

Public Experiment: wearable

Create and “inhabit” something physical,
experimental and extraordinary in a public
setting for at least 1 hour.



Kayla Williams
House That Built Me
2020
cardboard, acrylic paint, fake
flowers





My public experiment project is about my homelife, and how growing up in my home affected me and my childhood. I was very young when everything started changing in my family, and I didn't fully understand what was going on. As I got a little older, and started to understand what was happening and what I was dealing with, it all started affecting me very negatively. My mental health was affected, and I felt trapped by my family and my homelife. I was still pretty young at the time, so now, as I look back, I feel like I had to grow up very fast, and didn't get to have a full childhood.

As a child, our imagination is not limited by anything. We could take whatever we had and make anything and everything we wanted. This is why I made the house out of cardboard. This is definitely something I did a lot as a child, so I wanted to show that imagination. Flowers are "growing" from the windows of the house, to show how my growth was affected by my homelife. It's made to show how trapped I felt, and how I felt like I couldn't fully become the person I wanted to. I am wearing white and holding a teddy bear to show the innocence and purity of childhood.



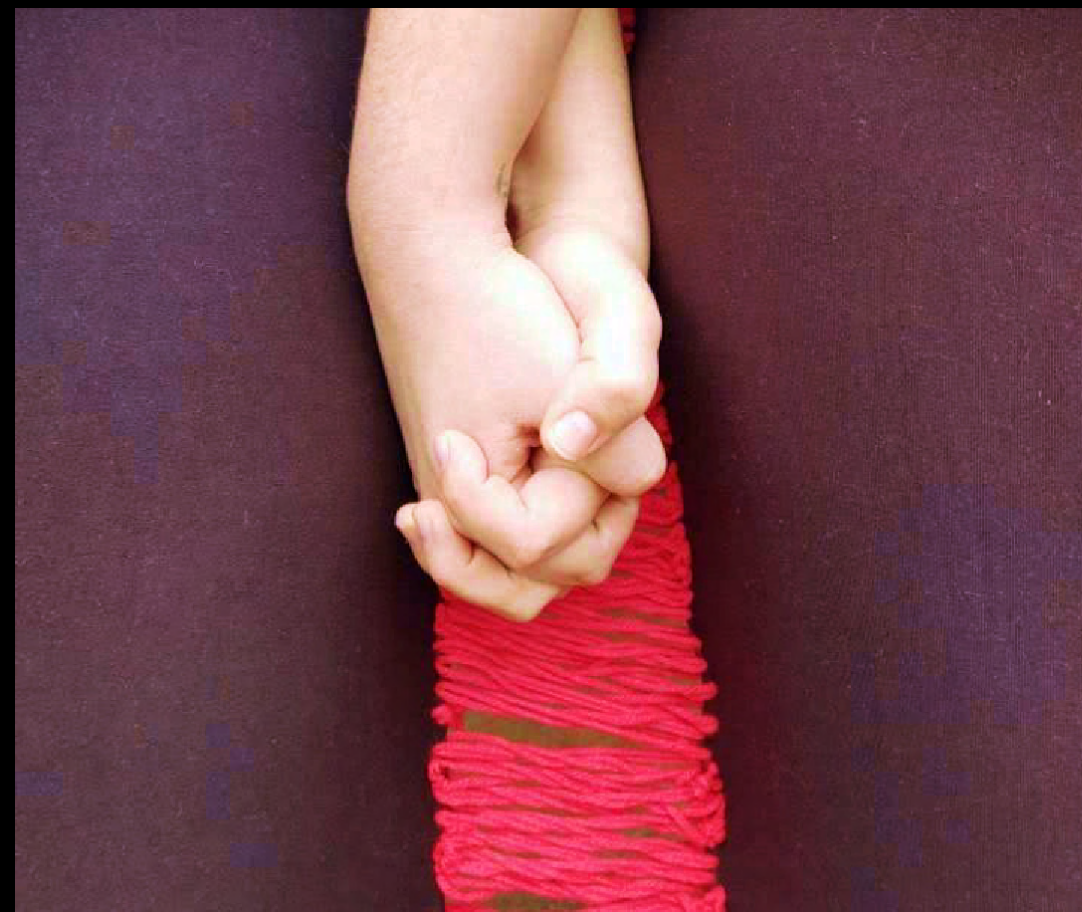
Rebecca Logenbach
Why Can't We Be Both?

2020

red yarn stitched through twins'
clothing

Why Can't We Be Both? is a wearable that connects me and my twin sister together through our passions. Growing up I was always pushed to be more artistic and my sister was pushed to succeed academically. I always wondered how different our lives would be if the tables were turned or if we were pushed equally in each field.





Mollie Glass
It's all a façade
2020
paper mâché, acrylic paint









combo of vintage
& illustrative

* meant to
be unsettling
& feel
uncomfortable

* that is what
elicits from the
constant suffering
from anxiety &
depression

Reason for clown

* again peoples
perspective of clowns
can vary. to me I view
them as someone who wants
to give other what they
cant give themselves.

whether thats happiness,
a moment of carefree joy or a
second of laughter. its a way to
hide and put on a new face a new
identity to even feel comfortable
going outside.

+ add tissue collar reference
typical clown attire.
- tissues symbolize the
breakdowns

* no vocal
- sometimes its hard to
vocalize your feelings
scream and cry so much you
lose that voice.

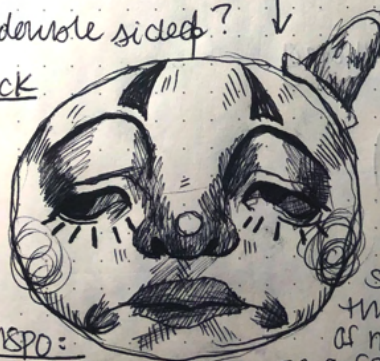


Front

← hollow so it can
fit onto models
head.

double sided?

Back



* when the
figure (me)
is facing people
socializing with
them to the best
of my abilities, putting
on a false image of
who I am. but deep
down im depressed but
I choose to not let others
see.

* inspo:
clown fig.
I sculpted
when I was
down at
SCAD.

conceptual practice

Feb. 12

new project: public experiment
&
wearable.

Topic interested in: something
dealing with depression &
anxiety.

mask / head piece:

want to hang
after being
done w/ project



vintage
style

* e: man in the
moon - esau



exaggerated &
illustrative

* inspo: 1930
clown
makeup

make the head
large. meant to
look unbalanced
and disproportionate

I wanted to make a visual representation of how it feels to suffer from anxiety and depression in my eyes, and how hard it is to function in social settings. Sometimes it feels like you feel obligated to wear a mask, a mask of a false identity just to feel accepted and “normal”. I knew I wanted to make a paper mâché clown head for a number of reasons. The biggest one is my thought behind the appearance of a clown. Clowns can be seen in a number of ways, depending on personal experiences. Some people are afraid and develop phobias, some people enjoy the humor they inflict, and that list can go on. In my eyes, I see clowns as someone who is trying their hardest to be seen. The clown makeup and outfits are only the exterior, what truly matters is the person behind it. I see clowns as someone who gives others what they can’t give themselves. Its easy for them to make people laugh, and smile, and enjoy life for a moment. However, they can’t find the same motivation to put that energy into themselves. Its all a façade.

My reasoning for choosing paper mâché as my medium to work in, was due to the fragility of the making process. To take thin strips of paper and to then weaken its integrity to then place on a balloon that could burst or loose air at any given moment was important for me to experience. The mind can be such a fragile thing especially considering depression and anxiety disorders. Its hard to maintain a thick skin to negative views and thoughts. Healing and recovery takes time and paintence, much like the process of paper mâché. One wrong move can send everything spiraling.

For the public experiment portion of this project, I chose to go to Sleepy Poet Antique Mall in Charlotte. I’ve been a few times but I knew this was where I wanted to showcase my wearable. It’s a warehouse setting that is filled to the brim with antiques of anything you can imagine. Every objects is stacked, cluttered, and tucked away into corners, its hard to take everything in. It can feel claustrophobic, chaotic, but in a beautiful way, its very calm and organized. For me, in regard to my personal conceptual thought process, it felt like stepping into the mind of someone who suffers from depression and anxiety disorders. There is a balance of control and chaos.



Jessica Zhu
TIME IS UP, 2020
Melted plastic bags on
blazer, acrylic paint,
shredded collared shirts,
printed text, red string
lights, styrofoam













Noah Atwood
*There's No Place
Like Home*
2020

21 vintage colorful
building blocks,
party streamers,
cardboard



This piece represents the concept that home is an idea rather than a physical place. What a person considers “home” is ever-changing and doesn’t always reside where they live. They carry it with them as life goes on and as their focuses shift. It is where someone feels most comfortable. The reason that the house is worn on the head is to emphasize that “home” is an idea.

The building blocks used in the piece were blocks that I played with whenever I was a kid. This was important to me that it was built from objects I found at my home. The streamers are used to create the effect that the house is floating, representing how what someone considers home can change. The childlike appearance of the piece alludes to how most people’s idea of home is where they grew up as a child. It is also photographed on a golf course near my house where my brother and I would always play as kids.

The name *There’s No Place Like Home* is a reference to the classic movie *The Wizard of Oz*. Another reference to the film is the floating appearance of the house and the use of bricks to build it.



Polina Vistosky
Ring Around the Rosie
2020
faux leather, fabric, popsicle sticks







Kaya Anderson Head
Introversion Vision
2020
metal crown, hand knit
cap, fleece fabric







When I first heard about this project I panicked a little. I am an introverted person, so wearing something that would bring attention to myself--out in public--terrified me. I thought about why, and came to the theme of literal versus figurative sight. When I look inward, I have my values, visions for the future, and self image (unaffected by physical appearance). But when I look at the outside world, there's environments and people that influence the way I go about my life. For whatever reason, the judgement of strangers is something I care about. However, this wasn't always the case. When I was a child I didn't even think to think of others' opinions. I used to wear a crown every day. I didn't give a flip. At that time, my sight did not interfere with my inward vision at all. But now I find it obscures my insight to look into the outside world. I wanted this piece to help me go back to that time, so I chose to obstruct my literal vision to gain better figurative insight. To focus more on me.



Adriana Villalpando
Perception, 2020
cardboard, tissue paper, acrylic
paint, multiracial baby dolls, wire
hangers, female person

I was inspired by a family member of mine going through a teen pregnancy. Throughout the past months since my family was made aware of the news, lots of issues were brought up. Many are things that not only she is facing, but many other people worldwide.

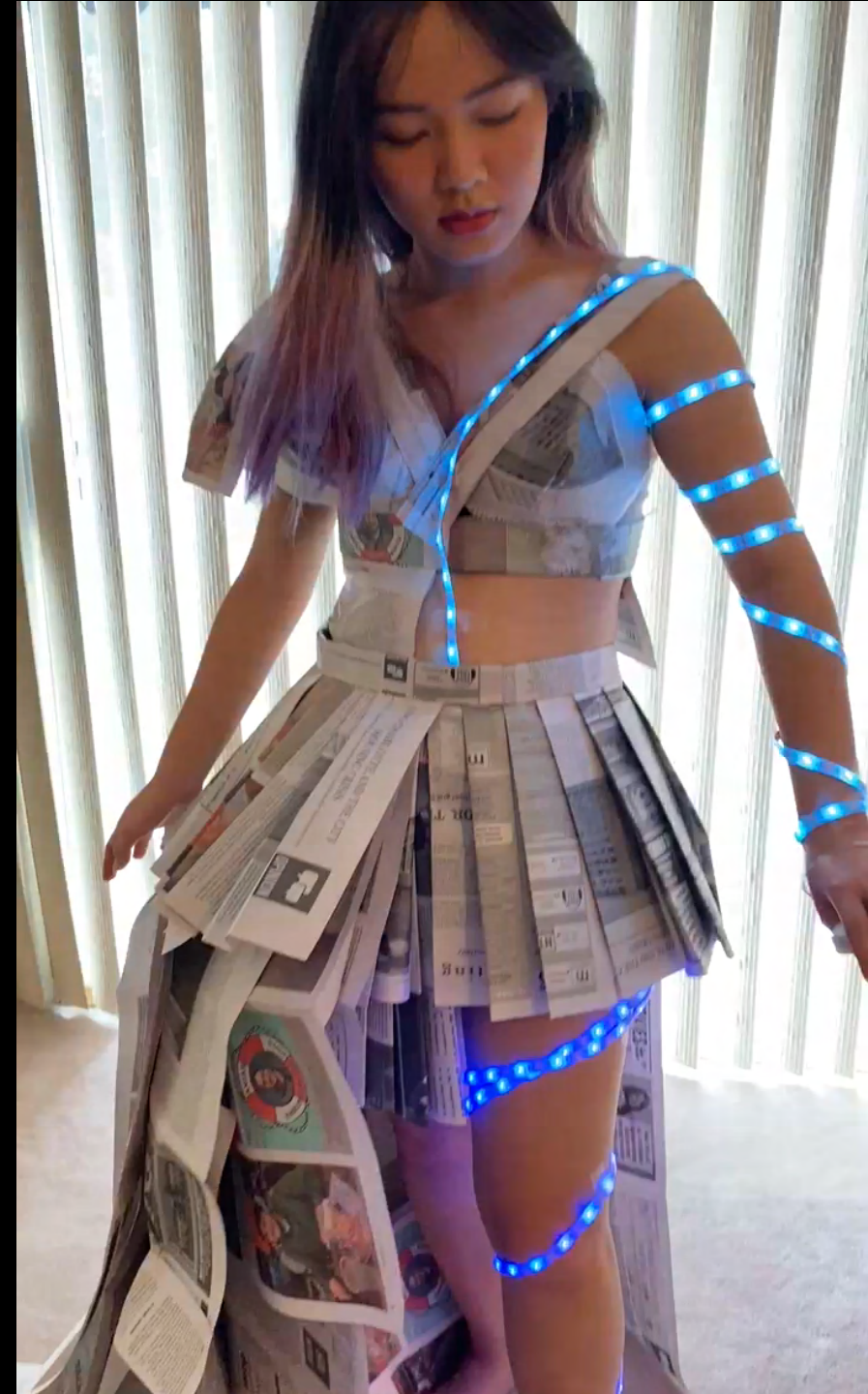
She is lacking support by the people she needs it most from, the family that lives with her. She is facing the issue of racism and the stereotypes that come along with it since the baby will be mixed race.

From afar their household may look strong, the pregnancy may look like any other, problems may look little but it is all just an illusion. All of the problems are based on perception.



Manisa Vongnalath
***Breaking
Traditions***
2020
newspaper,
battery-operated
LED lights

video shows the full view
of the outfit







Breaking Traditions conveys the life of humans in the 21st century. With the rapidly growing use of technology we have stepped away from the old ways of doing things and are rapidly changing our habits, such as the way we dress, and the point of view that we have on society.

I used newspaper to symbolize the old ways/traditions. Along with that I constructed half the dress in a style that reflects the Baroque/Rococo period and the other half in a style that resembles a more modern fashion with a short tight skirt and sleeveless top, to show the “breaking of tradition”. I also chose to use LED lights to wrap around the side of the more modern style to show how the use of technology is lurking and growing day by day.

The rapid growth of technology concerns me because the new generations are getting sucked into it. I think that it’s sad to see the playgrounds empty, the toy stores closing, and the meaning behind the word “play” change from the kind of physical play that I grew up with to virtual play. Hopefully in the future we will find a balance of technology and old ways of doing things in order to keep physical play alive.



Talon Bodine
Woman of the Wood, 2020

wool and cotton fabric, foliage, leaves,
vines, spray paint, hair spray and body
paint /make-up



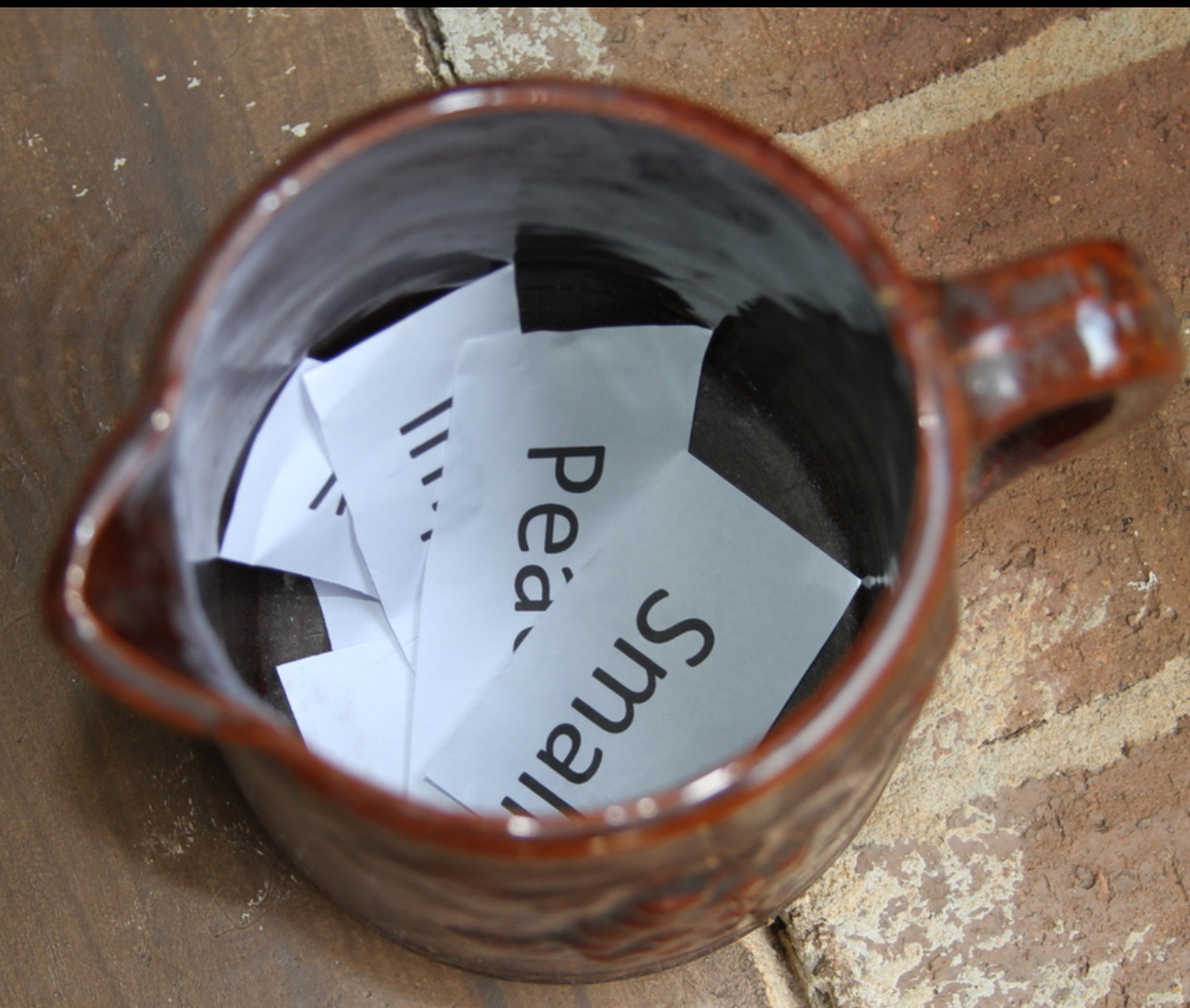






Hannah Martin *Not Just A Box*, 2020
INTERACTIVE Project using cardboard, duct tape, paint markers, paper, acrylic paint











For this project, I was really interested in not only interacting with people but strove for something lasting and more connective and personal. I am very fascinated by transfers of energy and wanted to incorporate this into my work. I can't think of anything more exemplary of this transfer of energy than someone consciously drawing something. When someone creates a drawing or painting there is so much more than just what you see, in even a simple drawing there are dozens of emotions felt and decisions made that come into a person's mind and out of the pen in their hand onto the paper. I wanted to interact with the public through drawing and have them create a lasting physical change on my piece that contains this energy.

For my wearable, I created something simple, a (custom made, assembled piece by piece) sturdy cardboard box with two arm cutouts. I simply wanted to be the vessel for people's art, not distracting or intimidating. The cardboard was also very easy to draw on and I felt it would be better for a person to fully let loose and create, rather than wood, where I felt someone might be scared or reluctant to mark it up.

To help get inspiration flowing, I printed out slips of paper with words on them for the person interacting with me to pull out of a bowl at random. This, I felt would give them some direction in what they were to draw. I used words like peace, happy, sad, big, small, confused, love. These simple words turned out to be a big advantage for my eventual audience.

My original intent was to engage with perfect strangers in a very public location and be unidentifiable. Circumstances changed because of what is going on in the world right now so, I went to a very familiar and safe place, my sister's house. I instead got to have a really beautiful moment with my niece, nephew and sister who were eager to help me out. My box recorded genuine thoughts of my ten-year old niece, helped my little six-year old nephew practice his drawing and words and served as a creative outlet for my sister. Lots of great, happy energy and laughs with the ones I care about during a scary and chaotic time was very welcome. A great conclusion to the project.