

Fashion Contrast

Diversity and beauty in fashion

What is it like to be a stylist?

An insight of the professional life of celebrity stylist and senior lecturer Catherine Roberts.

Catherine studied fashion at Middlesex University and while studying she decided to pursue a styling career. She is now a senior lecturer at London College of Fashion.

In March this year Catherine visited Plymouth College of Art where she gave a lecture about her professional life and the journey she took to get to where she is today professionally.

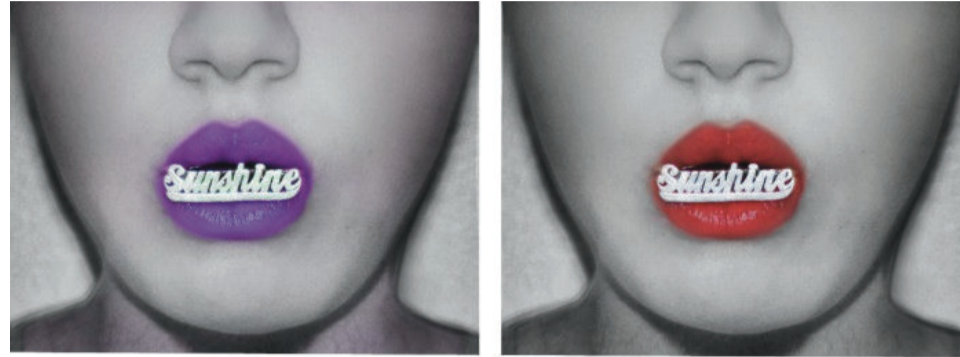
Fashion students at Plymouth College of Art had the opportunity to listen to the amazing experiences that Catherine had throughout her profession as a stylist. They have also interacted in styling activities with their peers and guided by Catherine.

Catherine spoke about the importance of time management in any fashion profession and how essential it is to build a portfolio of contacts with the use of networking. She also enlisted different types of styling professions such as editorial stylist, commercial stylist, non fashion stylist, show stylist and personal stylist.

'Stylist is a person who acts with attention to style' said Catherine and styling is not only for clothes. There are different fields for styling and some examples are: food styling, make-up styling, hair styling, location styling, props styling(the professional that designs the set design for a particular photo-shoot or advert).

Each category serves a different area of professionals and require different strategies but they all relate in a sense that they all use a professional stylist.

Catherine had collaborated for fashion designing and styling for celebrities such as Robbie Williams, Kylie Minogue, Skin and Madonna.



ASK A STYLIST



Source: fashionlove2287.com



Styling challenge at Plymouth College of Art.

The day went on smoothly and was a very interesting experience as we were presented with the opportunity of styling with head scarfs and garments provided by Catherine from her own archive. She has some beautiful vintage and contemporary pieces and I can only say, you should have really been there to understand how exciting this task was for us.

My styling challenge was a success and I enjoyed experimenting with head scarfs and styling my peer Sarah Butterfield.



Styling challenge at Plymouth College of Art

The image on the left shows how I have styled Sarah with a head scarf in a style that I would call a 'Gypsy' style but also a 'Hippie'. It's something that I wanted to do and it didn't take me long to think about it, it was something spontaneous.

The style on the right hand side is inspired by 'Niqab' which is a scarf that covers the entire face but leaves the eye area uncovered. It is worn by Muslim women all over the world and is a symbol of modesty and a sign of faith. To this 'Niqab' inspired head scarf styling I have added my personal touch by attaching a spikey necklace that covered the eyes.

In between the two images, I have created a colour palette with colours picked from the scarfs.

The next head scarf styling I did was inspired by the sheikh turban worn by muslim men. To this style I have added a necklace and finally a belt which went across the model's mouth. This process enabled me to create three styles with the same scarf by adding accessories. I must add that what you can see on Sarah's head is in fact my bra which I have then covered with my scarf and accessorized with my spikey necklace. It's sort of a S&M (Sado-masochism) inspired style too and I guess I could call it S&M muslim style head scarf. We had so much fun at this session.



Styling challenge at Plymouth College of Art

The Violet Club

I have recently visited the Plymouth College of Art and Design exhibition and discovered the interesting exhibition by Stephen Felmingham called *The Violet Club*. It was inspired by the Cold War bunkers of the Royal Observer that still exists today and it's abandoned across the UK.

Stephen Felmingham is an artist that specializes in doctoral research for a practice-led PhD at the University of Leeds. His research areas are drawing and landscape. He studied Master of Arts in Drawing at Wimbledon School of Art and is also where he won the Postgraduate Drawing Prize.

The Violet Club was a nuclear weapon utilized by the UK during the Cold War. This exhibition portrays an enigmatic feel to it and the bunkers in the landscapes have been an inspiration to the artist since his childhood. For this exhibition the art pieces have been created using tools such as charcoal, pigment, chalk and working on paper and lead.



Peripheral Artifact 7, source: Plymouth College of Art



Peripheral Artifact 8, source: Plymouth College of Art

There was also a digital projection created on 2012 and transferred onto DVD.



Touching: clear installation view of 'Two Hundred and forty seconds' digital projection 2012. Source: axisweb.org

While drawing inside the bunkers, the artist captured a haunting and mysterious side of them and he became fascinated by the primitive pinhole device of the camera that used to be used by observers to detect nuclear explosions on the horizon and was also used as a direction device.



Oculus, source: Plymouth College of Art

The hidden landscapes in this exhibition are brought to visibility in drawings that have resulted from using latent negative images exposed for a long time in the nuclear detectors inside the bunkers. Therefore the drawings have an enigmatic, shadowy and ghostly presence to them and are drawn in a round form to depict a camera vision that references the 'Claude Glass-a black convex mirror used as a means of distancing the viewer from the landscape in the 18th century.'(The Violet Club)



Untitled (falling object) 2012, source: Plymouth College of Art

The digital projection produces a long vision at the landscaped and is designed to capture the audience in this 'suspended time, waiting for a moment that is always deferred'. (The Violet Club)

The artist statements for this exhibition are minimalistic which leads to the conclusion that its audience understands and has knowledge of this type of exhibition. It also leaves an open door to the audience imagination. It is almost saying look 'deeper into it, explore and analyse'.



Tocsin 2011, source: Plymouth College of Art



Post-object 2010, source: Plymouth College of Art

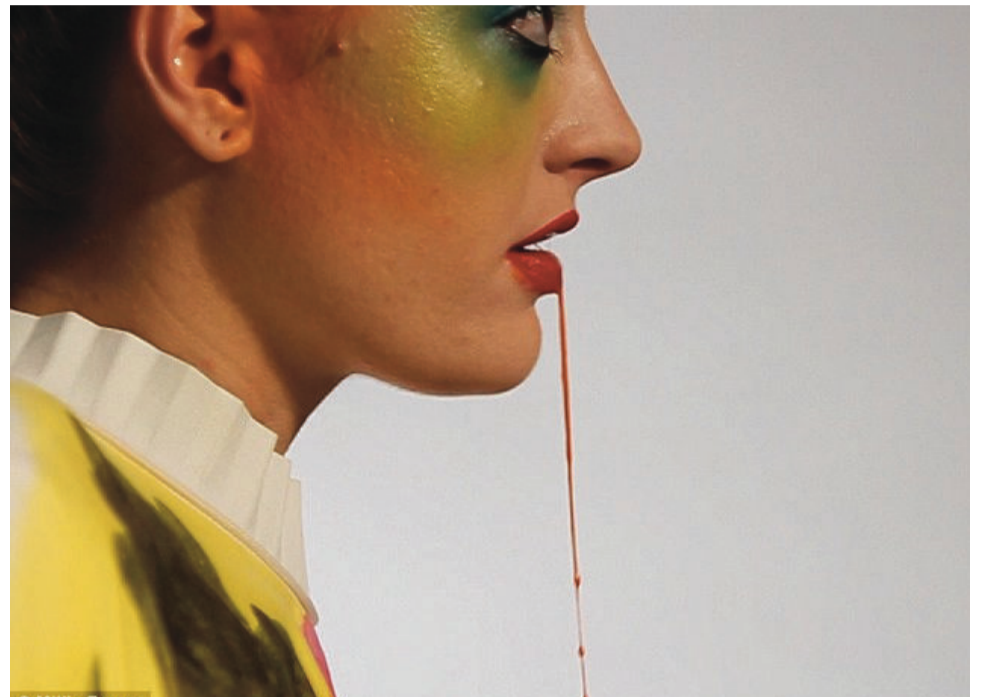
MEET MILLIE BROWN, THE VOMIT PAINTER

Art comes from all walks and that is all walks of life. Diversity is met when art is created and Millie Brown is an artist who is one of a kind.



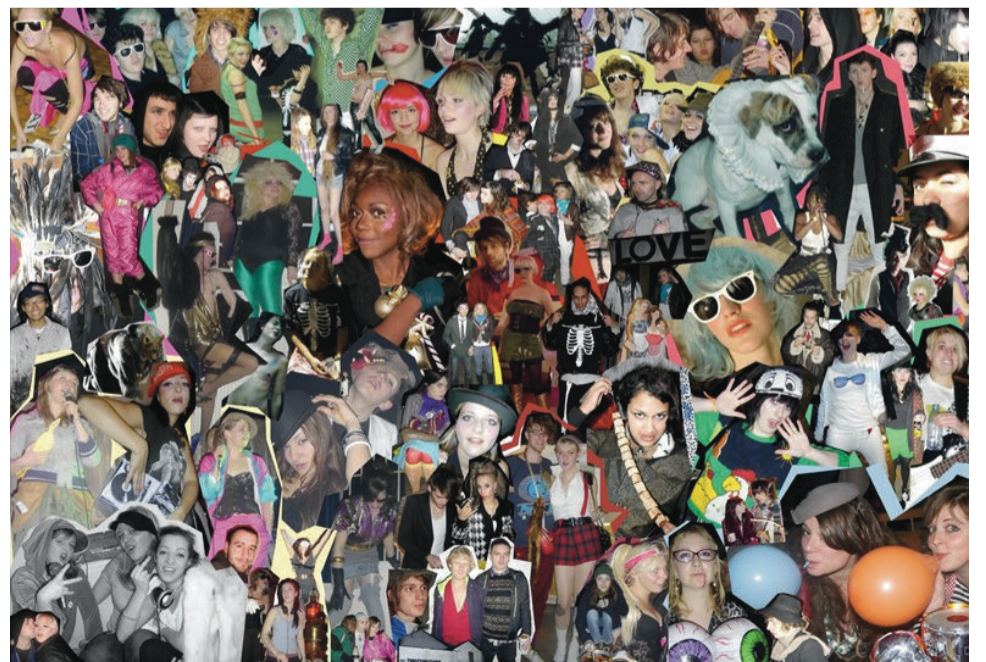
Gareth Pugh, source: dazeddigital.com

'!WOWOW! began life ten years ago in the back room of the Joiners Arms pub in South London. Matthew Stone and Hanna Hanra, both Camberwell students, envisioned their creation as a small, performance art night. Less than a year later, they had squatted four floors in an abandoned department store known as the Co-operative and !WOWOW! had evolved into a catch-all creative network, art collective, with the Co-op functioning as a physical nexus for studios, residencies, exhibitions, and warehouse parties.'(Children of !WOWOW!)



Millie Brown, source: dailymail.co.uk

Millie Brown is a performance artist that challenges the perception of beauty. The internationally acclaimed artist began her career at the age of 17. She is a member of !WOWOW! collective and live in France for 7 years and on her return to England she joined the !WOWOW! collective group. Other talents produced by the same creative network were the famous designer Gareth Pugh and photographer Matthew Stone.



!WOWOW! in collage by Tara Grant



Rainbow vomit, source: dontpaniconline.com

When interviewed on the *Don't Panic* online magazine, the artist was asked if she feels responsible for the fact that her performance highlights induced vomiting as a positive thing and therefore could relate to bulimia the artist response was:

'The "puke a rainbow" performance was never a conscious comment on bulimia; it was more about using my body to create art in a way that challenges people's perception of beauty. I wanted to create something real and something I couldn't control, tapping into primal urges. In no way do I want to promote bulimia, but if my work evokes us to think about a disease that affects so many people in such a terrible way, then I feel it will at least be raising some awareness.' (Vomiting Rainbows)

Millie's performance *Nexus Vomitus* is available to view on YouTube at Millie Brown Official. (Please see the link below, PG rating: not acceptable for child viewing and the people weak of stomach)

<http://www.youtube.com/watch?v=n1h4tsxEtdg>

Millie is quite photogenic herself and has collaborated with some of the cutting edge famous people in fashion, music and art. To name a few: jewellery designer Dominic Jones, Vogue editor and chief Anna Wintour, fashion designers Karl Lagerfeld and Gareth Pugh and with singer Lady Gaga for her *Monster Ball* tour video. (Please see the link below, PG rating: not acceptable for child viewing and the people weak of stomach)

http://youtu.be/K_4-MQwab2o

During the same interview for *Don't Panic* online magazine, Millie was asked how the collaboration with Lady Gaga came about. The artist said:

'Nick Knight was shooting Gaga's tour video and told her about me. Then, I received a phone call from Gaga asking me to vomit rainbows on her. She sent a car for me an hour later, where I met up with Nick Knight, Nicola Formichetti and Gaga to discuss how I was going to do it. A couple of hours later, I was sitting on her lap and projectile vomiting on her dress. No one had ever asked me to puke on them, hence why I said yes. I also love working with Nick and trusted him to create something beautiful from the film.' (Vomiting Rainbows)

Some of other interesting art work that Millie has done are two films called *Celestial Bodies* and *hermAPHRODITE* and they were presented for her American debut exhibition *Celestial Bodies in 2012*.

The following link provides an interview with the artist about the *Celestial Bodies* exhibition.

<http://www.youtube.com/watch?v=m1DNRJuna9I#t=54>

An online article *Pushing Artistic Boundaries & Celestial Bodies* written by Julie Anne Rhodes says:

'Celestial Bodies provides "an introspective into the artists' interpretation of gender and sexuality, inspired by dreams and astrological ties to the subconscious mind.' (Pushing Artistic Boundaries & Celestial Bodies)

Millie says that the creative network group !WOWOW! was an inspirational source for her from the moment she had met the group. 'There was a sense of wholeness, inspiration and support amongst each other. We created our own world around us.' (Children of !WOWOW!)

One of Millie's recent art work was her own performance called *Nexus Vomitus* where she used her own body, drinking coloured milk and then vomiting a rainbow on to a white canvas whilst accompanied by two opera singers Patricia Hammond and Zita Syme.

The artist says that the idea came to her after the !WOWOW! collective group was asked to take charge of an exhibition in space Berlin. To come up with ideas for the exhibition she wasn't sure what she was going to do but had a general idea that it had to be colourful and come from herself. One of Millie's statements about the Berlin exhibition say:

'Later I was watching people cry milk and thought how amazing it would be if I could vomit the rainbow. I had no idea if it was going to work, as I had never made myself sick before until I was on the stage and the rainbow came out perfectly.' (Vomiting Rainbows)



'Nexus vomitus' painting, source: oddculture.com

From Brutalist Architecture to Brutalist inspired fashion photoshoot



Source: culture24.org.uk

The images above pretty much sum up the general idea for what Brutalist Architecture means and from 1950 to 1970, these buildings were considered moderns and necessary. They were a popular and economic way of residency and they were built across the

world, from Japan to United Kingdom and Romania to Ukraine, to name a few.

In January 2014, at Plymouth College of Art, year 2 Fashion students were given a new project. I am one of the students and I was part of a group for this project.

The brief for this project required that our group, design and created based and inspired by Brutalist Architecture and our photoshoot(also required by the brief) was inspired by the same subject.

Our model was not the typical 5'9 tall and size 0 model but we chose a plus size model to fit in with the diversity of fashion.

Jessica Martin, our model and our peer ,was amazing at the photoshoot. She was just a natural, professional and was doing exactly as instructed.

The prop we have used was a metal frame to which the model could hold on to. For the outfit that the model wore, we made a dress from hessian sack with holes for the head and arms and with bare feet. The feeling/theme of the photoshoot was 'cold', 'pure' and 'helpless' .

For the make up, we have decided to create a black rectangle on one of the model's eye to relate to the Brutalist Architecture and the rectangle shapes of the 1950-1970's buildings and its windows. For the hair, we backcombed it so that it looked messy, dry and distressed.

I was make-up artist for a few groups on the same day as our photoshoot and I had an amazing time.



Model: Jessica Martin



Model: Jessica Martin



Model: Jessica Martin



Model: Jessica Martin