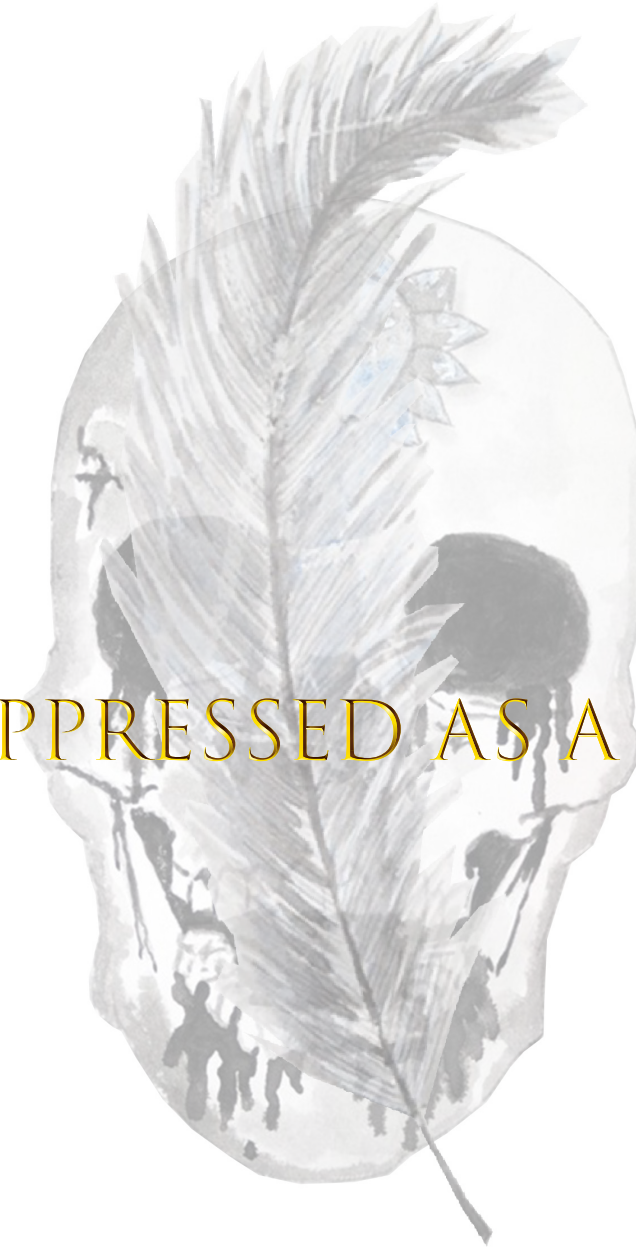




SS21 LOOKBOOK

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WHY DO I FEEL OPPRESSED AS A BLACK GAY MAN ?







LEATHER BELT DRESS £10,292.44
FAUX SNAKE SKIN LEATHER, LEATHER BELTS, GOLD METAL BUCKLES
AND RIVETS.





PEACOCK FEATHER SKIRT £776.40
TIERED PEACOCK FEATHERS AND TRIM, MUSLIN
AND GOLD SHIMMER MESH UNDERLAY

LATEX TOP £216.00
NUDE LATEX









PLEATED CRINOLINE CAGE DRESS £1,877
SATIN LACE, MUSLIN UNDERLAY AND PLEATED TIERED TULLE

ARTIST STATEMENT

WHY DO I FEEL OPPRESSED AS A BLACK GAY MAN ?

MY COLLECTION INVESTIGATES THE HARSH REALITIES OF BEING A BLACK GAY MAN, GROWING UP IN A WORLD WHICH CONSISTENTLY ATTEMPTS TO OPPRESS AND CONTROL EVERY FIBRE THAT IS THE BLACK, THE GAY, THE MAN. THE COLLECTION IS CONCEPTUAL, I CHOSE TO TITLE THE CAPSULE COLLECTION BASED ON AN HONEST QUESTION WHICH I HAD TO ASK MYSELF, WHY DO I FEEL OPPRESSED AS A BLACK GAY MAN? THROUGH THE STAGES OF MY LIFE I HAVE EXPERIENCED A MULTITUDE OF NEGATIVE EMOTIONS REGARDING TREATMENT I RECEIVE REGARDING MY SEXUALITY FROM HOMOPHOBIC ABUSE TO HOMOPHOBIC ATTACKS ALONG WITH RACIAL SLANDER AND DISCRIMINATION. THE PRESSURE OF GROWING UP IN A SOCIETY WHICH IDENTIFIES YOU AS A SOCIAL STEREOTYPE; AND IN WORST CASES A LEPER TO THE COMMUNITY MEANS THAT A LOT OF THE TIME YOU HAVE TO WORK ASSIDUOUSLY. YOU ARE FOREVER SCRUTINIZED AND FINE TOOTH COMBED AND EVEN THEN NOT ACCEPTED BY SOCIETY AND MARGINALIZED FOR YOUR IDENTITY AS A HUMAN BEING.

THROUGHOUT MY COLLECTION I WANTED TO EXPLORE THIS NARRATIVE, AND NOT ONLY IDENTIFY THE SOCIAL SIGNIFIERS THAT PLAY APART BOTH POSITIVELY AND NEGATIVELY; BUT ALSO THE HISTORICAL AND CULTURAL IDEOLOGY THAT SHAPES AND MOULDS THE BLACK COMMUNITY. DURING THE DESIGN PROCESS I LOOKED AT OTHER DESIGNERS WORK WHICH I BELIEVE CONVEY CONCEPTUAL ELEMENTS; THE THREE DESIGNERS I RESEARCHED WERE ALEXANDER MCQUEEN, GUO PEI AND IRIS VAN HERPEN. ALL THREE DESIGNERS REPRESENT CONCEPTUAL DESIGN IN VARIOUS WAYS FOR EXAMPLE ALEXANDER MCQUEEN SHOWS THIS THROUGH HIS PRESENTATIONS. DURING MCQUEEN'S SHOWS HE EXPRESSES THE MOOD OF HIS COLLECTION THROUGH THE USE OF MAKEUP, HAIR, LIGHTING, STAGING, PROPS AND PERFORMANCE. DEPENDING ON THE STORY OF THE COLLECTION THIS CAN SOMETIMES BE PORTRAYED AS QUITE DARK AND MENACING AS SEEN IN HIS FW98 COLLECTION BASED ON THE MATRIARCH JOAN OF ARCH. I WANTED TO AMPLIFY THIS FEEL THROUGH MY COLLECTION AND IF GIVEN THE OPPORTUNITY WOULD TURN MY COLLECTION INTO NOT JUST A FASHION SHOW BUT MORE OF A VISUAL FASHION PERFORMANCE. I ALSO TOOK INSPIRATION FROM IRIS VAN HERPEN LOOKING AT HER SS20 COLLECTION. IRIS VAN HERPEN IS KNOWN FOR HER 3D PRINTED FABRICS AND CREATIVE AND BOLD FABRIC MANIPULATION. HER WORK HAS A LIFE OF ITS OWN AND MOVEMENT IS HER SPECIALITY; THIS IS ANOTHER ELEMENT I CHOSE TO IMPLY INTO MY DESIGN UTILIZING FABRIC MANIPULATION TECHNIQUES PLEAT'S AND RUFFLES. I ALSO WANTED TO USE SEMIOTIC MESSAGES THROUGHOUT MY COLLECTION IDENTIFYING EMOTIONS SUCH AS FREEDOM THROUGH THE USE OF PEACOCK FEATHERS WHICH IS A SIGNIFIED AS A SYMBOL OF FREEDOM. ANOTHER SEMIOTIC WAS DISPLAYED THROUGH THE USE OF ROPE AND BELT'S WHICH DISPLAY THE FEELING OF BEING RESTRICTED AND BOUND.

THROUGHOUT EACH PROCESS I NOT ONLY ANALYSED MY RESEARCH AND DESIGNS TO ENSURE THAT EVEN THOUGH THE COLLECTION WAS CONCEPTUAL IT STILL STAYED TRUE TO MY ETHOS WHICH IS READY TO WEAR. I HAVE USED A MULTITUDE OF DESIGN TECHNIQUES AND ELABORATE DESIGN FEATURES, I STILL WANTED TO MAKE A WEARABLE COLLECTION. LOOKING AT COMPETITORS SUCH AS BALMAIN WHO EXEMPLIFY THE USE OF FABRIC MANIPULATION AND STRUCTURE YET STILL MAKING SELLABLE EDITORIAL PIECES ENABLED ME TO INPUT THIS AESTHETIC INTO MY WORK TO GIVE AN ARTIST APPROACH YET REMAIN SELLABLE TO MY TARGET CUSTOMERS.



CREDITS

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THANK YOU