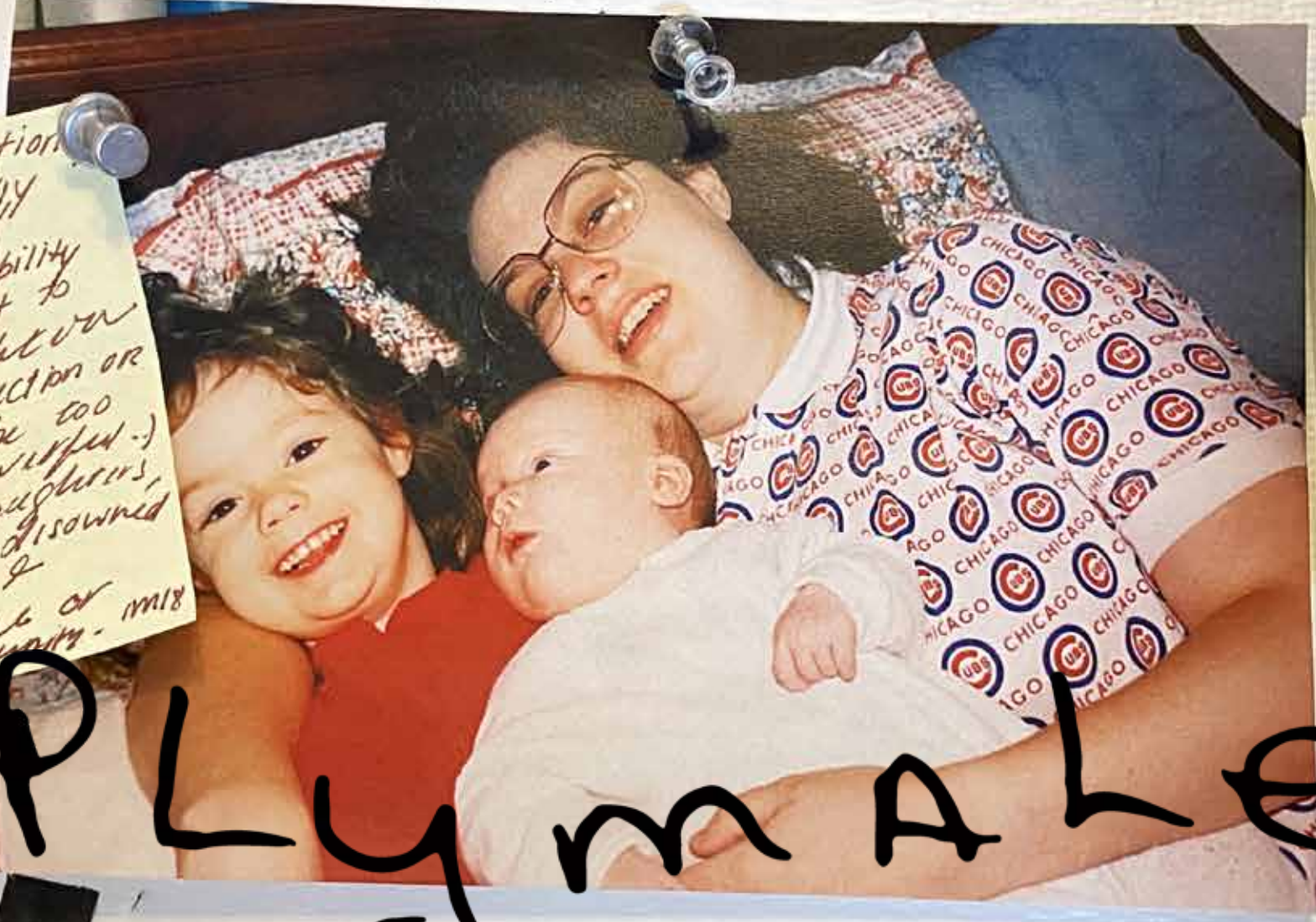


In the best of situations mothers unintentionally project feelings of inferiority & vulnerability in an innocent effort to protect their daughter from potential rejection or shaming ("Don't be too big & visible, your daughters, skip past their disowned & projecting them & pain onto them & colluding w/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



Motherwound ^{that women should be seen}
Patriarchy - better than past
Trying to protect child but ultimately push insecurities of past onto them & 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
 direct beauty to the pt. →
 bring clothing to represent 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
 ↳ deconstruct social & sustainable → imposed

present
 ↳ take aspects w/ info patterns + use collage + print design



bill dresses
 form
 tion are
 long uniform & optional
 silhouette through
 title/touch

function - pockets where hands should be
 functions

pulls sep./layer
 many function site of peasant.
 foundation of garment
 are
 obing
 ic w/ food

garment altered throughout the day
 pins to drape
 moves around

Wed

Take away color
 RAYCHAN

↳ bansky shred + station and want

What is fashion
 if it doesn't stand for
 - reflect on world/universe through what you see/feel now
 alter/recontextualize
 beads
 how the new effect her

fabrics you think of
 dye them bi
 X deconstruction uses it
 texture, touch, feeling of emotion
 satin/cam.
 ↳ 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 grew an unrealistic expectation of daily dressing.

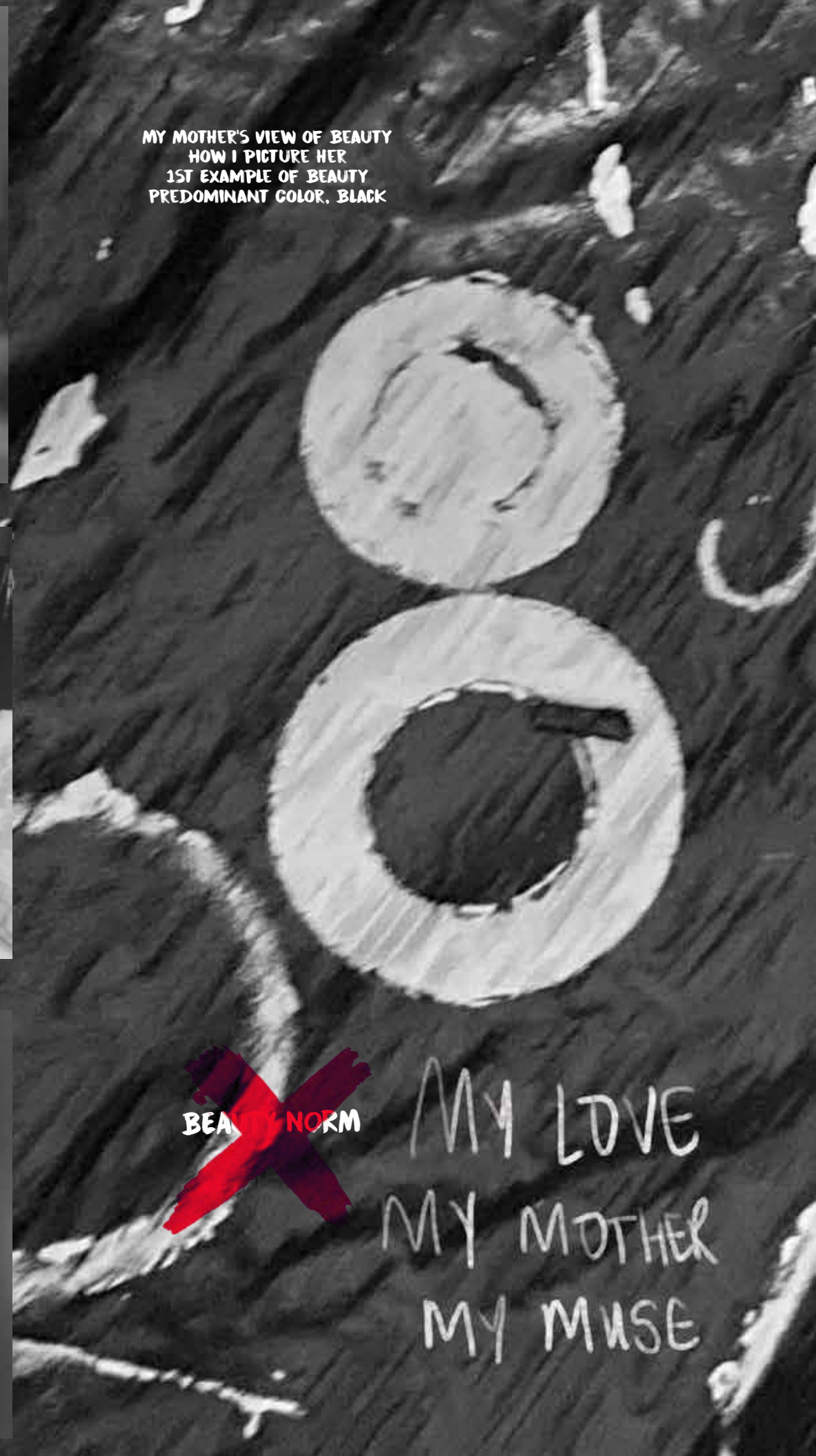
Through my thesis I want to dissect my mother, our relationship, and the insecurities of dress and body that were formed. Breaking the cycle of generational shame with me.



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 "a 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 this.



BEAUTY NORM

MY LOVE
MY MOTHER
MY MUSE

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

Phase 3: classes, what are they closing/hiding
 hidden seams/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. Prototyping me from judgment
 how do I protect myself?
 my perspective. what's shown for me by

Got stuck
 designing clothes
 I would wear like
 my mother had
 control or plays on
 what I saw as
 acceptable to go out
 in public. Dress length
 showing parts.

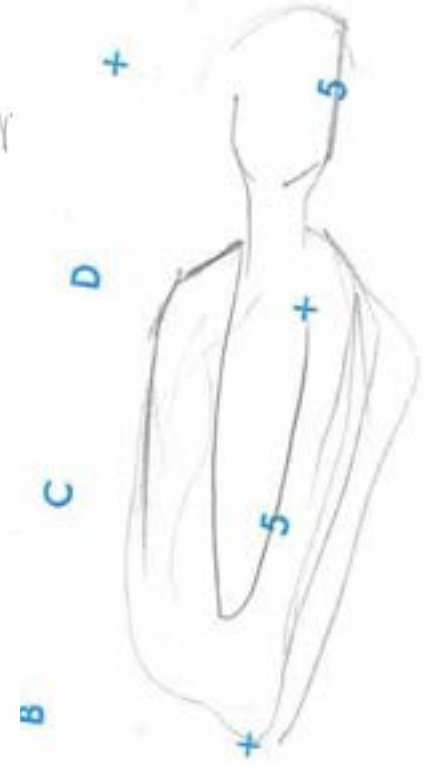
you can design for
 every body
 can something be
 for perfect?

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

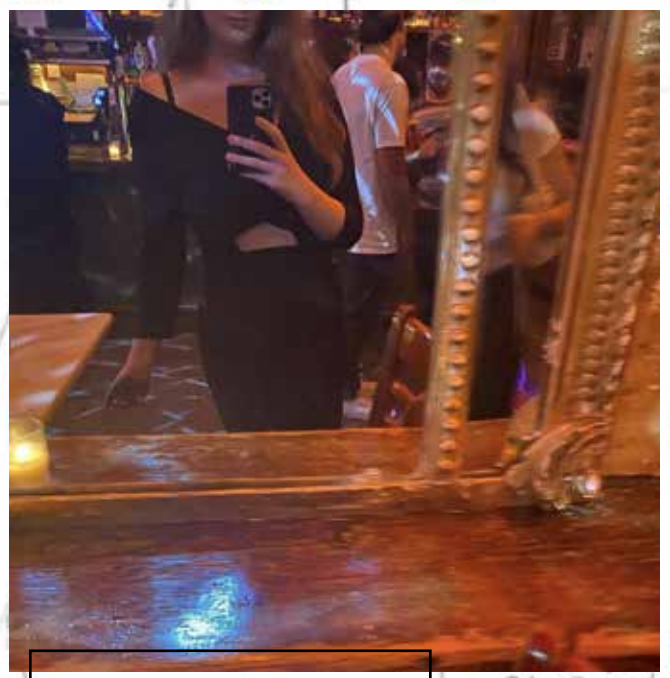
what's looking
 gold on me
 on me



Pushing Piece
 Stone



My own Body
 as a 5d sketchbook



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

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

Back



Phase 3



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

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



My own Body
As a 5'10" petite
woman
CIRCLE DRAPE STUDY



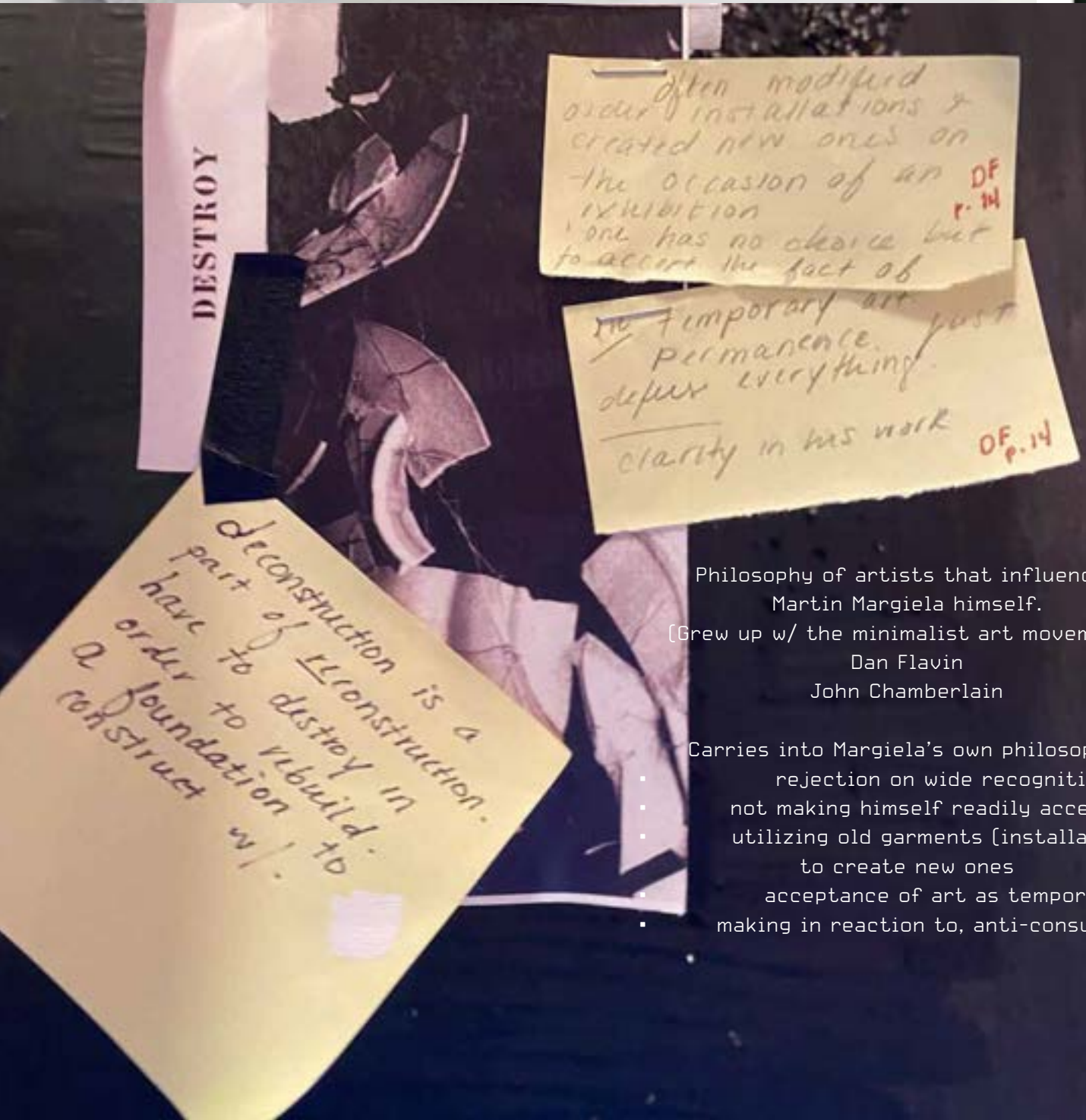
HOW MY CLIENT WILL FEEL IN MY CLOTHES



Continue to hide stomach first.



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 on 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.

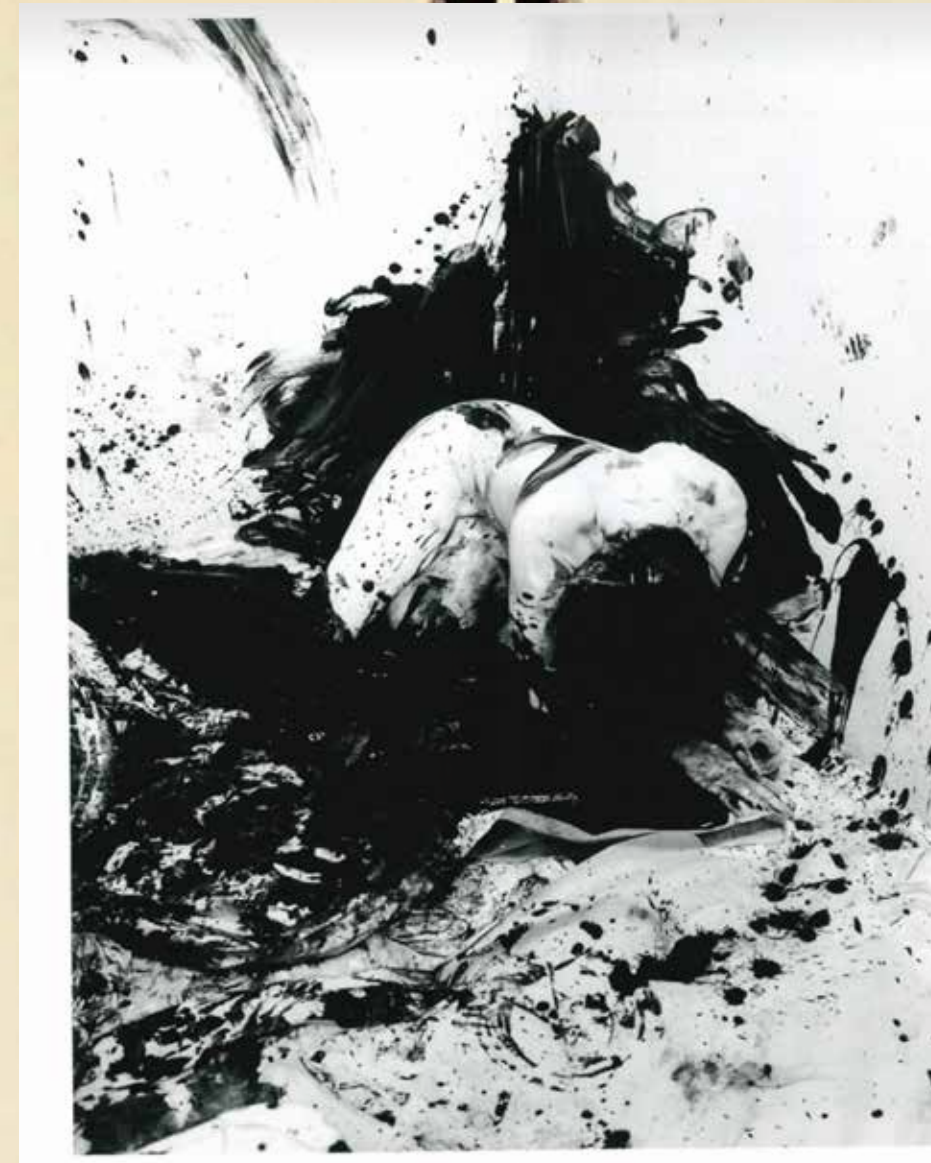


Abb. Fig. 4 Günter Brus, Aktion Ana (Ana action), 1964, mit with Anni Brus, Fotografie
 photograph: Siegfried Klein (Kasaq)



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

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

perspective has begun
to shift, & the radical
aesthetic challenge
represented by the
generation of the 1960s
is now binding a place

work to both...
not be assigned

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



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



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



What is The Mother Wound?
Mother's unintentionally project feelings of insecurities 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 daughters attention, making her too self-aware.
By Bethany Webster

Wear the Black - more visible - slimming

Sunday Hair Drives
Shows without your best dress what is inside



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 cared for maternal comfort. Slipped elegance. Interest in fashion. New from the 1960s (to 1970s). Project confidence and femininity.



COMMON THREAD, SOUTHERN' SUNDAYS.



MY 1ST IDENTITY TO DRESS.



MATCHING MY GRANDMOTHER, MOTHER, AND SISTER.

Fabric

COMBINATION OF
TRADITIONAL &
MODERN TEXTILE

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



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.





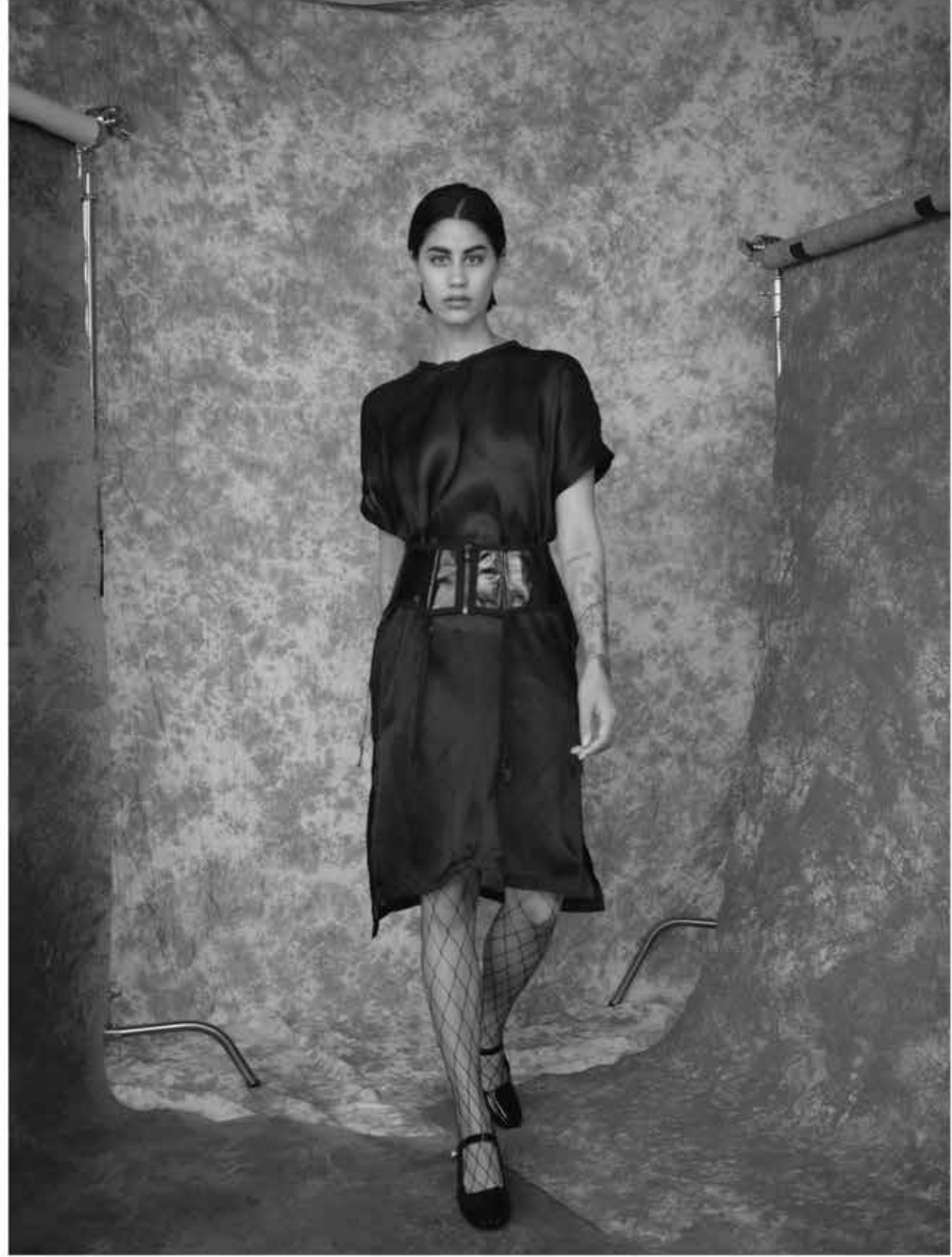
Phase 1



To Reveal
Or. Cover



LOOK 3 PROGRESS



Phase 2



Dart treatment, bite machine, faggoting.

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?



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



Is it Long Enough?

LOOK FOUR PROCESS



Phase 1



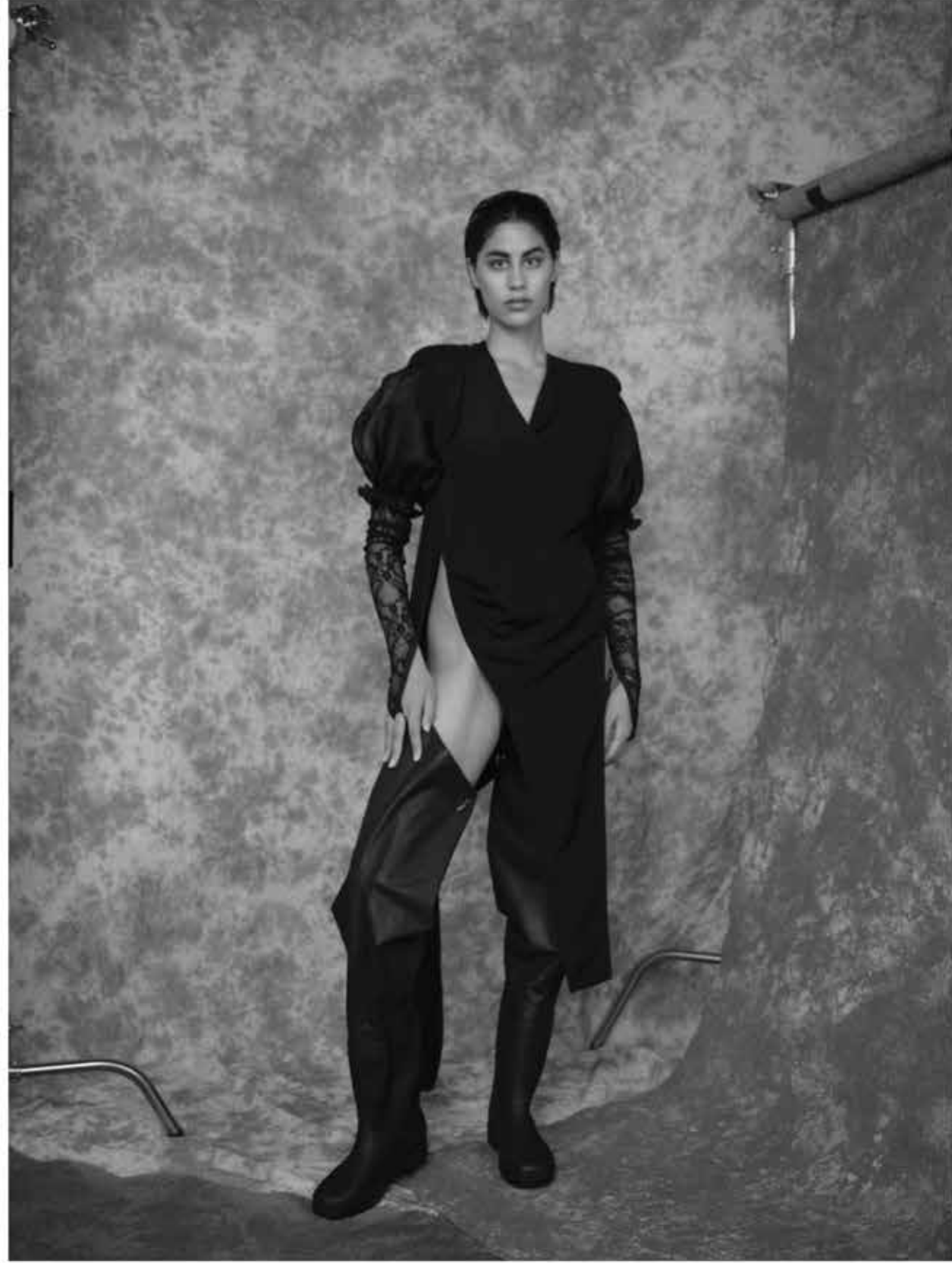
The conflict of wanting to reveal the body.



CONSERVATIVE
TAILORED
HIGH SLIT
SUNDAY SLEEVE



LOOK 5 PROCESS



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
IMK





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.



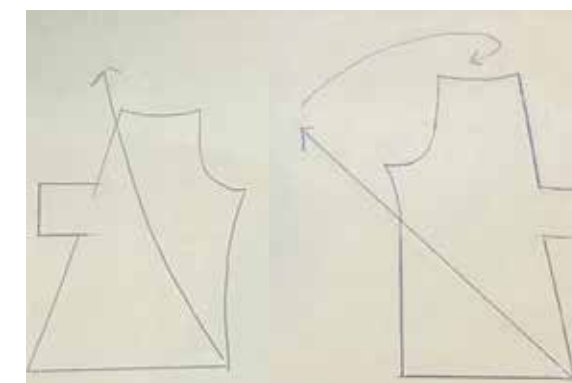
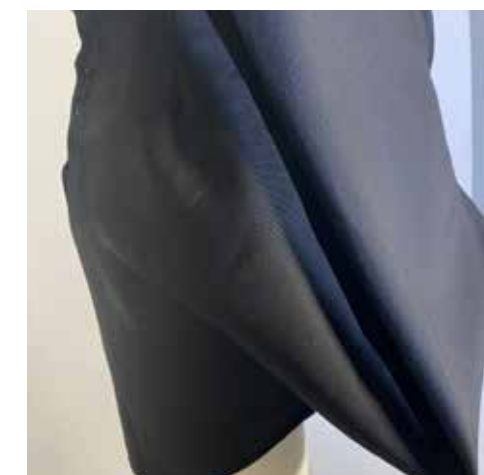
Take volume out of back.
Add invisible zipper to
left side seam.





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.



Phase 3



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



COMBINED INSPIRATION
Margiela '09
Balenciaga '67



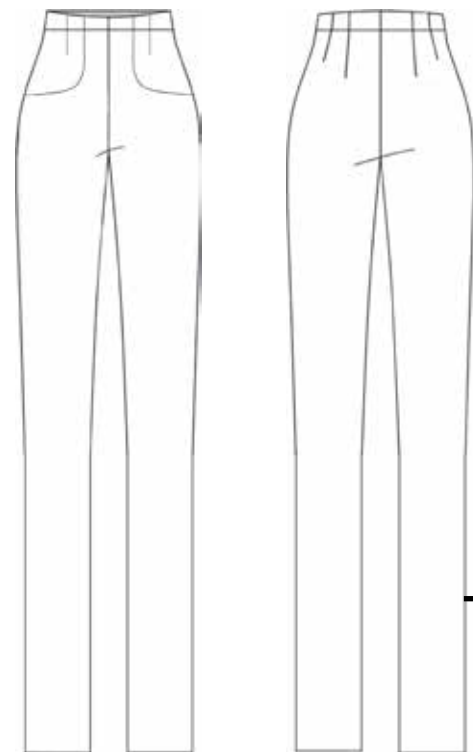
Mirror back facing half
Take out darts in front & back



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.



LOOK 8 PROCESS







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.

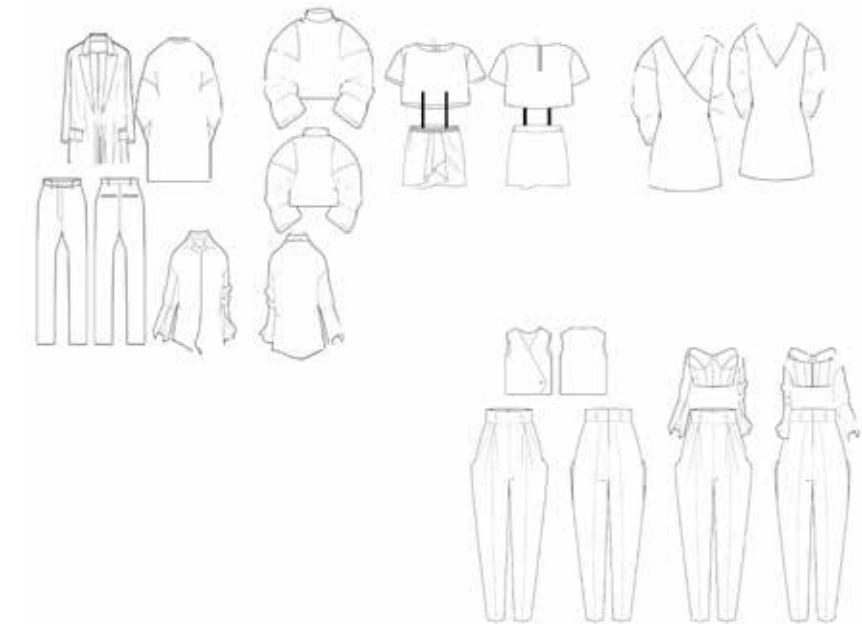


Installing the work in medium format film, a photography process of the past, contradicts this need to change and adapt in the way that the subject matter, fashion design must execute.

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.

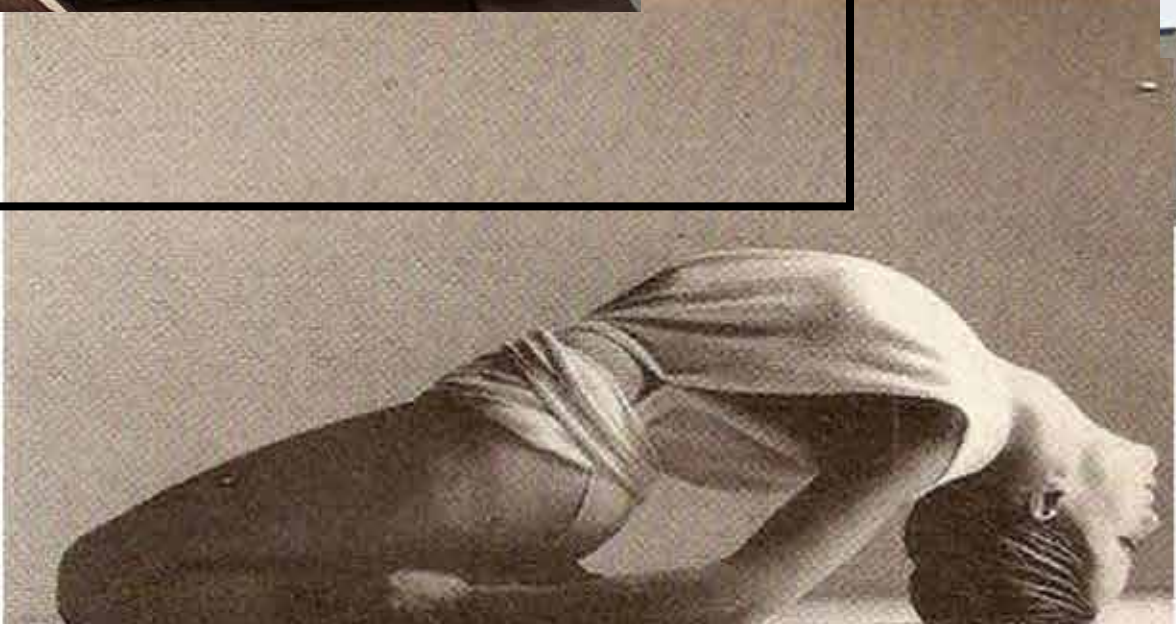
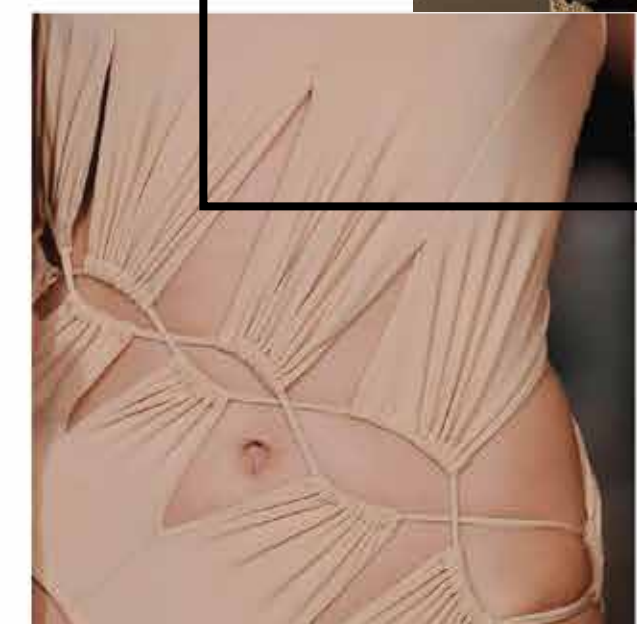
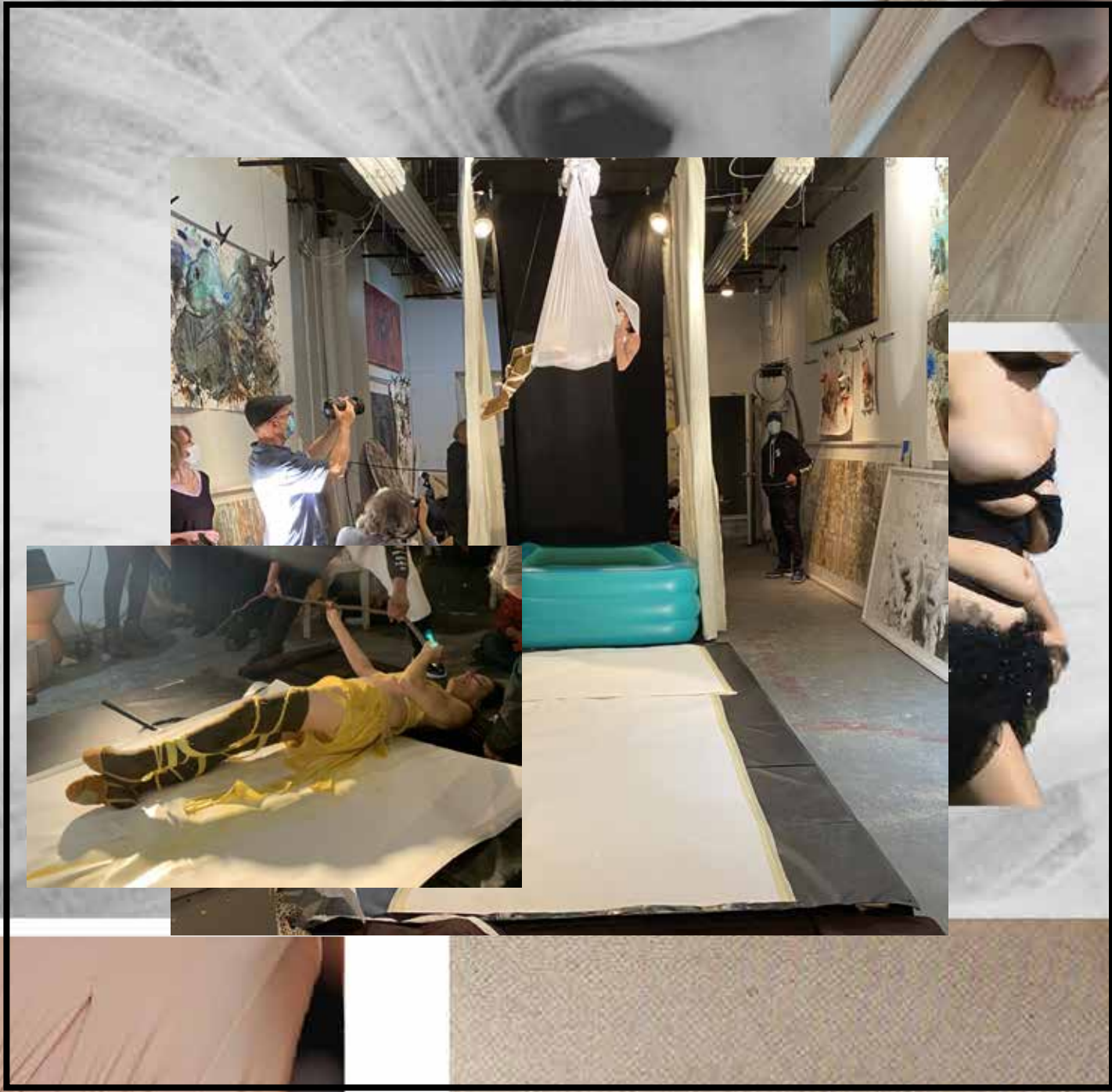
DECONSTRUCTING THE SOUTHERN BEAUTY





Mimaki Print Collaboration
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

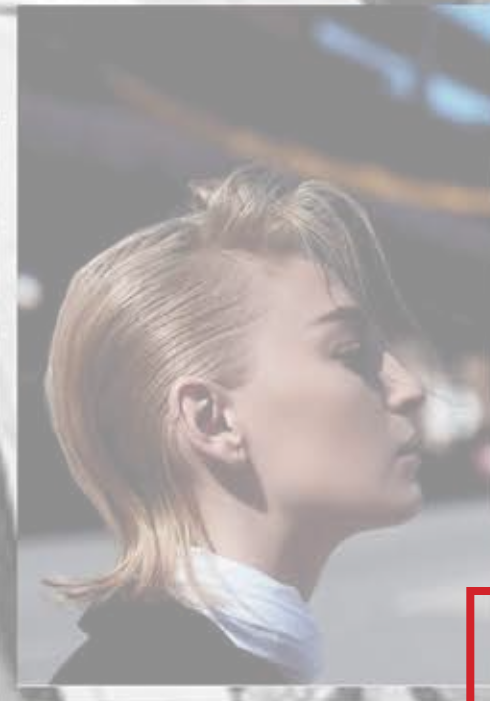
One of the most influential people in my life.
My maternal grandfather.
Someone that guided me through life and taught me the importance of humility.

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.

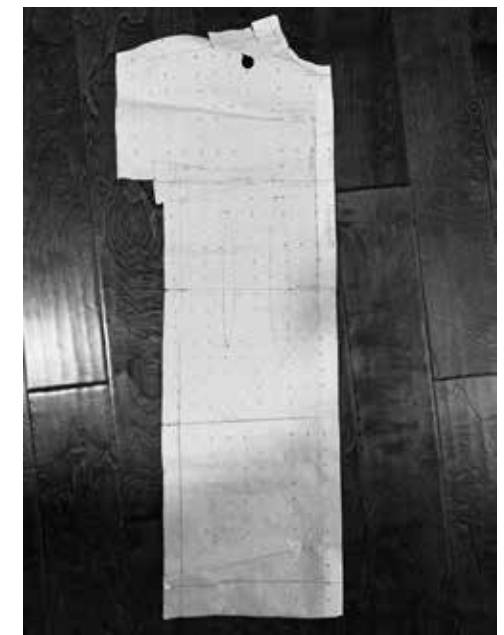
I wanted to learn other ways to document and display fashion, utilizing a technique that wasn't typically associated within my industry. This medium allowed me to connect my fashion photography and designs into a cohesive piece.

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

CONTACT

PHONE: 304.553.9607

EMAIL: bethany.plymale@gmail.com

WEBSITE: bethanyplymale.com

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

PLYmale



MY DAD, PLYMALE



MY MOM, ANGELA



MY SISTER, ELIZABETH