

"the fallout"  
musty01

The curse of choosing the medium of fashion is the impending feeling of succeeding and surpassing your own work. This existential dread was battled as we finished up Musty01's senior thesis and first collection that further developed the label's DNA. "The New Regime" was a project in succession to another analysis of myself within the connection to slavery and my ancestral background; they seemed to be twins rather than opposites in the war of succession. Without the crude reactions received from "The Common Man", there would have been no collections created further to ensure that my voice was a part of the conversation. I felt as though I was on an upward trajectory as people became interested in what I had to say, and each of my topics seemed related to one another.

With the projects "The Common Man" and "The New Regime", it seemed quite clear cut what I wanted to get across. In the instance of "The Common Man", I wanted to explore the relationship between the slave and the slave master within a modern context. It may not have been easily digestible through the usage of a noose and the dangers of the white inferiority complex but, the message was clear. Similarly, "The New Regime" focused on my fear of the modern U.S. government and the connotation and context of the word "regime"; was our current system akin to historical tragedies that are within the context of the word?

This question fermented in my subconscious as the label itself created a regime, one almost mythical at this point, that protected the oppressed rather than oppressing them. However, with "The Fallout", the answer is not so discernable. I sit here biting my nails and struggling to assess myself further within this collection in such an explicit way that was present before.

If one imagines the heroes of "The New Regime" going to war then in succession, one can imagine those soldiers returning from the war or deserting the fight as the context that "The Fallout" was written in.

The constant succession has wearied my mind as if the warriors of "The New Regime" have tired of the murder and fighting in general. Rather than realizing this pain and surrendering, I carved a new path for my work to be told through. One where the character is exhausted and worn down after a fight.

Being Jamaican in this country feels like a never-ending battle. Being black in this country feels like a hopeless fight. Some days one grows fatigued and winter closes in. It seemed like a perfect beginning to the closure of "The New Regime". The models in the collection look sickly as their bodies have been debilitated from their very being, defying the social construct that has been upheld by our predecessors. The silhouettes of the garments represent the

anti-structuralism and nihilism that I felt throughout the collection; it was a feeling akin to the cold. The silhouettes are disheveled as opposed to structured and orderly, just as the people grow tired. The fabrics used are uncommon to "The New Regime" but also nods to its predecessor. Hence the usage of cashmere and wool, both being natural fibers, to remind itself of the materials used during the inception of the regime.

Functionality remains key as I continue to forge my own path and understanding of myself within the world. Ethically sourced goose down is central to the idea of "The Fallout" as it keeps the traveller warm as they find their way back from an unknown land. In past collections, shock factor was used as a weapon so the world would listen to the voice; whether that be through almost ridiculous silhouette choices or bold usage of controversial items and topics.

With the inherent nihilism that winter holds, the silhouettes continue to hold the DNA of the label but in a quieter sense. Many of the garments' intended purposes were to be worn with different labels that did not have to be Musty01 but would be best accentuated with Musty01. This held the key functionality and maneuverability that was important to the ideals of "The Fallout". It needed to be grounded and devoid of the egoism that is attached with fashion.

Another purpose of the bleak turn of the collection was to separate oneself from the aforementioned egoism of fashion. Fashion is unnecessarily involved within Maslow's Hierarchy of Needs in a certain manner. It is being used as an agent of self-actualization in a negative manner. The main purpose of clothing has been functionality, all purposes hereafter are indicative of privilege and lead the wearer closer to hubris. It is used as a weapon to further exacerbate the rat race of people and be combative within the war of succession. Having a "holier than thou" attitude about the topic also leads to hubris and haughtiness as well. At its bare core, the wearer should have no opinion other than functionality and fit. Does it fit you? Can it be worn all winter? These core elements are being sacrificed as hubris reigns supreme. As a designer, one grows weary of the battle of succession and hubris hidden within self-actualization.

One just grows tired in general. Tired of the rat race, the battle to be allowed to have a voice within fashion. One grows tired of the continuous rejections in emails, of the hefty price tags to be able to simply have a showing of their garments. One grows tired of the inherent racism within the industry and the world shrouded by surface level idealisms that have "helped to fix the world". So, one hides

within "The Fallout" and walks home with the defeated and sunken  
soldiers that have opened their eyes to cycle of the horrors within  
the world.

-Musty