

The collection is a juxtaposition between the virginal royal fiancée, prior to her wedding and the photographer Nan Goldin's snapshots of real life. Goldin focuses on gritty life issues like AIDS, violence and sex. Both muses are opposing epitomes of eighties culture. The focal point of this collection will be sex positivity, especially in the sex work industry. My print expands upon the pre-collection, which has been bought into the final and depicts discarded lingerie cast aside during a sexual encounter. Expanding on this I will be exploring the use of slogans and words on garments in a political context as well as a more tongue-in-cheek approach to the sustainable use of re-purposed material. The conscious choice of 80s materials, such as Lycra, denim and taffeta has been selected and used in a modern manner to represent the depth of that era. The silhouettes of the collection have been developed from Lady Diana's earlier style, prior to marriage, which was arguably non-sexual, almost frumpy clothing that left the possibility of sexuality purely to the imagination. It was an ironic look considering her elevation to a fashion icon following her divorce and exit from the royal family.

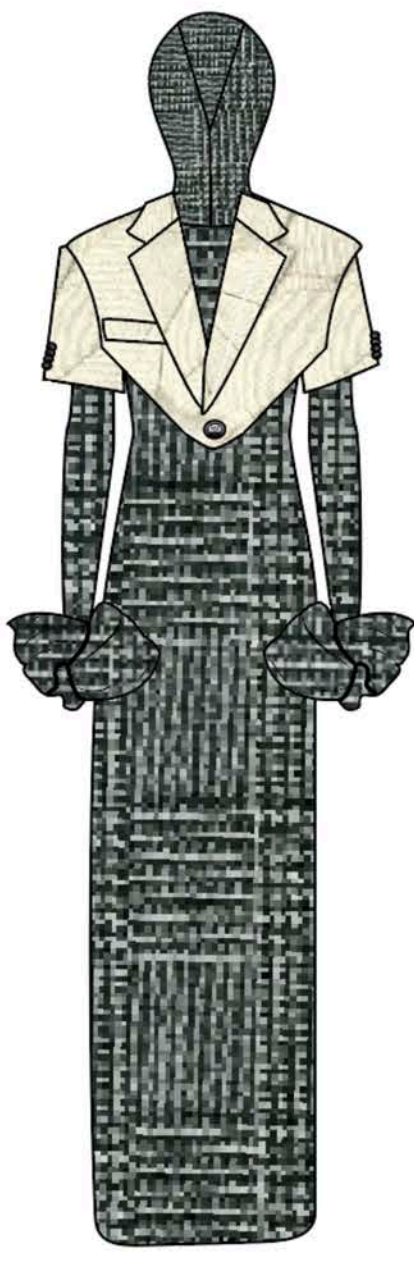
London/ Brighton-based designer, who has recently finished a Fashion BA (Hons) undergraduate degree at the University for the Creative Arts. Throughout my university experience, I found my design style gravitating towards projects which featured the oversized 80's silhouette combined with my own photography print and used to communicate sex positivity.

During my pre-collection, I was announced as a finalist for the DAZED X BFC competition Beyond Borders. Here, I was able to take my garments to 180 Studio for an editorial shoot which was then featured in Dazed Digital. On the build-up to Graduate Fashion Week, my collection was chosen to be photographed for the foundation and my portfolio featured online.

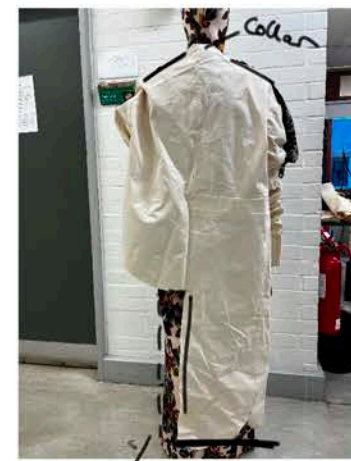
A significant inspiration came from the photographer Nan Goldin who was a huge influence in three final creative projects as well as an academic essays. To stay with the 80's inspiration, I largely focused on Princess Diana, who was a point of creative interest due to the juxtaposition of her youthfulness, and her early style which felt very much older than her.

Current designers I gravitate towards include, the Berlin-based brand Namila for their sex-positive, in-your-face designs and slogans, as well as Vetements' over oversized proportions which feel very modern. Finally, I admire Richard Quinn for the brand's use of fabric print. All three of these design styles influence the style of my brand and creative processes.

In the future, I hope to continue to develop my fabric print and push boundaries when it comes to the convention of sex, sex work and how this is communicated through fashion. I enjoy using my designs to start conversations as well as challenging people's assumptions with a tongue-in-cheek twist.







facing added for lining attachment.





Lady Diana
Royal Lamb Dressed as Slutty Mutton

Before Prince Charles proposed to Lady Diana over a media breakfast at Buckingham Palace on the eve of her secret visit to Australia, there had been a "letting period" when the Prince was wrecked with worry. Would their love be enough? Could it last for the rest of their days?

Such was Charles' dilemma that the night before he left for his visit to India, his close aide, either a man or a woman, was in the room. For him it was a matter of life and death. He had to make a decision. It was a group at a High Court. He had to take a risk. He got it right.

When Prince Charles returned from India his dilemma was solved — he was certain Lady Diana was the one person with whom he could happily spend the rest of his life.

had seen her sister Sarah dropped after telling the Press details of a holiday holiday she had had with Charles. Even the most affectionate bond is severed immediately silence is broken.

When the Prince returned from India his dilemma was solved. He was certain Diana was the one person with whom he could happily spend the rest of his life. But would Lady Diana want to marry him? In his own words, would she "think it was all going to be too awful?"

Charles decided to pop the question just before Diana left for a long planned holiday in Australia where her mother and step-father, Mr and Mrs Peter Shand Kydd, have a property near Yass, NSW. "I wanted to give her a chance to think about it," explained the Prince.

"I never had any doubt about it," Lady Diana confessed when the engagement was announced after her return from Australia. "I accepted straight away."

Lady Diana's engagement ring — and she is not shy in showing it — is a large oval sapphire surrounded by 14 diamonds.

...with Vincent Althorp.



Behind the sky smile, Lady Diana is self-assured.

...with Vincent Althorp.

"BALLADS OF SEXUAL DEPENDENCY
NAN GOLDIN
COLLECTIVE FOR LIVING CINEMA
SAT 8 P.M.
MAY 8TH
52 WHITE ST



man on a Royal fashion show with some quick changes

Lady Diana's search for that certain style

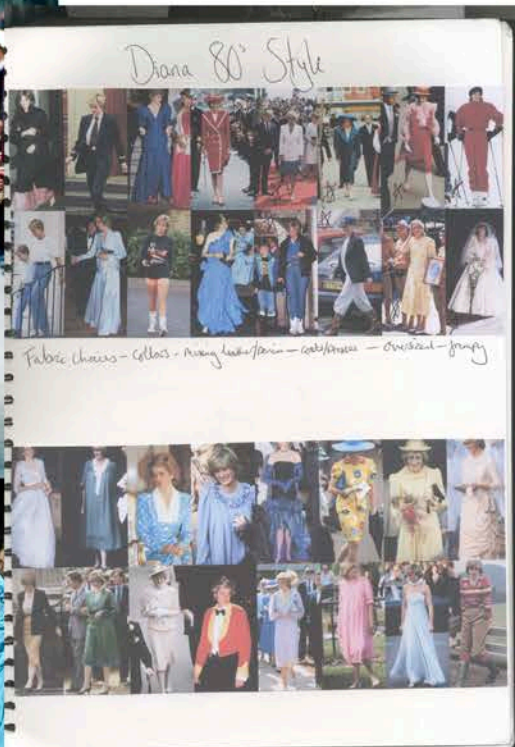
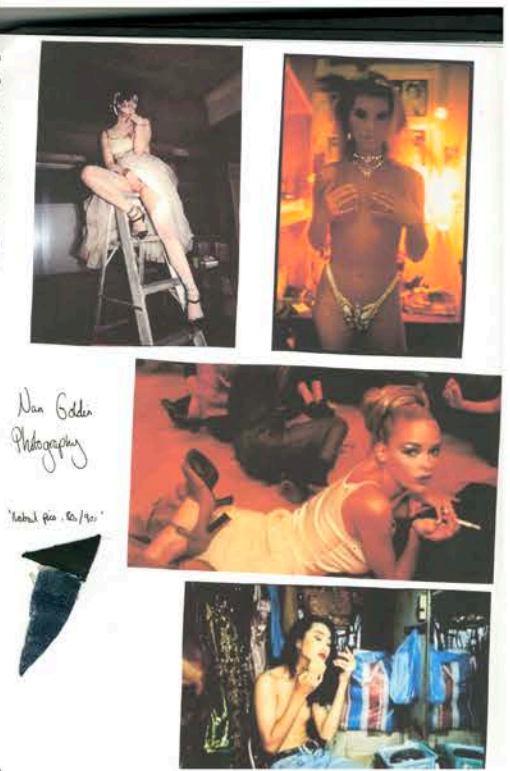
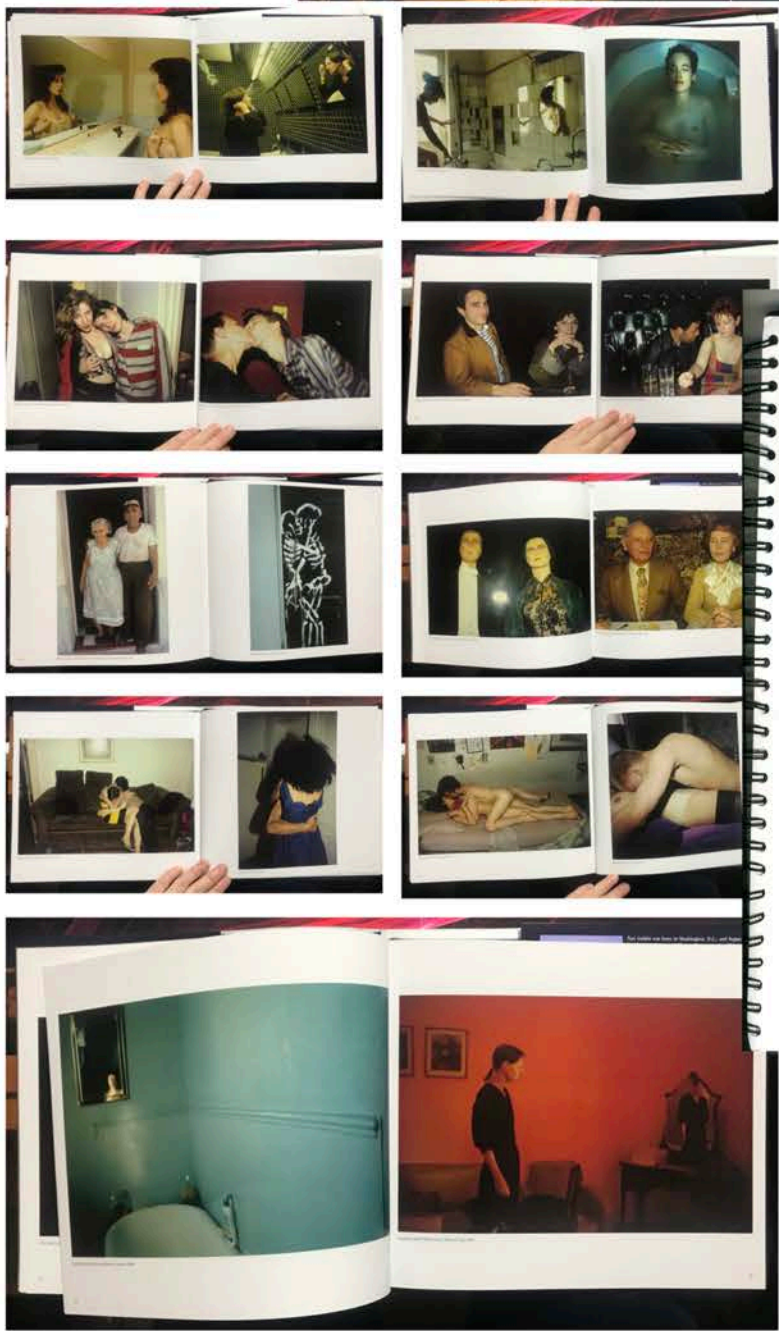
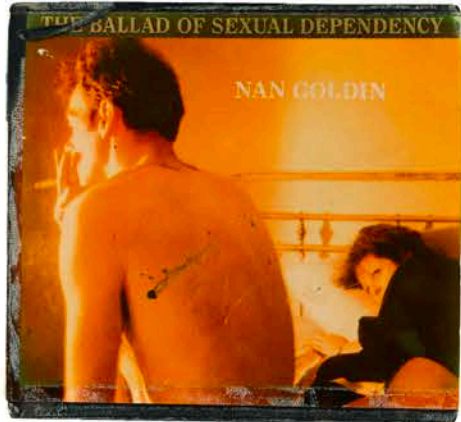
by ANNE ROBINSON
WOMAN'S EDITOR

only when we reach her chambers and all eyes are turned to her. She is the only woman in the room who is not looking at the bride. She is looking at the bride.

She is the only woman in the room who is not looking at the bride. She is looking at the bride.

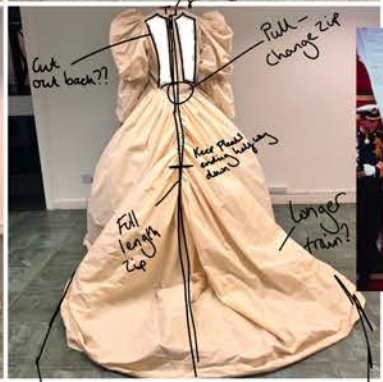
"I didn't care about good photography, I cared about complete honesty,"

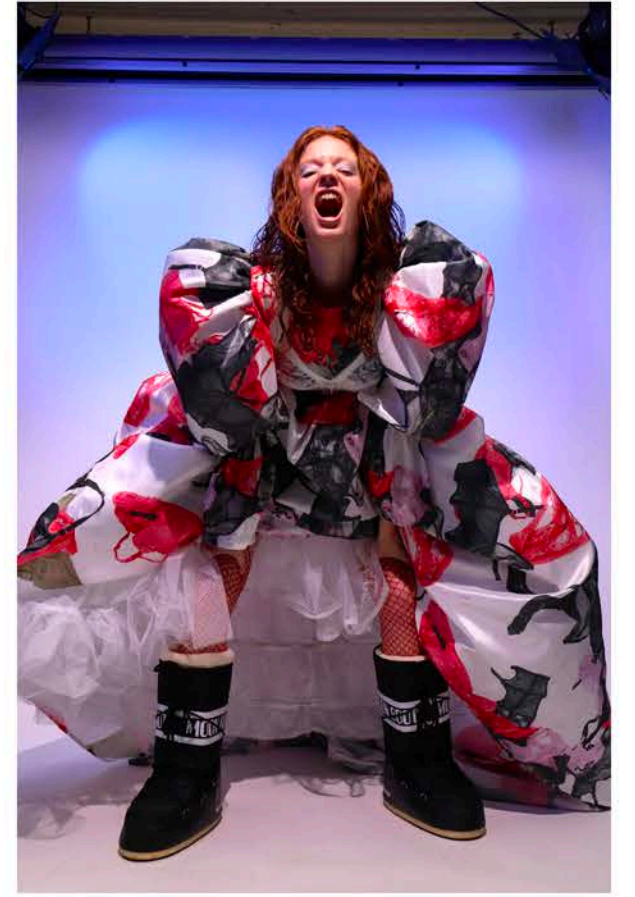
NAN GOLDIN, THE BALLAD OF SEXUAL DEPENDENCY, MOCA EDUCATION VIDEO





Graduate Fashion Week- Talent of Tommorw- May2024





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“Im not crashing, this is my party, this is my family, my history.” - Nan Goldin.

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Rates	½ Hour	¾ Hour	1 Hour	1½ Hours	2 Hours	3 Hours	4 Hours	Overnight
In Calls	80	120	160	215	290	430	570	
Out Calls	90	135	180	240	320	490	650	1000

The above rates are specified in GBP (British Pound).



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Vital Statistics:

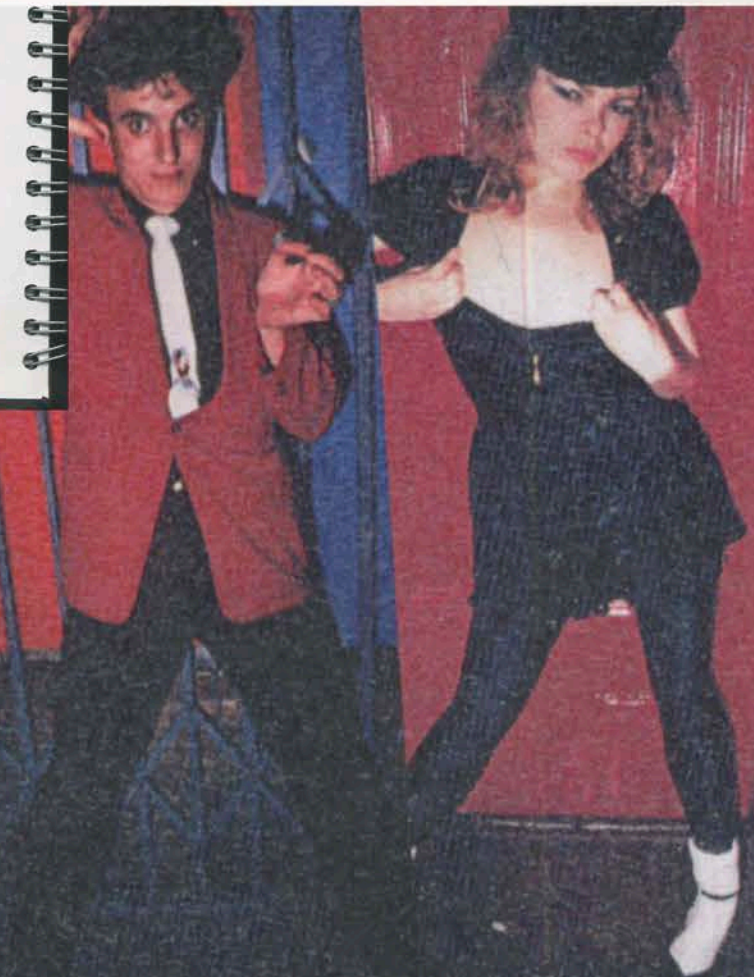
- Ethnicity: Caucasian (White)
- Dress Size: 10
- Height: 5'10
- Hair Colour: Blonde
- Eye Colour: Blue

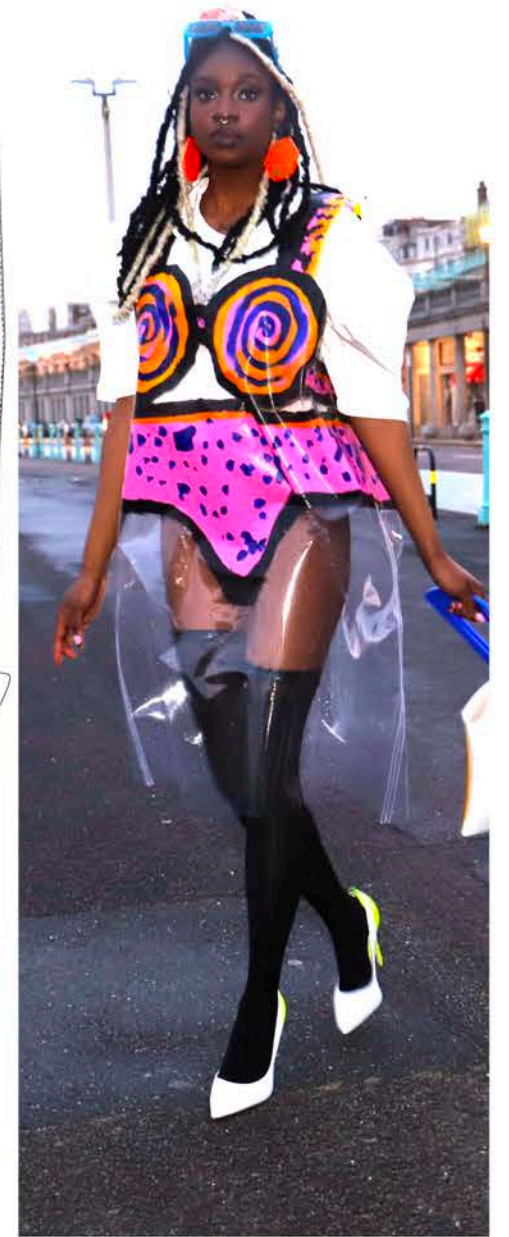
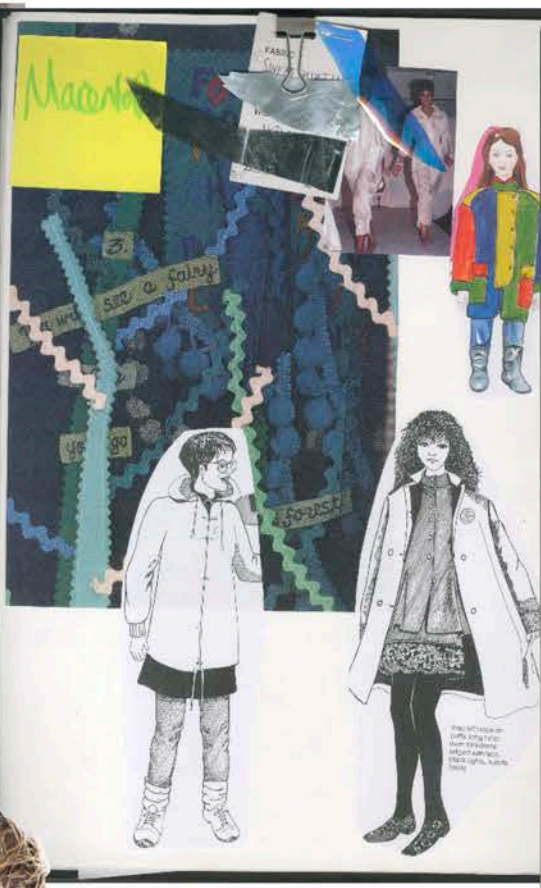
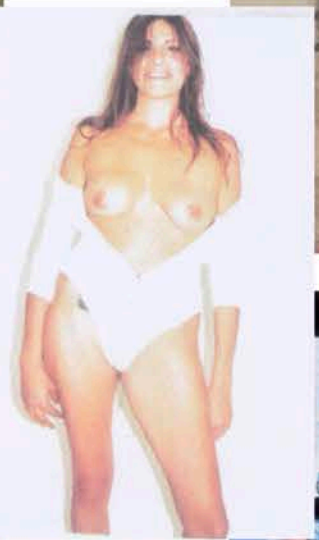
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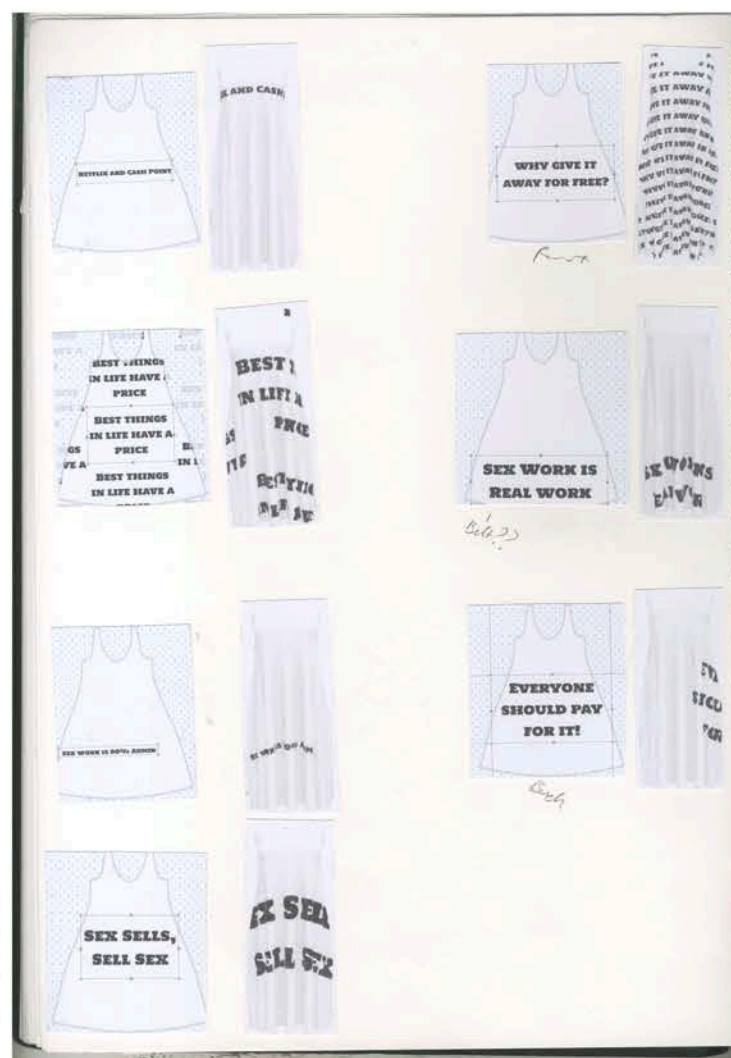


174-175 | Ian
Goldin, Greer and
Robert on the Bed,
NYC, 1982,
achrome print, 76.2
101.6 cm. From *Ian
Goldin. I'll Be Your
Mirror*, catalogue of
the exhibition held at
the Whitney Museum
of American Art, New
York. Zürich-Berlin-
New York, Whitney
Museum-Scalo, 1996 -





more structure
broken collar
Buttons x3
Purse & detail
no girth



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