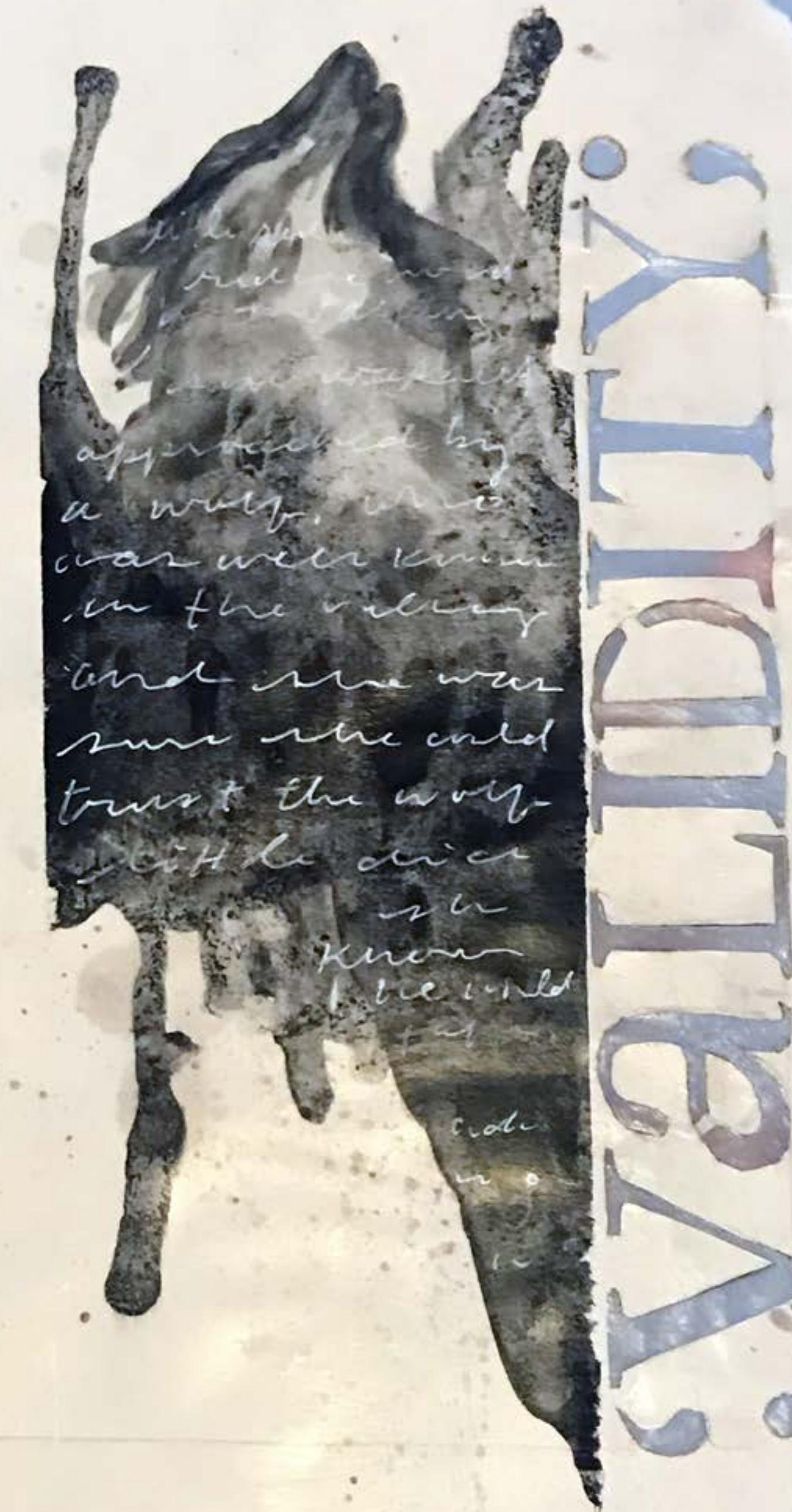


a ; d ever e ux

other. The chief political fact of 1944 was the nearly collapsed, and the Socialists have nearly collapsed, and the Communism. Commie the nearly empty stomachs. When the Germans

are the natural New Deal; there is a nice balance between the important, if equally, muddling, Third Paris in August, the black market began to General de Gaulle, too. This has not turned out to be the blessing one might and his people expected. The black market, and even the gray market—the constant bartering, selling, and haggling that went on among friends—devastated what was left of French morale and cheapened the value of time, since it consumed hours of each day, but it also saved French lives. The black market was built upon the French peasant's classic cupidity and the Vichy government's stupidity in thinking that it is a farmer's social duty to determine whether they profit him or not. Because the French peasant was paid parsimoniously low official prices, he attempted to keep consumer prices down, he found that he was receiving only a fraction of what it cost him to produce what he had. Therefore, but only, he not only lied to the authorities about the quantity he could bring to market but, inhumanely, he undersupplied even his assessed regional share for the needy. While the Peasant, in the four years of the occupation, was losing, on the average, forty pounds of weight because of inadequate rations, the peasant who was selling his surplus on the black market at profits which, if he had big herds, flocks, and fields, made him a franc millionnaire. Now, as one of the money-minded *nouveaux riches*, he fears the inflation he helped to create. Thus nowadays a cow in the bush seems a better bet than thirty thousand francs in the hand. The peasant has stopped selling, the black market is drying up, the Parisian who expects to till up on something more than bread after the liberation, is still underfed. This week's fat-and-flesh ration for a family of three in Paris is half a pound of fresh meat, three-fifths of a pound of butter, and nine twenty-fives of a pound of sausage. Of this much food, the family of three will not starve, but neither will any member of it feel full. Since the breakup of the excellently organized Maquis, sub arrangements have come along and with them have come hijacking, robberies, connivances, and Chicago-type gangs drawn from the Mauvais Maquis, which was composed of thugs who had nothing to do with the original Maquis. In Rouen, a subsequent non-political Maquis Blanc and who have done the properly sacred Maquis legend harm. It is nothing now for helpless officials to announce that en route from Normandy to Paris have melted down a six-ton truckload. For that matter, whole





My concepts are derived from my own anxiety, depression and traumas as well as those around me who have experienced similar situations.

I produce my work in a journal like aesthetic to show the mind of a person who has experienced a mental illness or trauma to create an understanding for those who haven't.

My work is curated in a way that explicitly tells a story of trauma or mental illness on the body to interrupt the shyness the public has developed with delicate subjects.

In this project I focus on the trauma of experiencing a sexual assault. My goal is to revise the relationships society has developed with rape culture through my art, design and writing.

and there was
more we could
trust the wolf
little nice
we
know
the world

RED RIDING HOOD: A CONTEMPORARY STORY OF ASSAULT

The media distorts stories of assault

with sugar coated jargon similarly

to how Little Red Riding Hood uses metaphors such as
"The Wolf," instead of blatantly saying a man or predator.

Rape culture has been shaped by fear and ignorance
created by the media as well as the toxic relationship
dynamic of a predator and submissive person.

I want to use my thesis to create an interruption
in this cycle of fear and explicitly showcase stories
of assault truthfully onto garments to
act as wearable memoirs.



The hood was created for Red Riding Hood intended to keep her safe. It's advised to wear vibrant colors such as red in the woods, especially in areas that are common hunting grounds. If one wore Earthy tones, they'd blend in more and that may cause a hunter to mistake them for an animal. The intention was to protect her but instead, the hood caused her to be a direct target for the wolf — caused her to be eaten alive in some versions of the story.

The original story of red riding hood is translated as a story of sexual assault in a contemporary world.

original "Little Red Riding Hood" is no exception. Cinderella's stepsisters cut off parts of their feet before the ball. In the Hans Christian Andersen version of *The Little Mermaid*, the mermaid commits suicide. And even popular collections of fairy tales like the one from the Brothers Grimm include stories like "The Girl Without Hands" and "The Death of the Little Hen."

Little Red Riding Hood's full story is pretty dark. Unlike the modern version, where a naive and trusting girl who can't tell the difference between a wolf and her grandmother escapes in the end, in most older versions, Red is eaten alive. And that's only the beginning of the horrible things that happen in "Little Red Riding Hood."

The versions circulating in 17th-century France, when Charles Perrault first wrote down the story in his collection called *Mother Goose Tales*, featured a cannibalistic granddaughter and a pedophile wolf who tells Red to strip down before she climbs in his bed. No

One of the defining features of Little Red Riding Hood is her red hood – it appears in nearly every image of the story produced in the last 200 years. But in some versions of the story, the little girl didn't wear a red hood at all. One folk version told in 17th- and 18th-century France described the main character as simply a "little girl." In other versions, the hood is made from gold. The red hood doesn't appear until the 17th century.

Where did the famous hood come from? It was most likely invented by the original Mother Goose, Charles Perrault. In his version, first published in 1697, the girl's mother "had a little red riding hood made for her." Perrault explains, "it suited the girl so extremely well that everybody called her Little Red Riding Hood." And after that, the red hood stuck around.

Long before it was first written down, "Little Red Riding Hood" was a folktale told for centuries. Anthropologist Jamie Tehrani argues that the fairy tale was not invented by the French writer Charles Perrault, the author of *Mother Goose Tales* and the first person who wrote it down. Historian Robert Darnton explains that most of Perrault's stories came from the oral tradition – most likely through his son's nurse, where he borrowed the name Mother Goose.

But the story of Little Red Riding Hood had much deeper roots, and it went through a number of versions. Even after Perrault's French version, the story spread to Germany and England, carried by French refugees of the Wars of Religion and later conflicts, until the Brothers Grimm wrote it down again in the 19th century. In fact, the story of a girl wearing red who wanders off and runs into a wolf dates back to at least the 11th century, when a Belgian poet recorded the tale.

The long history of the story includes a number

of changes that transform it from a disturbing tale of cannibalism and pedophilia to the much friendlier version children hear today, which has a happy ending.

peter stumps

Peter snuck out to the forest, slipped on his belt, felt a rage inside. He spo' woman by herself and take opportunity. She barely had time to scream when he attacked. He had ravished her and eaten her alive and left her remains back in the woods as he turned back into man and went home.

Connecting and Contrasting

elements that relate between a contemporary setting and 17th century which this was written.

— metaphors in fairytales & language used in the media used to describe and distinguish an assault. —

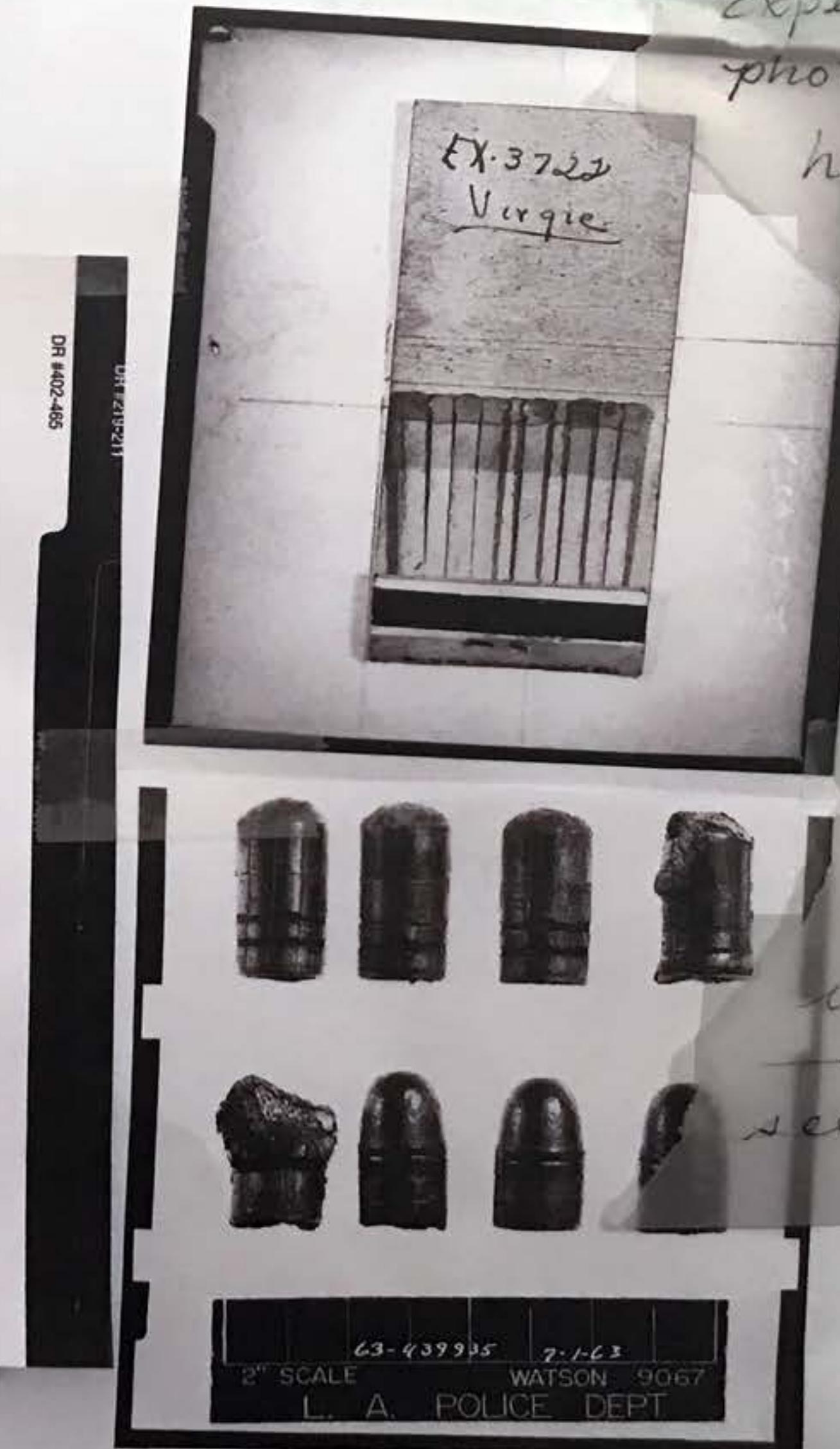
"In red riding hood, "Wolf" is used instead of plainly saying "man".

Photos from
"Storyline" book
by Robert
Frank.



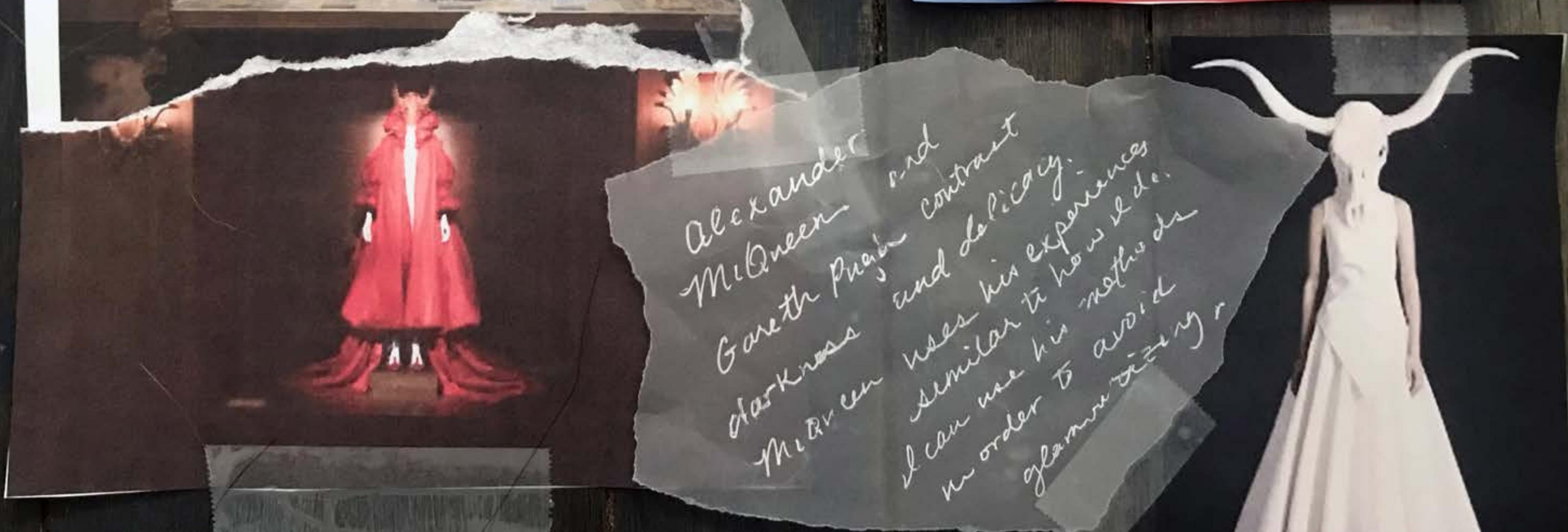
exploring a
darker/omissions
layout to better
communicate a story
of contemporary assault.

K-7.
5-10-SC
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Exploring Crime photography —
haunting, beautiful
but explicit
without
saying a word.

The layout
conveys a
sadness
and a
story telling
motif that
is very dark
— the environment
ells the mood.





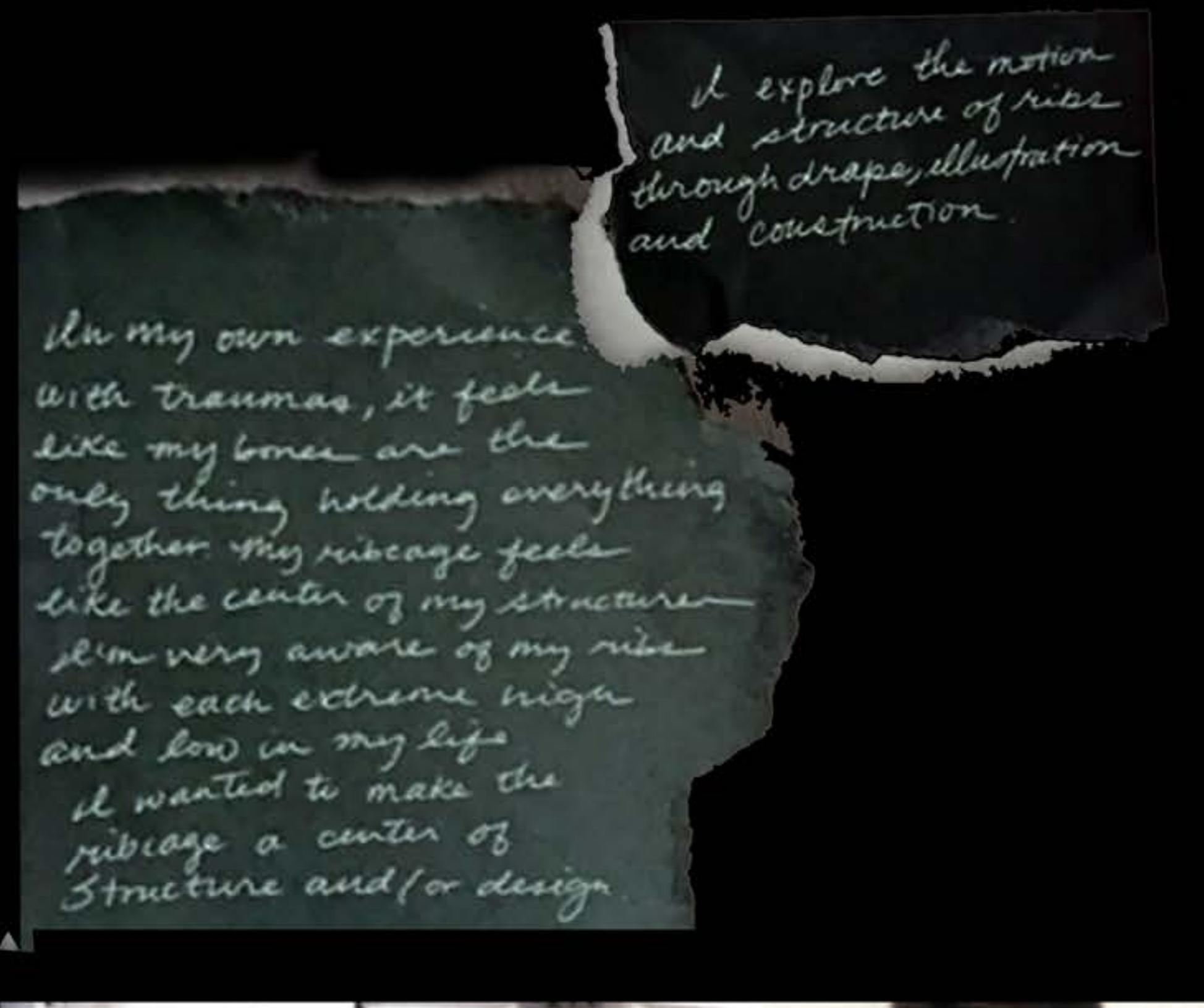
Think of structure →
how to use placement/
construction, shape
in order to illustrate
emotion without
being too obvious

- sandpaper
- zipper — unzipping
panel and revealing
artwork → typography

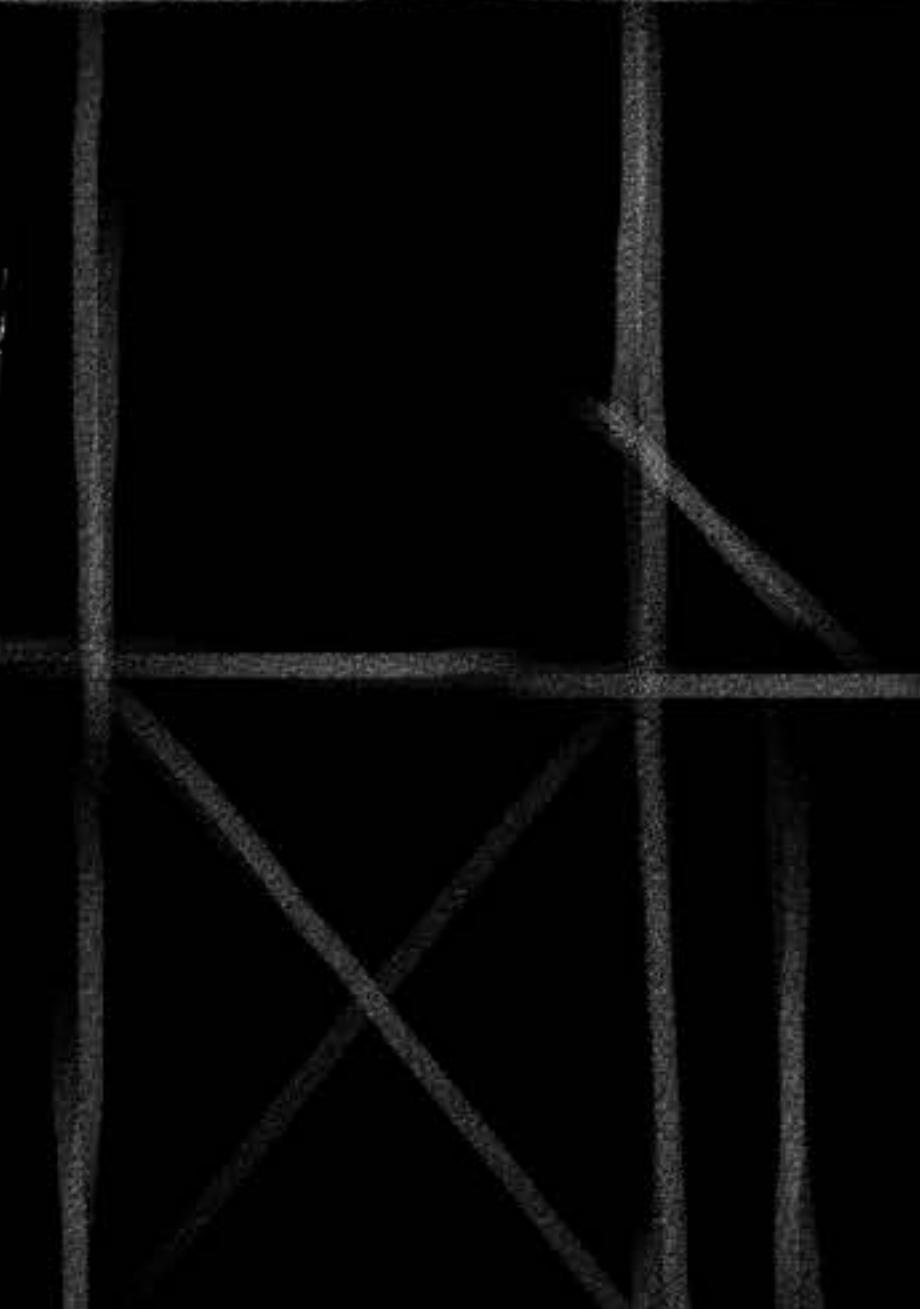
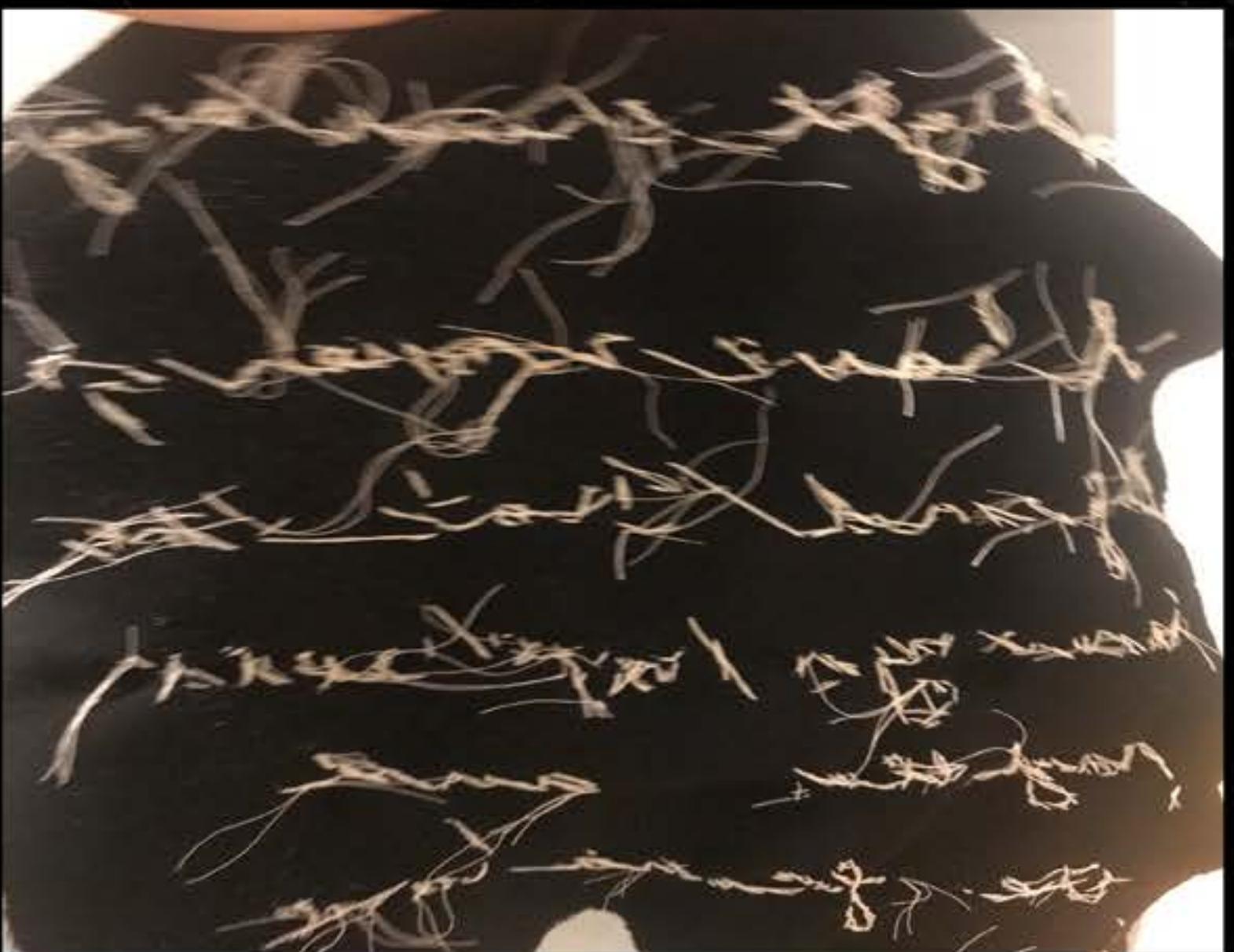
illuminate experience
in order to communicate sexual assault
i have to indirectly represent my own
experience without being too obvious
i want to put the message across
of
translating red riding hood
in a contemporary sense
(rewriting my own experience or
as little red riding hood)
- research → crime photography
→ stories of assault - ~~secondary~~
need
- examples of artists → how to
draw awareness without glamorization
"how do you materialize this
experience of recovering from
assault? How do you want to
make this come to life in a way
that refuses to reproduce the
experience
- what characteristics, what mood

Relating structure
of garment w/
body structure:
Ribcage





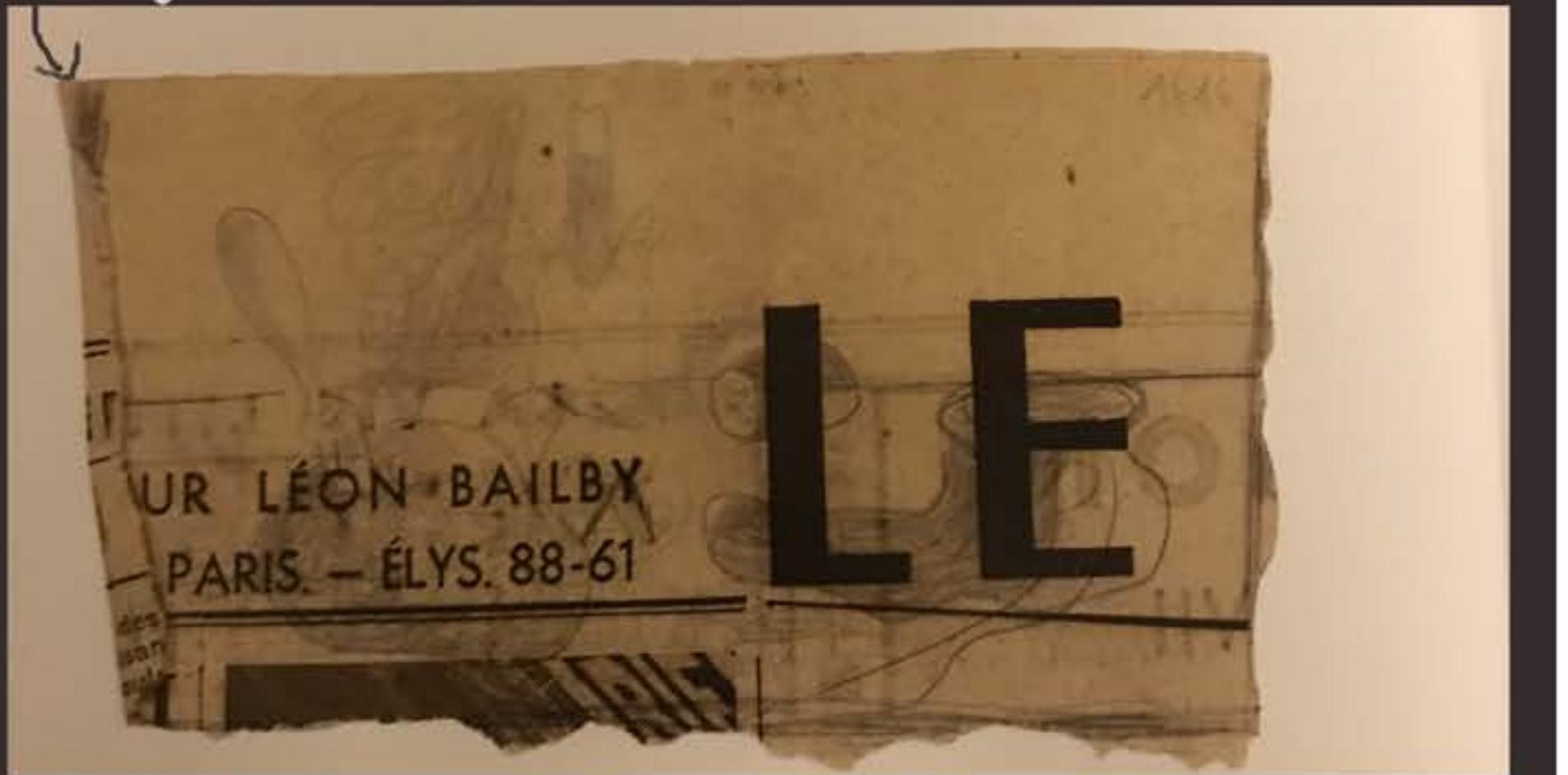




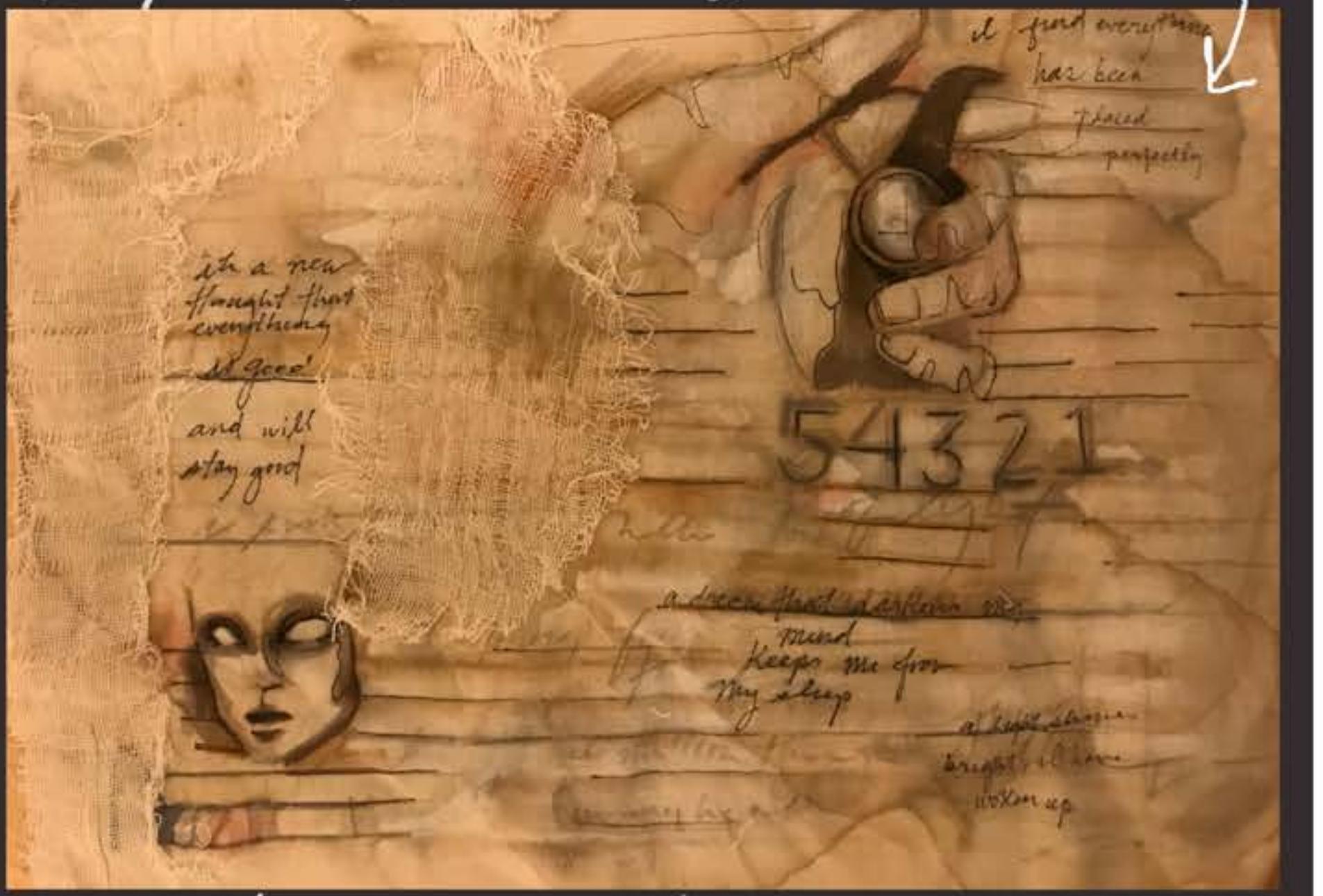
sketched
as a fitted
leg but
when
draped,
I liked
the
straight
leg



image below used as inspo for print

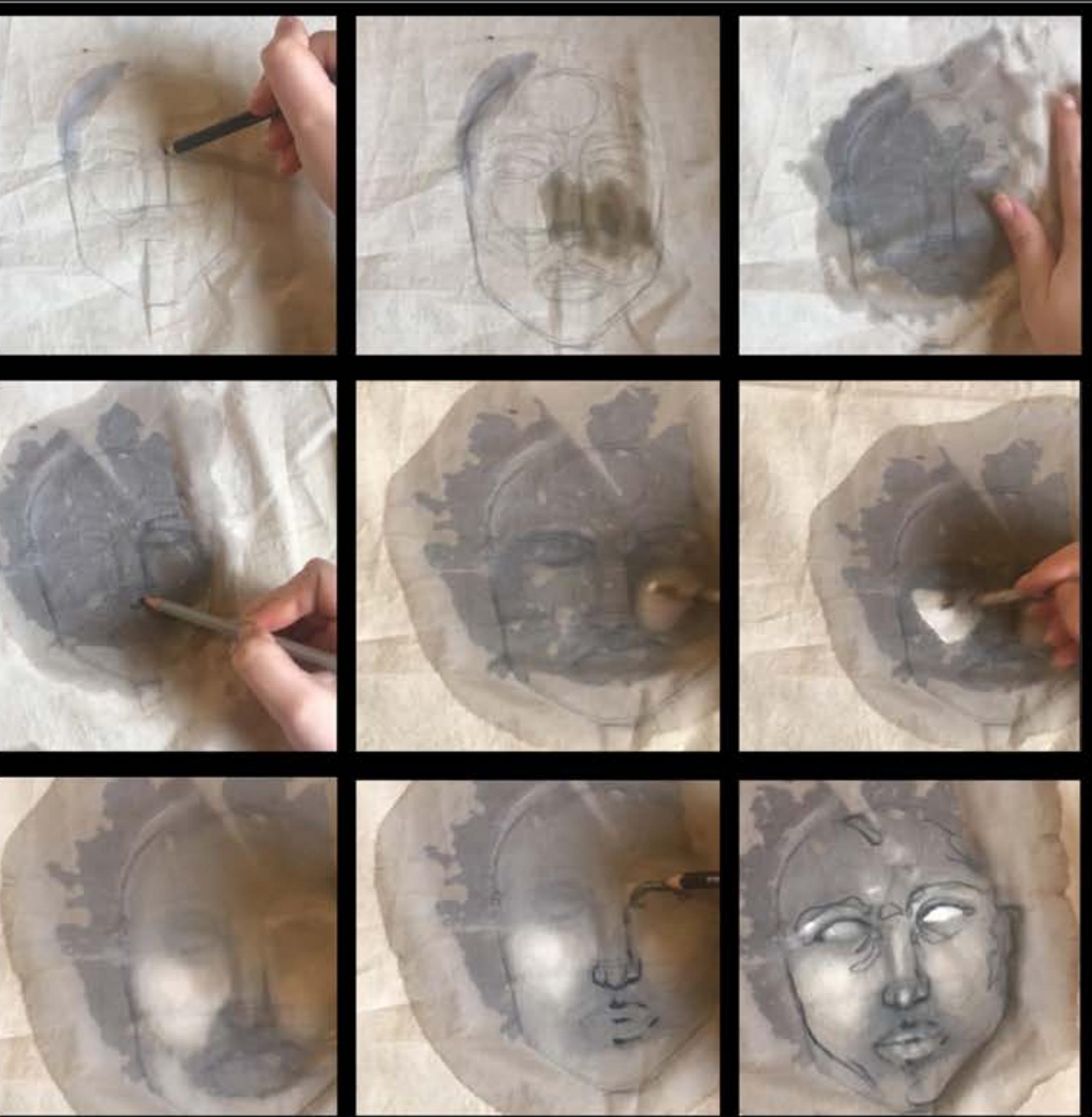


The print I created as a result



I used coffee as dye to create aging.

process of drawing on fabric.

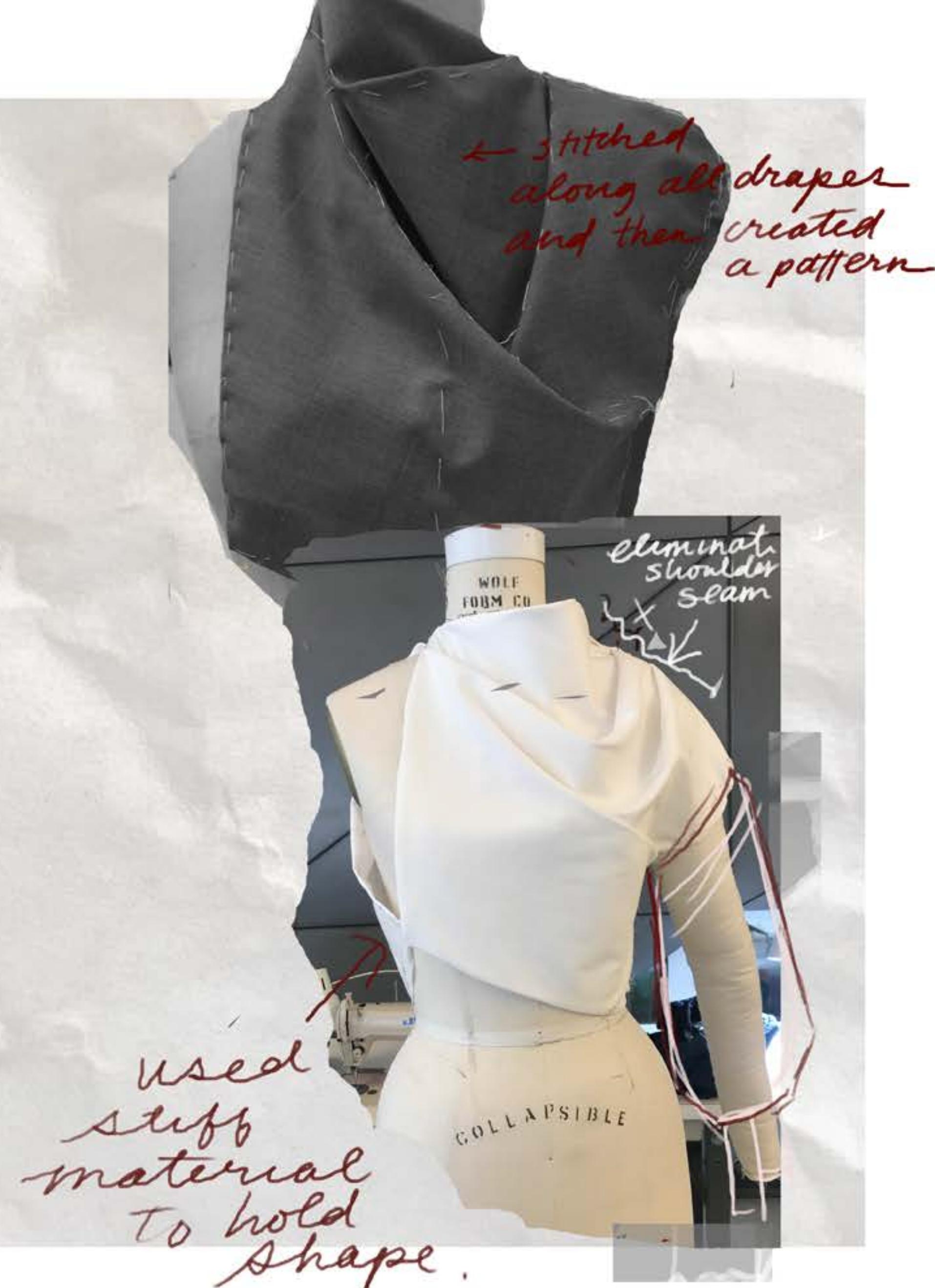
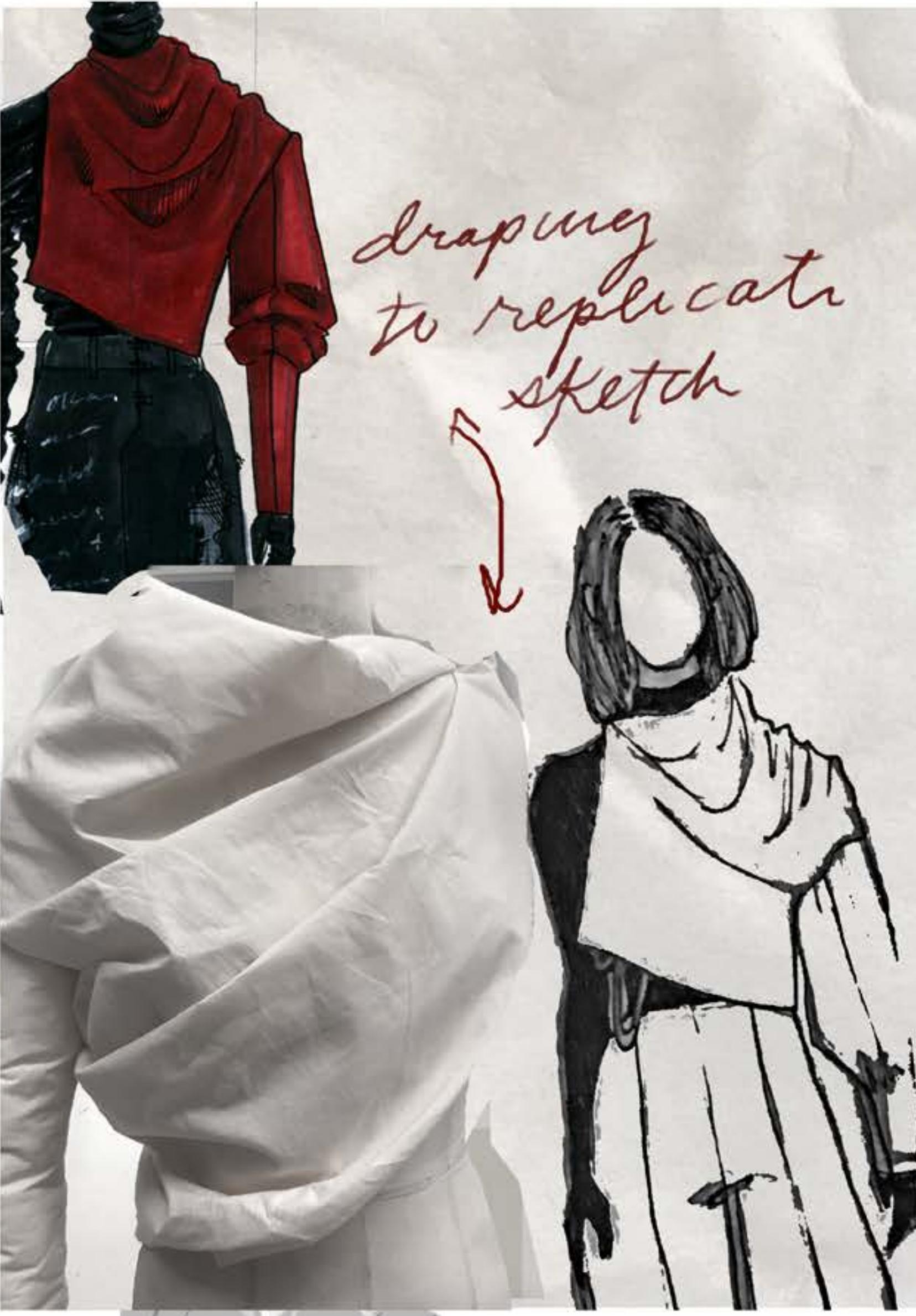


I use a combination of dry media and fabric paint

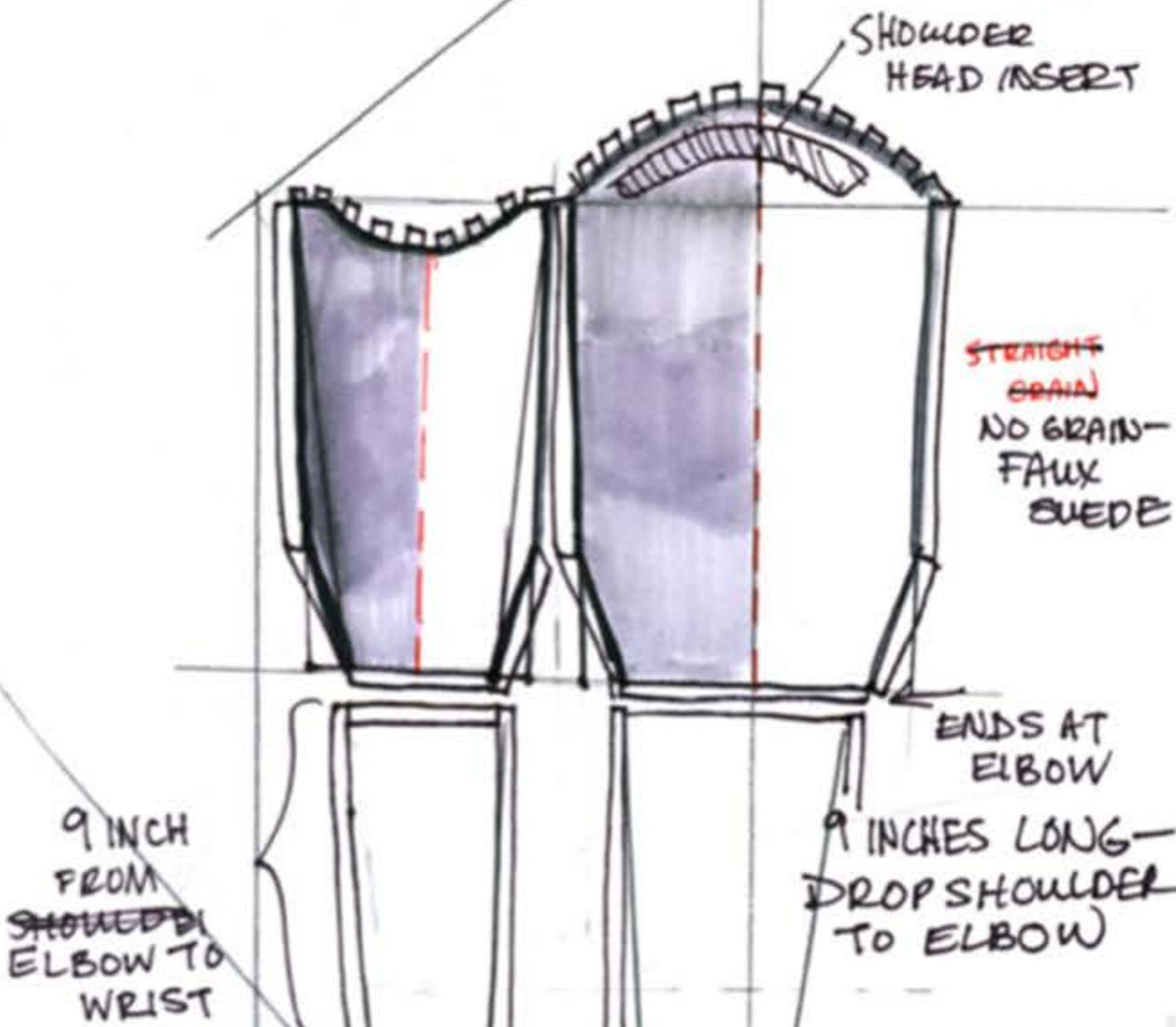
I created patterns from draping, taking photos of those drapes then patternmaking from the final drape.



For this look I had a collage detail that I added late and I had to strategically place fabric so it moved nicely.

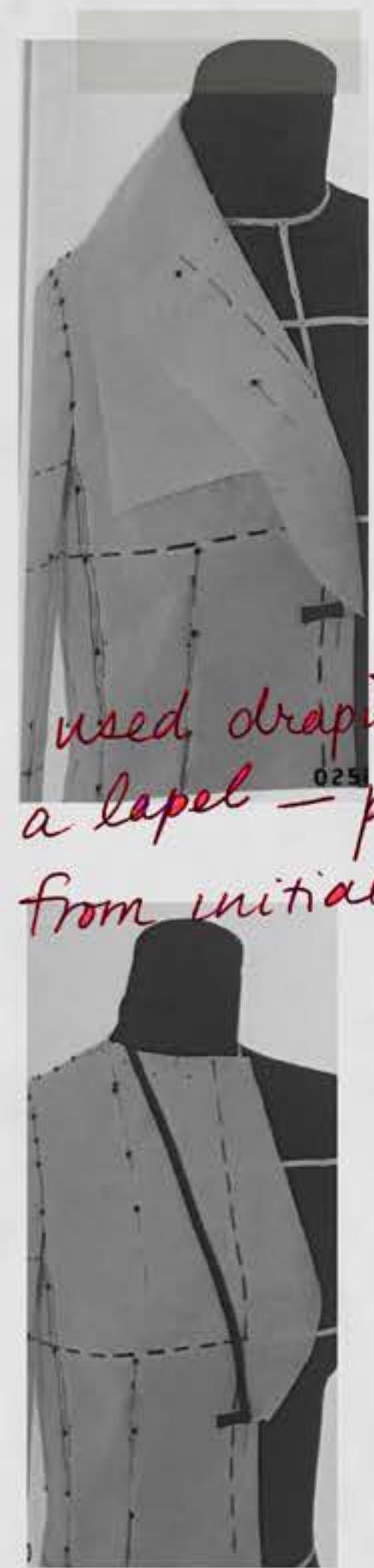


REFERENCING BLAZER PATTERN SLEEVE



horizontal drapes
- exaggerated neck

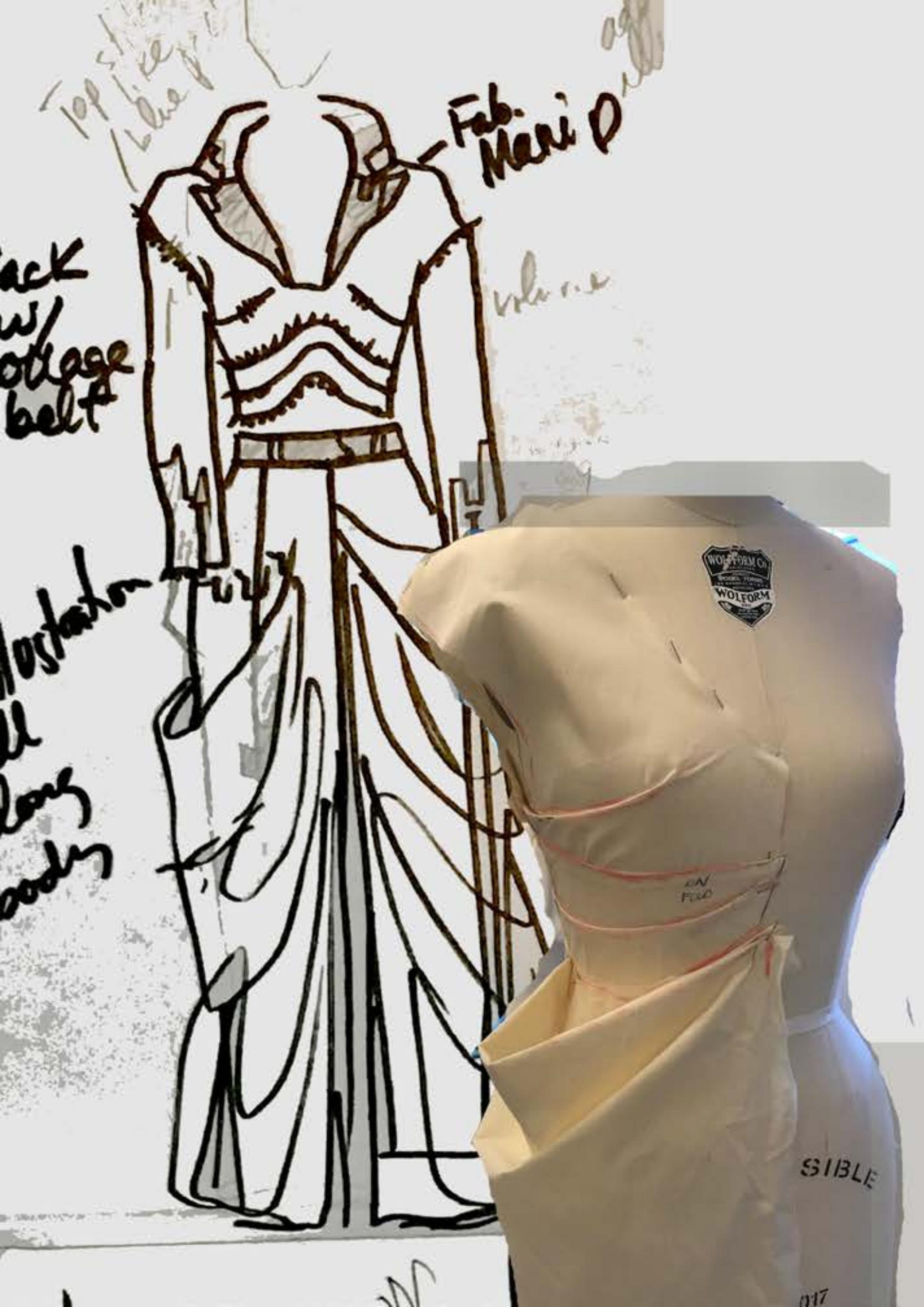


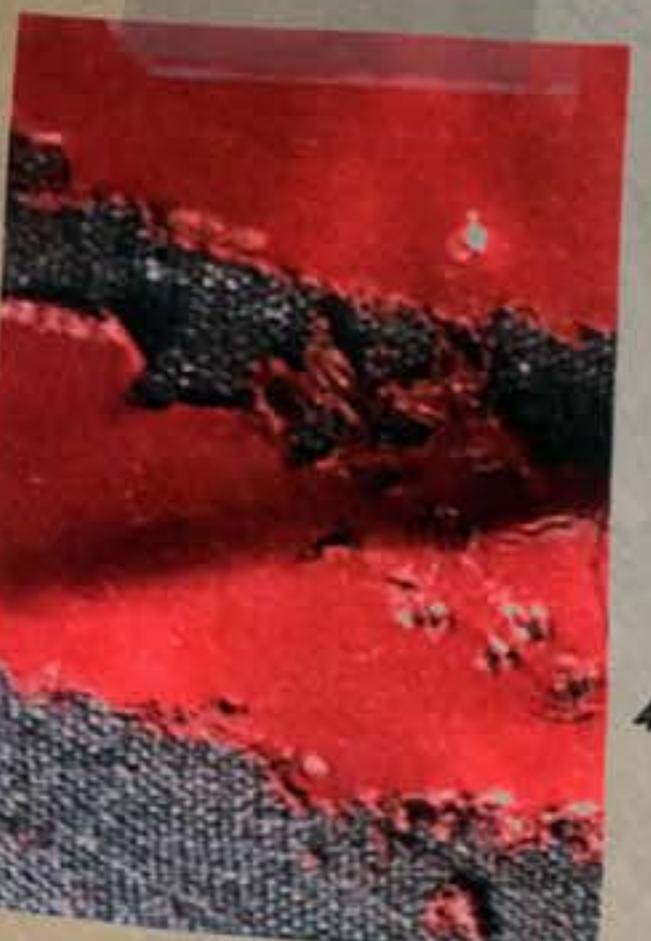


used draping book to create
a lapel - pattern made
from initial illustration

eliminated the bottom of the
coat and created a top -
changed the dart to
mimic the rib shape

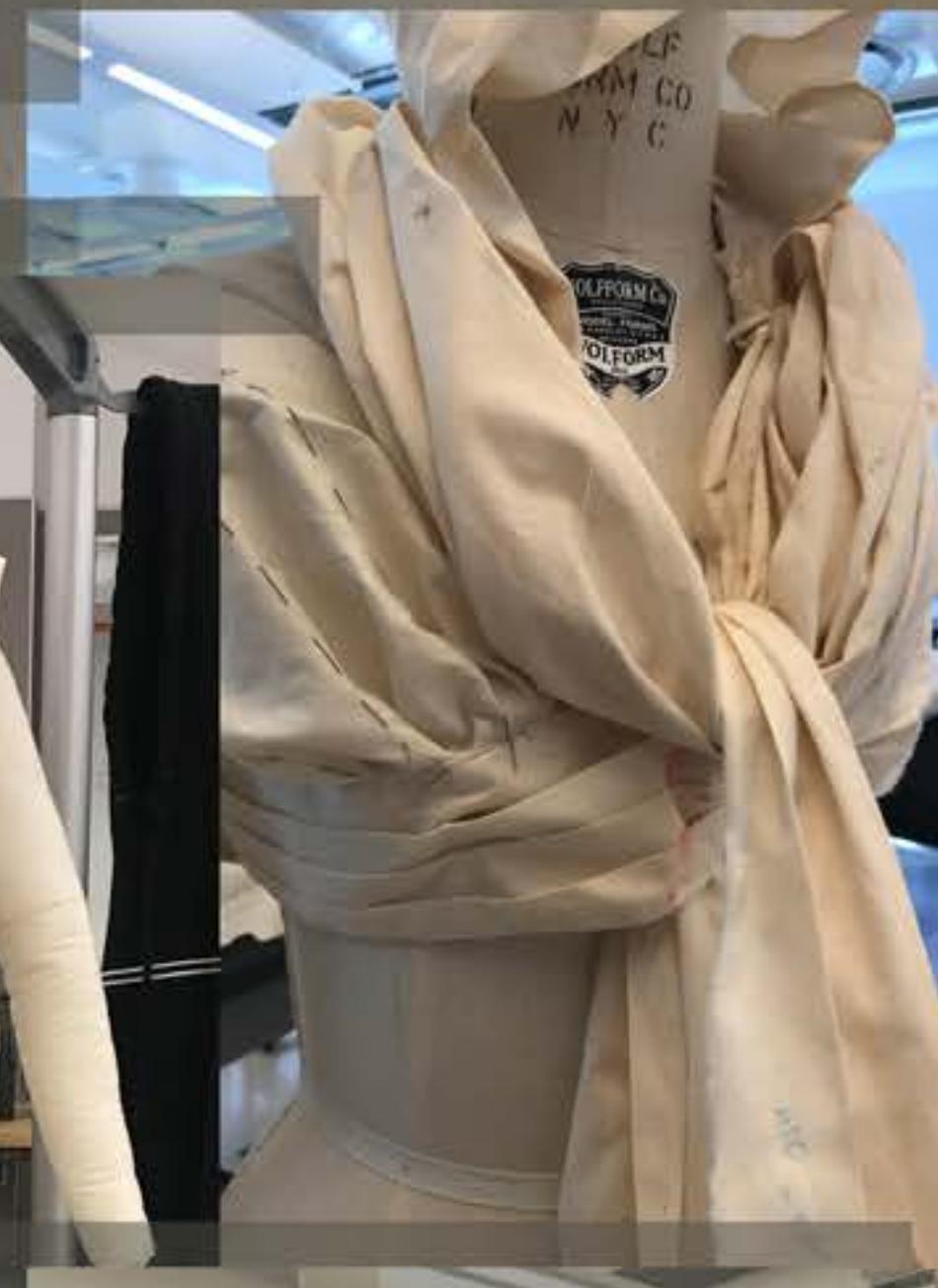






Pants
in
crushed
velvet

Look
②





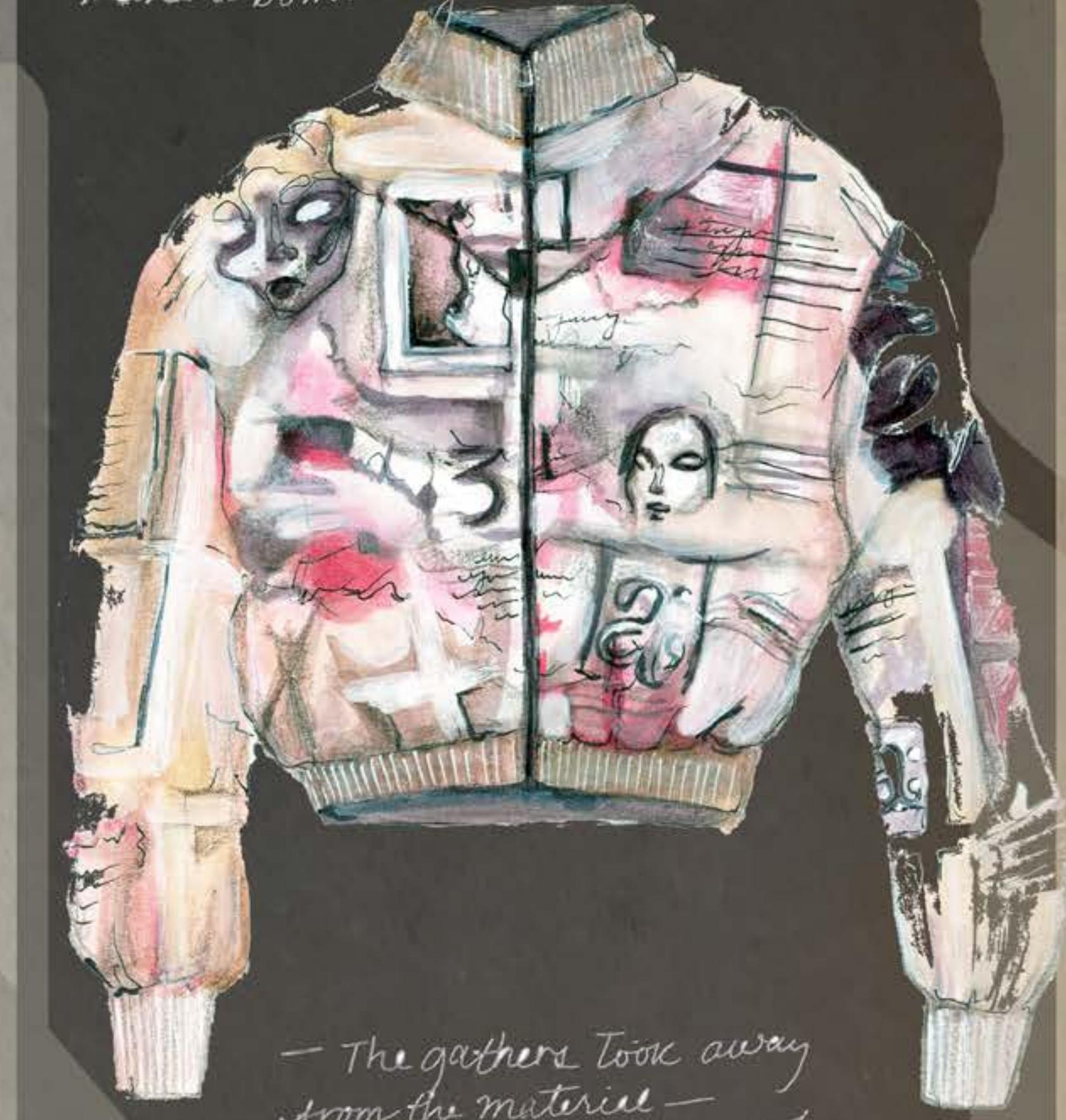
eliminated sleeve
referenced ribcage
middle of dress







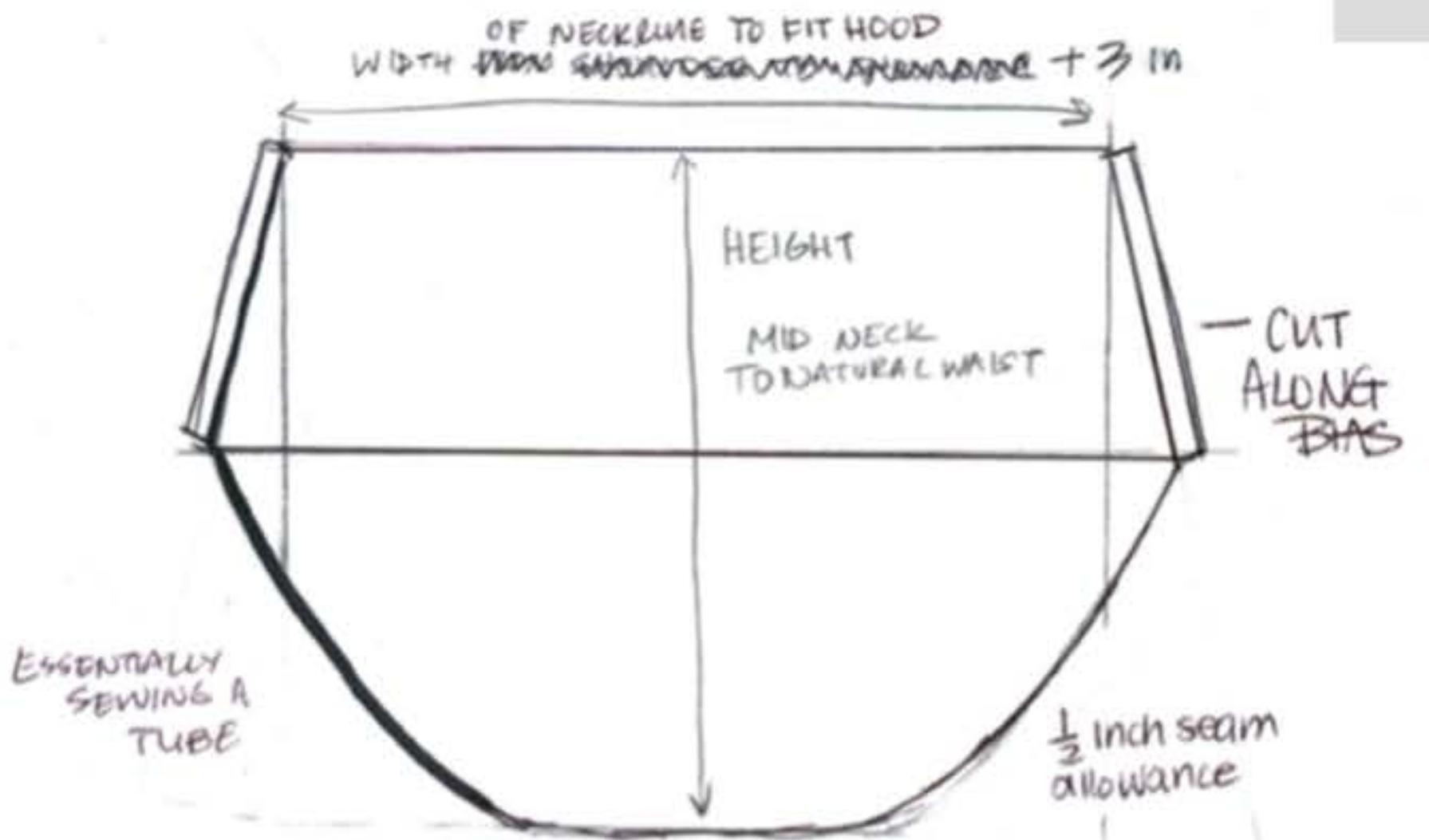
eliminated = waist
details and decided to
make a bomber jacket



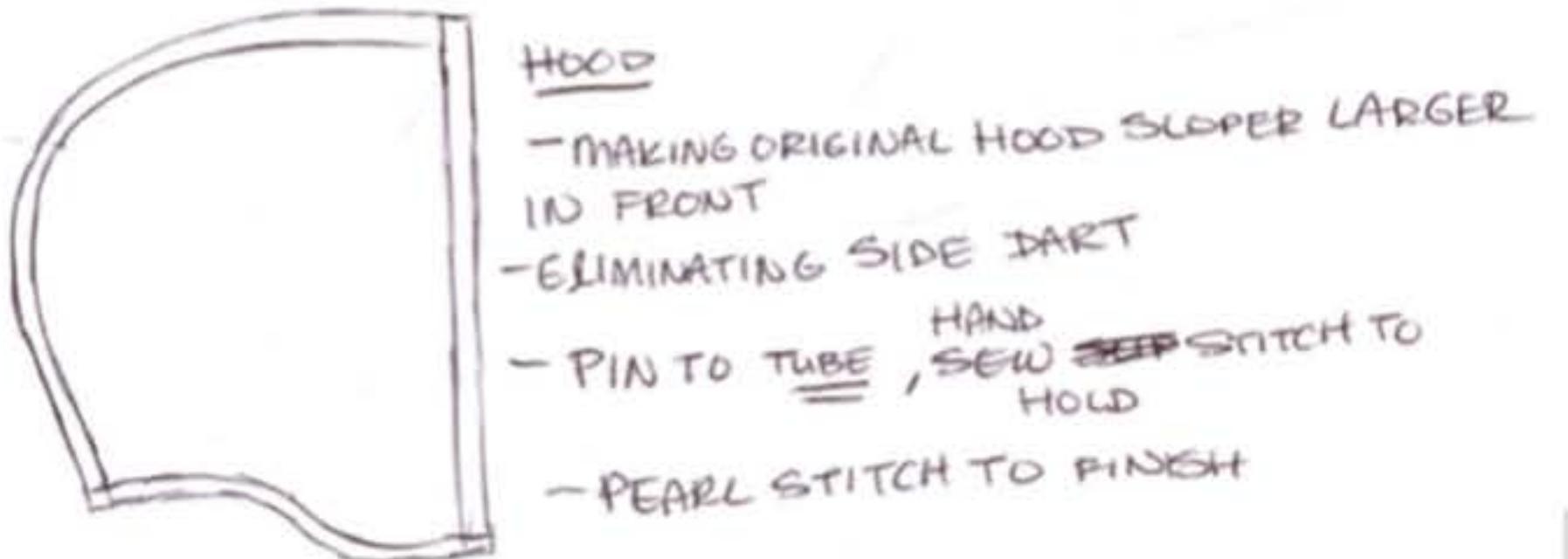
- The gathers took away
from the material -
I took them out and they
left a beautiful imprint

since I had one
form fitting dress, I
wanted another in a
plum color that related
to the red I had in
my color scheme





- PEARL STITCH ALL EDGES.
- DRAPE ONTO BODY - SEW SHOULDER SEAM
- SEW A SLIP STITCH ON SHOULDER, GATHER, PEARL STITCH OR TOP STITCH. - ATTACHES TO BODY.



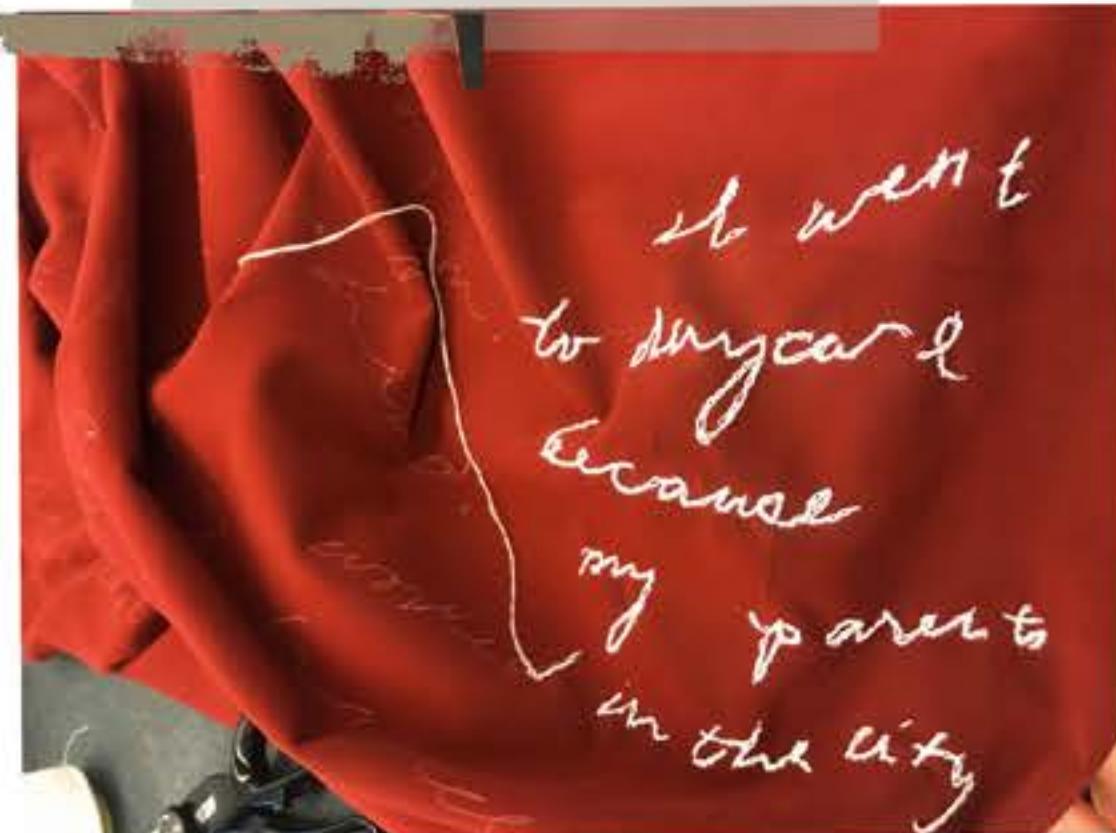
- I decided I needed a big coat on top of the bomber jacket so I had more of this beautiful fabric in my line.



exploring insides



because the subcage
is an inner structure,
I applied some of
my fabric manipulations
on the inside of my
garments.



This entire dress
displays the inside of
embroidery but has an
entire story on the
lining of the garment



tan wool blend
(used for manipulation #3)



double faced
black cotton wool
(used for manipulation #3)



faux suede
(used for manipulation #2)



Cotton



cheese cloth, bleached
(used for manipulation #1)



cotton poly
(used for manipulation #1)



white two-way
stretch Nylon jersey



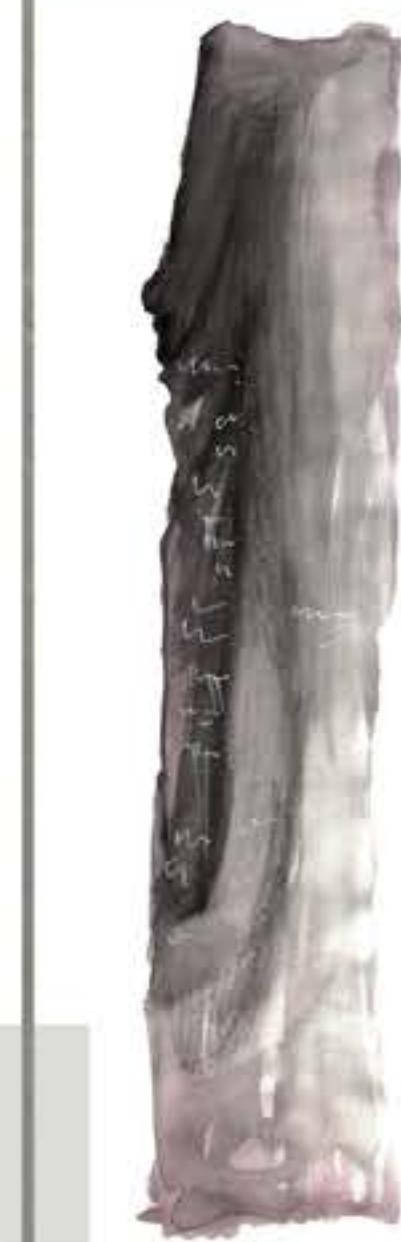
hard water up
first not the
wrong hand
and
feels hand
out



The people I interviewed were the same people I used to fit.



I wrote stories on the garments and whenever story it was would wear the garment.















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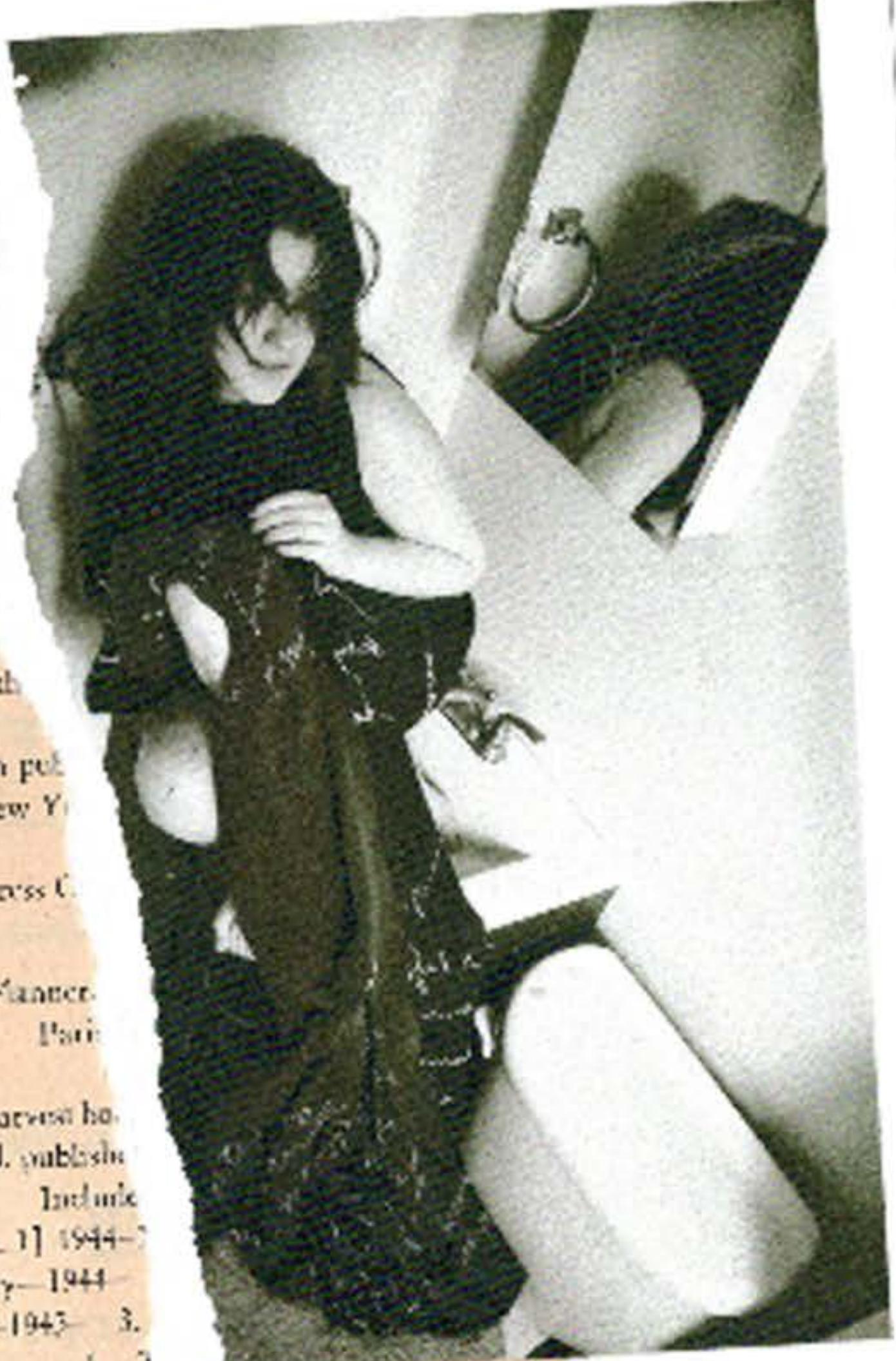
Flannery
Parish

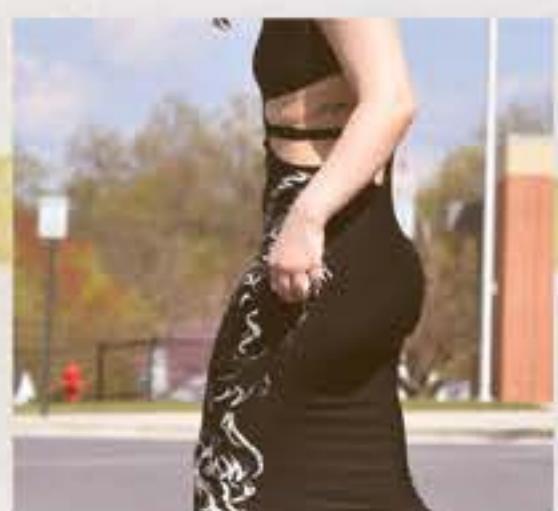
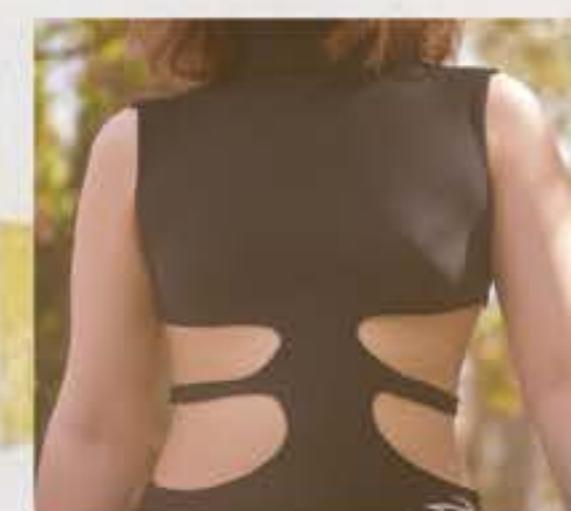
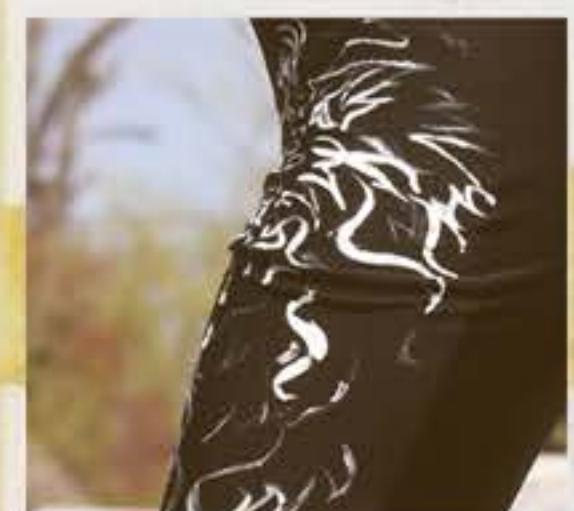
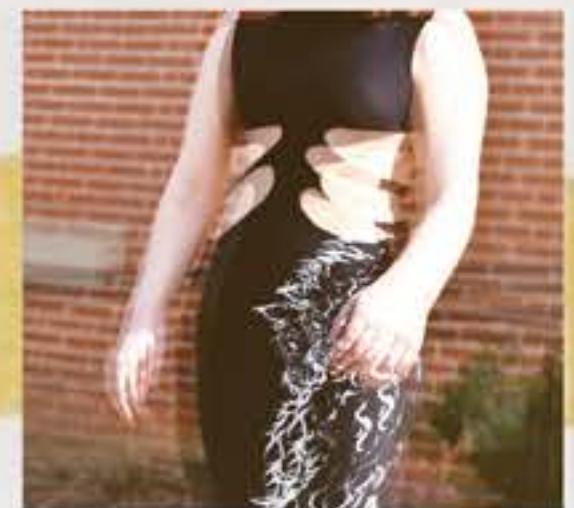
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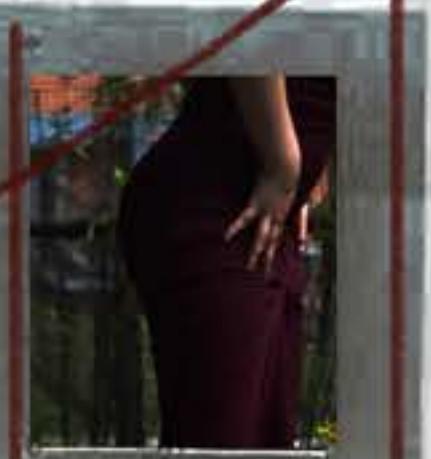
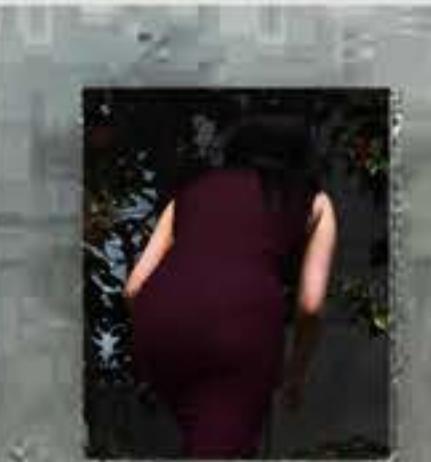
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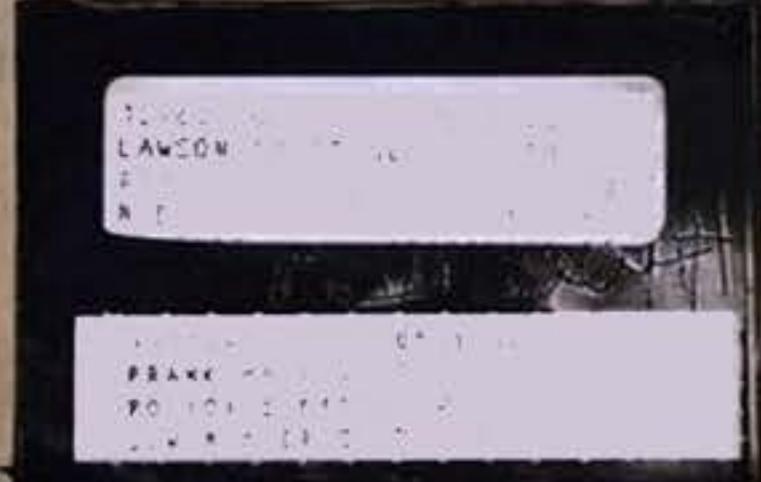








PAIN ACROSS EVERYONE



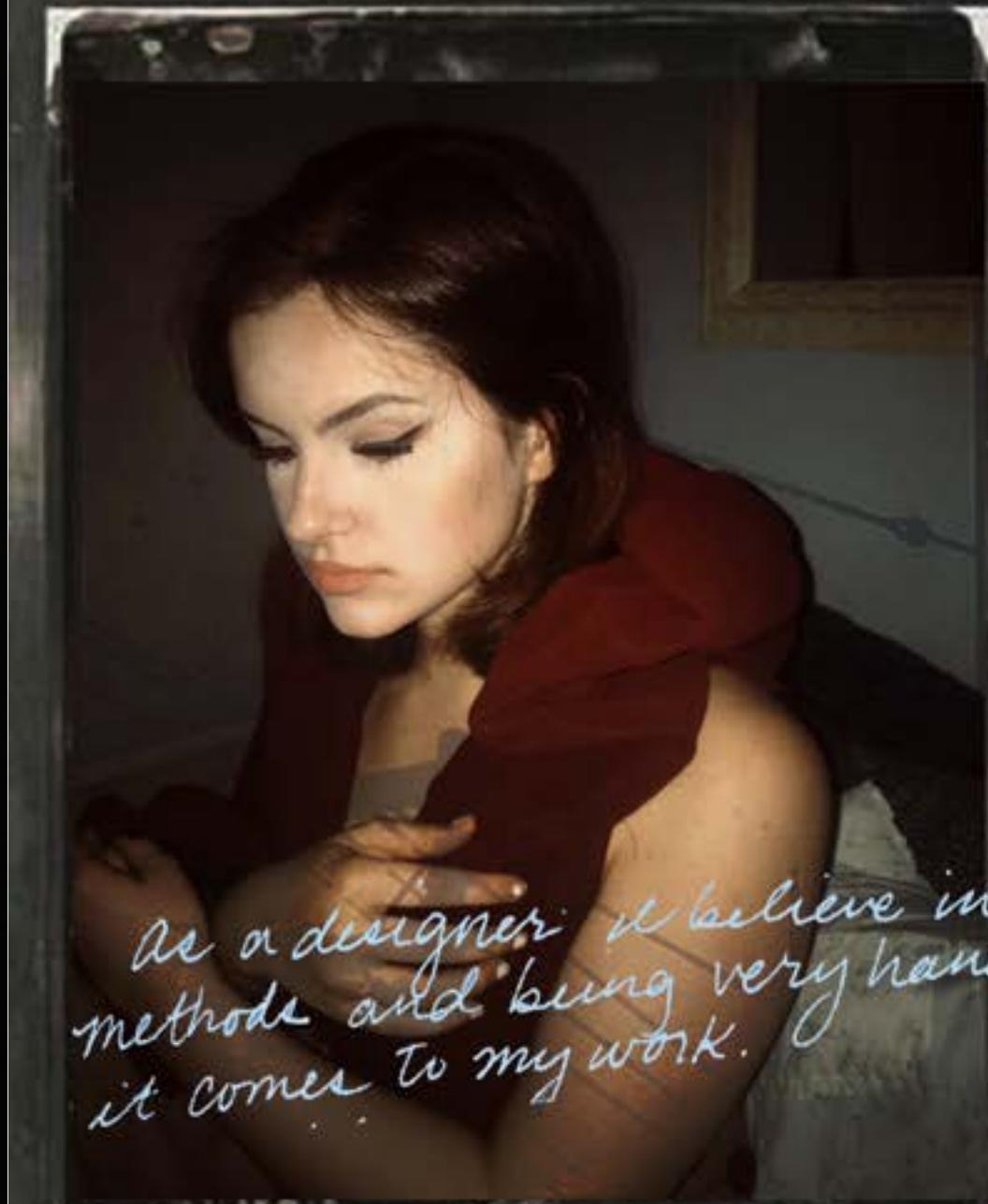
he made me feel like
I wanted it and guilty
if I didn't comply.

Sept. 19

Sept. 19

As a designer I believe in old fashion
methods and being very hands on when
it comes to my work.

I
use my personal writing and
illustration style to create detailed
prints that immerses viewers
into my world.



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