



Balot

88

Balot

I'D RATHER

BE A

MONSTER

THAN A

WOMAN





Body decoration
+ elastic
+ mesh + lime + brown
hard with elastic

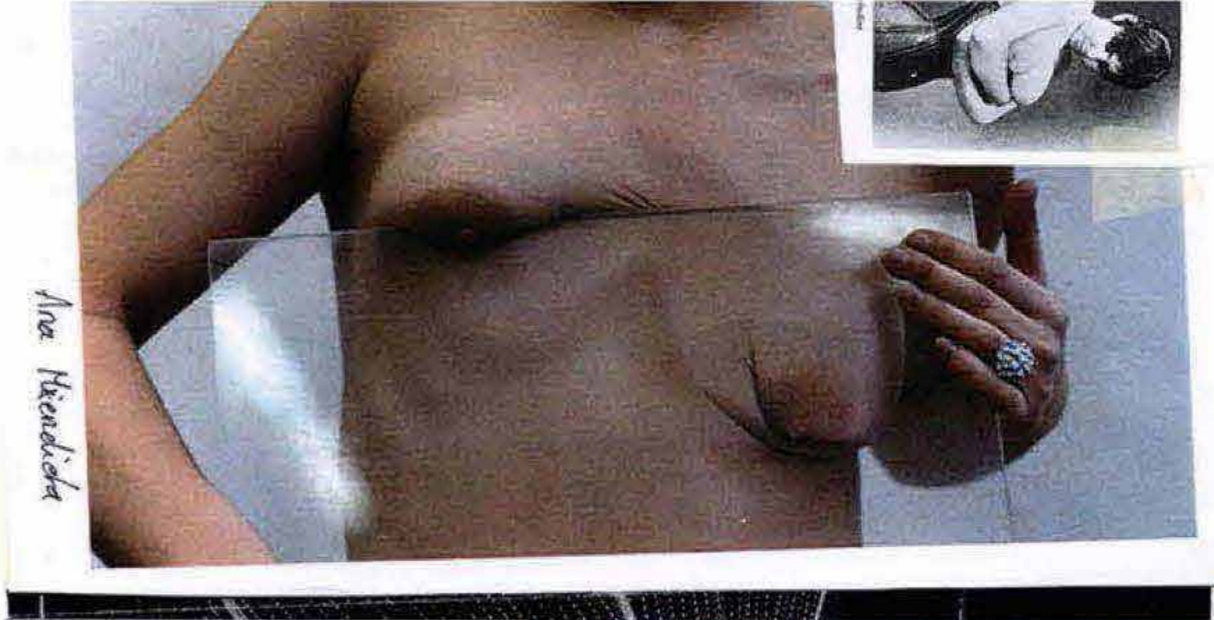


could be used for corset

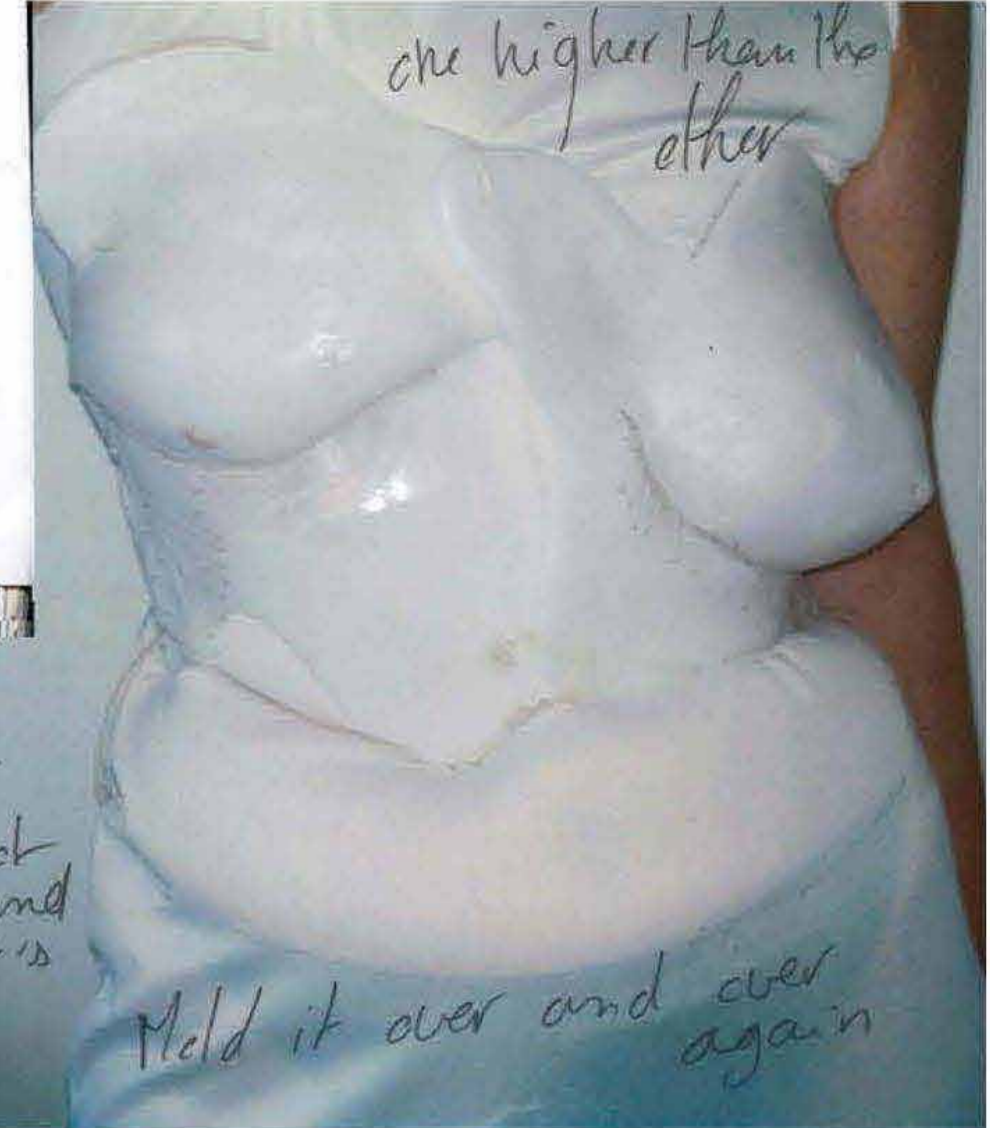


fold back space
(where work)

could be used for
self protection



Ava Narendich



one higher than the other

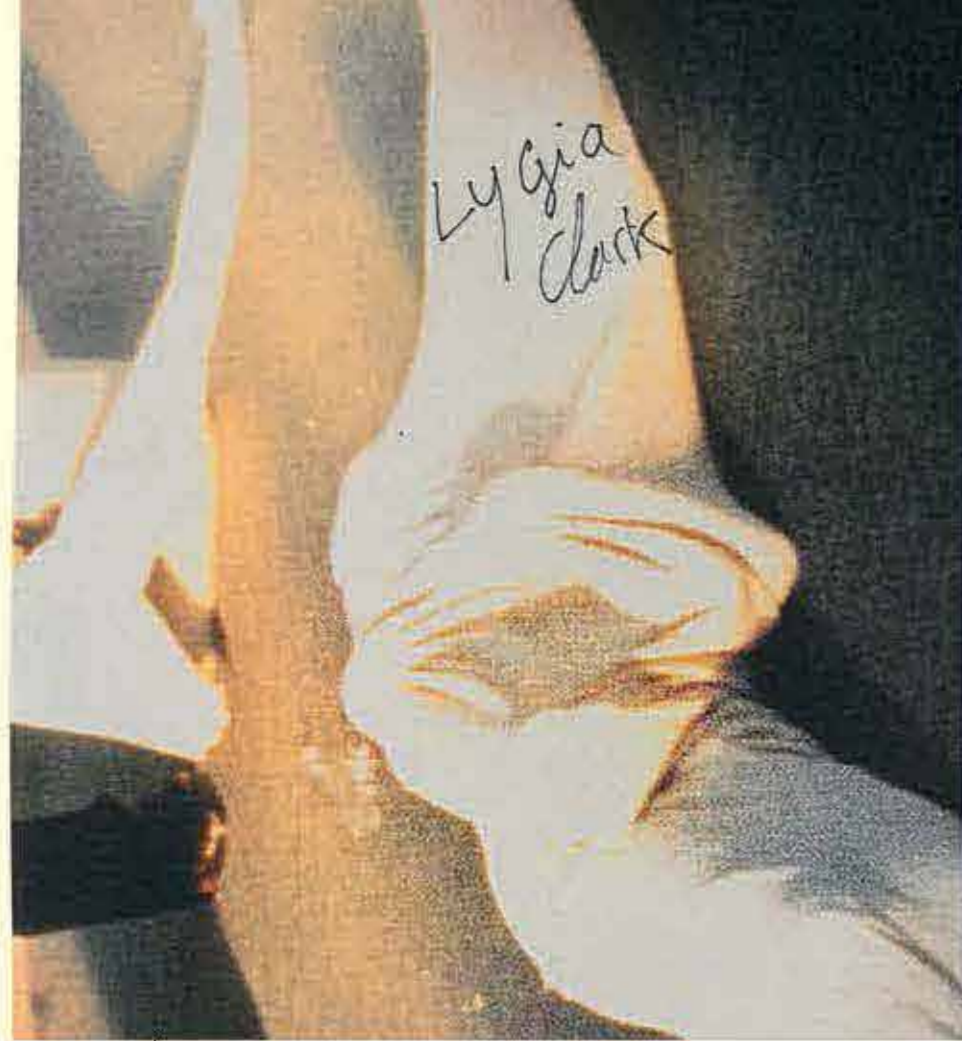
polymorph plastic
soft with hot water and hard when it's cold

Mold it over and over again

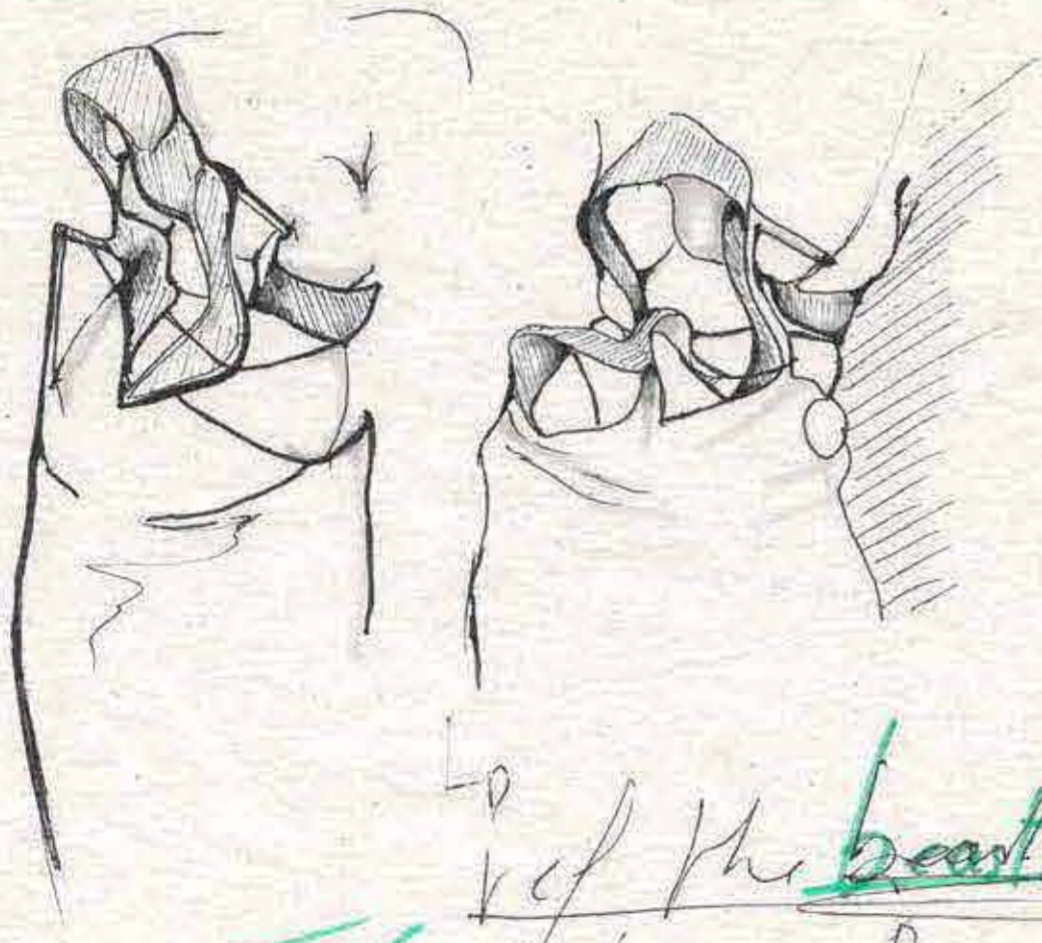
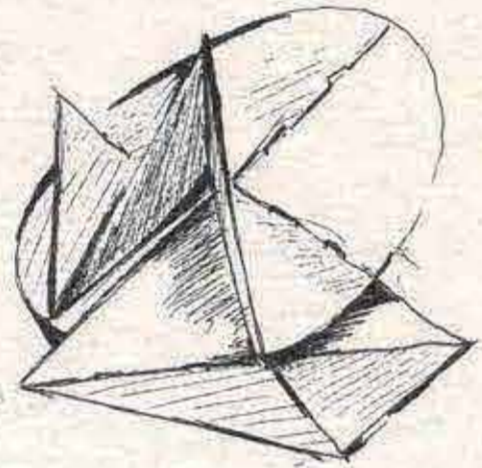
The mutant produce of nuclear warfare meets a seductive siren, postoil spill with reptilian skin, hairy and feathery fur, deconstructed boned muscles, melted plastic pressing her breast.

Throughout my design practice, I explore the concept of the «monster» which is linked to a re-appropriation of the human form and a defiance to social pressures. The monster breaks binary and social order whilst embodying difference. My designer voice is driven by the statement «I would rather be a monster than a woman, it seems easier» (Ferris, 2017). The monstrous is produced at the border between what Kristeva.J refers as to the 'clean and proper body' and the 'abject body or the body which has lost its form and integrity'. (Kristeva, 1982)

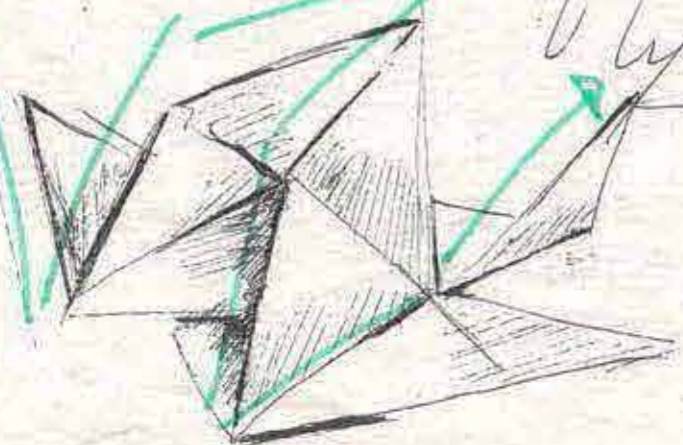




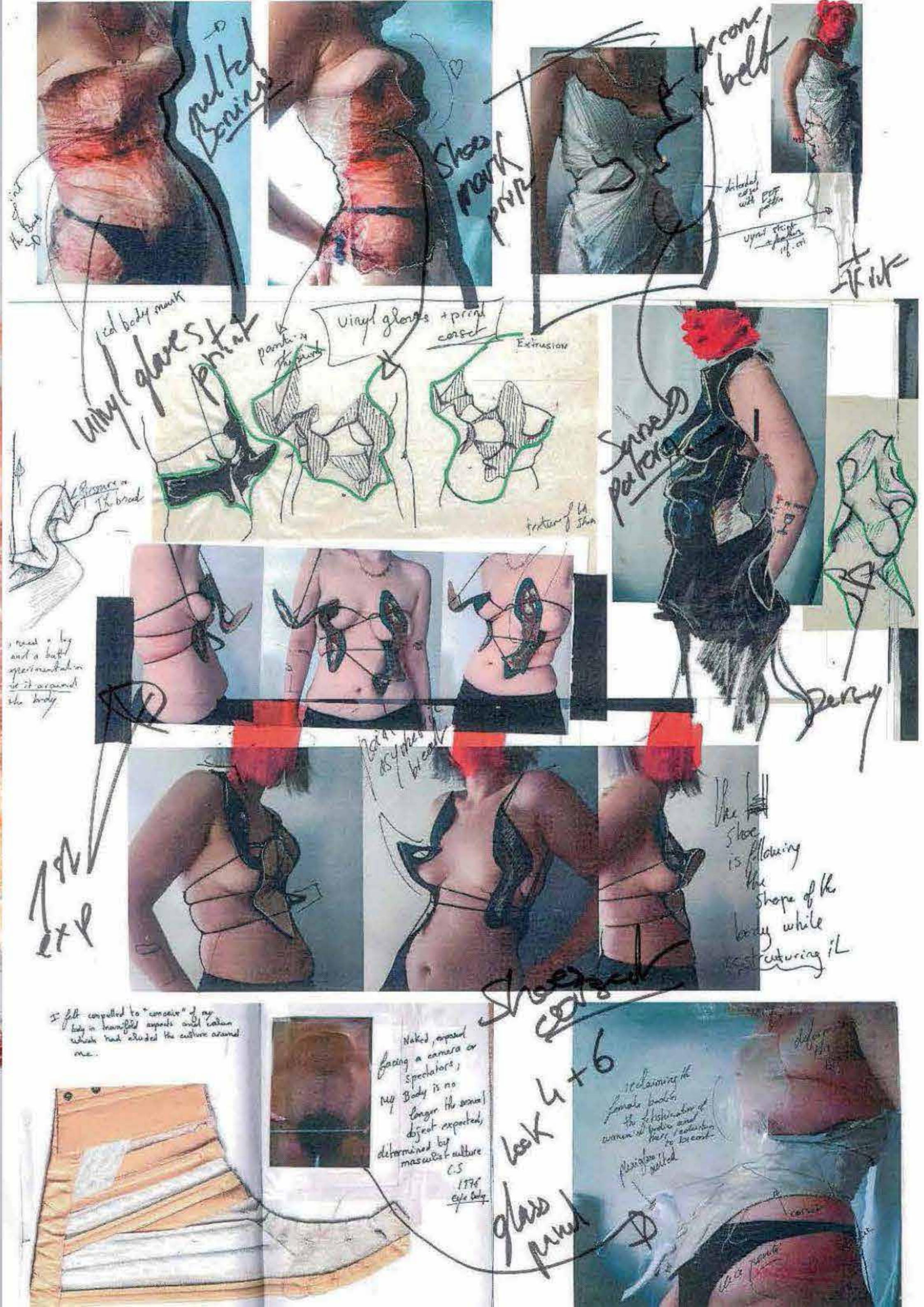
«The western stiletto denotes and idealization of the erotic feminine coupled with its crippling confinement in the standards of beauty.» (Roonberg, 2010). I dismantled a pair of heels and pressed them into my breast fat to reshape and merge the two artefacts in a violent action that left red marks on my body.

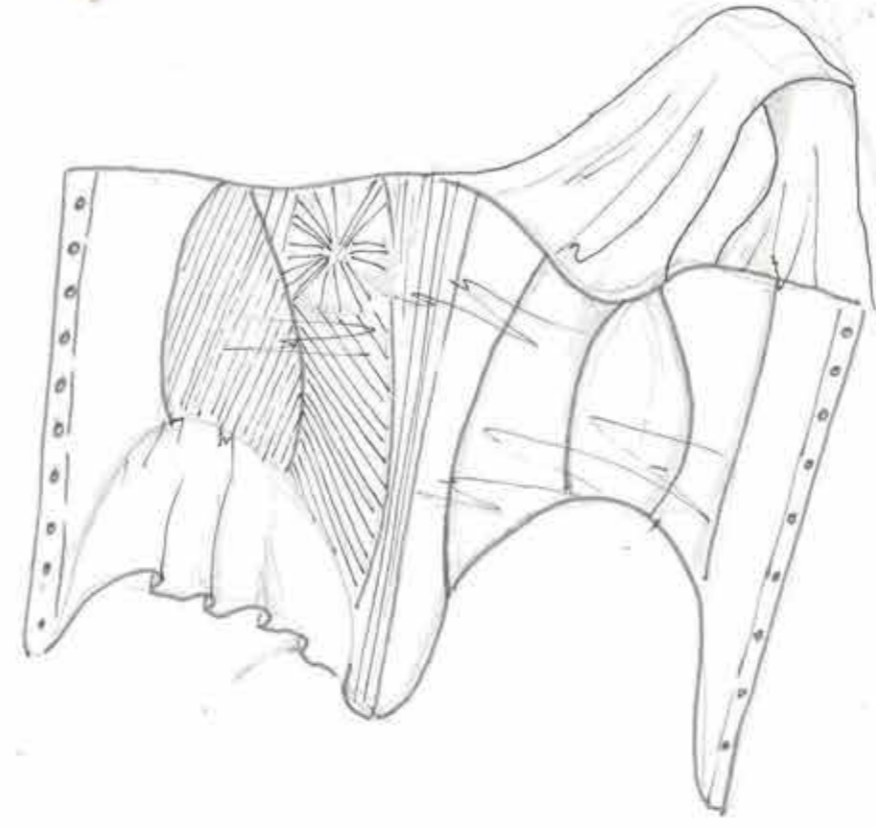
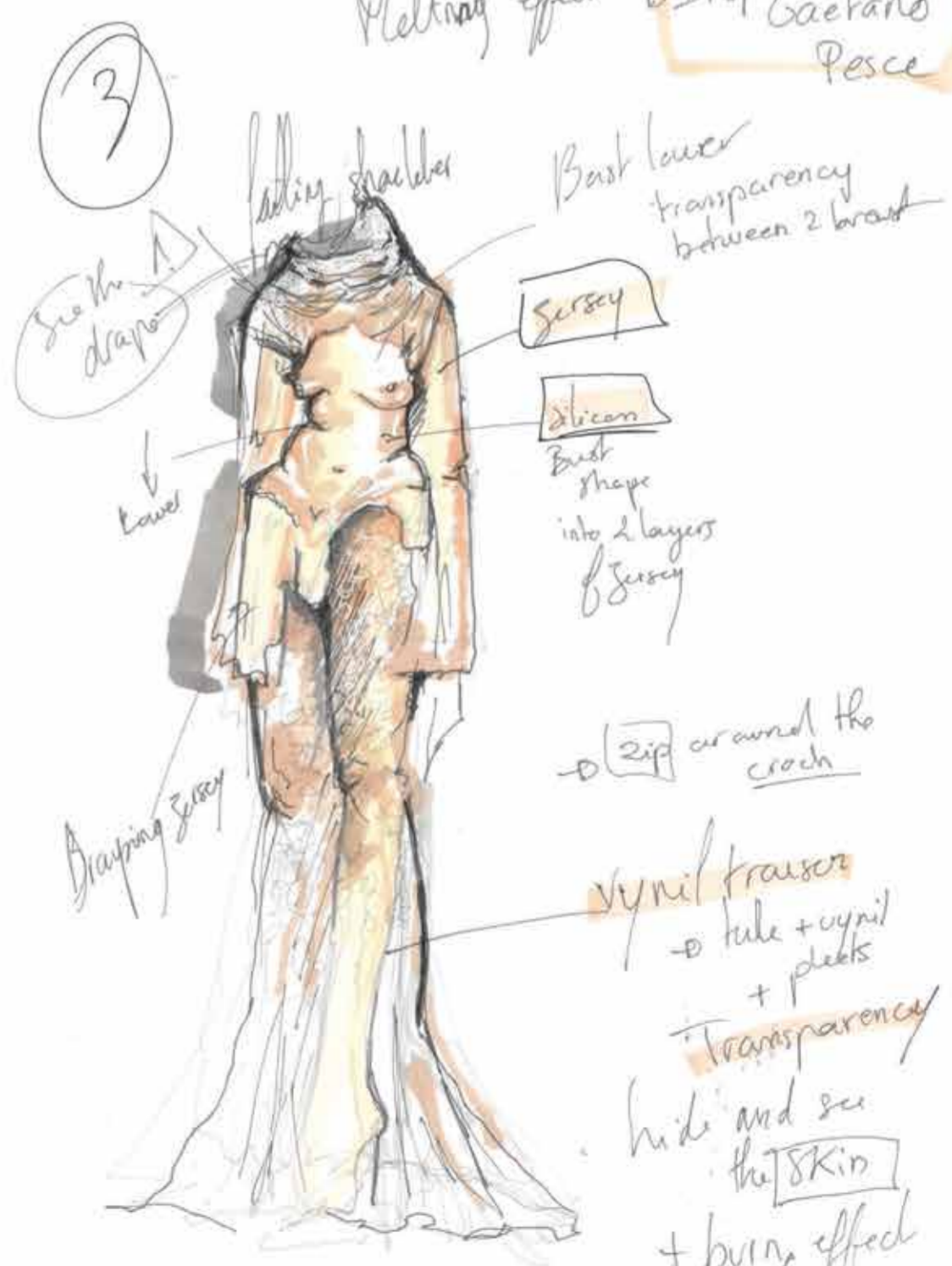
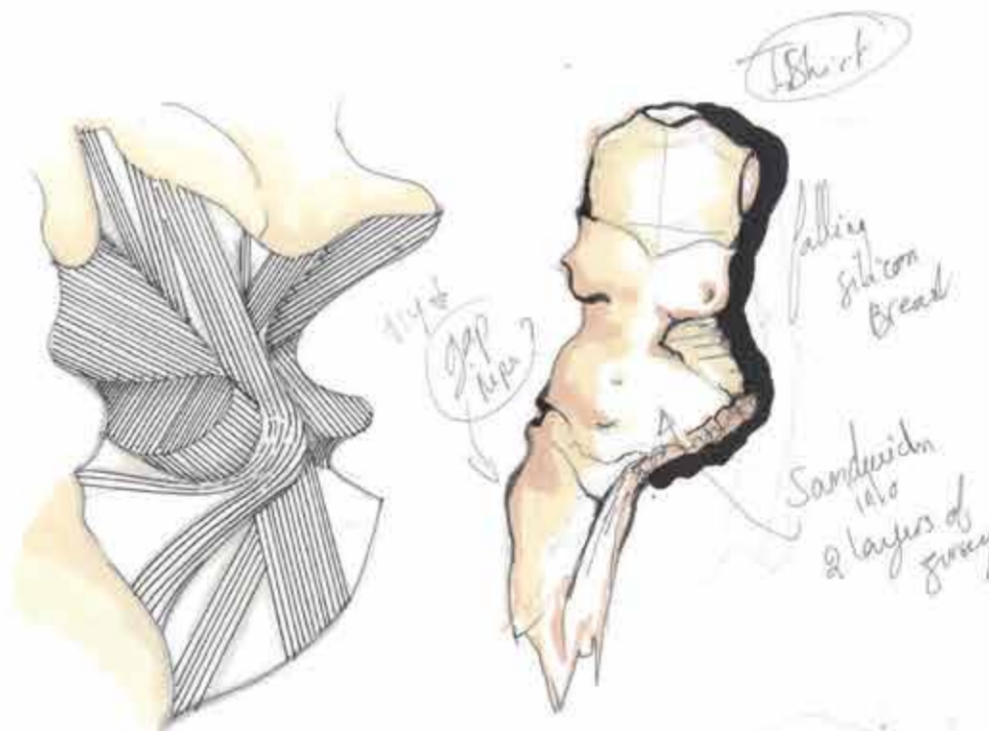
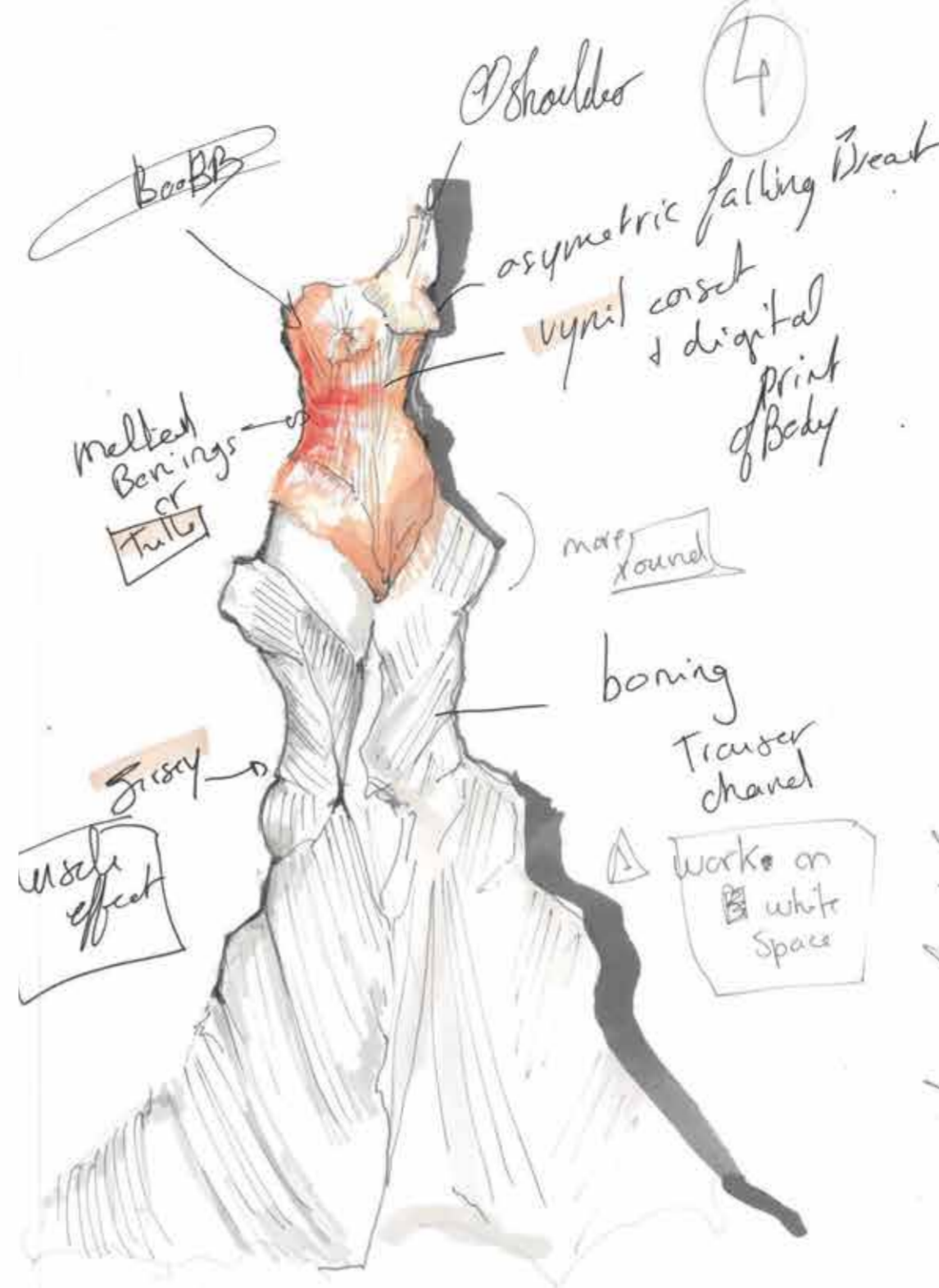


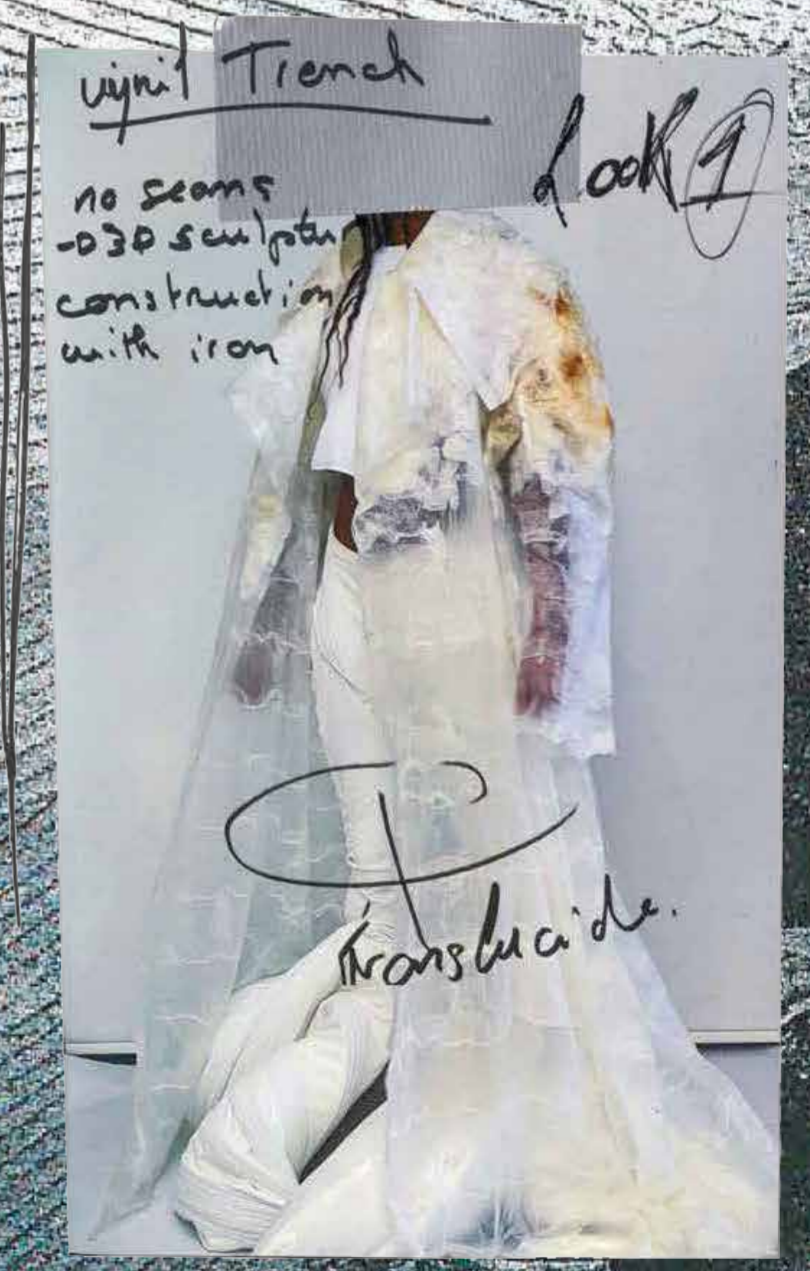
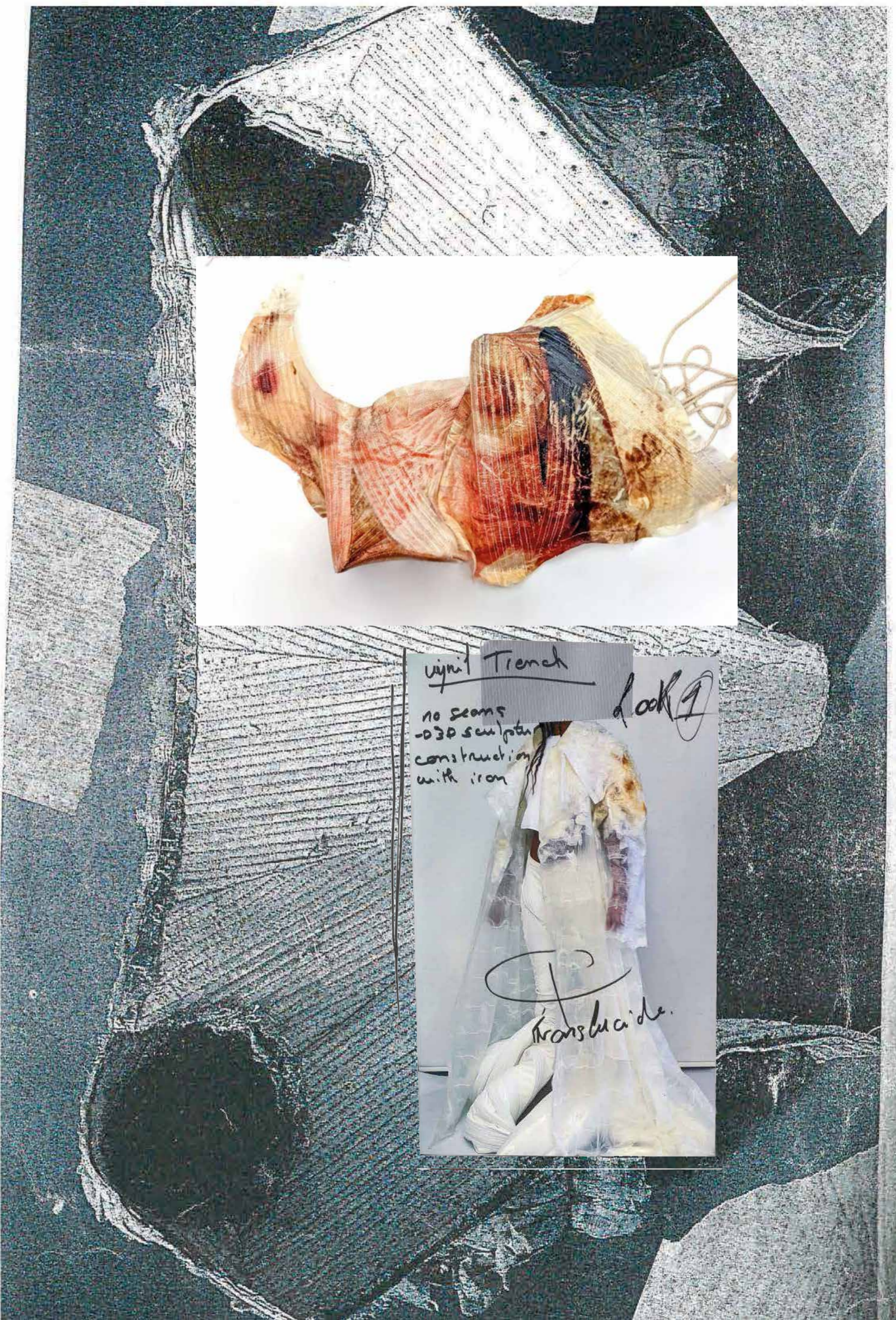
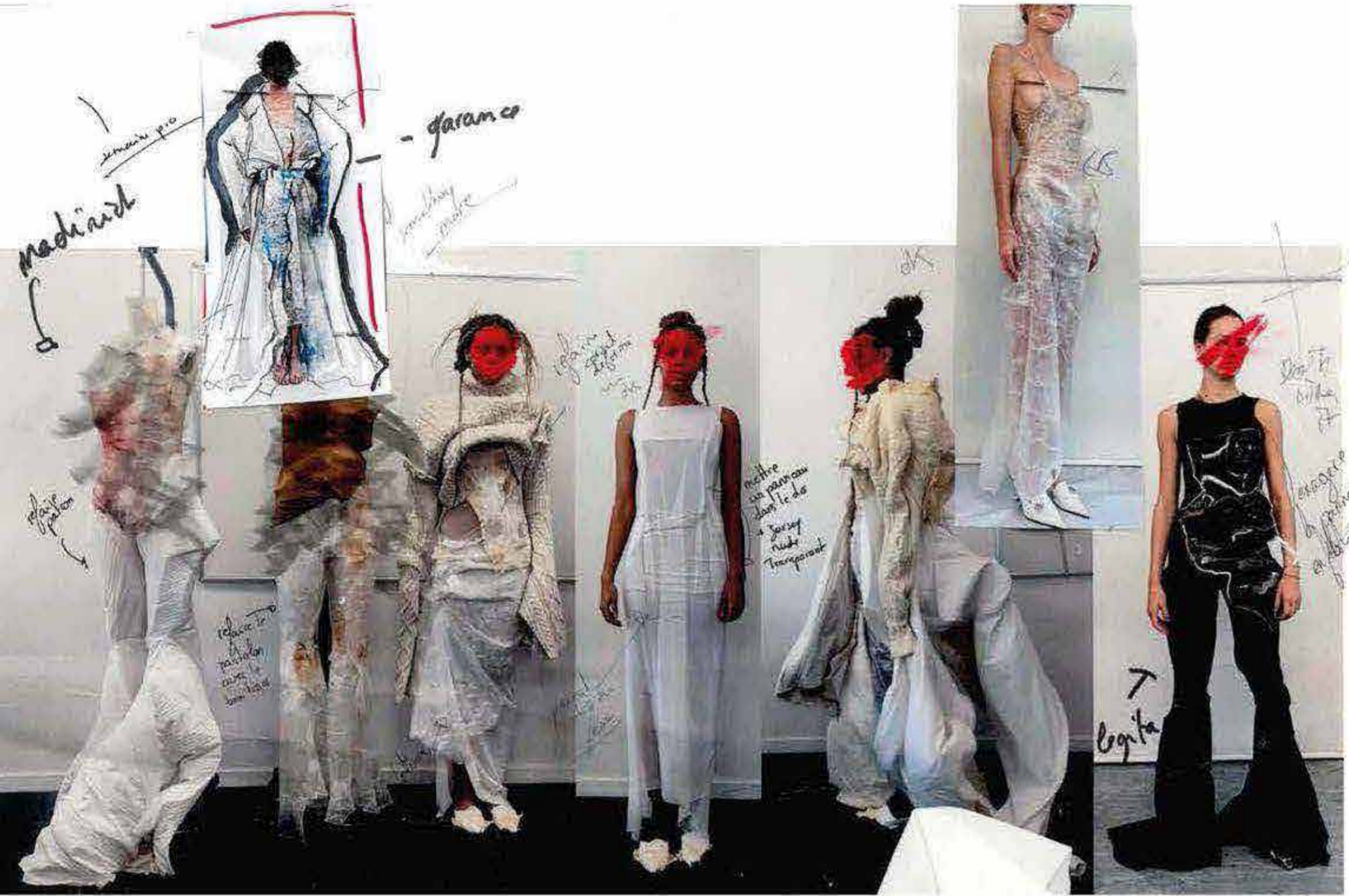
of the breast
Lygia Clark



"The breast carries power in its function and its form. In addition, many images show fear of the breast and a reaction, often violent, against its power (...) Women's breast have also been a battleground for control. They have been flattened, pointed, lifted, enlarged, according to the order of the day, to conform to our erotic tastes and desires. The explicit images of breasts may express supplication and a sense of vulnerability. By contrast, it can signify power and an assertion of liberty" (Roonberberg,







my grandmother's
crochet clothes

melted
nylon gloves

relief and
volume

→ lace
crochet
detail

no seams
→ 3D sculpture

Burnt effect

3D construction with
iron



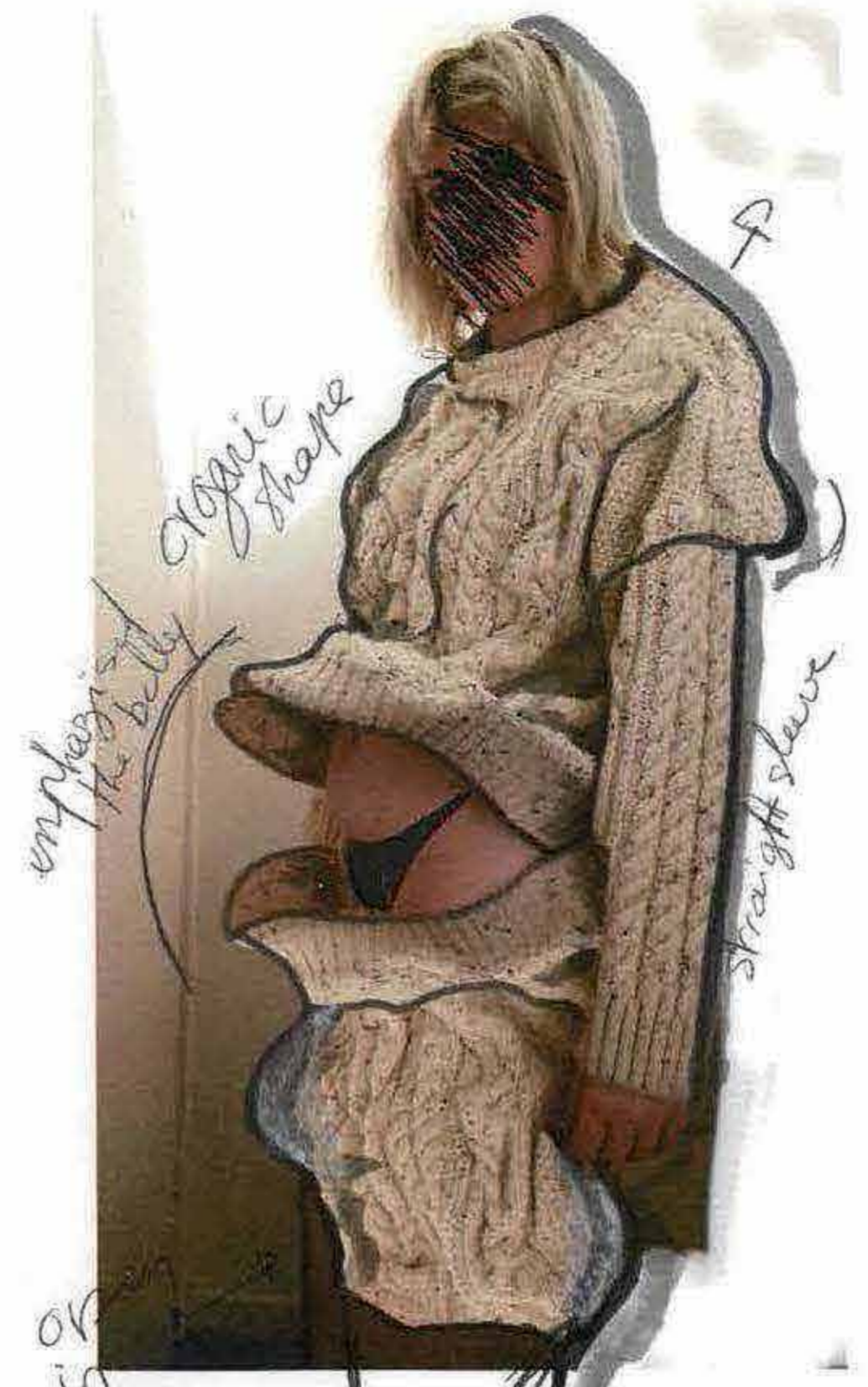
add the torso
into a cylindrical
shape
Raise the
baseline



Boneless
breast
area
Flat torso
shape



Fig. 3: Stays worn by Countess Palatine Dorothea Sabina, c. 1598



OR
in
The
Front



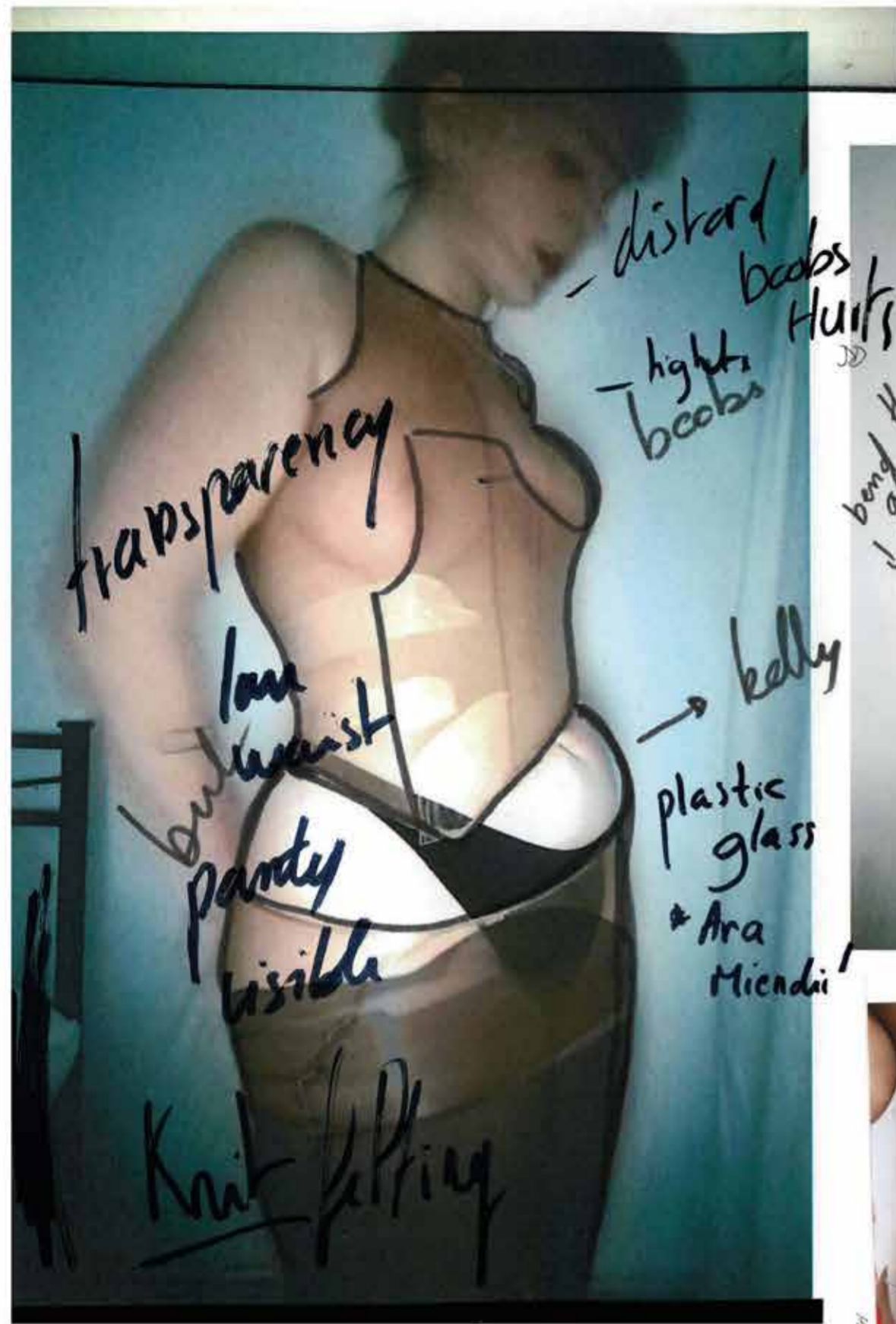
only
boning
x PVA?



Breast
Fabric +
PVA

could go
around
the head
like a
cocoon

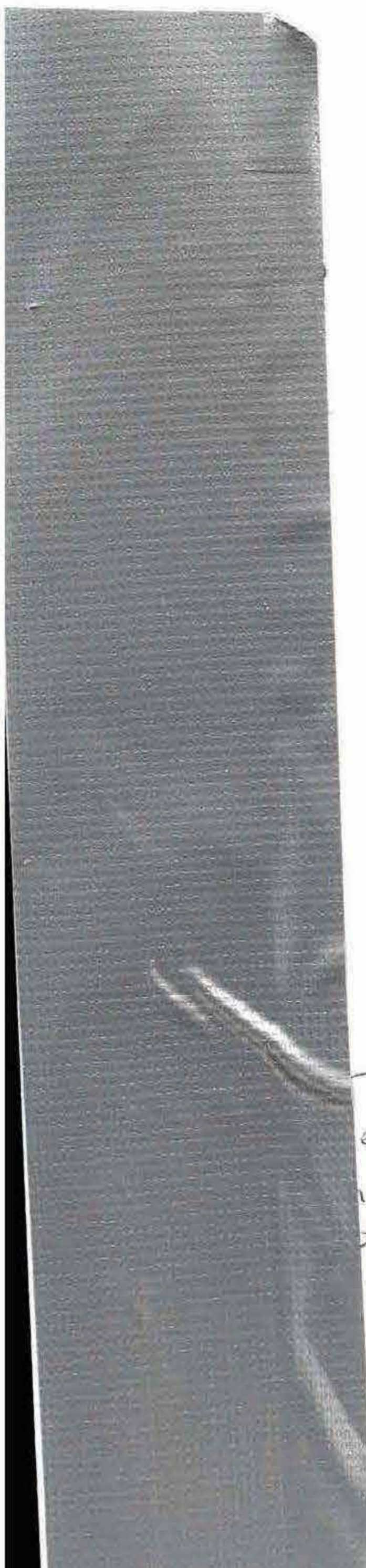
longer



photographer: Elyse Fitcher Model: Sabina Khazbi

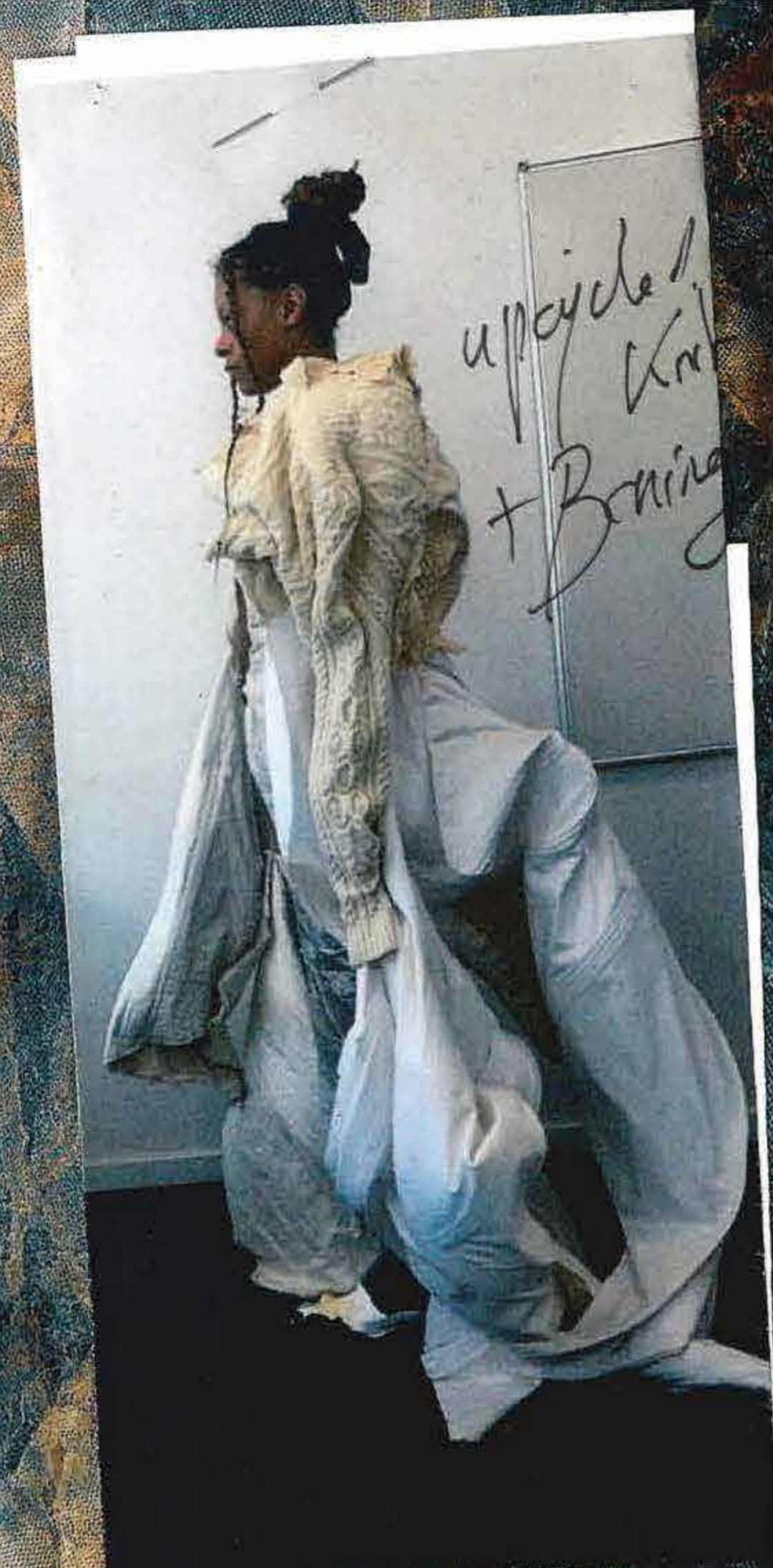


Adriana Lozano - photographer
 Julia A. Rambukkana - model
 Akari Matsumoto - Hair stylist
 Kimie Yashiro - Make up



box
Sketch
flat
c

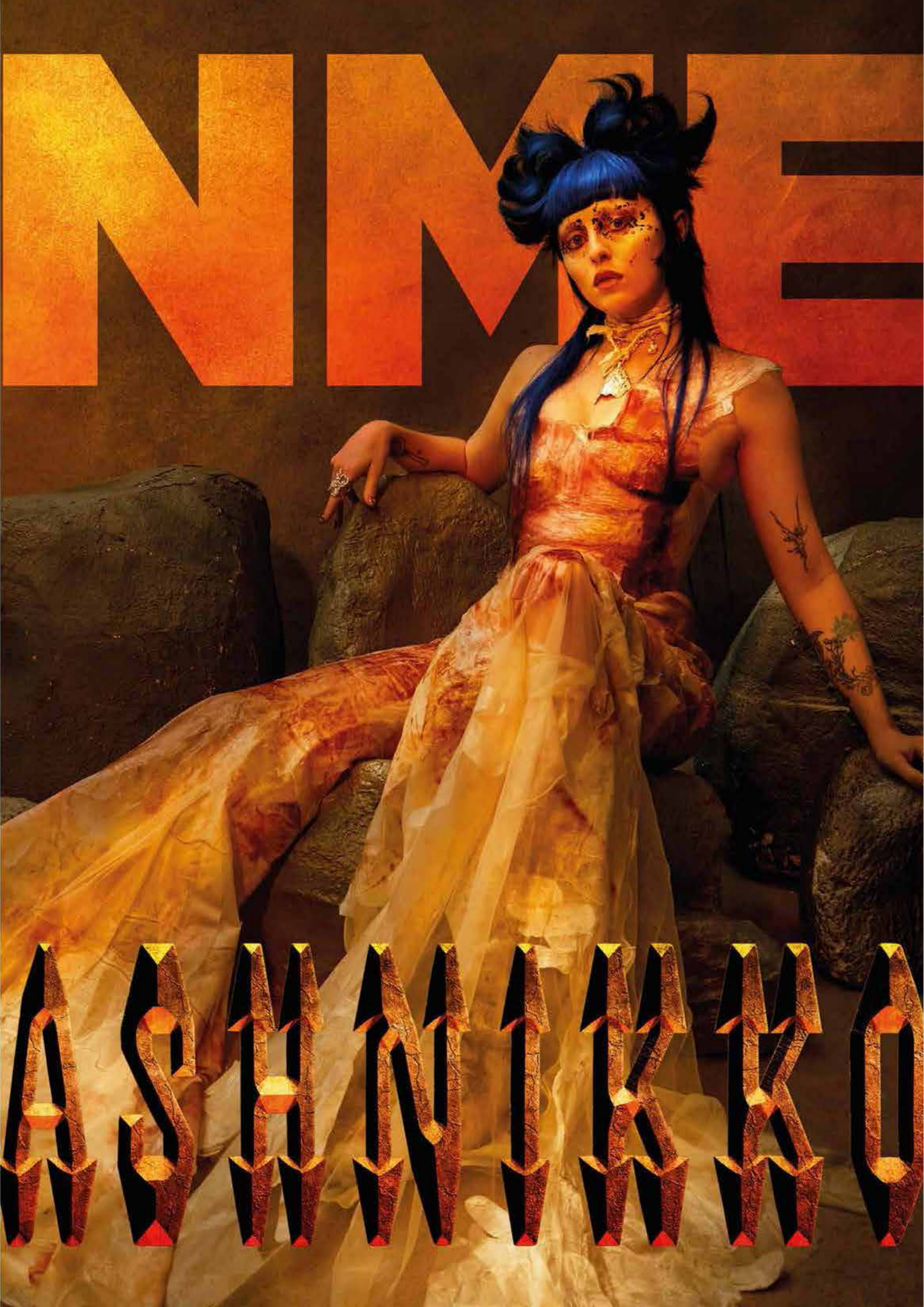
b



STYLIST - NATALIE BREWSTER
MODEL - NYAKONG CHAN
PHOTOGRAPHER - SAM COPE
MAKEUP - VERITY CUMMING
HAIR - TOMIROPONGI
SET - LYNDON OGBOURNESHOTATLOCKSTUDIOS







NME COVER FOR ASHNIKKO

Photos: Eva Pentel
Styling: Celia Arias @ The Only Agency
Stylist Assistant: Oliwia Rozalia Filipek
Location: TYX, Tileyard London. Read more about TYX [here](#).

