

at avoiding the issue is not a long-term solution, and deep within me, there is a
k free from these constraints. My companions, I am feeling lost, and I do not

our reply.

A letter



I was once a goddess in the second world, but when I fell into this human world....

WHISPERS OF THE ETHEREAL

THE STORY CONVEYS A SENSE OF MYSTICAL COMPLICATION OR DISTANCE FROM A REALM BEYOND THE MATERIAL WORLD. A GODDESS FROM THE SECOND WORLD, A GODDESS, FREE AND POWERFUL, DESCENDING INTO THE HUMAN WORLD DRAPED IN WHISPERS OF THE

YET, IN THIS UNFAMILIAR TERRITORY, HER ETHereal ALIEN REACTS WITH CURIOUS, SOMETIMES FURTHER REVEALS. SHE FEELS A JOE OF ANXIETY, DISORIENTED, AND FEAR, AKEIN TO A HEDICORN WEATHERED INTO THE UNKNOWN. SEEKING SOLACE, SHE GRAPLES BEHINDS OF FURTHER SOLACE AND SEEKS REFUGE BEHIND CURTAINS, CONSTRUCTING A SAFE SPACE OF IDENTITY AND SELF-EXPRESSION.

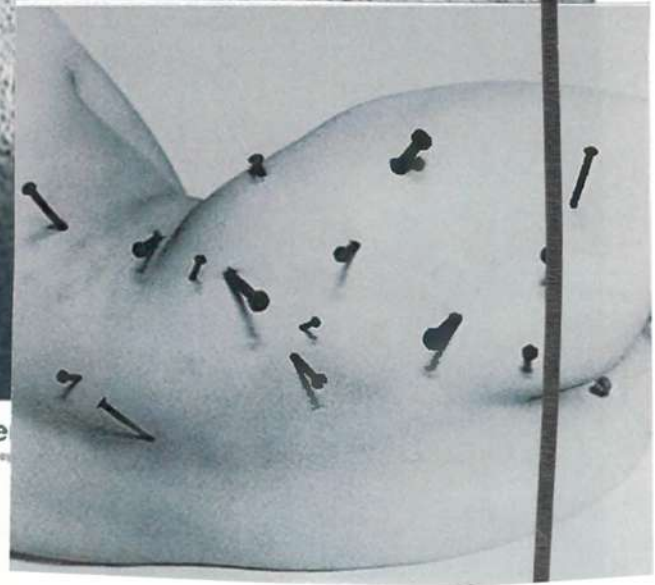
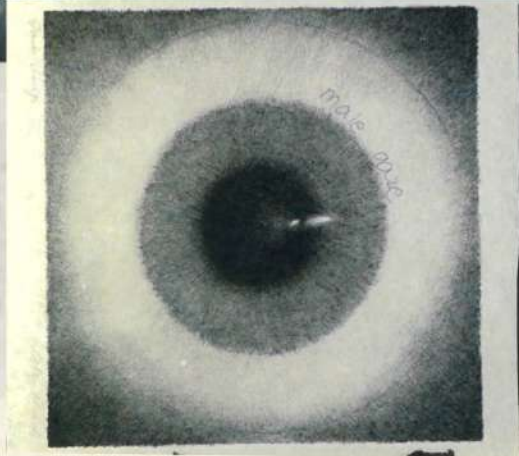
THIS COLLECTION, "WHISPERS OF THE ETHEREAL," IS A JOURNEY OF TRANSFORMATIONAL ODYSSEY THROUGH FOUR DISTINCT STAGNATIONS: "LANDING," WHERE THE GODDESS, DRESSED WITH WOMANLY AND DIVINITY, EMANATES A DIVINE AURA; "DISORIENTED," AS SHE GRAPLES WITH MALEVOLENT STARES AND ATTEMPTS TO CONCEAL HER TRUE ESSENCE; "INTEGRATION," WHERE SHE CREATES A SAFE PLACE, BLENDING WITH THE DRAPERY OF CURTAINS AND WALLPAPER; AND FINALLY, "METAMORPHOSIS," WHERE SHE EMBRACES HER TRUE SELF, TRANSCENDING EXTERNAL JUDGMENTS AND ASCENDING TO A HIGHER STATE OF BEING.

Matt Miller, (unlabeled), 1984, Collection of the artist. A few but higher approval of the artist's interpretation of the artist's work.

Chapter 1: Lading



She feels a mix of anxiety, curiosity, and fear, akin to a newborn venturing into the unknown



IE* A Unive
on granted for newspo

... can be used to ...

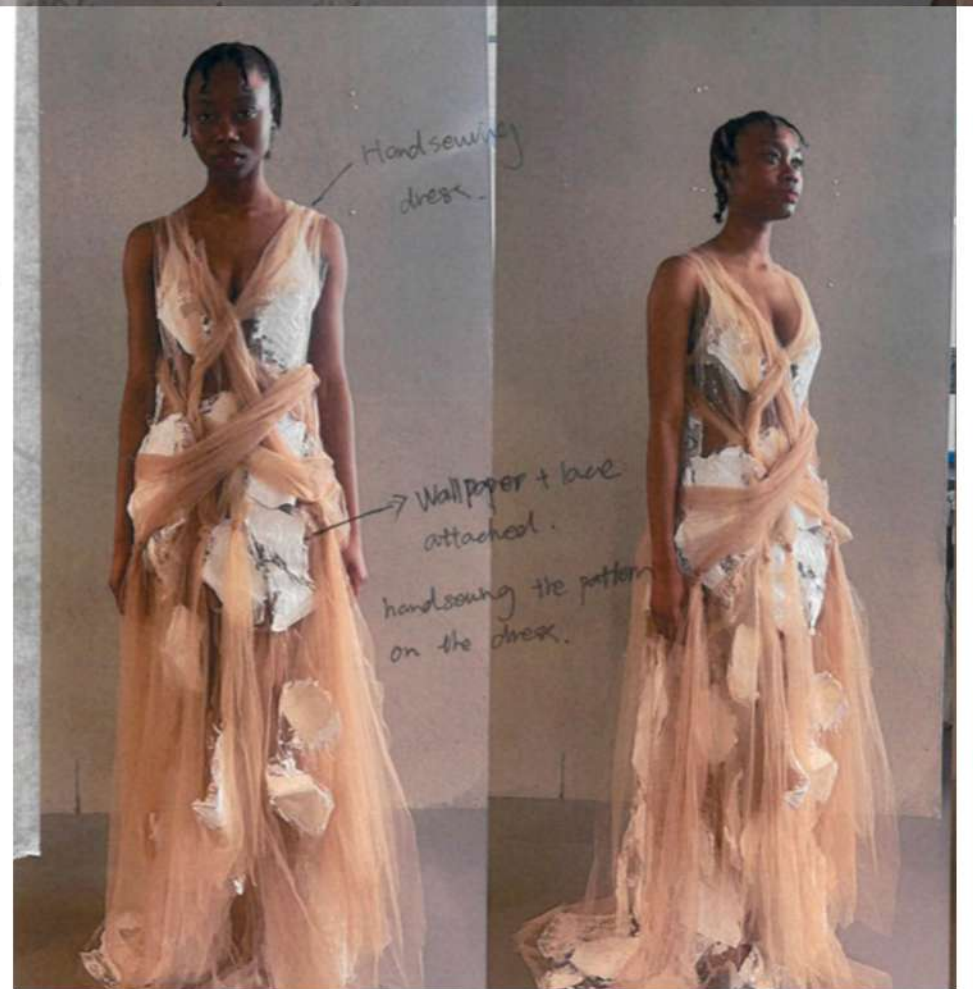




nude color tulle shows the skin color,
attach the wallpaper on the
tulle.



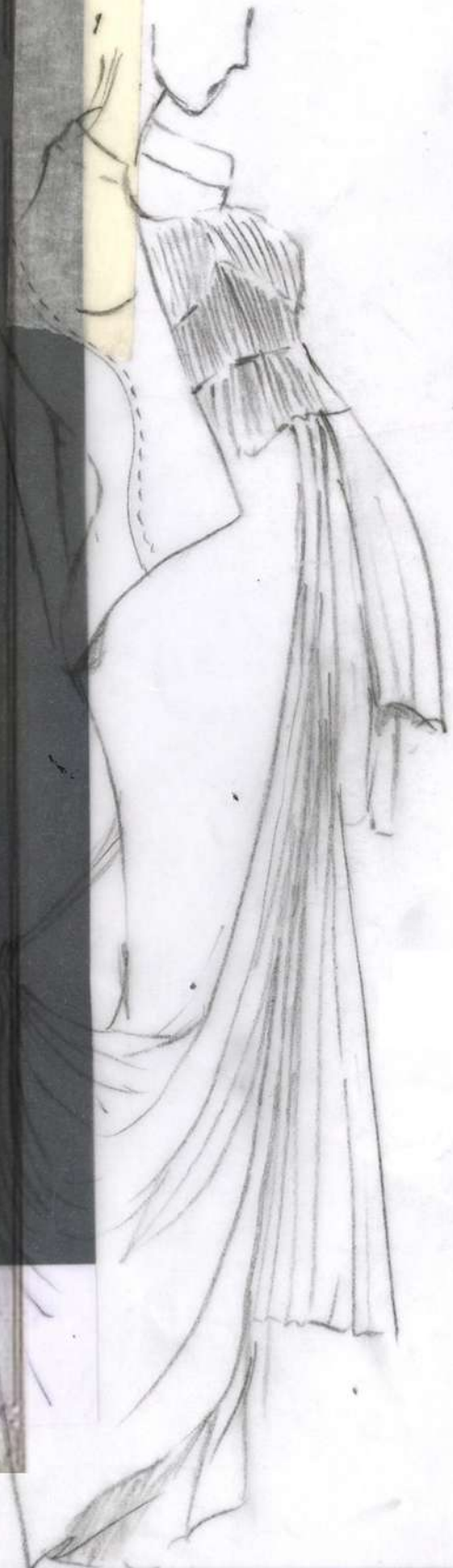
Wallpaper covers the
secret parts of the
body.



Handsewing
dress.

Wallpaper + lace
attached.
handsewing the pattern
on the dress.





Chapter 2:

As she grapples with malevolent stares and attempts to conceal her true essence



then at one point i did not need to fragilate the walls; they went to my hands

Reference from Woodman, I want to creat a safe space for women.



Her Imag



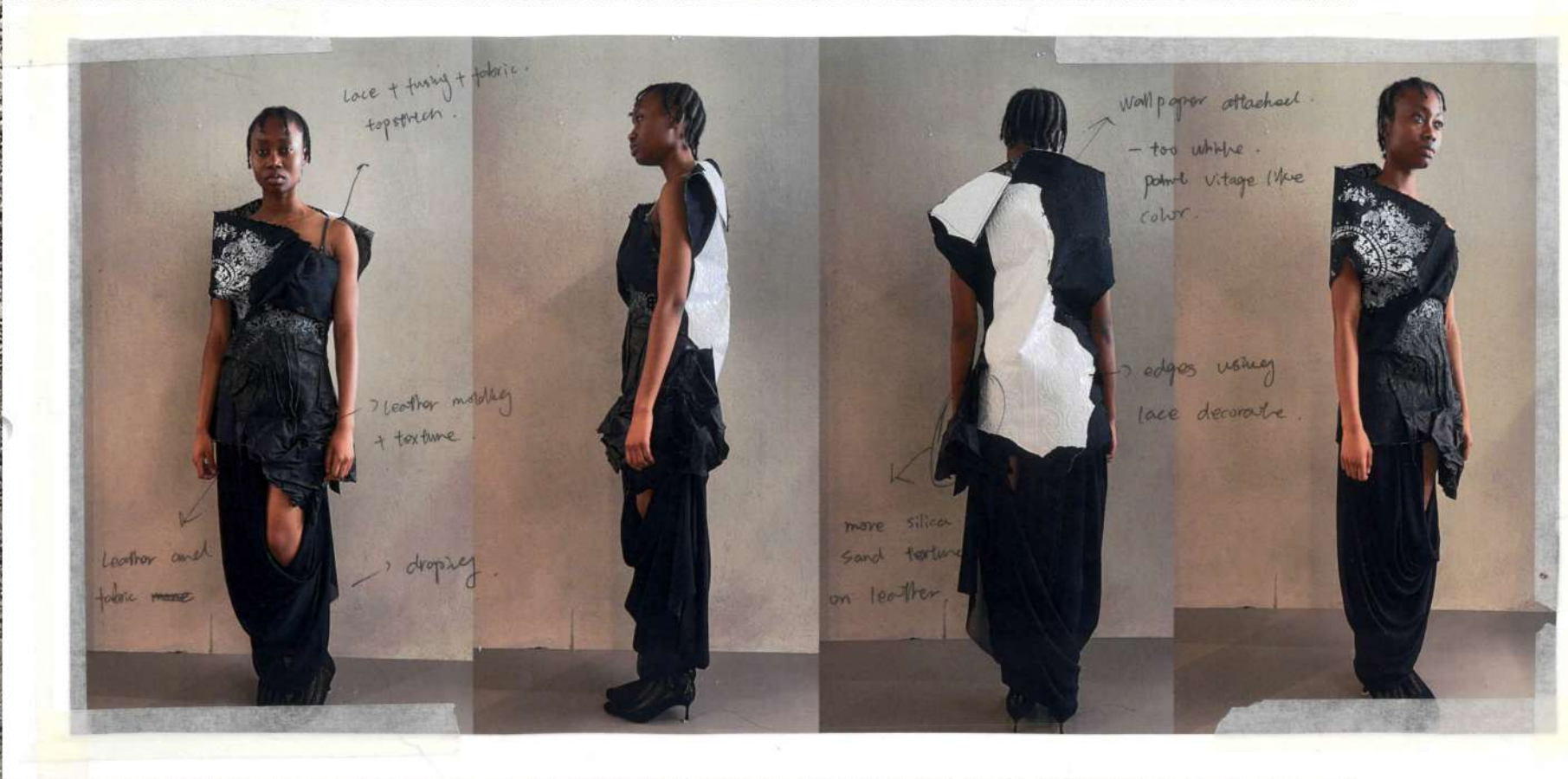
42



In nearly all of her indoor or raging against, angles - ultimately



CHLOE DENG



Chapter 3:
Integration

she finally creates a safe place, find a comfortable place to hide, imagined herself as a curtain blending into the wall.

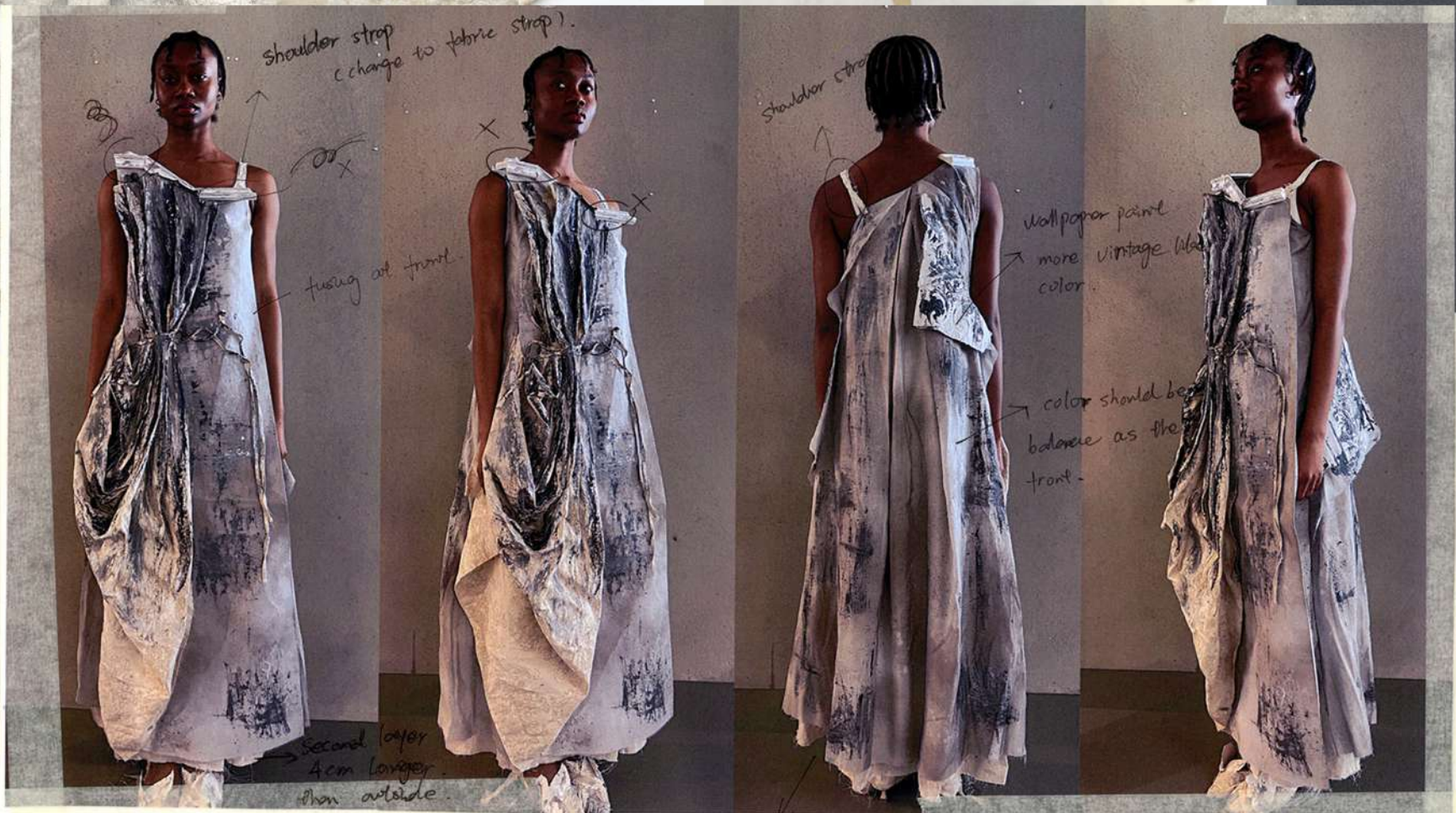
In her all of her indoor photos from the seventies, there's at least a suggestion, if not explicit evidence, that she was negotiating, or raging against, angles - ultimately, that ~~she~~ was the gist of her emergency. The softness of her body repeatedly refused

Feminist critics have long noted how she used her body to continuously court and reject 'male gaze'. Others have suggested that she posed as an unabashed object of seduction as an attention grabbing tactic.



The extent of Woodman's nakedness ends up reflecting no more or less than the relative need, under the particular circumstances, for clothing.

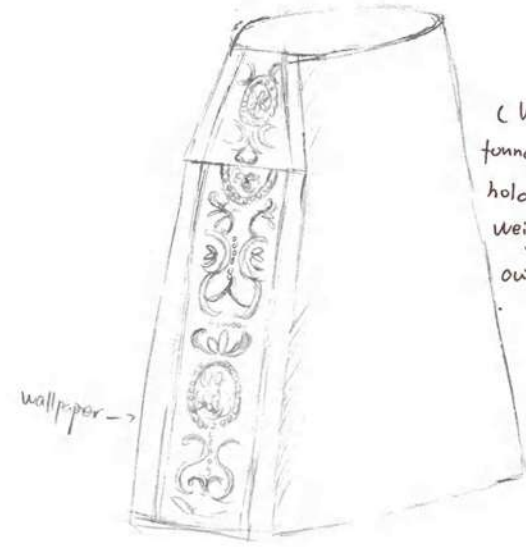




Final chapter: Metamorphosis



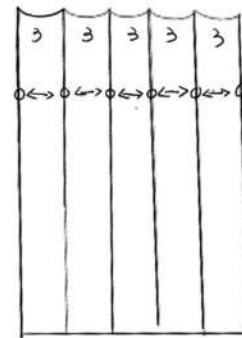
where she embraces her true self, transcending external judgments and ascending to a higher state of being.



(While I'm ^{being} experiment with it, found the boning can not hold the heavy weight of my out piece)



Toile

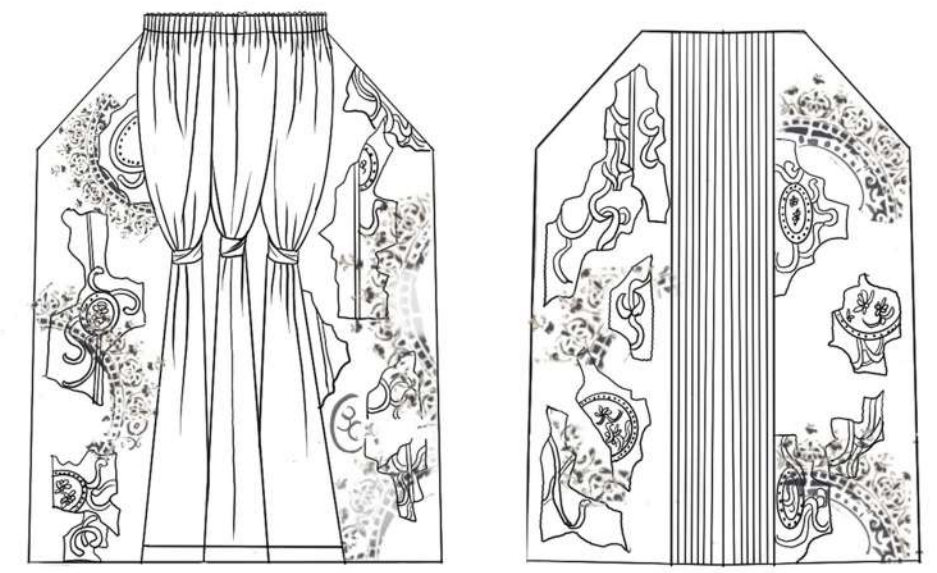


2 finger french pleat



Look 1 Fitting

Problem
 the back skirt is too light that the shape is sunken inside.
 Solved: add 6 curtain weights can balance the weight.



boning inside

Press neatly at the side edges.

Remove the magenta top at night.

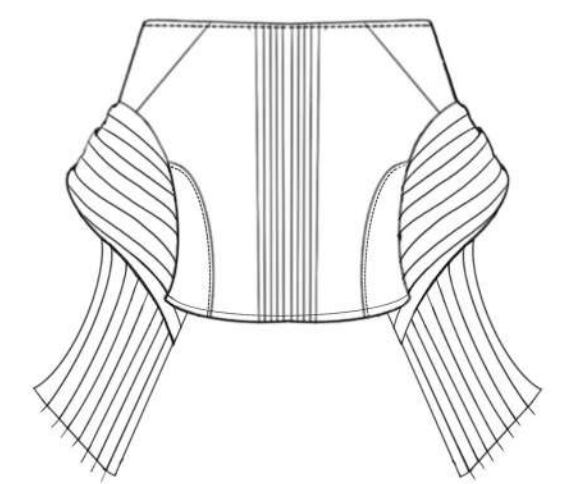
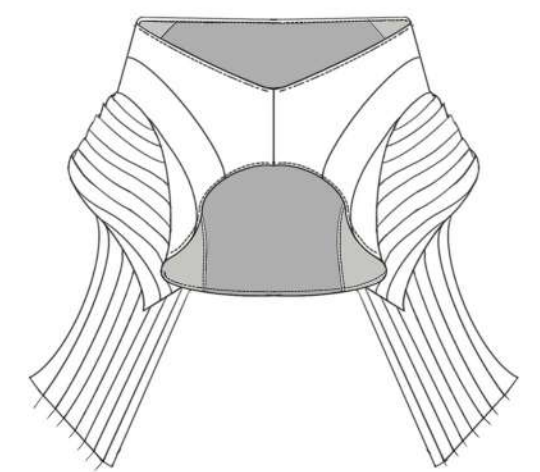


button removed
 - change the 3.5 hidden button to 1cm.

rework on the curtain tie
 - Hide the raw edges of the curtain

removed the mouldings

~~add curtain weights~~
 - add curtain weights to add the weight at back. ✓
~~Take off four bonings at bottom skirt~~





CHLOE DENG

