



The world's too small for walls
We live for our freedom

Visual Portfolio



LIVE IN THE WALL

Bunka Fashion Graduate University
Fashion creation MA
Fashion design course
HUANG MENGWEI
2018-2021



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サマライ Summary 研究概要 テーマ：壁中生き Theme: LIVE IN THE WALL

Concept

My inspiration for this series came from the ideological and cultural changes brought about by the oppressed youth who sought music as a means of self expression during the turn of the 20th century, highlighted primarily by the fall of the Berlin Wall.

Moved by their passion, the youth pursued freedom and resisted cruel reality. Through this series, I want people to follow their spirit: to resist the status quo, subsequent dissatisfaction and have the courage to explore their true selves.







Prologue

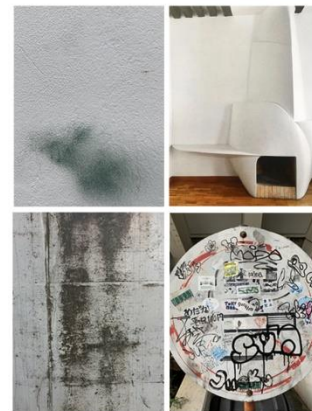
初めに

*I started with the idea of fabric,
mainly used the characteristics of the wall to
transform the fabric.*

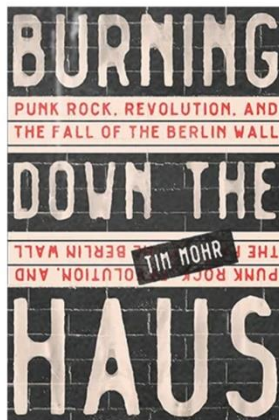
The process of fabric experiments encountered
printing techniques.

I mainly used the characteristics of the wall to
transform the fabric, as well as factors caused by
the printing color difference and other cumbersome
problems, and I finally got satisfied with the fabric
effect after overcoming them.

I hope that through this series, more people will
have the spirit of resistance to the status quo and
the courage to explore the true self.



History



**Burning Down the Haus:
Punk Rock, Revolution, and the Fall of the Berlin Wall.**
(dem Autor von *Stirb nicht im Wartezimmer der Zukunft* —
Die ostdeutschen Punks und der Fall der Mauer)
Tim Mohr

Zonen-



punk

STIRB NICHT IM WARTE- RAUM DER ZUKUNFT

Interview mit Tim Mohr

Aufmerksam Leser der Nummer 185 wird in der Besprechung von *Stirb nicht im Wartezimmer der Zukunft* einem ostdeutschen Buch vom Thema Zonenpunk – aufgedeckt sein, dass die Rezension, also ich, unfähig ich zweifeln an Kompetenz, Background und Darstellungswissen des US-amerikanischen Autors habe. Ich bin nach der ersten Lektüre habe ich zwei Rezensionen eingereicht, allerdings nicht mehr als zweite bei Ebury verkaufen können, die es viel von handschriftlichen Anmerkungen und Kommentaren, von Unübersichtlichkeit, großen Auslassungen und Fragezeichen durchsetzen war, alles für ein Exemplar, das manchmal am Rand, ebenso aber längel unübersichtliche über durch immer wieder „Glaubwürdigkeit“ oder „Informations“. Wenn ein Buch so viel mit einem macht, wenn es in der Lage ist, dann so sehr über die eigene Sozialisation und die Wahrnehmung der gesellschaftlichen Vergangenheit graben zu lassen, dann, so dachte ich, wäre vielleicht ein Gespräch mit dem Autor angezeigt. Zu meinem und auch zu eurem Glück, erwies sich der Mann als sehr nette Person. Ich zeigte, zu meinem und auch zu eurem Glück, erwies sich der Mann als sehr nette Person. Ich zeigte, zu meinem und auch zu eurem Glück, erwies sich der Mann als sehr nette Person.

Das Michaela zwei, Glückwunsch in diesem Buch, nicht im Wartezimmer der Zukunft. Als Punk mit DDR-Bürger habe ich, dieses Jahr zweifeln, verschrieben, wie, sind die Reaktionen bisher annehmbar? Im Folgenden nun also ein Interview mit Tim Mohr, dem Autor von *Stirb nicht im Wartezimmer der Zukunft*. Die ostdeutschen Punks und der Fall der Mauer.

Osternach angesprochen, von mir zu erzählen, dass seine dreizehnjährige Tochter mehr Buch gelesen und umschrieben hat, zwei ostdeutschen Mädchen aus ihrer Schule eine Punkband gegründet hat. Die kleine ist mir noch unbekannt, hat die kleine ist mir noch unbekannt, hat die kleine ist mir noch unbekannt.

Ich glaube, die Idee, diese Story zu erzählen, spielt schon seit 1972 in meinem Kopf herum, denn Jahr, in dem mir Leute aus der Clubszene in Berlin-Mitte, das erste Mal von Ostpunk erzählen. Damals wusste ich noch nicht, dass ich später einmal Schichtarbeiter werden würde, aber die Story hatte es mir angetan und ließ mich nicht mehr los. Als ich dann Jahre später, nach meinem Wegzug aus Berlin, meine Kilochen als Schichtarbeiter verdiente, war es nur eine Frage der Zeit...

Was sagen die größten Schichtarbeiter beim Schreiben des Buchs? Ich, einmal musste ich ein Gegenüber für ein Interview mit mir finden, um einen Einblick in die Welt der Punks zu bekommen. Ich habe das Glück, dass ich in der Zukunft, die ich nicht mehr loslassen kann, ein Interview mit mir finden, um einen Einblick in die Welt der Punks zu bekommen.

dem Thema von einer Richtung näher, die für die Ordnung gibt. Zudem war es für einige Leute auch einfacher, sich mit mir als Außenstehenden über die Vergangenheit zu unterhalten, da es keine persönliche Geschichte zwischen uns gab und ich die Szene auch auf eine andere Weise, aus einer Art Vogelperspektive, betrachten konnte.

Tim Mohr, die Ostdeutschen Punks und der Fall der Mauer. Ich habe das Glück, dass ich in der Zukunft, die ich nicht mehr loslassen kann, ein Interview mit mir finden, um einen Einblick in die Welt der Punks zu bekommen.

die Musik bewegte – sie schaffte es, Gesellschaft auf eine Weise zu verbinden, die ich nie wieder erleben werden. Und diese Situation ist meiner Erfahrung nach in der Welt der Punks, die ich nachempfinden kann.

Was die politische Kultur angeht: Der Grund der Ostpunks wollte keine Wiedervereinigung. Sie wollten das Hakenkreuz-Regime von links und rechts etwas Neues aufbauen, die auf bestimmten Idealen basieren, die unabhängig Ostdeutschland.

Wenn es also eine Art Verleugung gibt – so wie es zum Beispiel bei den meisten Punks, mit denen ich gesprochen habe – dann wegen der verpassten Chance, ein neues und freies Volkstum zu bilden.

Nach, ich würde nicht sagen, dass ich das Buch der negativen Aspekte von DDR-Leben konzentriert. Im Mittelpunkt steht das Potenzial von Jugendbewegungen, politische und gesellschaftliche Veränderungen zu bewirken.

zu bewirken. Zudem liegt mir am liebsten der momentane Zustand in den Schulen nichts fern, als den Zeitgeist zu beobachten. Ich meine, Schulle, Mann, die ostdeutsche Punks war nicht in der Lage, mir nichts, die nichts über auf andere Weise zu ermitteln, wie es US-amerikanische Cops heute benutzen.

Verstehe, ich glaube, meine Frage war nicht auf dem Punkt. Ich versuche, die Welt der Punks zu verstehen, die ich nicht mehr loslassen kann, ein Interview mit mir finden, um einen Einblick in die Welt der Punks zu bekommen.

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As the punk style became more and more obvious in the 1980s, K1, the political department of Crimea Politz and the Stasi department responsible for subverting underground political activities, stepped in and formulated a cohesive repressive policy. Undisclosed police photos of the former Federal Affairs Commissioner of the National Security Agency of the German Democratic Republic.

After the suppression by K1 and Stasi, about 250 punks were immediately forced to sign documents proving themselves as potential criminals K1 worked with Stasi to try to solve the punk problem by eliminating punk from public view. They completely ban punk in bars, cafes, restaurants and youth clubs. They made it clear that any place that ignores the ban will lose its permit to operate.



Photograph of the unopened police office of the National Security Bureau of the Democratic Republic of the East.



Stasi Secret File: Monitor and take photos of young people suspected of eavesdropping on Western popular music



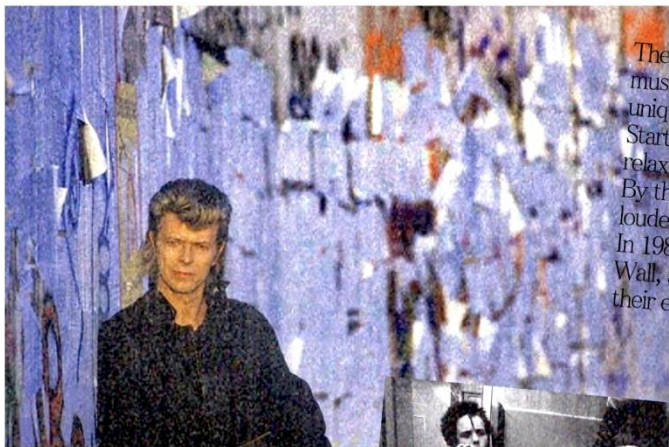
1985 East German Open-Air Punk Concert



British music producer Mark Reed smuggled a West German punk band *Die Toten Hosen* across the Berlin Wall to perform. Reid recalled that at the time he told the East Germans that I was caught, and at most I was expelled from the country; if you were caught, your life might be over, and you would be regarded as a public enemy.

They replied, "I don't care, I just want to do it."

"Die Toten Hosen" Vocal Capino



David Bowie Berlin Wall, 1987

The authorities can move out a variety of prohibitions, but music fans try to create free space, which has become a unique phenomenon in Eastern European communist countries. Starting in the mid-1980s, Moscow's new leader Gorbachev relaxed his iron-fist control of East Germany. By the Berlin Wall, the volume of Western music is getting louder and louder. In 1987, David Bowie held a concert just west of the Berlin Wall, and East German fans gathered by the wall to feast on their ears.

Later, the East German authorities approved world-class superstars to hold concerts in East Germany, including Bob Dylan and Bruce Springsteen. The authorities wanted to use this as a safety valve to reduce pressure and to please young people. However, the concert has strengthened young people's yearning for freedom.

In the 1960s, the Rolling Stones fans wanted to hear their idols and risked going to jail. "In the 1980s, they were no longer afraid and the authorities lost control." There are many reasons for the end of the Cold War, political and economic, but the yearning for freedom is also very important. In 1989, this yearning inspired thousands of East Germans to take to the streets, rush to the Berlin Wall, and challenge the communist authorities. For many people, music supports and reflects their yearning.

Concrete walls, machine guns, and barbed wire can block people, but they cannot block music. Hofstad said, "Music enters your brain and heart, and you will definitely listen." In her opinion, all that can be attributed to an old German proverb::

Thought is free.





Development





East German punks at Alexanderplatz in East Berlin circa 1984.
Photo by Jansson/ullstein bild via Getty Images.



East German punks at Alexanderplatz in East Berlin circa 1984.
Photo by Jansson/ullstein bild via Getty Images.

A photograph of a young man and woman kissing passionately in front of the Berlin Wall. The man is wearing a brown jacket, and the woman is wearing a dark jacket. The wall is covered in graffiti and is being climbed by other people in the background.

The photographer who documented the fall of the Berlin Wall

Having photographed the Berlin Wall being constructed as a 19-year-old, Raymond Depardon found himself back in the city – on assignment for the newspaper Libération – covering the Wall's fall, in late 1989. He made this series of images near the Brandenburg Gate.



Raymond Depardon



The Fall of the Berlin Wall, Germany, 1989.
Raymond Depardon

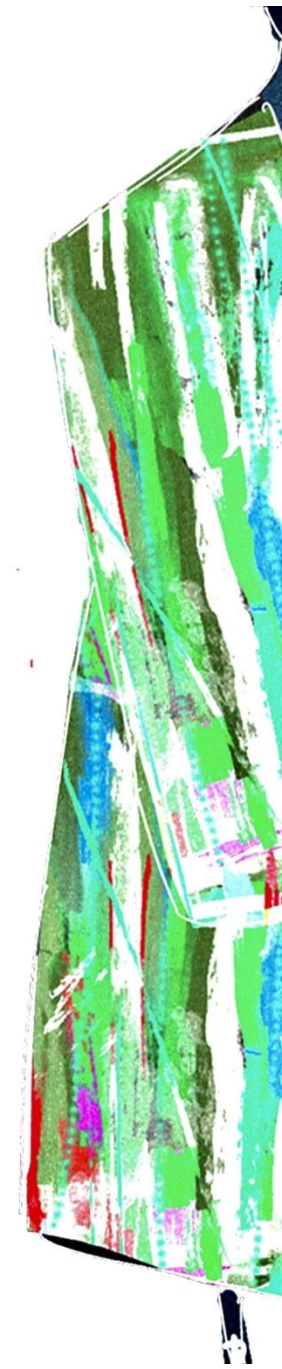
Depardon wrote of the series "as you can see on the contact sheet, in the middle of the roll I started to focus on the young man on the wall. He was a punk from the West, and he suddenly screamed very loudly. That's how he got my attention. He screamed and I grabbed my Leica and I shot. The power of the image is made by this rebel yell. It's a cry of freedom, anger and pleasure. The scream symbolized the fall of the wall at the time. The picture appeared on the front page of the Financial Times and Le Monde, but it took a while before it became known as a good picture. I think it's getting even more symbolic with time."

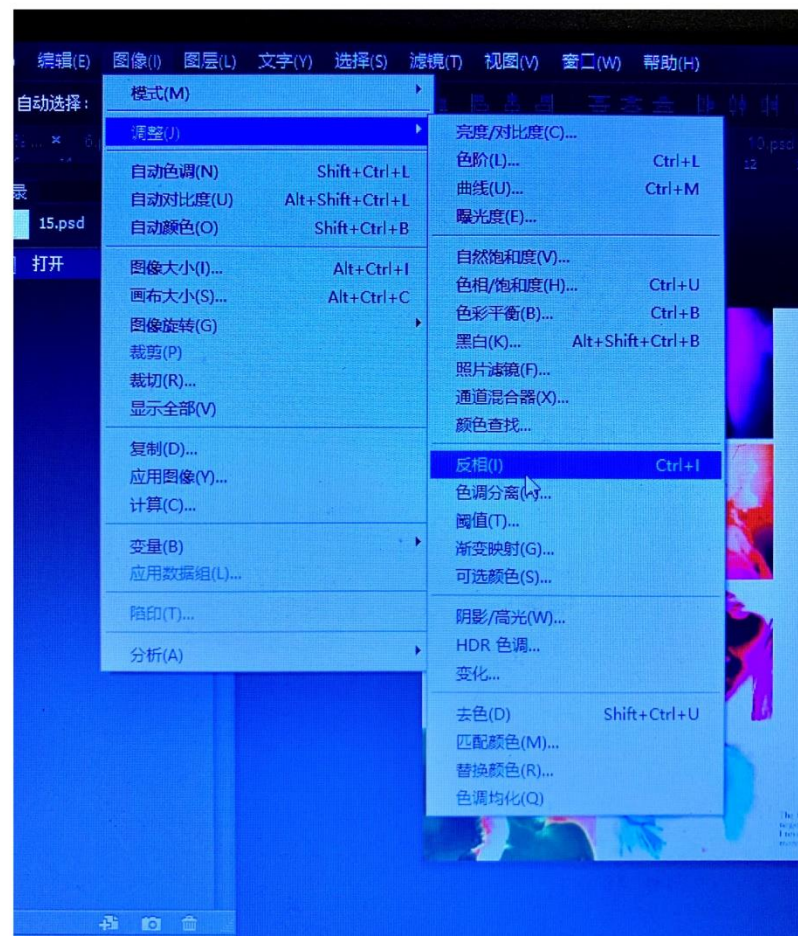




Feeling B – Langeweile MV

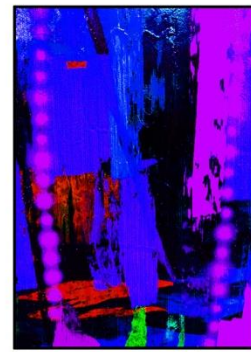
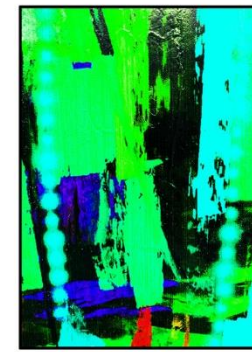
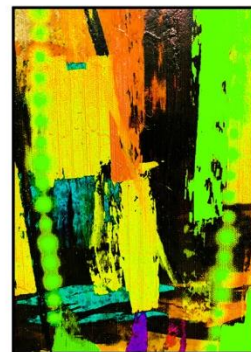
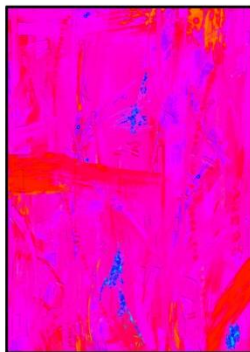
Among the artists profiled in *Burning Down the Haus* is the long-running group Feeling B (shortened from “Feeling Berlin”), who debuted in 1983, were characterized by a drunken polka-influenced sound, and had a profitable side trade in making and reselling Western-style earrings.





The fabric printing is inspired by the color of the negative film in the film.
I reversed the picture on the previous page to get more vivid, unrestrained and free colors.

Print Drawings



Positive



I mainly extracted pink, red, purple, blue and green to make my original printing.

KMB as the main of the printing is an abbreviation of my own Japanese name.

Negative



Negative

Digital printing color difference test



Positive



Negative





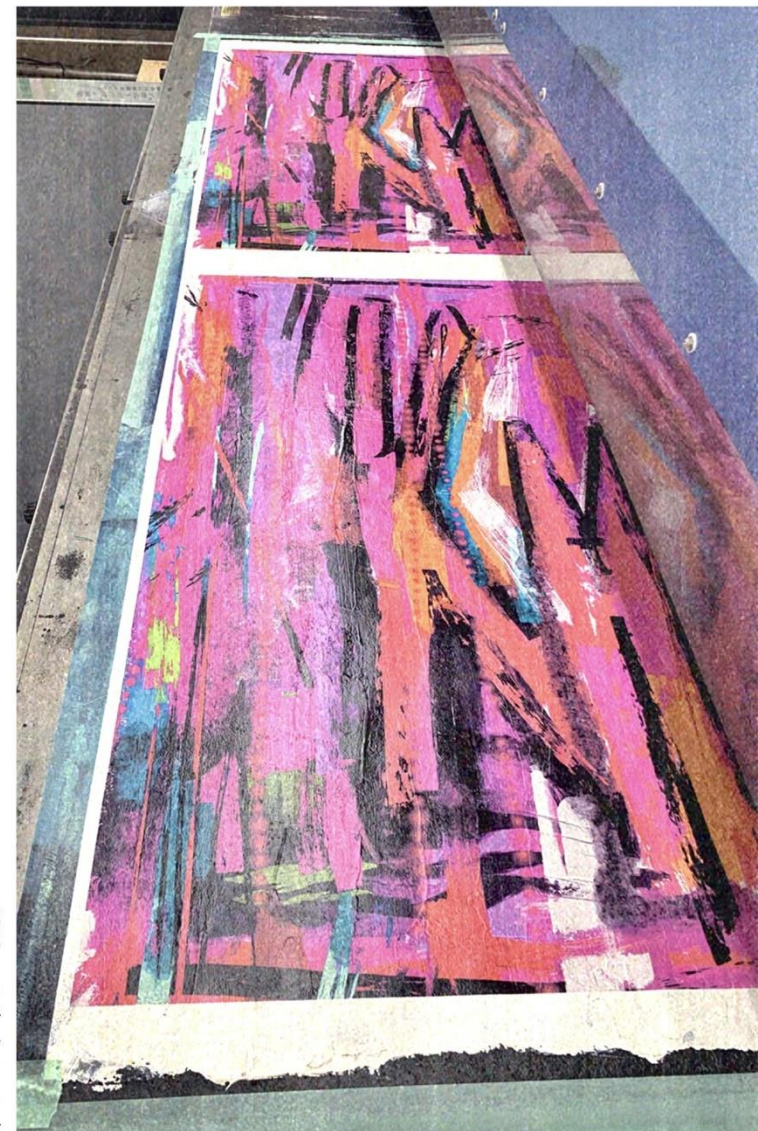
Add digital printing on screen printing

I first applied a layer of paint for screen printing on the artificial leather. In order to create the uneven texture of the bottom layer, the paint should not be applied too evenly. Some areas were coated thinly, and some areas were coated thickly.

Combination of screen printing and digital inkjet printing

After the paint is completely dry, use digital inkjet printing to print on the paint.

Because the background color of the paint is white, it will affect the color difference of the data output, so the color of the data must be adjusted very deep.







*Silk-screen printing and
digital inkjet printing*



About the walls

I have collected a lot of pictures of walls. Walls are supposed to exist in our lives. They give us a strong and cold impression. Walls can represent barriers, restrictions, barriers, differences, distances, imprisonment, etc. Physically, walls may inhibit a certain degree of freedom, but they cannot prevent the spread of thoughts and spirits.

I hope to use fabric transformation and express the texture of the walls. The bright hand-painted prints express freedom, enthusiasm, and an open mind, using the contrast and conflict of colors to explore how to find the truest part of one's heart and find the truest self in the immutable society in of the day.



Foam printing



The foam printing uses Japan's MATSUI environmentally friendly paint, which minimizes the impact of the used paint after being washed by water.



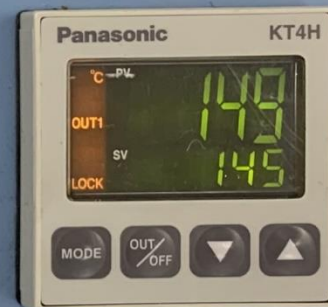
Pinch the sheeting underneath into strips of folds, which can affect the heating effect of the fabric

*Adjust different pressures, time and heat when heating foam pigments with a machine.
The texture effect of incomplete and incomplete foaming printing can be obtained to make walls.*



Foam printing

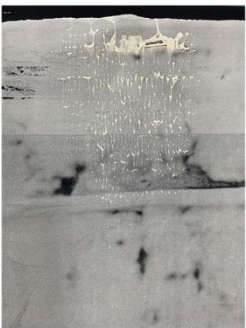
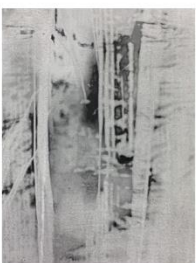
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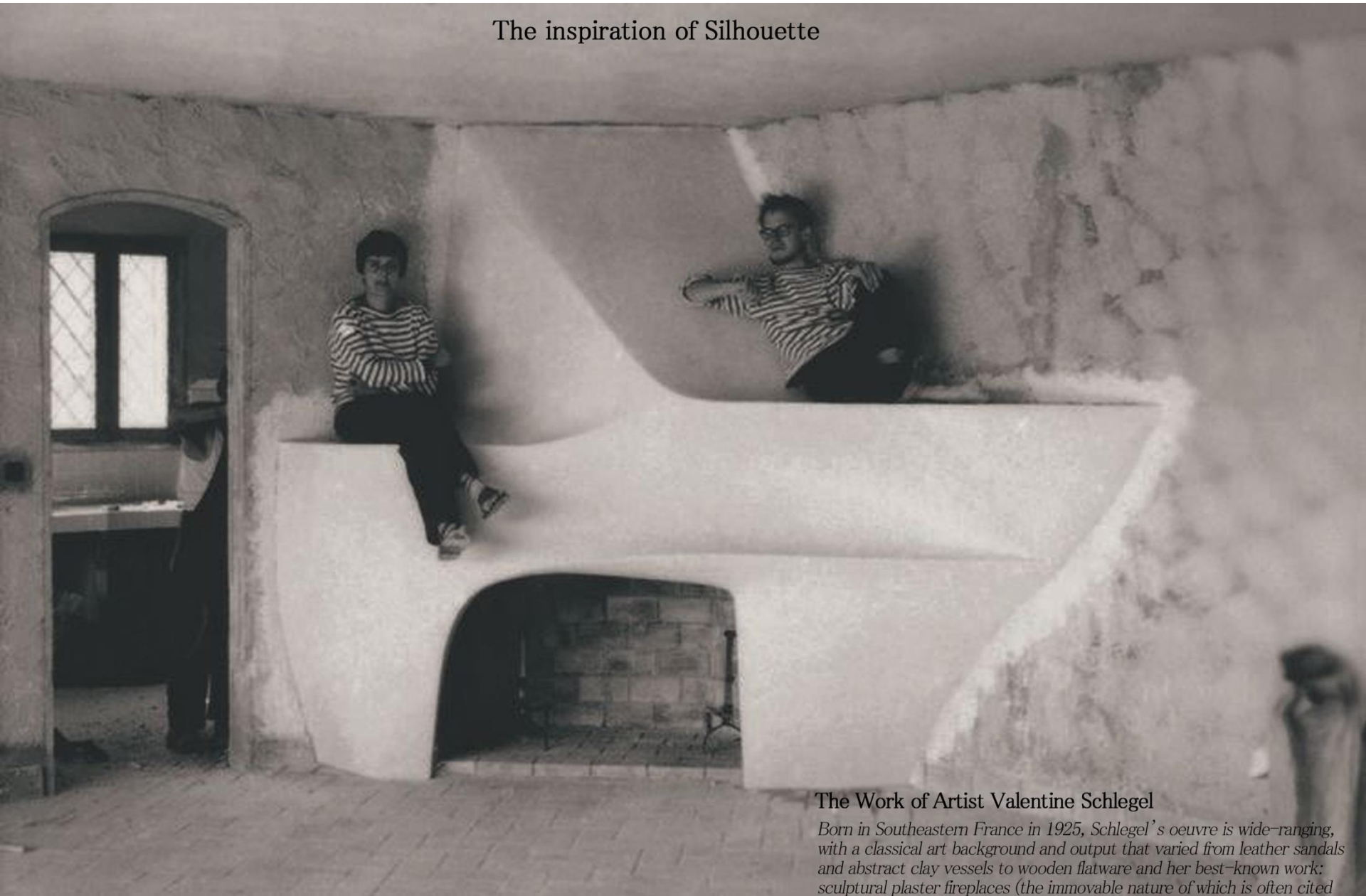
In the process of screen printing, in order to create the irregular texture of the wall, I did not use any pattern. Instead, I painted the paint directly on the screen and then heated it by press machine.



Foam print and screen print line up



The inspiration of Silhouette



The Work of Artist Valentine Schlegel

Born in Southeastern France in 1925, Schlegel's oeuvre is wide-ranging, with a classical art background and output that varied from leather sandals and abstract clay vessels to wooden flatware and her best-known work: sculptural plaster fireplaces (the immovable nature of which is often cited as a reason for her lack of name recognition). Thematically, her work calls on organic abstraction, sensuous curves, and a modernist sensibility toward minimalism.

A MEDITERRANEAN BRAID

A bit of clay, a bit of plaster & a bit of seawater.

Valentine Schlegel hails from a fishing town on the Mediterranean. Immersed in the local culture, she navigates the coastline.



Suggesting both a heart and the curves of a woman's hips—this vase is beautiful. RV
Congested earthenware shaped by cooling in mottled white-grey enamel, height 31 cm.
Paris, 1955.

loped, she stopped expressing her Mediterranean origins through color and focused instead on the very form of the object.

A plate is a seashell or a stone. She made earthenware water jugs, rendered obsolete by refrigerators, and traditional Provencal *sanfons* (saints figurines).

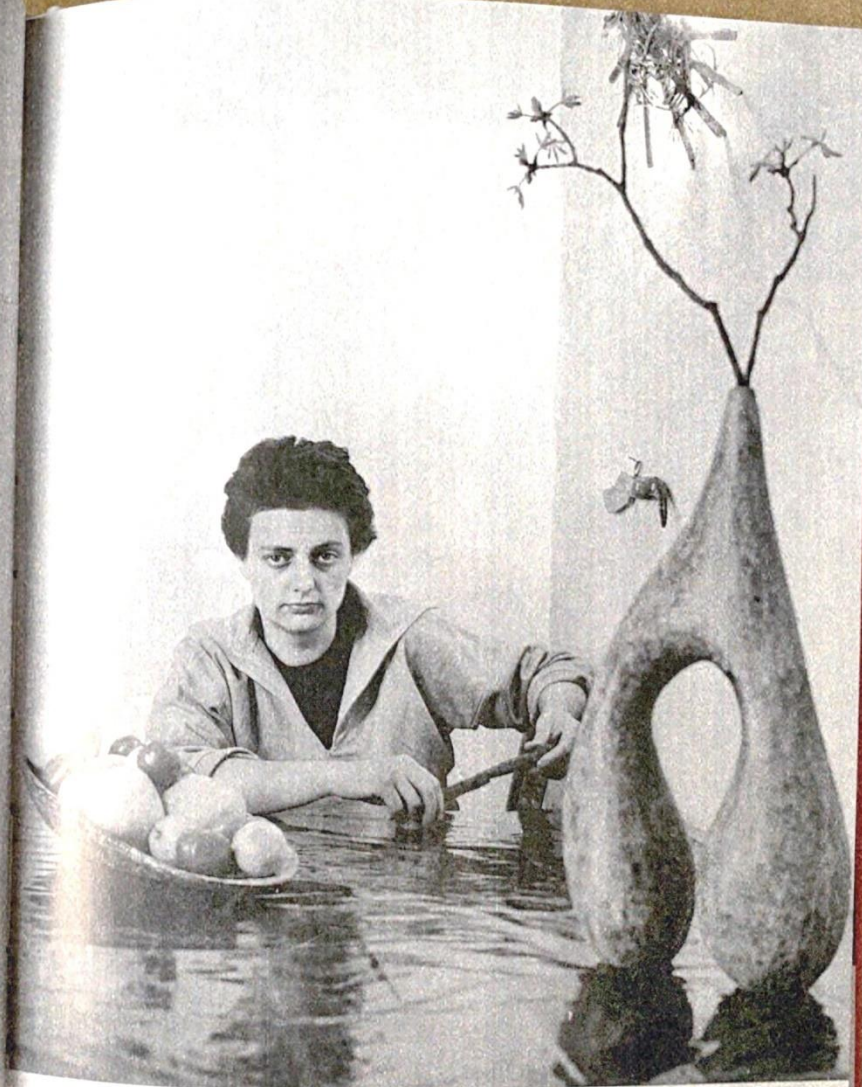
After her collaborative work, Valentine chose flowers as a pretext for new explorations and began making sculptures for them. She now rides alone, sculpting sensual vases the size of hands, arms or torsos.

The shapes of her vases seem to expand like the vegetation she watched grow in her garden in Saint. Their two-toned colors look slightly weathered; their surfaces, like the skin of citrus fruit, envelope ceramics that live and breathe.

Her ability to bring works to life was evidenced in the plaster fireplaces she made next. These outgrowths of white walls stretch like long arms or open palms on which to place a vase or a book, stack some firewood or sit by the fire. The cool, sunny vibes emanating from the fireplaces create calm, peaceful landscapes. The curves of Valentine's sculptures seem to cradle our own like a puzzle.

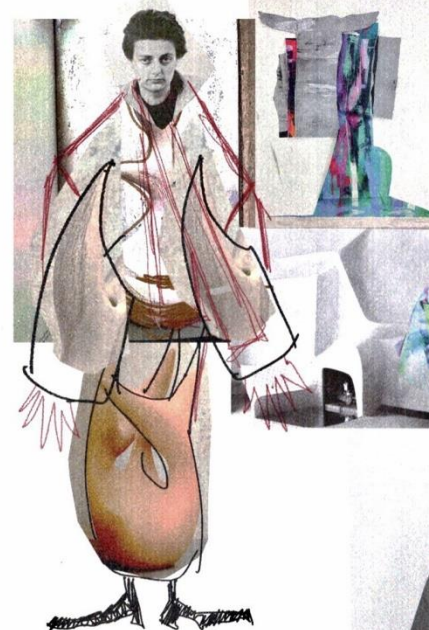
Paris, October 2020

N



Linou holding a knife from her collection—vase and planter. RV
Rue Daguerre, Paris, circa 1955.





A MEDITERRANEAN
BRAID



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Supposing both a breast and the capture of a woman's lips—this one is beautiful. BN
 Grogged eyebrows shaped by curling (a mouthed white-grey mouth), height 30 cm.

BY HÉLÈNE BERTIN



LEONIE holding a knife from her collection – vase and plant. H. Rue Daguerre, Paris, circa 1932.

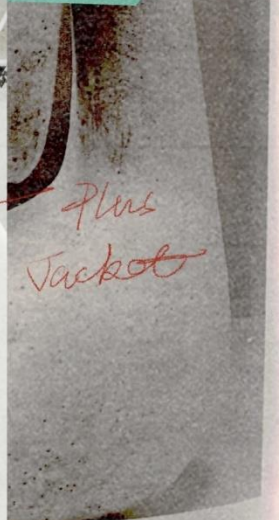






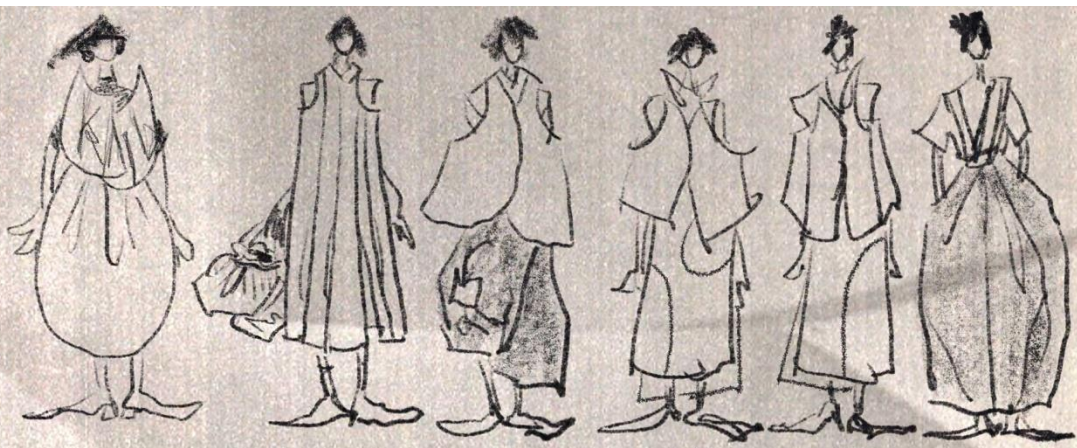


Shoe Remakes with remnant fabric





Design manuscript



Compared with the exaggerated silhouette, I hope this series is more biased towards the wearability of the clothing.



Representing both a heart and the curves of a woman's hips - this vase is beautiful. RV. Coated earthenware shaped by coiling in encaustic white-grey enamel, height 31 cm. Paris, 1956.



My manuscript adds geometric divisions to the basic ready-to-wear silhouette.

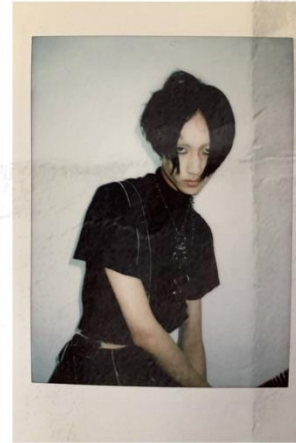






On the very day of our era,
From the dawn of our era,
Man has left traces in the sands of time,
Wings washed away forever...
For the ritual remains,
In 1938 a woman, Valentin,
Places this work on the sands of 25th
And another Agnes, captures for the first
time for all time this gesture a thousand
times repeated, and till now a thousand
times washed away...

~~Photographs of works~~

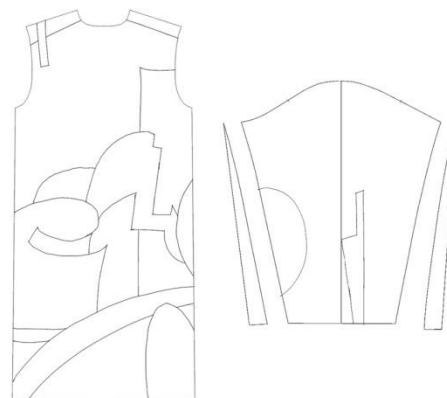




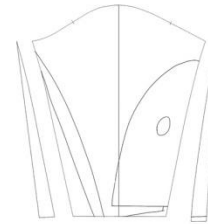
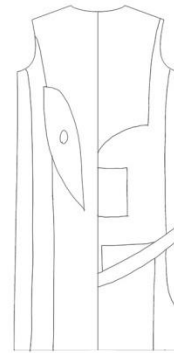
Look 1



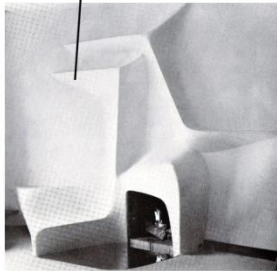
Whole fabric made of scraps of cloth.
The side seam of the sleeve is connected by a pull-lock, with two linings of cloth inside.. One of the lining can be taken out to wear. You can combine different style according to your preferences.



*Back: two-way separating zip
The cross-body bag uses two different fabrics.
Cover the mold with hot melting.
It can be used as a satchel or shawl according
to the combination of buttons.*



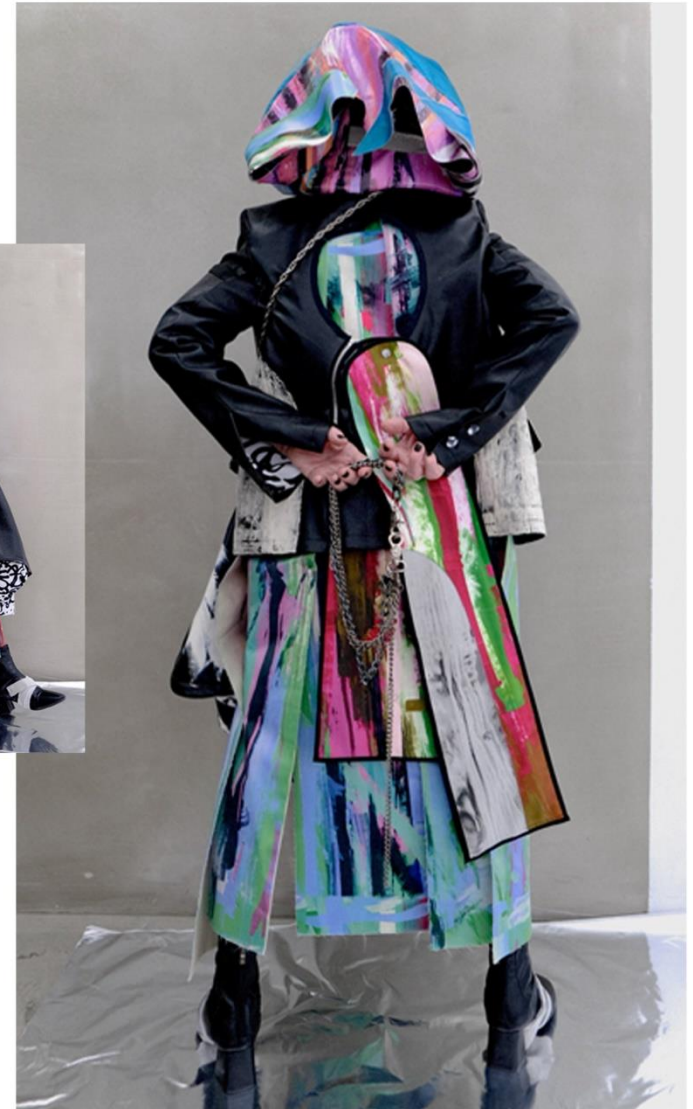
Look 2



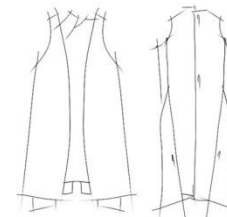
*Pigments coated directly on the completed jacket.
And heat it at a high temperature of 200 degrees with an iron to make the texture
of the wall.*

*The back of the jacket is cut directly, and by pulling the lock connection, the latter
is an empty hole in the begrowd.
It can be directly covered from the head to a cloak.*

Archive: Valentine Schlegel







The digitally printed polyester fabric is pasted with thick cotton linings.

This set of designs mainly focuses on the whole print and broad shape..





Archive: Valentine Schlegel

Look 3





Details of accessory

The necklace consists of multiple different colors of sliders.

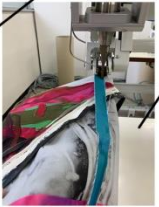




A hat that can be turned into a handbag.
The bag/hat made by suits remake.
The mouth is loosely wrapped, which can be directly placed on the head and adjusted according to preferences.

The satchel is sealed by hot melt and then technically. Adjusting the heat of the machine can leave a special texture on the fabric.

The skirt is made of fake leather and foamed artificial leather.





The technique of hot melt

I want to consider not only innovative printing and fabrics but also the method of welding to connect the materials.

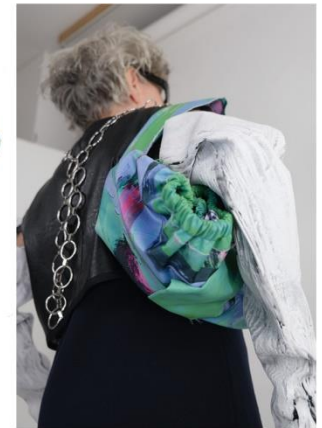
The satchel is sealed by hot melt and then technically. Adjusting the heat of the machine can leave a special texture on the fabric.



Look 5



Bouteilles, pichets (engobe d'Andrée Vilar) Paris, 1958



*You can carry a bag and hat with your hand.
It can also be turned into a loose hat with a handbag,
mainly made of scraps of cloth.*

Look 5







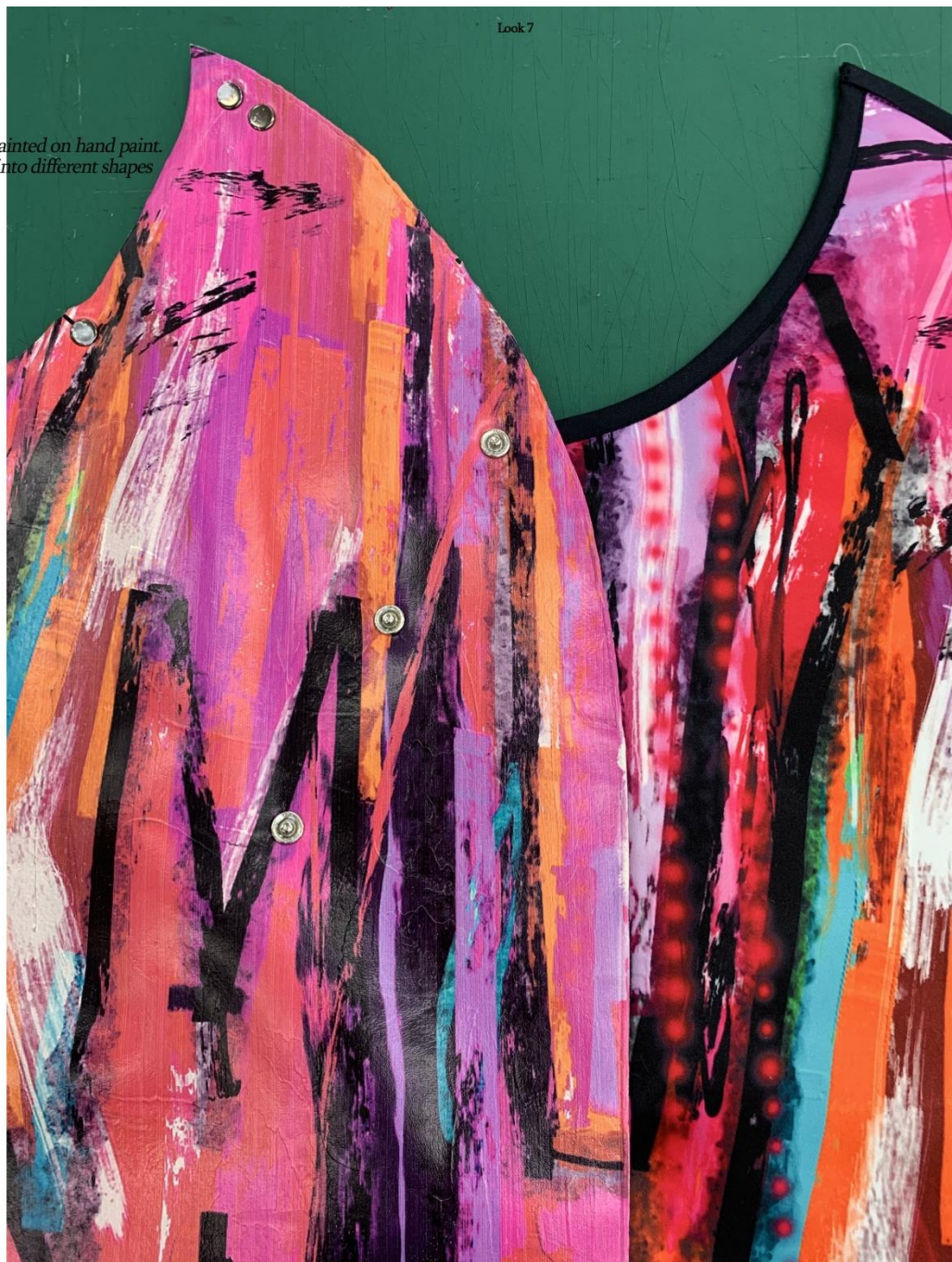


This design is made of three different fabrics.

The two fabrics in the front are printed by foaming and painted on hand paint. It can be made of digital printing, which can be changed into different shapes through dark buttons, or taken off separately.



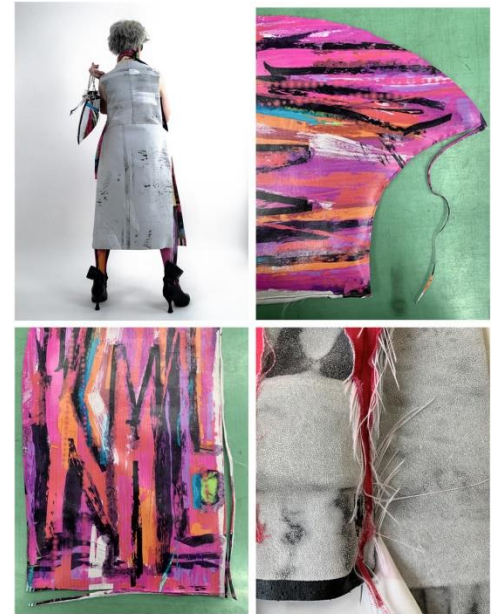
Magasin AMC, Paris 1965.



Look 7



Look 7



Scarf is a splicing of foam printing fabric and polyester fabric.



The two fabrics in the front are printed by foaming and digital painted on hand paint.

It can be changed into different shapes through dark buttons, or taken off separately.

Scarf is a splicing of foam printing fabric and polyester fabric. Digital printed fabric with polyester fiber throughout the dress.





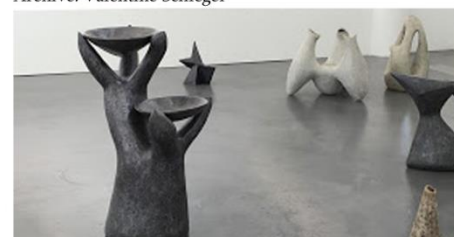
Look 8



Digital printing, polyster 100%



Archive: Valentine Schlegel







The hat is transformed
from a short skirt



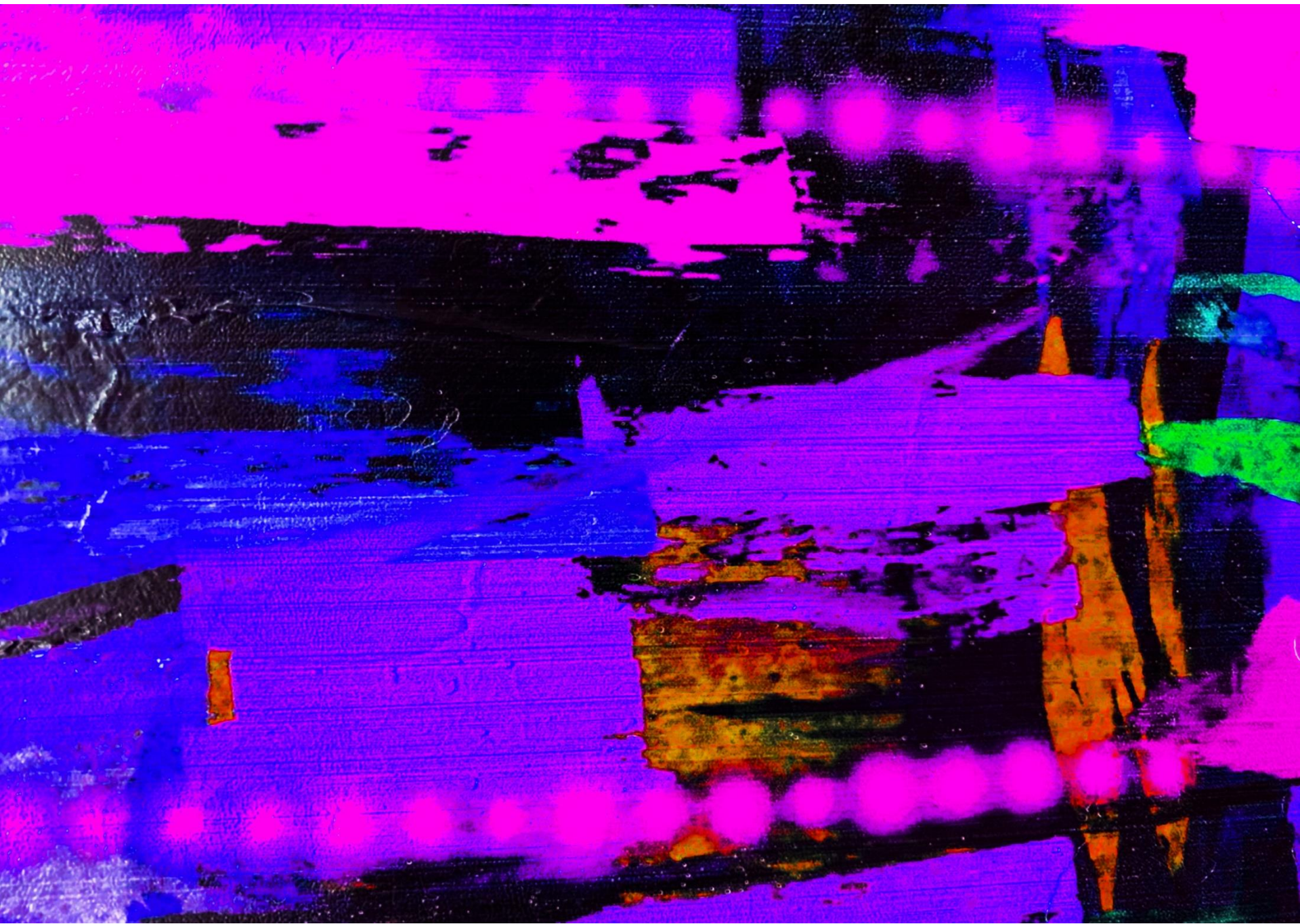




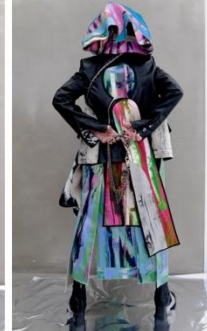
Look 10







Lookbook



Video

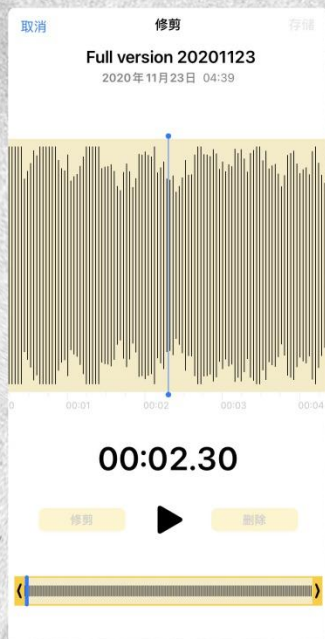


I want to shoot the model from a larger angle, the model swings freely in my music, the action is exaggerated, as if dancing. And increase the close-up of the details of the body and clothing to enhance the visual impact.

Music:

I made the music by myself

The genre of the music: the fusion of post rock and electronic.



Hair style and Makeup:

Messy wet hair

Natural makeup with black lipstick



The atmosphere of the video:



Simple concrete style space
with some graffiti banner

Past Works



DESIGN/STYLING/PHOTO: ko.mobu 黄梦薇 ASSISTANT: 高诗懿
 MAKE-UP: sako0519 张钟月 MODEL: rabuann/yike717 罗武/怡珂
 HEAR: sako0519 张钟月



DESIGN/STYLING/PHOTO: ko.mobu 黄梦微
 MAKE-UP: sako0519 张钟月
 HEAR: sako0519 张钟月
 ASSISTANT: 高诗蕊
 MODEL: rabuann/yike717 罗武/怡珂



DESIGN/STYLING/PHOTO: ko.mobu 黄梦薇
MAKE-UP: sako0519 张钟月
HEAR: sako0519 张钟月

ASSISTANT: 高诗懿
MODEL: rabuann/yike717 罗武/怡珂



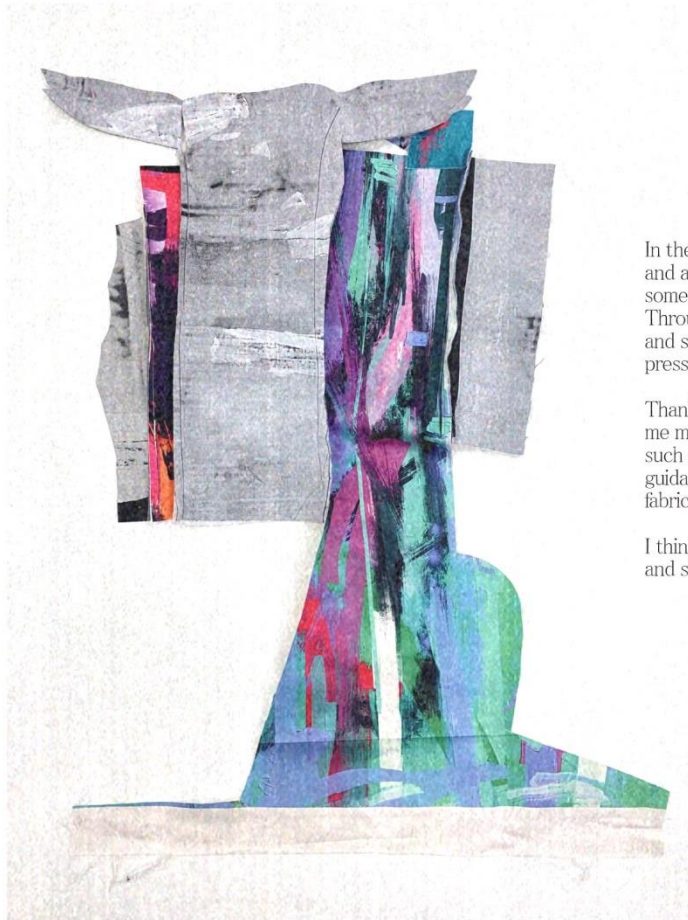




DESIGN/STYLING/PHOTO: ko.mobu 黄梦微
MAKE-UP: sako0519 张钟月
HEAR: sako0519 张钟月

ASSISTANT: 高诗懿
MODEL: rabuann/yike717 罗武/怡珂





In the past, I was always afraid of change, pursued stability, and always needed the advice and help of others to accomplish something.

Through the creation of this work, I have the ability to think and solve problems independently and can deal with various pressures independently.

Thanks to my classmates and teachers, all the difficulties made me more mature. Especially in the fields that I am not good at such as fabric transformation and printing, especially the patient guidance of Ms. Kawada and Mr. Yamaguchi made me make fabrics of my own style.

I think these things learned in school will make me stronger and stronger in the future.

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Education and Academic Qualifications				
Name of Institution	Location of Institution	Field of Study	Qualifications Obtained	TIME
Bunka Fashion Graduate University	Japan	Fashion	Master	2019~2021
Beijing Institute Of Fashion Technology	China	Fashion	Bachelor	2014~2018
Working Experience				
COMME des CARCONS BLACK MARKET: Sales staff (2019)				
China ZheJiang CHENSHANG Suit Customization Company: Internship (2018)				
Bosie brand studio: Design assistant (2017~2018)				
Honors and Awards				
Beijing Institute Of Fashion Technology's Fashion Contest: Gold award (2017)				
Beijing Institute Of Fashion Technology's Fashion Contest: Teamwork award (2015)				



Thanks to everyone who helped me

