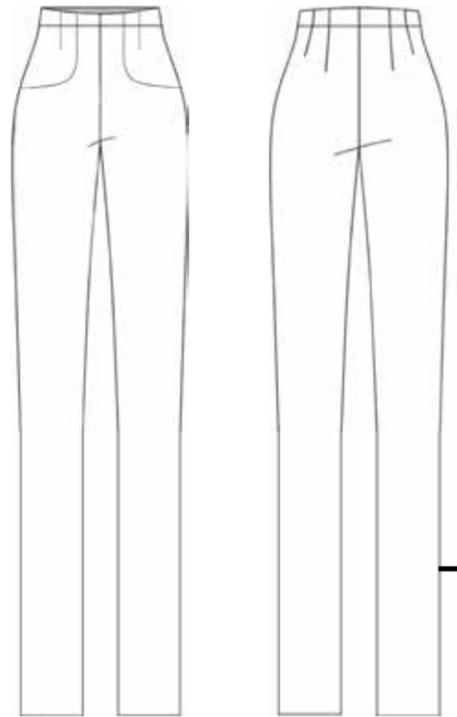


Dropped centerback down.

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:

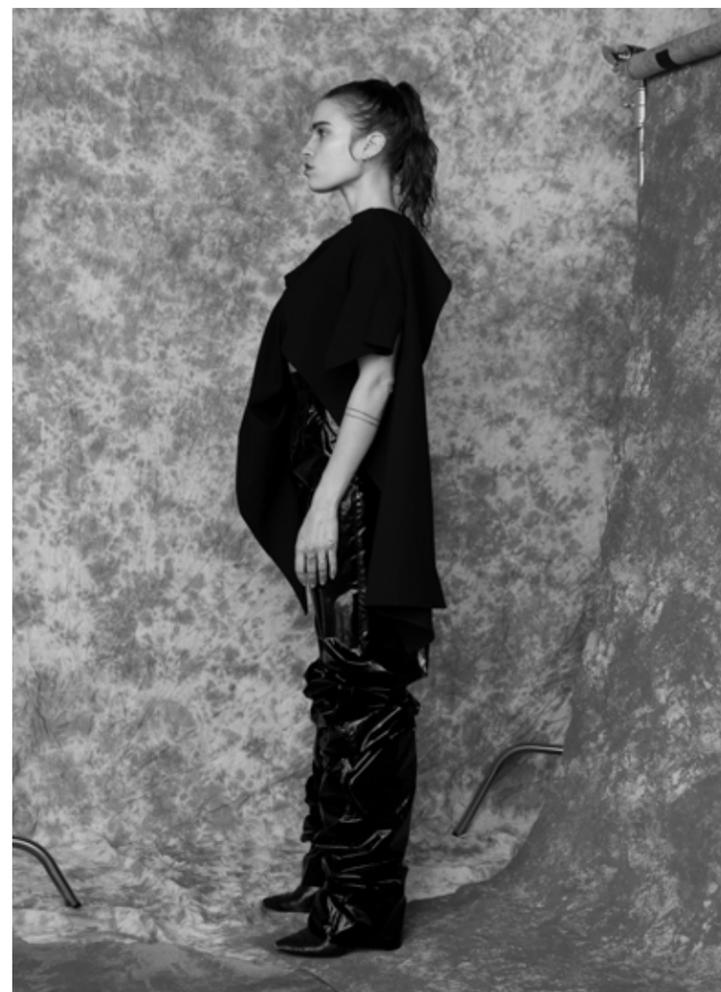
The fashion industry is not age inclusive and women feel older or confined to certain silhouettes when shopping.

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



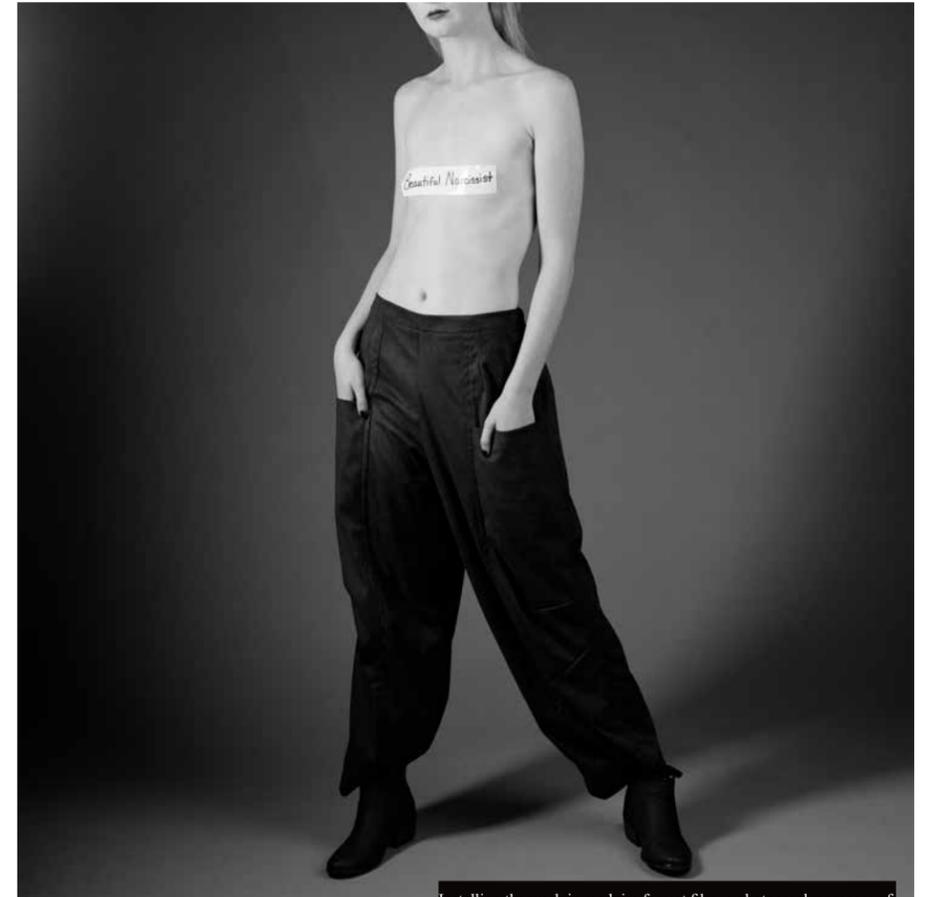
Beth Plymale
Hiding from Sexualization Series, 2019
Medium Format Film and Fashion Design, 16x16 inches
Rebecca Randall Byran Art Gallery, SC



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.

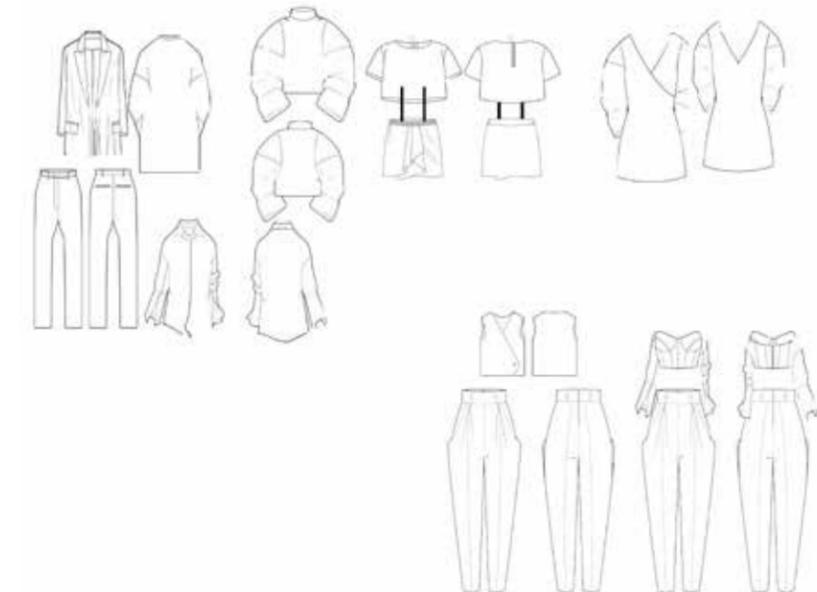


Installing the work in medium format film, a photography process of the past, contradicts this need to change and adapt in the way that the subject matter, fashion design must execute.

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.

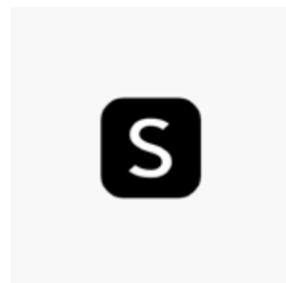


PROCESS

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

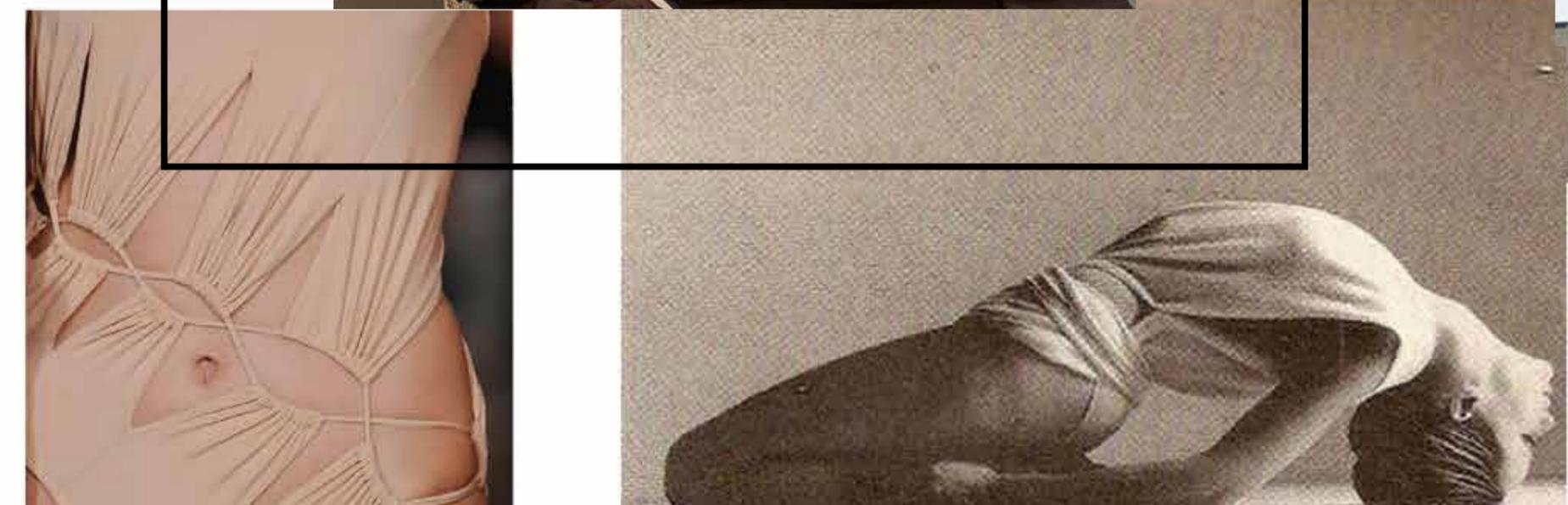
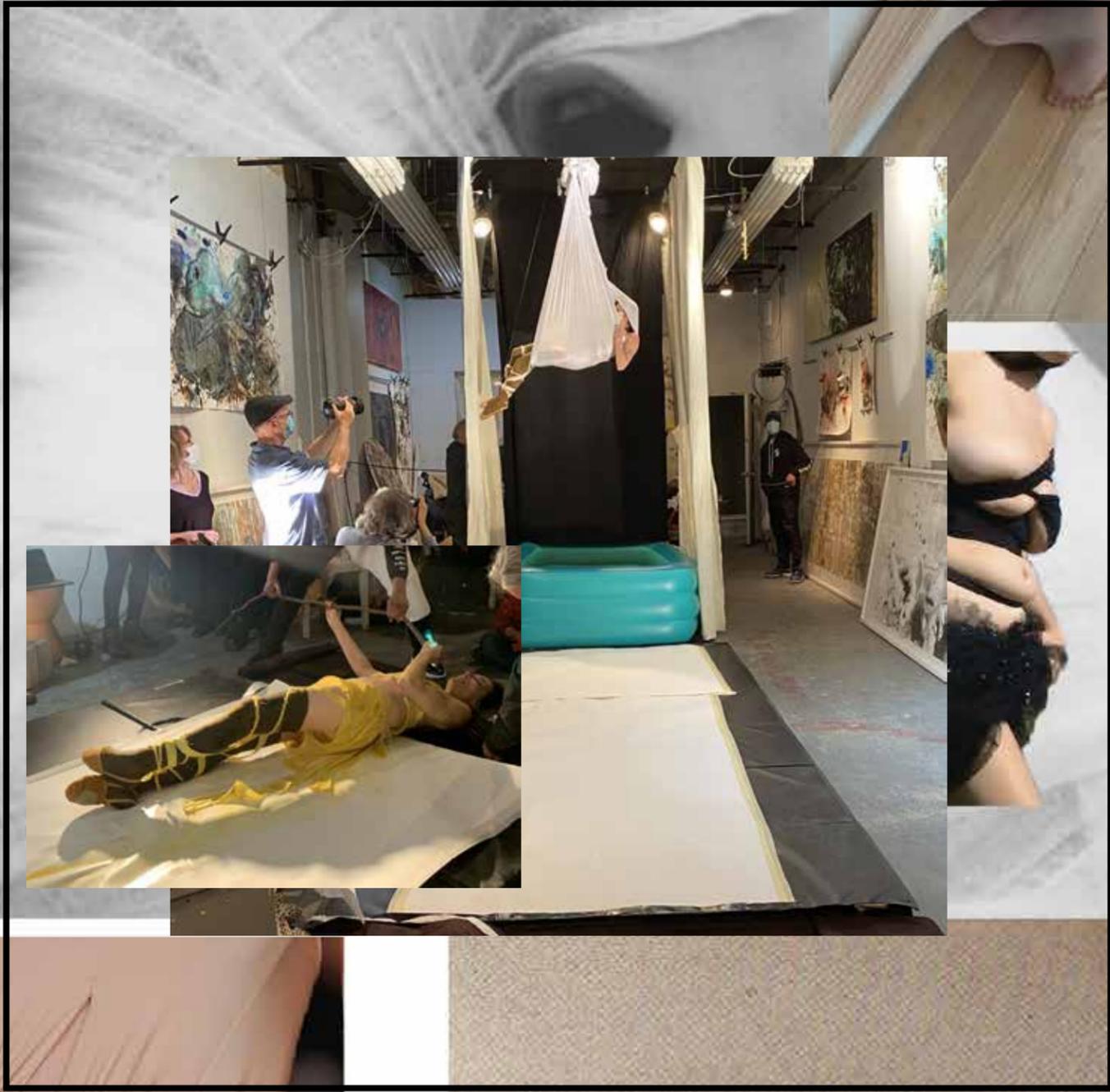


MIMAKI PRINT COLLABORATION



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

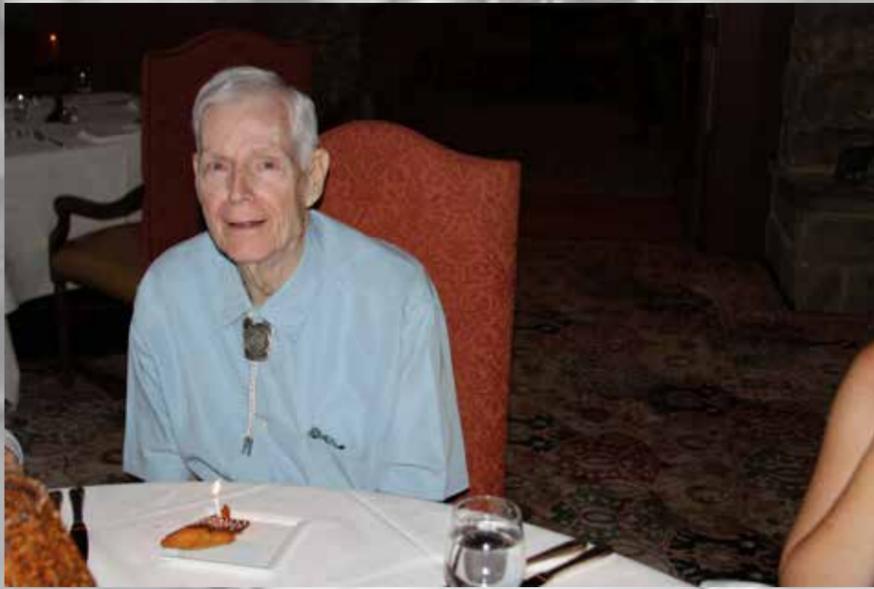


SUBCULTURE STUDY, THE TEDDY BOYS

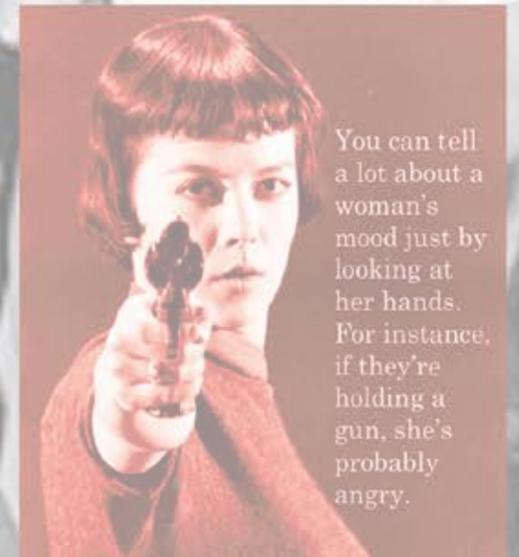
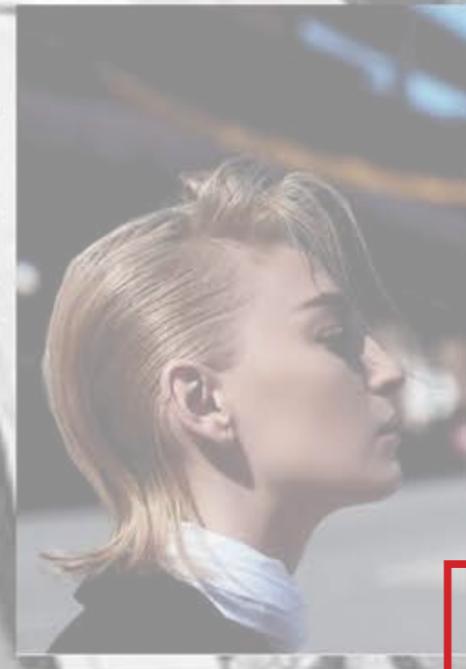
One of the most influential people in my life.
My maternal grandfather.
Someone that guided me through life and taught me the importance of humility.

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



I am also trained in printmaking from my undergraduate studies.

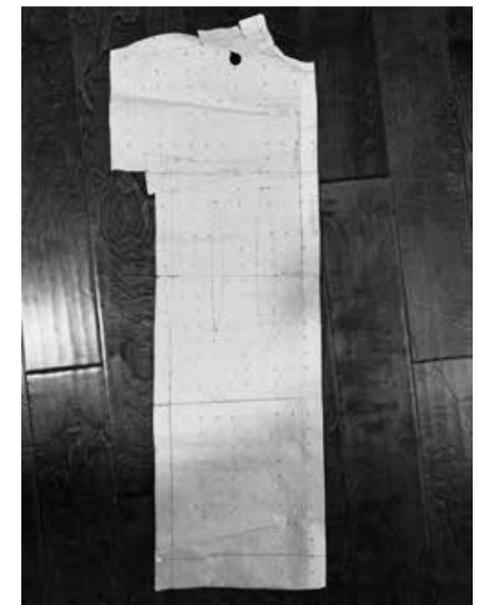
I wanted to learn other ways to document and display fashion, utilizing a technique that wasn't typically associated within my industry. This medium allowed me to connect my fashion photography and designs into a cohesive piece.

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

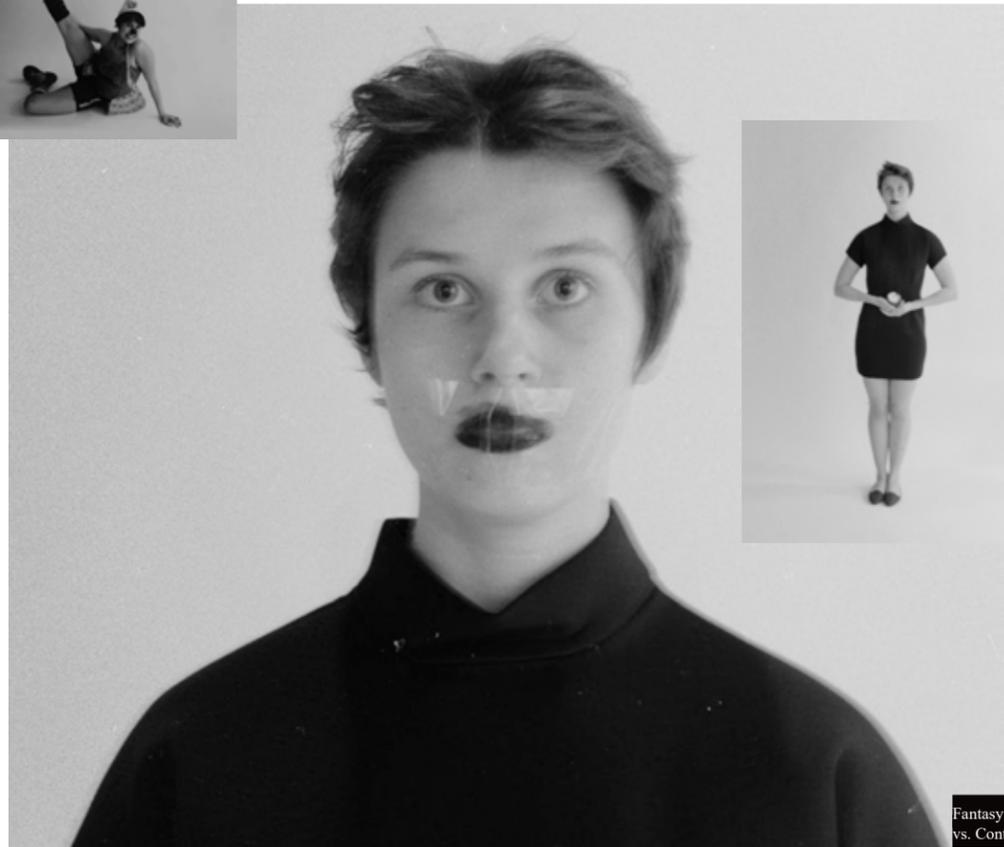


SCREENPRINT

CONSTRUCTING THE LITTLE BLACK DRESS



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

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PLYmale



MY DAD, PLYMALE



MY MOM, ANGELA



MY SISTER, ELIZABETH