



DRAMA

Conflict
 dramatic
 tension
 tragic
 Theatrical
 Dynamic
 poignant
 audience
 masses
 cult
 empathy
 Dionysian
 character
 abstract
 symbolic
 philosophical
 movement
 crafted
 marked
 expressive
 conceptual

I draw much of my inspiration from theater & film, not just from specific looks or elements, but from the creative process itself. I approach fashion as if I'm building a character, ensuring that the "internal" structure of each piece is both rational & logical. My goal is to create designs that transcend mere clothing - they embody PERSONAS, allowing the wearer to connect deeply with the values and aesthetics behind each piece.

I like to create designs that have emotional nuances, grotesque and beauty, powerful and fragile, which enhances their individuality. Visually, I like using bold colors but not too much pattern to create striking silhouettes. I also tend to incorporate movements and sounds into my designs to add more character if needed.



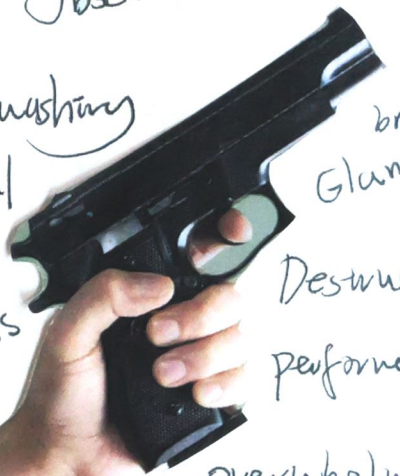
Colorful Distorted Mythical Fleshy Romantic
Spiritual abnormal Fake Obscure

Deceiving Controlled brainwashing
Manipulative Restrictive Petrifying

Corrupt vicious
Double-faced
Hidden

overwhelming
consuming Choking
worship Seductive

nausea
raw
wealthy
blinded Gory



My approach on combining cult and camp aesthetics:

I like to discover the deceiving and double-sided ethos of cults, the exaggeration of desire and worship, with the hidden corruption and control, which deep inside the cults is just illusion and emptiness.

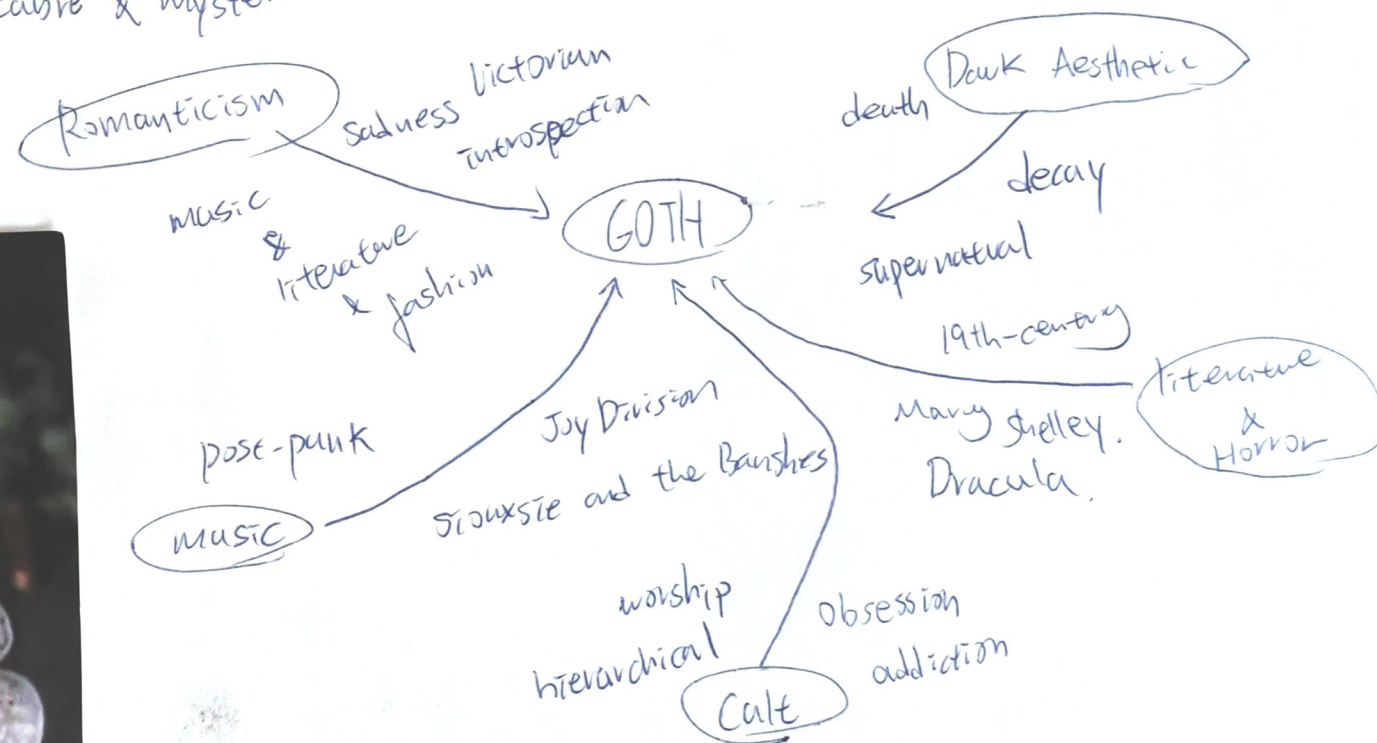


on
"ent
It app
too s
corrupt, that I think it's nice to
combine with an excessive worship
or dehumanizing rituals of a cult.

GOTH

Ethos of Goth

This subculture emphasize on individualism, darkness, and the celebration of the macabre & mysterious.

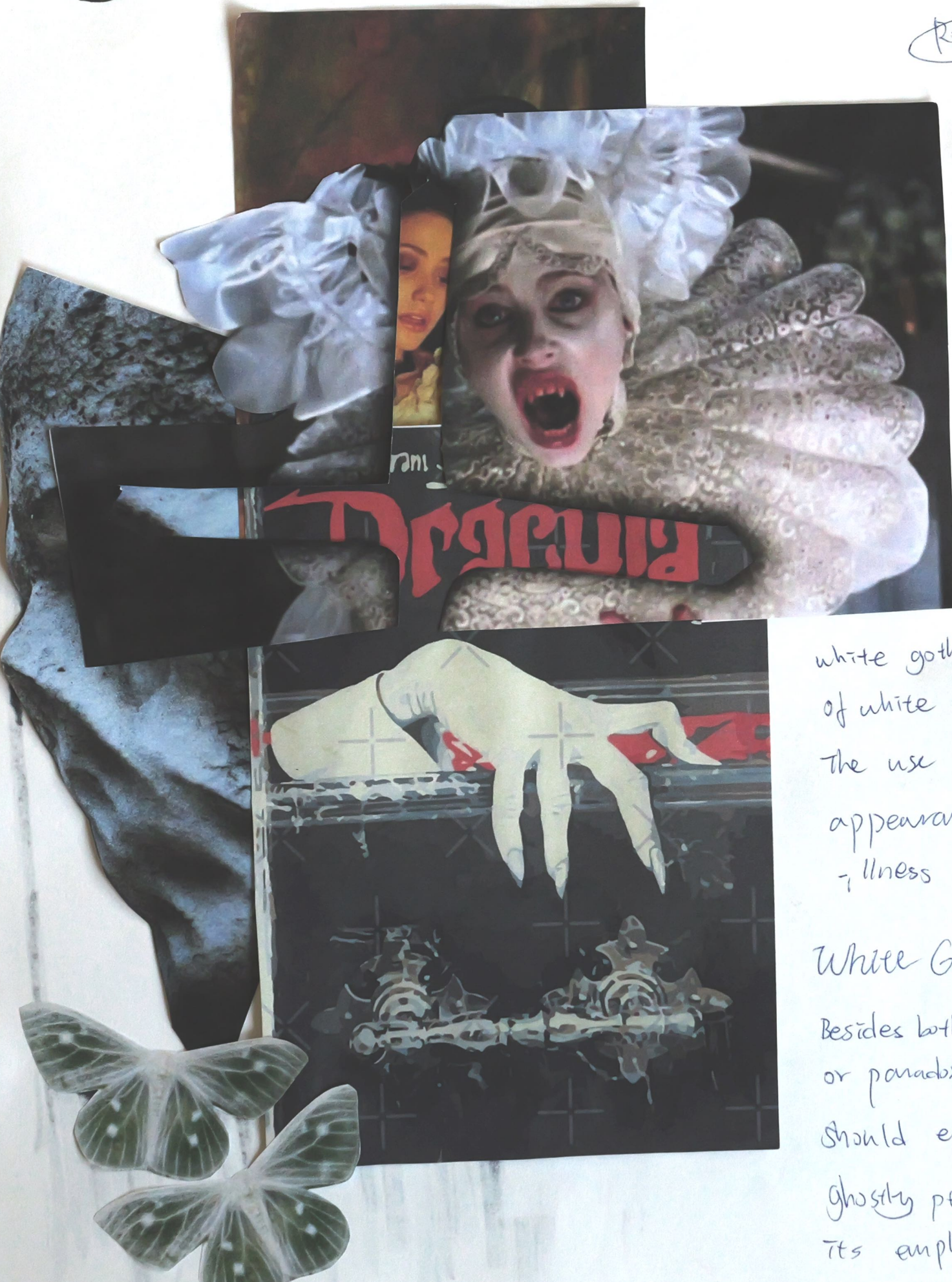


WHITE GOTH

white goth is a subgenre of goth aesthetic, which emphasizes the use of white clothing rather than traditional all-black look, paradoxically. The use of white color symbolize a ghostly, ethereal, or mourning appearance. The white goth makeup also highlights the look of illness and decay.

White Goth & Cult

Besides both being connected to beliefs and rituals, they share a deceiving or paradoxical nature. Theoretically, white goth's use of bright colors should evoke a typically Victorian look, but instead, it creates a ghostly persona — fragile and decaying. Similarly, the cult aesthetic, with its emphasis on solemnity, conceals underlying themes of desire and corruption.

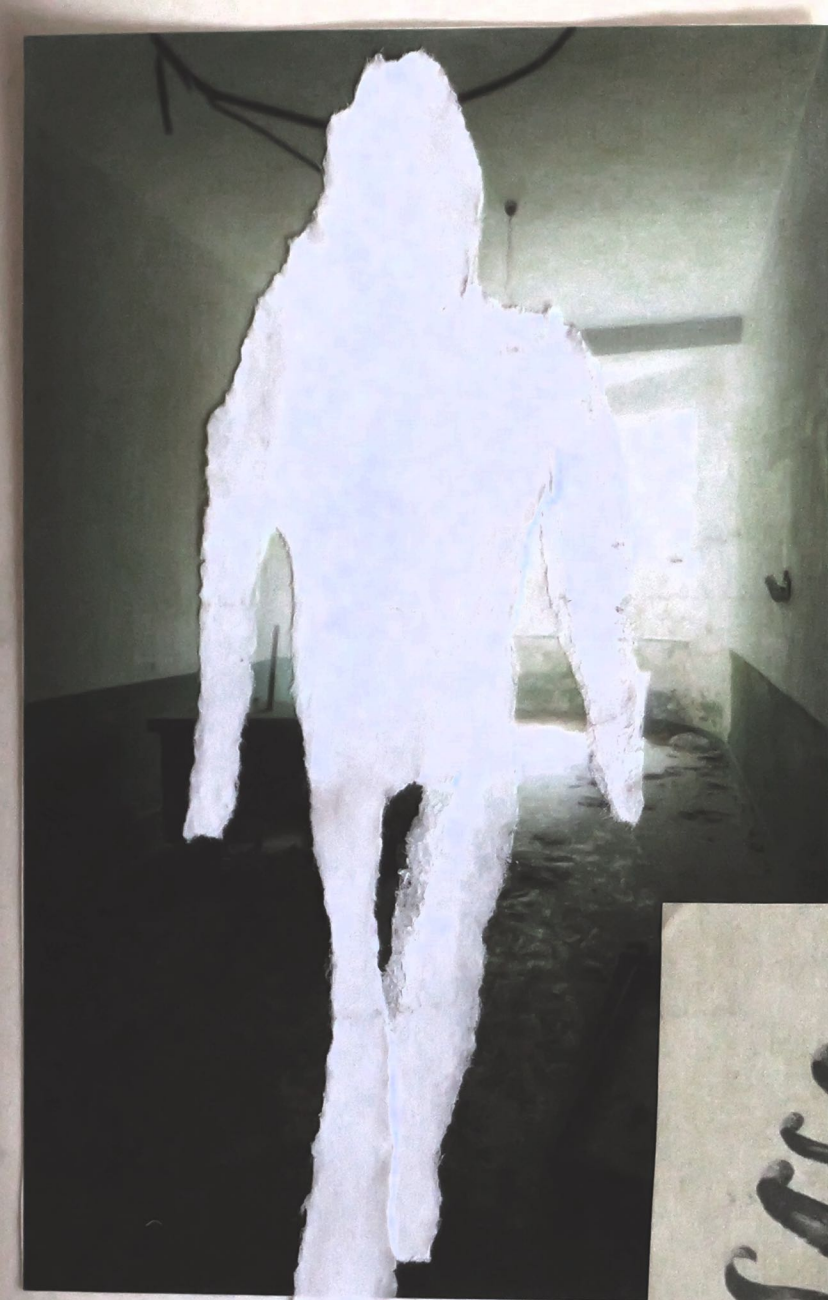






I love the way she smiles,
bold, unrelenting,
psychotic and wild,
a force untamed,
Born of chaos, she is sculpted
by the world.
She discarded
god was
a
lie,
so she
killed
him, buried him deep.
It is hard to call her human anymore,
she's a ghost on a mission, revenge in her
bones, with
the pulse
beating

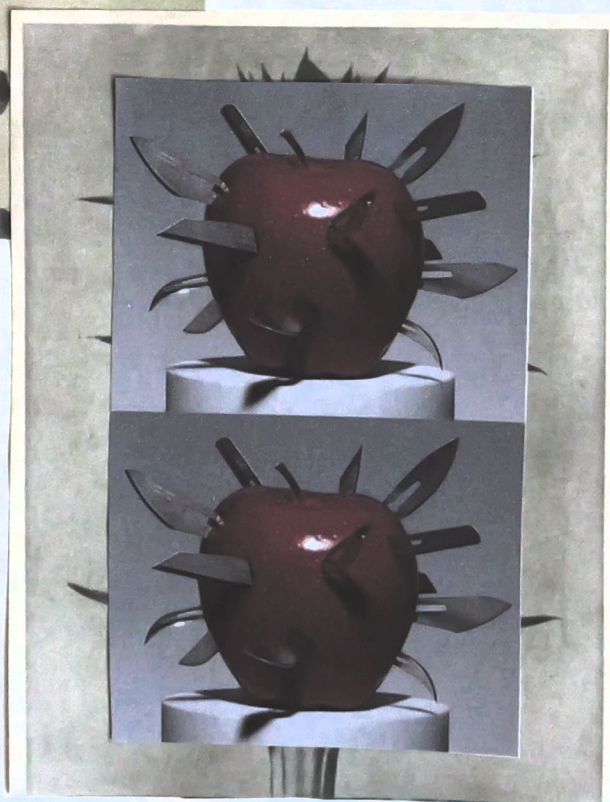
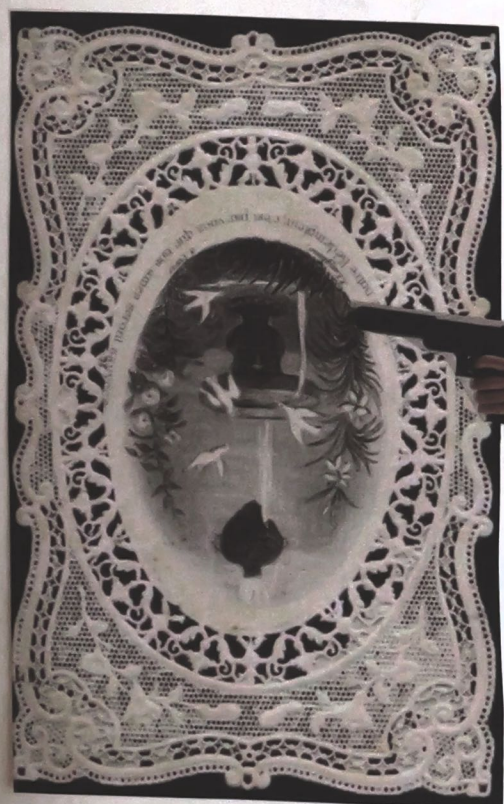




Min Goth embodies a dark, rebellious, and psychotic aesthetic, often portraying complex and unsettling characters. Her roles explore the fringes of sanity and society. They dive into themes of mental instability, violence, and rebellion. As any muse, she channels an eerie, unconventional beauty with an edge of danger and chaos.

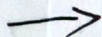


Her roles reflect a unique and edgy lifestyle. She exudes a sense of mystery, making her an intense, unconventional, and often misunderstood. Rather than embracing and following the mainstream, this aesthetic is ~~a~~ rebellious, avant-garde, and almost too crazy.



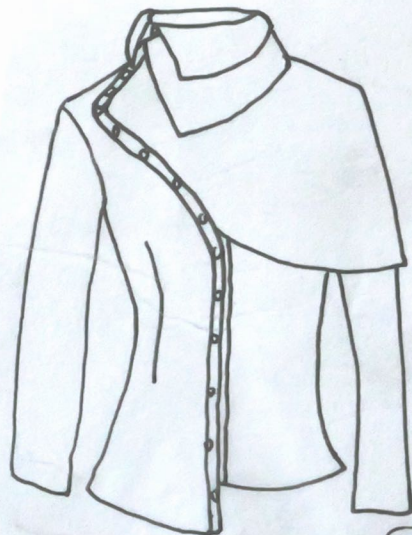
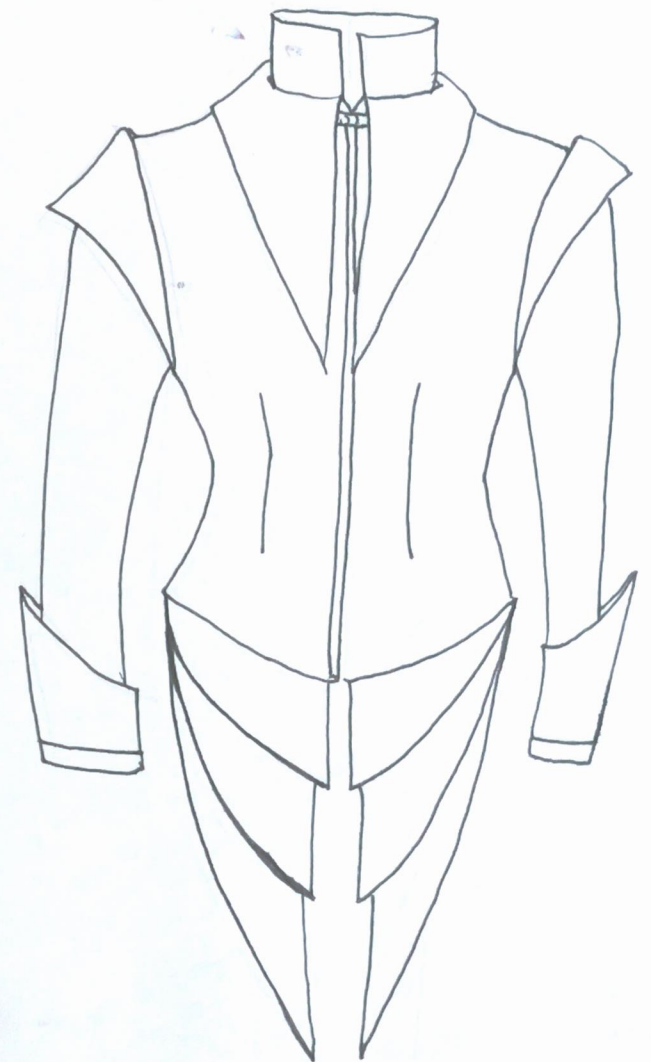
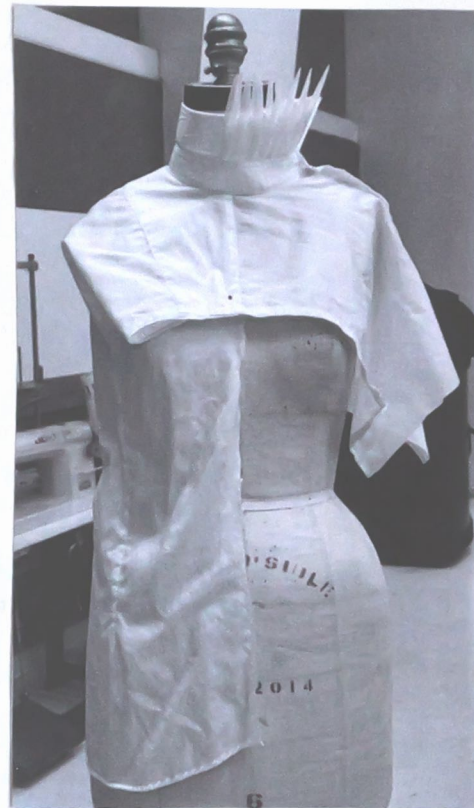


double collar

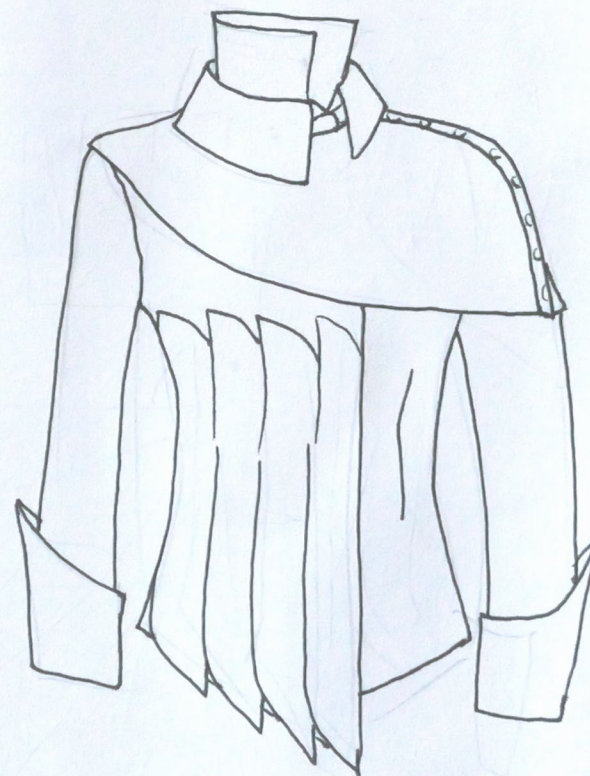




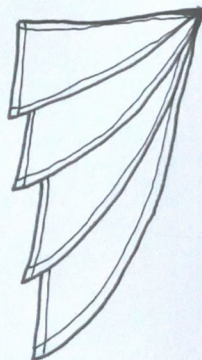
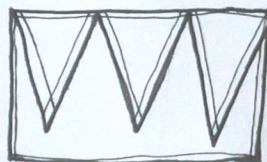
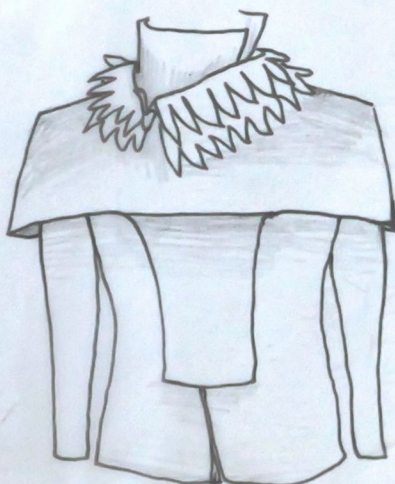
I got inspired by the vampire nails & teeth



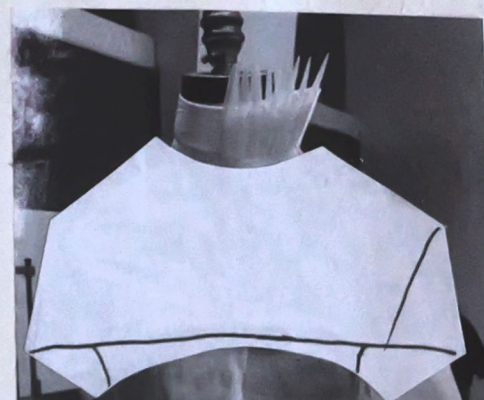
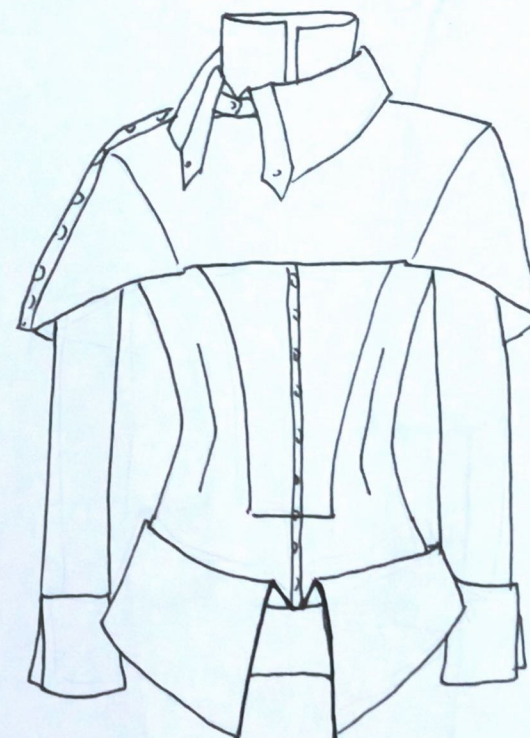
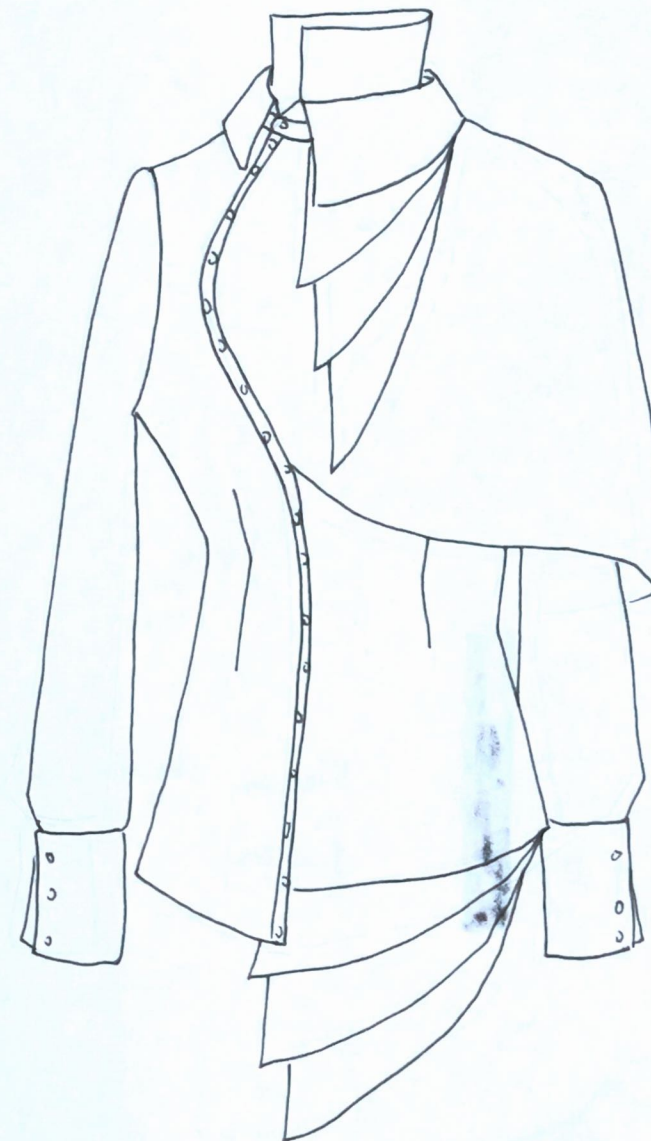
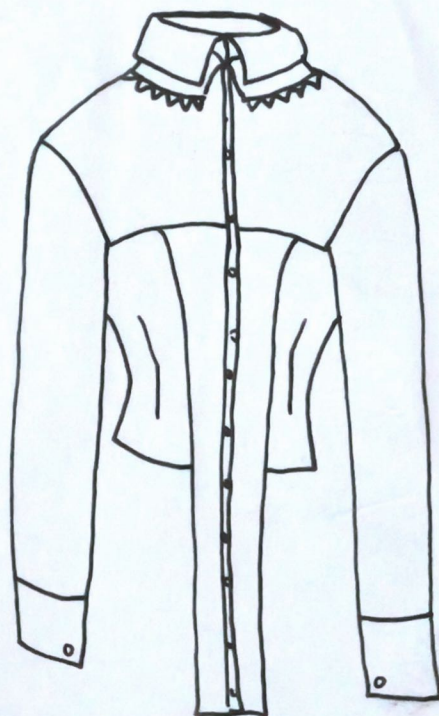
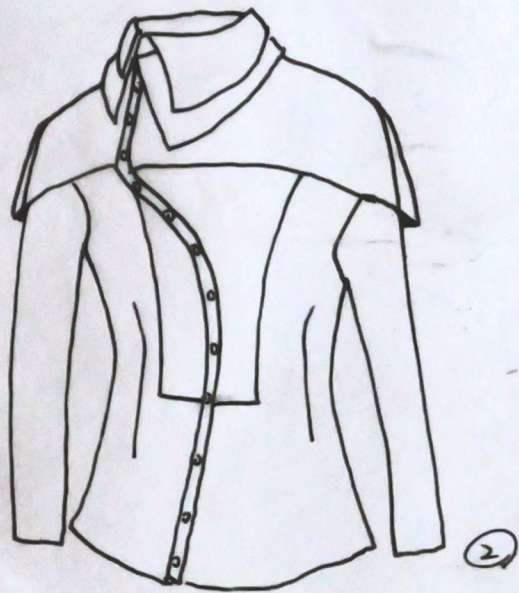
(1)



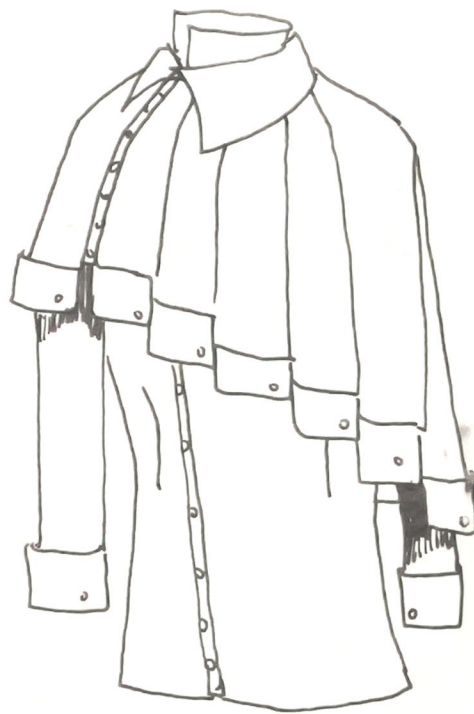
I try to incorporate the shapes into my shirt design to create layers, which also emphasizes the structural and architectural feeling of the gothic time period.



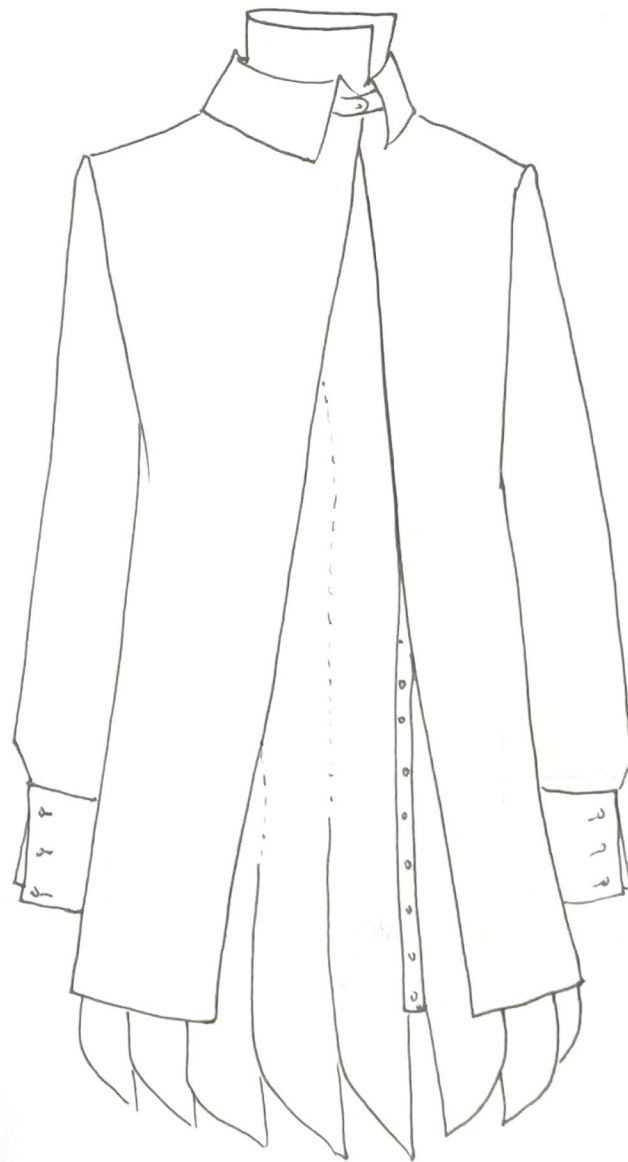
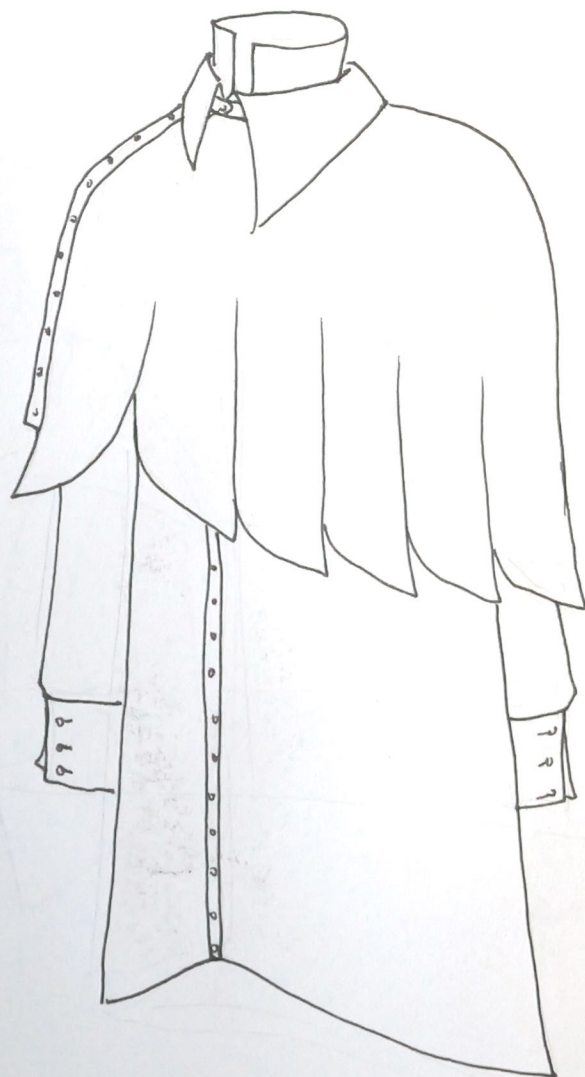
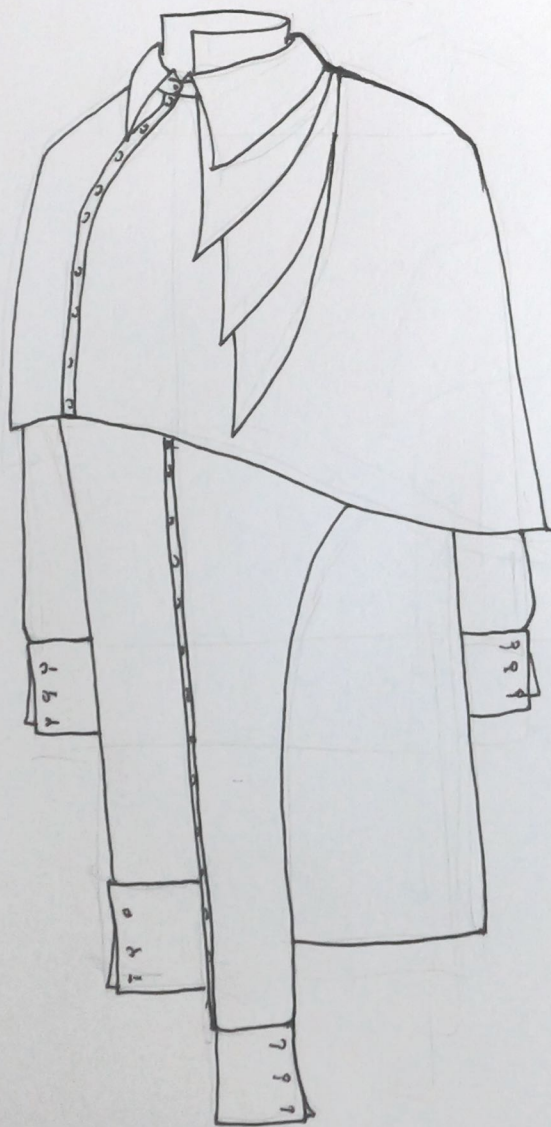
I took the shape of vampire nails & teeth, to abstract them and created this design that looks sharp like a knife and clean.

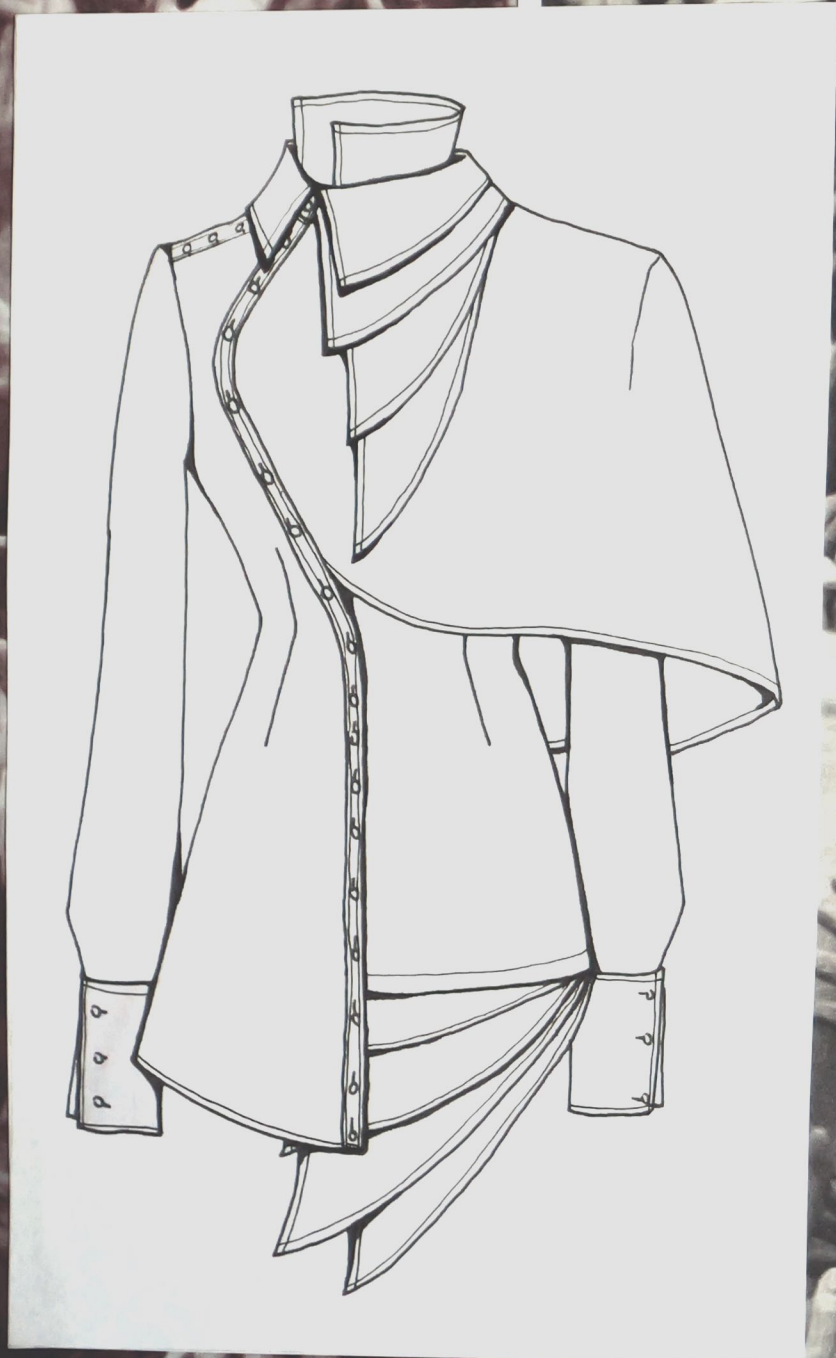
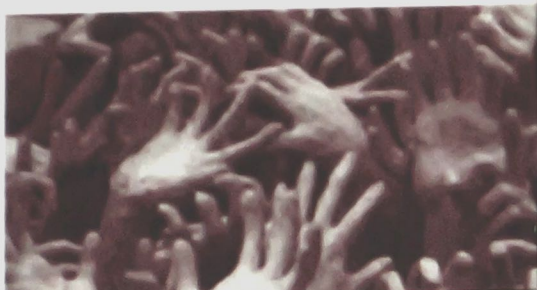


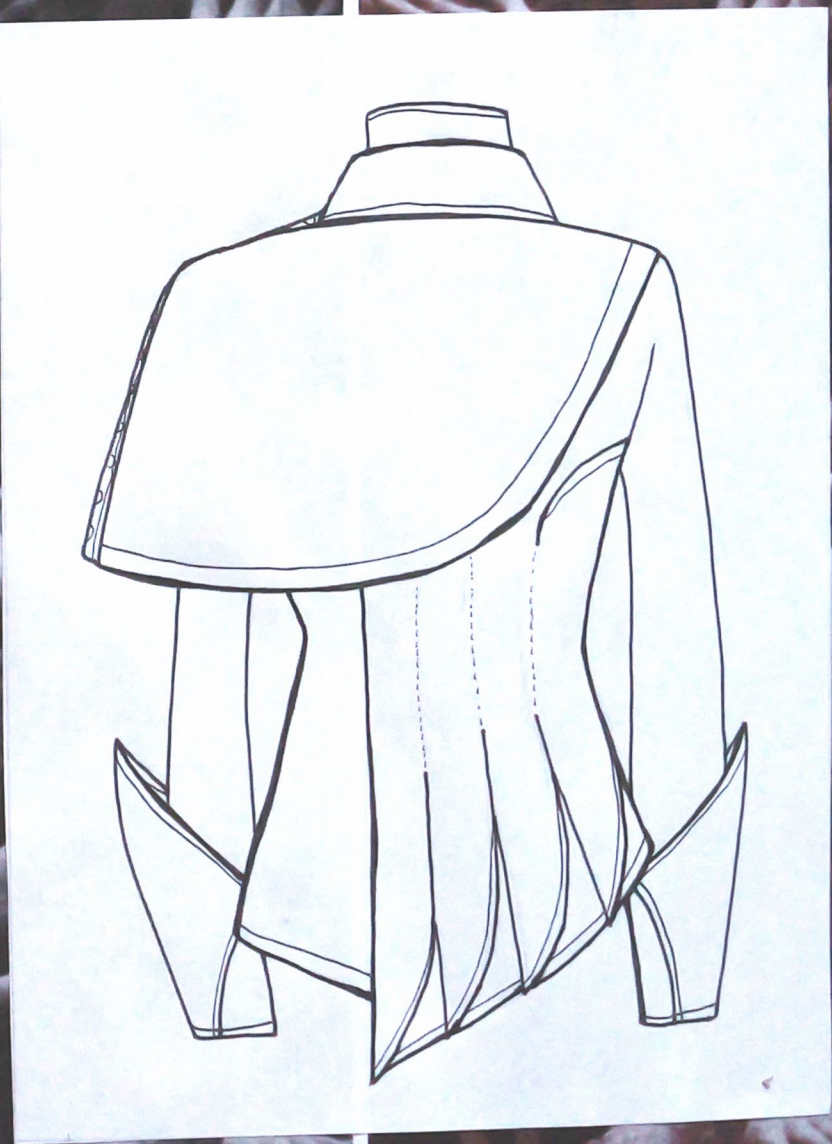
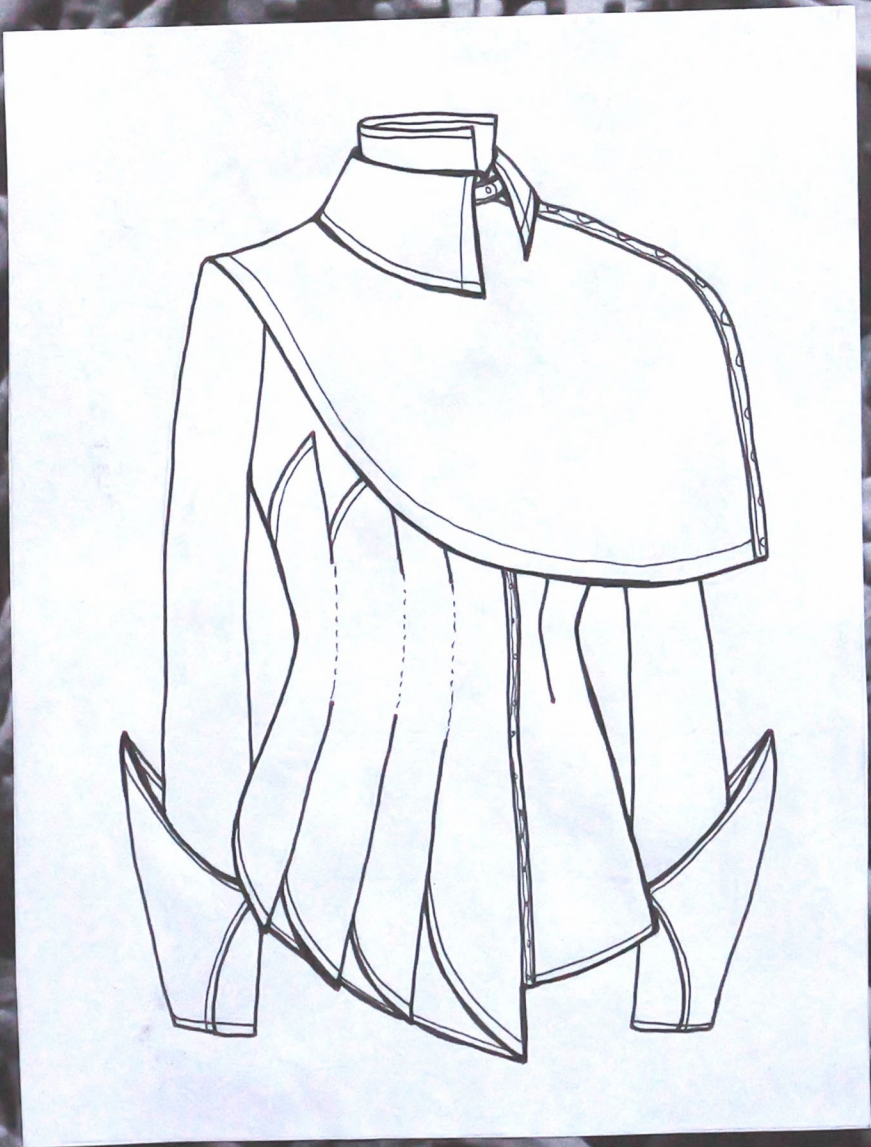
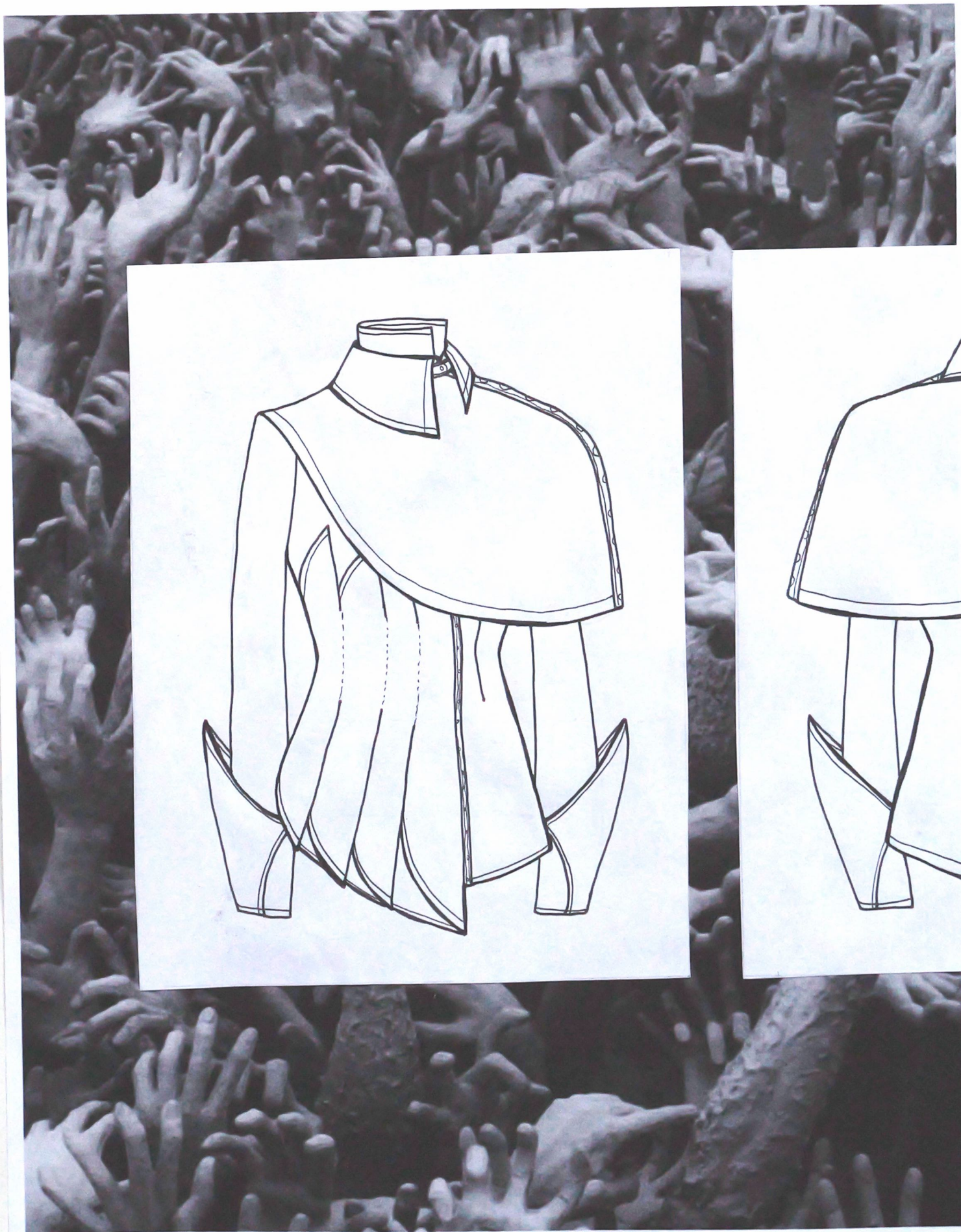
I created more designs and
 drew in some "cape" and "robe"
 silhouette.

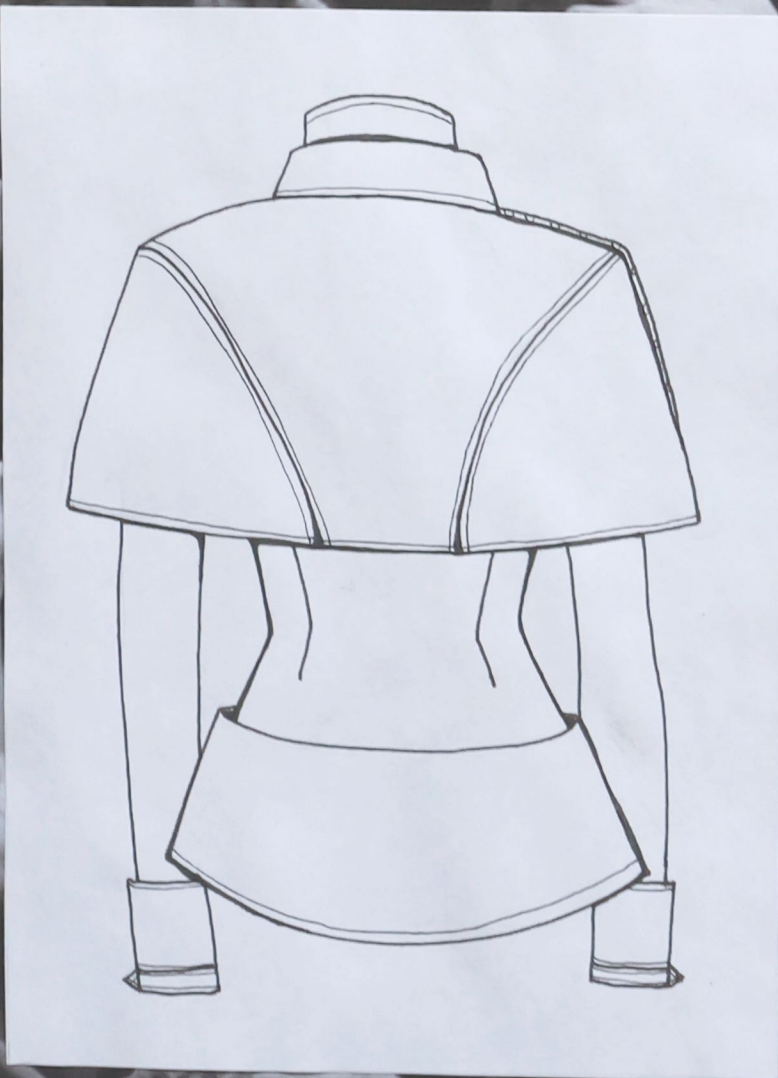


longer shawl creates more solemn
feeling.





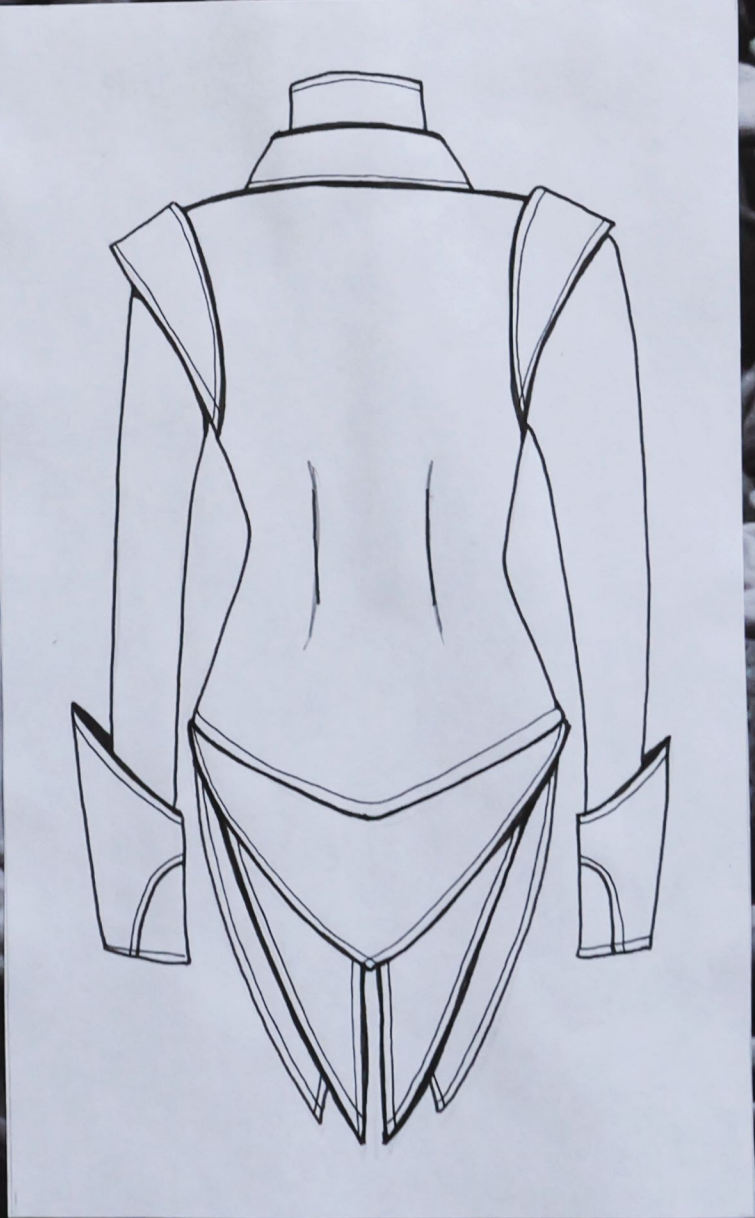
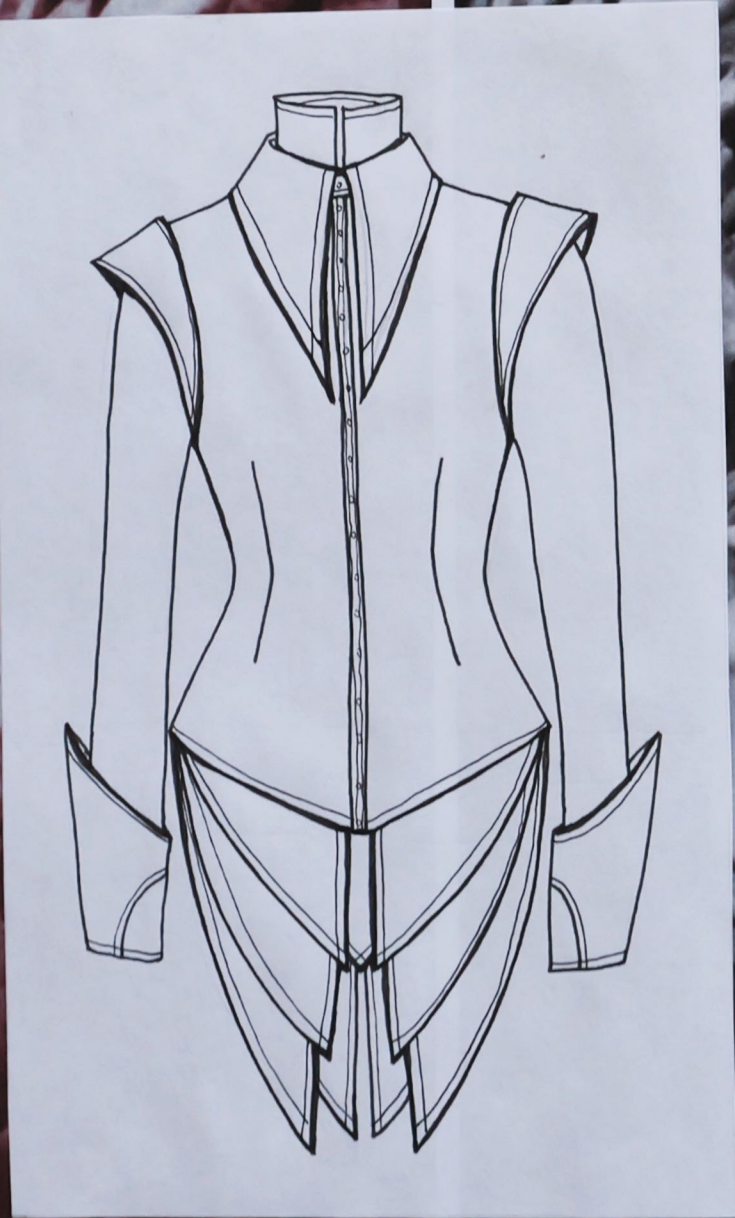


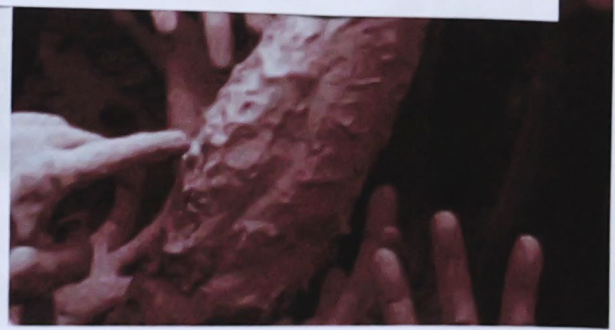
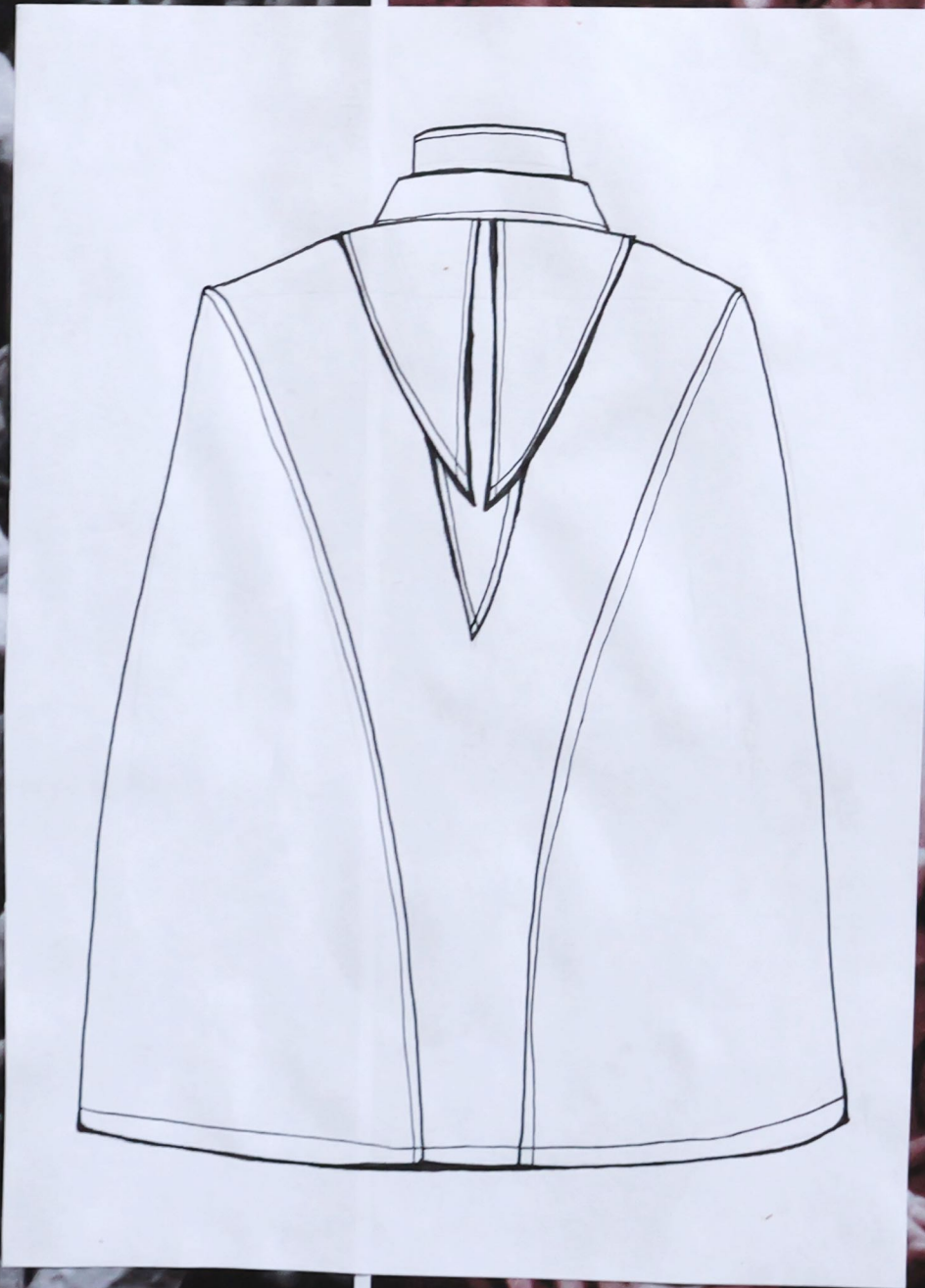












A CLOCKWORK ORANGE

A Clockwork Orange is a dystopian film that is hyper-stylized and ultra-violent. It blends modern aesthetics with bold, contrasting colors, such as geometrically surreal patterns, and a mix of classical art & brutalist design. The film's color palette is dominated by high-contrast B&W, punctuated with vivid reds, oranges, and purples, creating a surreal, nightmarish, and even a touch of horror and vulgarity. The shape in the film are sharp and angular, with bold geometric patterns in the sets and costumes, evoking a sense of dissonance and psychological tension, reinforcing the film's exploration of control, chaos, and rebellion.



weird

Dystopian

minimal

punk

psychological

theatrical

maximalism

Brutalist

contrast

humorous

Cold

desert

Bizarre

A Clockwork Orange

grotesque

modernism

Angular

Surreal

vibrant

conflict

violence

realism

Bold

Gory

chaotic

Distorted

Evil

uncanny

controversial

The protagonist Alex and his gang members wear the iconic all-white outfit with black bowler hats, suspenders, and combat boots, which blurs the line between formality and violence, creating dramatic tensions. Furthermore, the fake eyelashes and pins accentuate the surreal and unsettling feeling of the movie, giving them an exaggerated, theatrical appearance. The stark contrast between their elegant, stylized attire and brutal acts enhances the disturbing aesthetic, where beauty and grotesque coexist.





Wool Felting

smudged

bleached

Fuzzy

melting

improved





Collage & Marking

chaos
 random
 distortion
 juxtaposition
 overlapping
 odd
 disillusional





Beading & embroidery & collage & painting

deconstructed
reconstructed
geometric
random
accidental
graphic

shapes
childish
rhythmic





Marbly & embroidery

discovered

deceived

liquid

conflict

chaotic

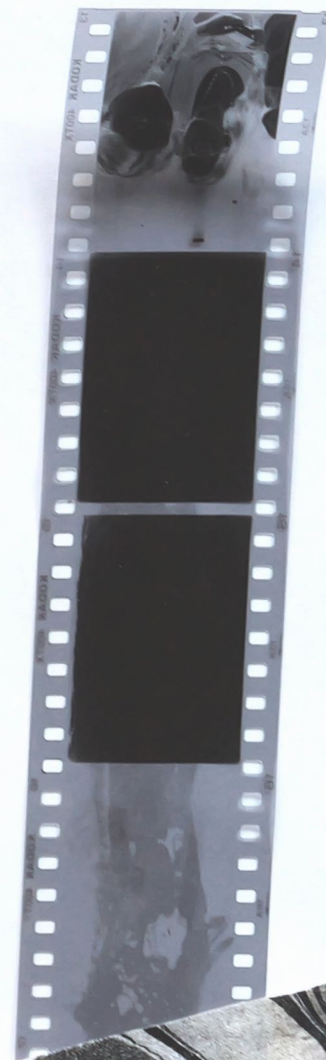
immersive.

psychotic

psychedelic

imposed

spread

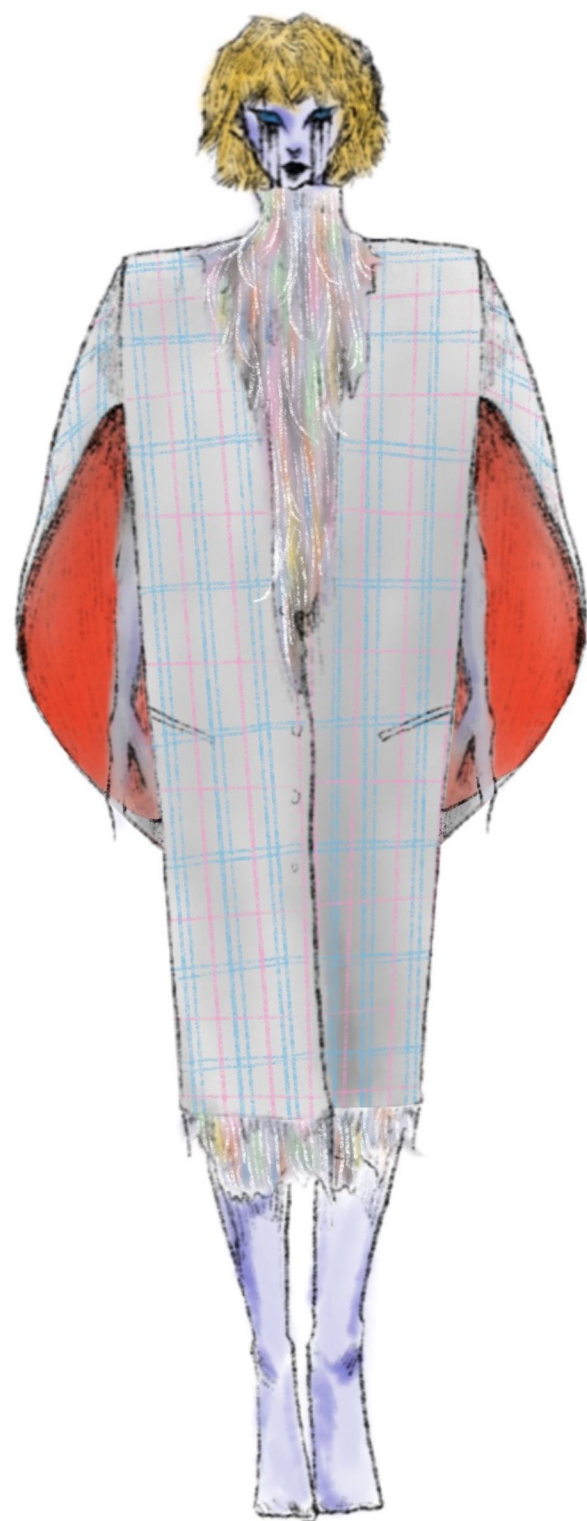


Rust dye & collage.

Rusty organic mysterious fragile
dirty brutal broken industrial
shabby









INK!
INK!
INK!

My War Cry



In this project, body embellishment becomes a declaration of rebellion, transforming the body into both a canvas and a battlefield. The combination of soft materials and armored forms speaks to the tension between vulnerability and strength, marking a person's war against the societal forces that seek to oppress.

HISTORICAL RESEARCH

Native American

Symbols of resistance and identity: For many indigenous groups, tattoos were used as expressions of resistance and autonomy, particularly during times of colonization. For example, in some Native American culture, tattoos served as a rite of passage or a declaration of strength in the face of oppression. These tattoos often represented spiritual resilience & ability to survive.

Warrior's Mark: Certain tribes used body piercings to mark warriors, either as a rite of passage or as a way to honor personal achievements in battle. Similar to tattoos, these piercings were symbolic of both physical and spiritual armor, protecting the warrior & signifying their strength.



African Tribal Tattoos & Scarification

Empowering: In various African tribes, tattoos and scarification were used not only for beauty but also as a protective symbols. The markings were thought to shield individuals from harm, both spiritual and physical, and symbolize a warrior's readiness. The markings are also symbols related to the warrior's achievements. They are visual declarations of their ability to protect their tribe and themselves, similar to the idea of a battle cry.



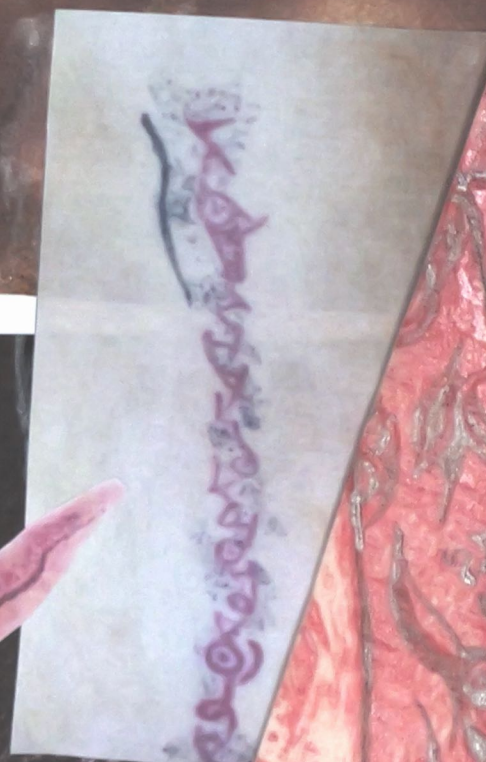
Muse Interview Mercury Chen

For me, tattoos represent a way to **reclaim agency** over my body. They make me feel as though I can dominate my own physicality. I don't design my tattoos; instead, I allow the artist to freestyle on my body. This process gives me the agency to open myself up to others, becoming an **independent and free canvas** for artists to express themselves. Ultimately, I take full responsibility for the outcome.

While I may not like all of my tattoos, they serve as **documentation of who I was** at the exact moment I got them. Rather than focusing on specific symbols, I prefer a more **abstract and emotional relationship with my body**. Tattoos, for me, are a **declaration of war** against social norms, especially given my background from China. They symbolize my ownership of my body and my resistance to the oppressive social norms that surround me.

In a way, I view tattoos as a form of **self-harm**, albeit on a minor scale. It's a way of saying, "You can't harm me because **I already inflict pain on myself**." This is reflected in a long tattoo I have on my belly that reminds me of a scar or a wound.

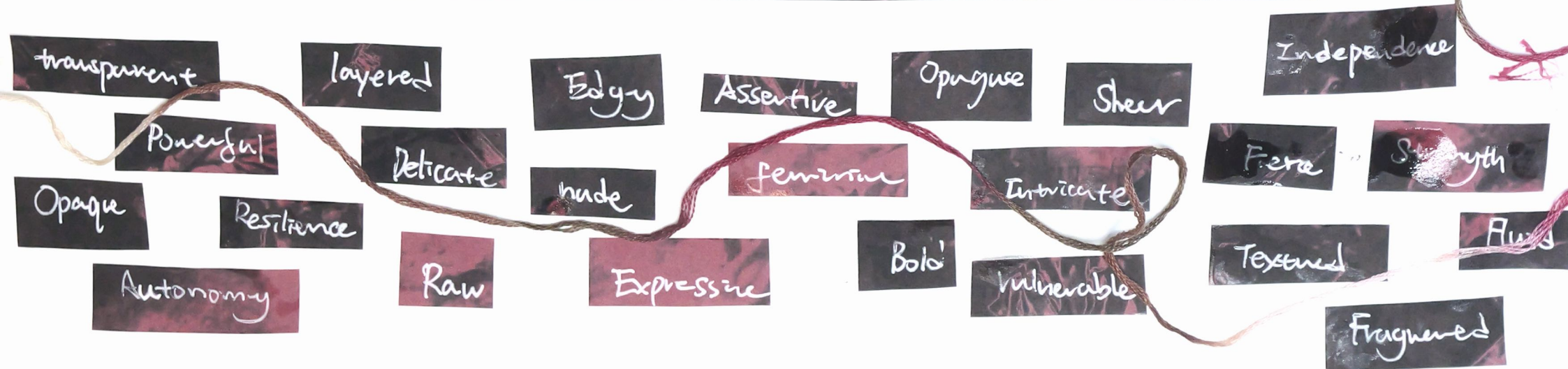
On the other hand, I see piercings as a form of rebirth. Technically, new flesh grows around piercings, but it's more about creating something that becomes an **integral** part of my body.





My muse's fashion choices are a reflection of her tattoo philosophy, blending vulnerability & strength. She views her body as a canvas, where each tattoo is both a form of personal armor and a minor self-inflicted harm, a declaration of defiance against societal norms.

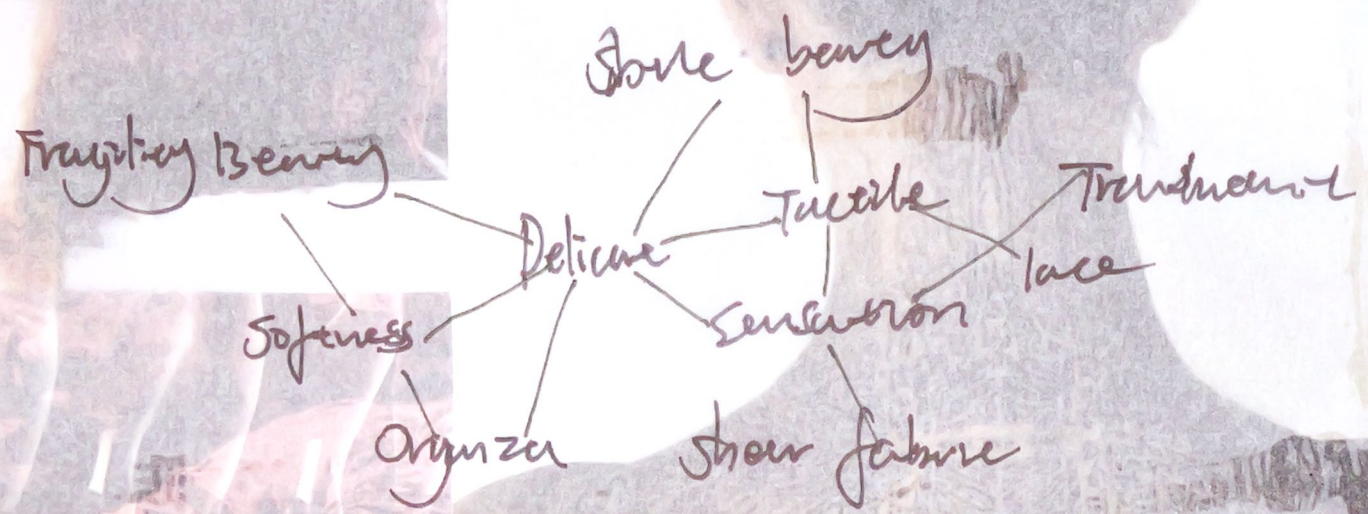
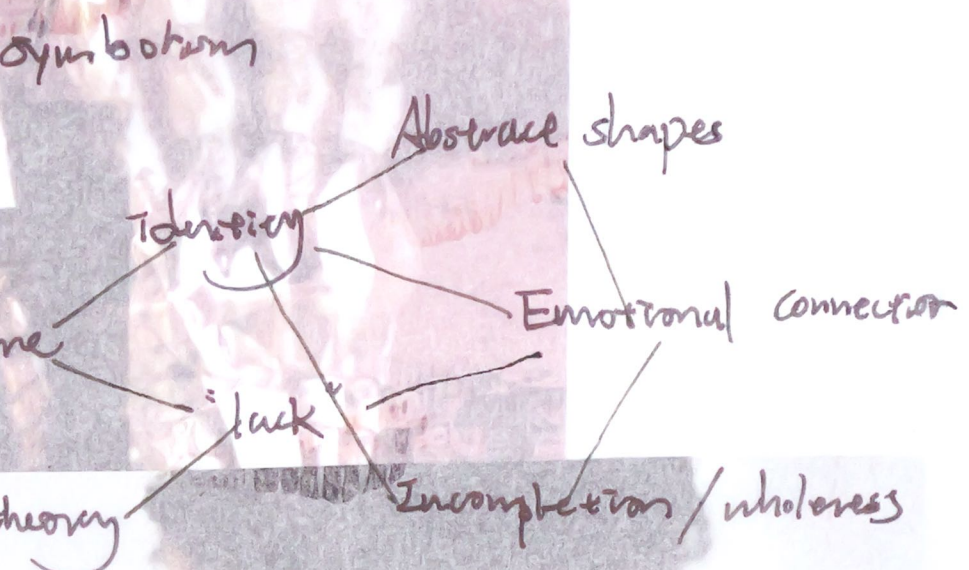
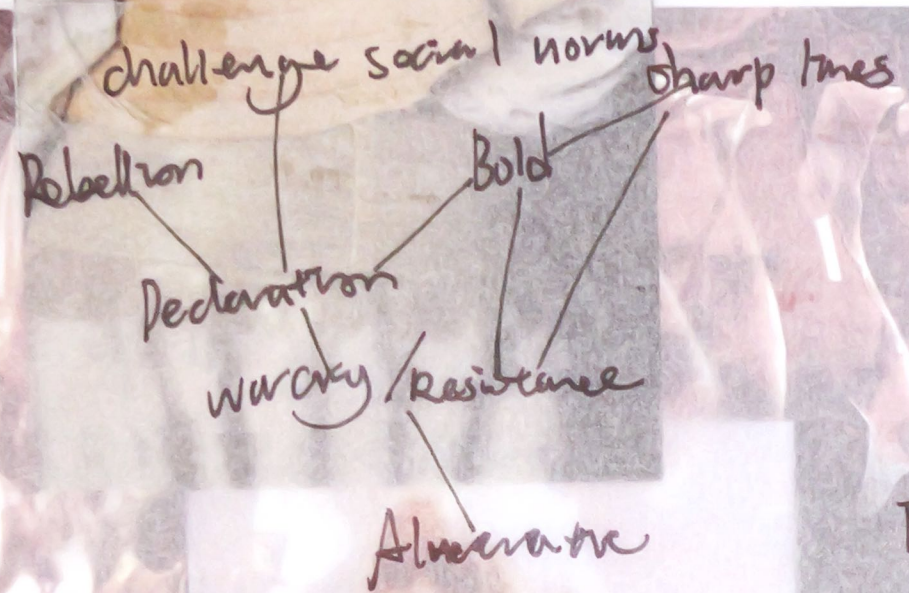
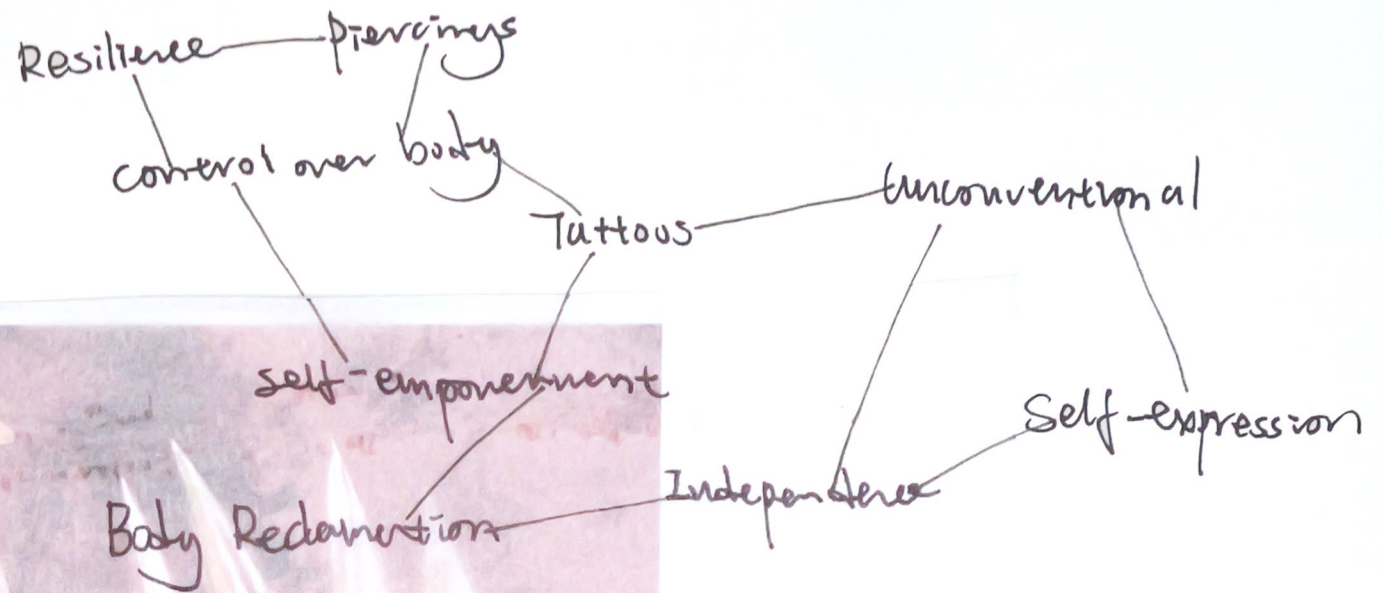
Her fashion merges delicate materials like organza with bold elements, creating a contrast that mirrors her belief in the duality of protection and exposure. She embraces the autonomy to let the world work against her body, fully owning the outcome. For her, tattoos are more than decorations—they are powerful, visible battles for personal identity.

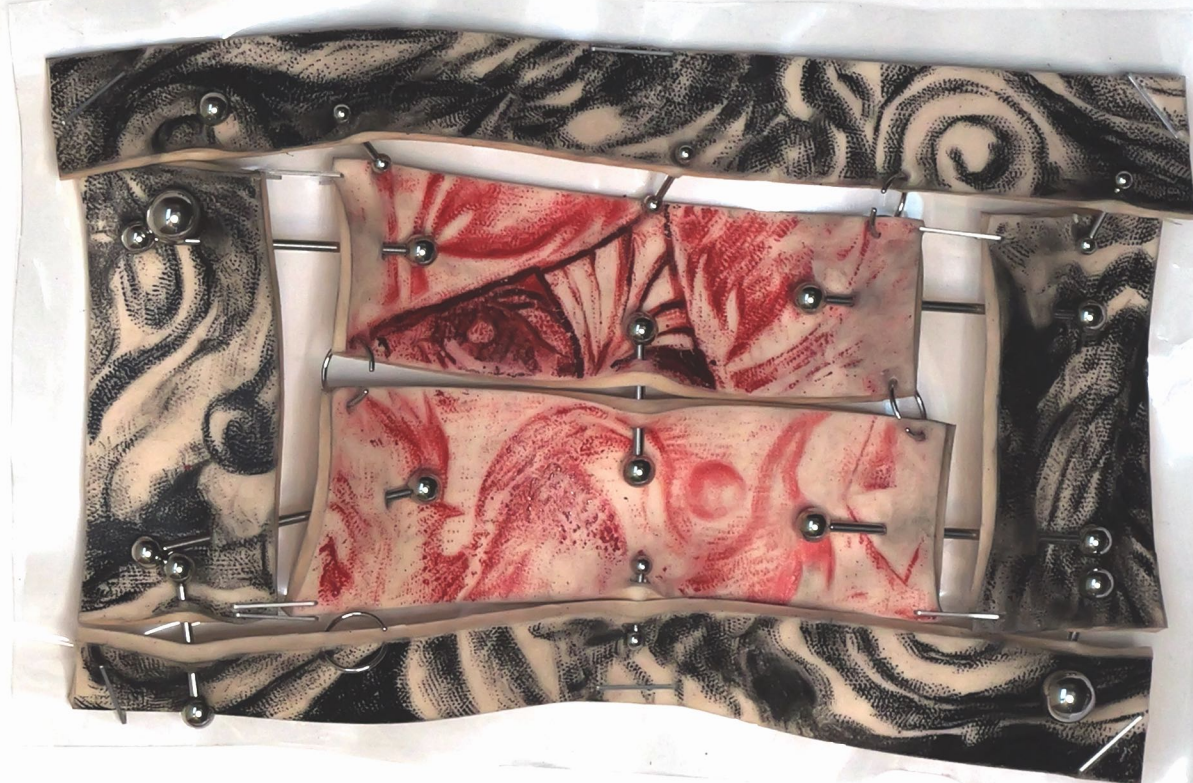
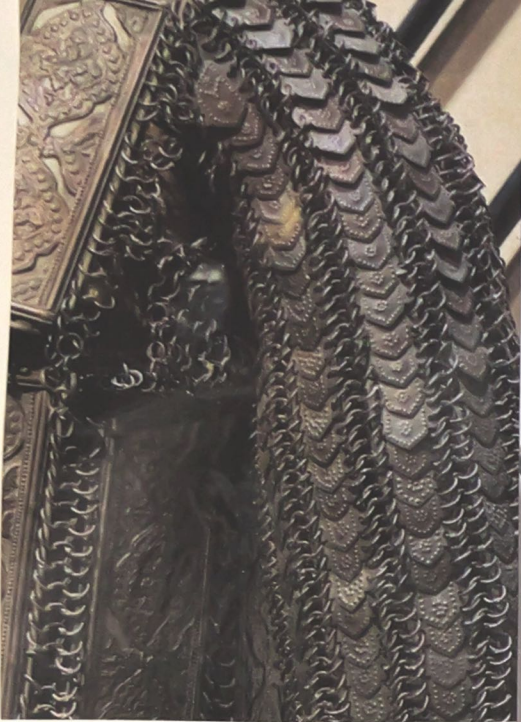


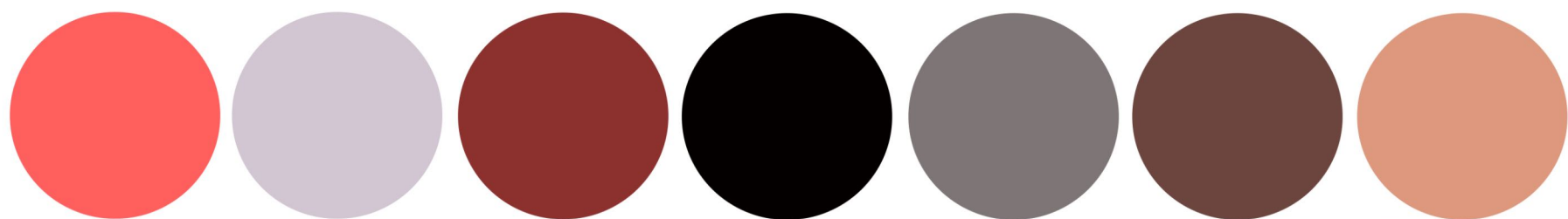


In examining body modification practices within various ethnic groups and aligning them with Mercury's argument, I delve deeper into the postmodern interpretation of these practices. By drawing on Jacques Lacan's theory of "reckoning" and "desire", I aim to understand why individuals choose to tattoo and pierce their bodies outside of traditional culture & religious context. Tattoos and piercings can be seen as acts of "reclamation"—a physical assertion of control over the body. It can also be seen as a "lack" that the individual attempts to fill, offering a sense of self-completion.

As my muse mentioned the act of reclaiming one's body is often a difficult journey, particularly in cultures where such practices can be met with resistance or judgment. This process can feel akin to declaring war against entrenched social norms. I aim to explore body modification as a form of "war cry," a bold declaration of independence that challenges the societal forces shaping one's existence. By merging the softness of the skin with the strength of armor, I present a paradoxical beauty—fragile yet powerful. This juxtaposition embodies the tension between vulnerability and strength.

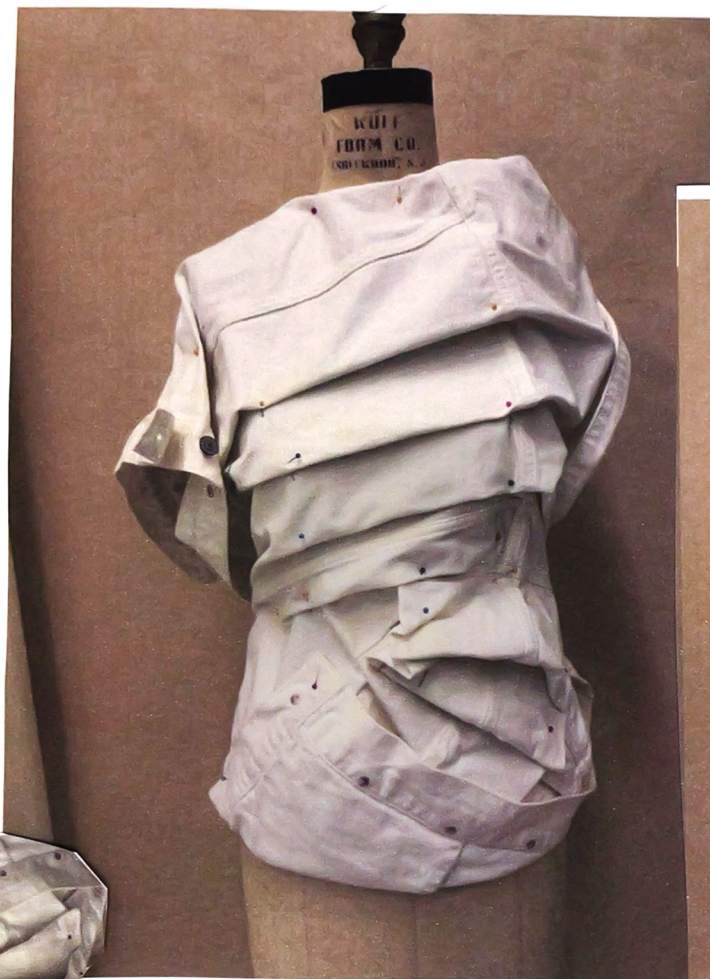








French, Italian, Spanish and German (15th century).

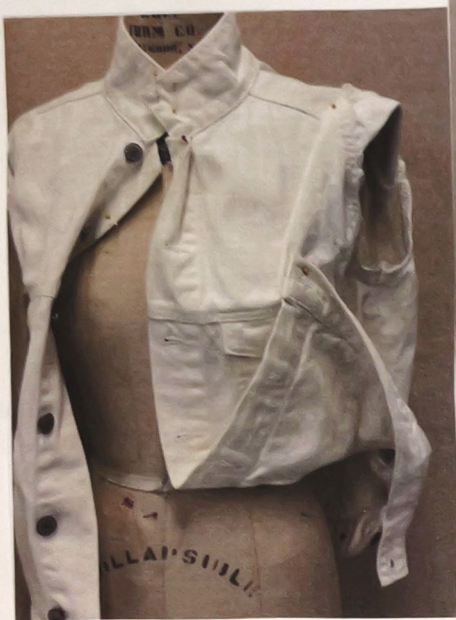


I found layering technique
very effective, so I moved
on to create more bold silhouettes



Fabric manipulation & draping
I used thick fabric—denim
to create pleats & structures
inspired by armor pieces.

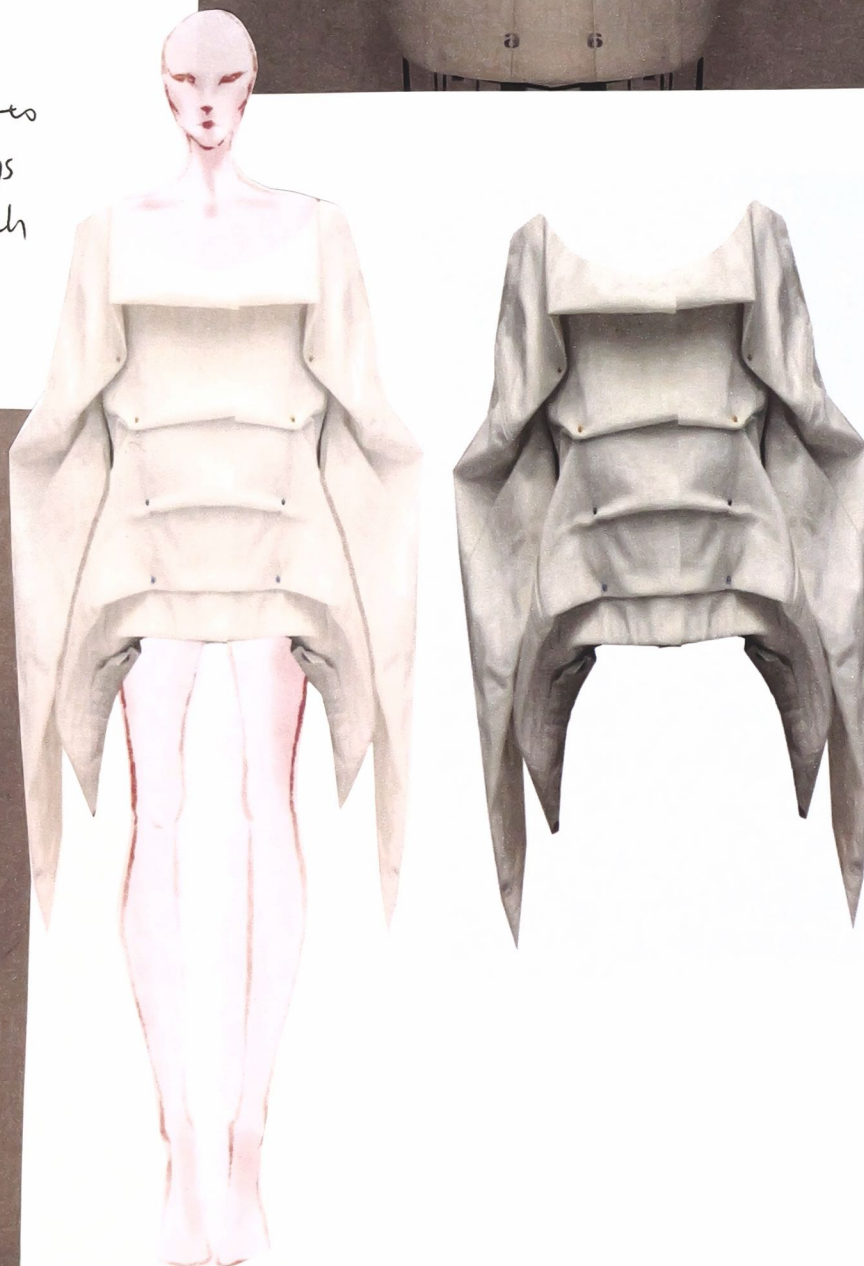




Drape → mirrored image.



I wanted more layers of denim to drape, and figured out the ways to attach these layers with each other, which is using penings and hoops.



pants & skirts Drapes



150

I. Die Schutzaffen.

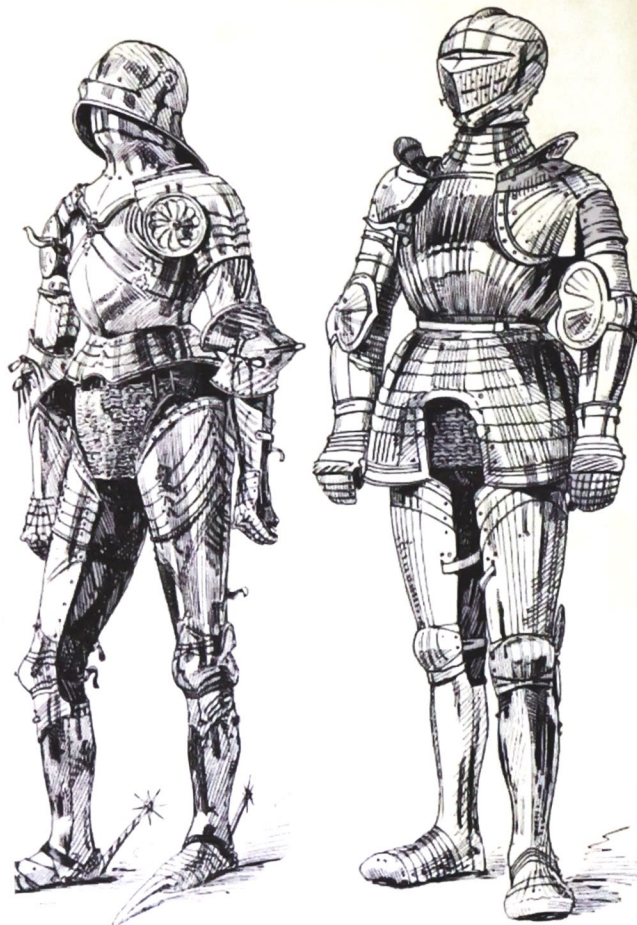


Fig. 163.

Fig. 164.

Fig. 163. Ganzer Harnisch Kaiser Maximilian I. (1459—
mit Schallern und Bart. Blank mit messingenen Randverzierungen.
gerger Arbeit, um 1475.

Fig. 164. Ganzer Maximiliansharnisch mit schwarz geätzten
ien des Otto Heinrich, Pfalzgrafen am Rhein (1502—1559).
iche Arbeit von 1523.







