

SONG FOR THE MUTE

AUTUMN / WINTER 2021

'21.2 BEAST NARRATIVE'

It could look at the more rebellious side of Naive - still childlike but something somewhere darker, more distressing, more chaotic. A burst in your face. A scary jolt. It could be something almost discomforting, haunting, nightmare-like? The influence of Karim's love for 80's-90's scary movies - Evil Dead/Beetlejuice/Dracula/ E.T. - Movies with scary puppets and creatures. Old b-grade horror movies that are tacky, scary and unsettling, off putting. What perturbs you is what lures you in. A disconcerting almost alarming feeling that won't leave you alone and yet you crave it, you're intrigued by it, it lures you, invites you into its crazy world. Something you know doesn't seem right, unfitting or mismatched but it is exactly this distress, this discomfort, that drives your curiosity and your attention. Here what is off is right, chaos is good, what is unmatched is matched, wrong is right; the harmony of opposites coming together for the right balance.

Old 90's TV shows. The use of wide warping lenses on faces like old Irvin Penn photography; the idea of distorting body shapes with lighting and curved mirrors. Memories of a scary kids ride in an amusement park, carnival, cirques. Things that could alarm you now intrigue you. Something that makes you intentionally feel uncomfortable forces you to engage with it.

With Stephen, look directly at old b-grade horror films; the villain protagonist lives in the dark, creeping out of the shadows. Conversely the heroine antagonist is caught in a bright light (like a rabbit caught in the headlights) often bewildered, shocked, dazed. A play on this light and dark contrast could be the male and female narrative, depicting the differences of character. Take it further - flipping the trite narratives. Maybe he can be viewed in the heroine's light, in the shocking bright light, as she is viewed as the villain, creeping in the dark, coming out of the shadows, finally revealing herself. In reverse roles. She becomes the main character, the importance, giving her the priority in the narrative hierarchy. She is the importance now not him. She is to be highlighted as her own dominant character, not living in the shadows, no longer a side project. It is time for us to show confidence in both of our mens and womens character individually - for them to be their own stand alone person.

Our mens and womens are often seen to be the same, this season highlights their independence - yes they use the same fabrics and live in the same world but they differ in characteristics and traits. Same but different. There has to be a distinctive love/ hate gut feeling when creating something, not play on safe or just plain OK.

The male and female characters evolve into unsettling artistes, createurs, sculpteurs - crazy, almost unhinged creatives, whose thoughts, ideas, creations are unsettling to look at. Abstract, surreal, naive and innocent all at the same time. Roger Ballen's work, the subjects of his work, their drawing, sculpting, creating things with scraps of materials from their surroundings, unsettling creations of art in an almost very naive way.

Beauty in the photographs all shot in black and white, in very unsettling light with awkward poses. Their art is an expression of their emotions and feelings within, their true inner self maybe in a way.

He is the artist/the sculptor and she is the muse, the one he admires, desires, creates. He takes on the role of an artist with an uneasy mind, rebelling in his imagination from something haunting, distressing, stirring at times. She is his creation - she evolves from this perfect untouched beauty to something obscure and rebellious, creature like. But this ugliness is what he sees as beauty. From her he creates a mask he moulds and sculpts and carries and wears and admires. This was his naivety, to create something beautiful from something ugly and forgotten or even rejected.

We, as a brand, often create items that maybe aren't seen as beautiful, rejected or forgotten and we retrieve this idea of rejection to remind you of what once was there. There is something nostalgic, a reminder of what once was. Like a little souvenir or reminder of something that used to be. To not forget is one of our mottos. Something that's wrong is right in this story or maybe what has always been right, in all of our stories, running through them all this time. Things need to be off to work, seeing the imperfection in beauty. This wabi-sabi, je ne sais quoi feeling. What is beautiful is never what is right to the eye, off is what makes it right.

KEY STOCKIST LIST

BROWNS – LONDON

HARRODS – LONDON

SLEFRIDGES - LONDON

L'ECLAIREUR - PARIS

H-LORENZO - LOS ANGELES

FOURTWOFOUR – LOS ANGELES

DOVER STREET MARKET – BEIJING AND SHANGHAI

HITCHCOCKER - MILAN

LANE CRAWFORD - HONGKONG, SHANGHAI AND BEIJING

SKP SELECT – BEIJING

SSENSE - ONLINE

BIOGRAPHY

A long-form story. A male and female cast. Seasons as chapters. Never one the same. Narratives told with beautiful fabrics and experimental process.

Founded in 2010 by Lyna Ty and Melvin Tanaya, Sydney based Song for the Mute has at its heart a deep rooted narrative – every season serves as an expressive new chapter in an ever evolving story, each stylistically varied from the last. This interconnected narrative process results in both menswear and womenswear collections that are conceptually rich and stylistically varied.

Working closely with the most trusted mills across Japan, Italy and France, they source exceptional fabrics to craft designs with character using an experimental design process that often features discord and juxtaposition as a recurring theme.

In 2019 Song for the Mute updated their branding, a change that was grounded in an understanding that their growth thus far was inherently tied to the notion of an inter-reliant family. What followed was the re-invention of the brands logo to represent exactly that; a family tree. This notion of kin extends beyond their internal team to include the support of the local manufacturers they work closely with. The development of a family-like relationship within a close network of trusted makers has been at the core of the brands ethos since inception.

Seeking to ever expand this family, the brand has collaborated with a growing list of brands and creatives with whom they share a mutual respect and further emphasising Lyna and Melvin's dedication to community and collaboration as central to their ongoing narrative.

Song for the Mute was awarded Best Menswear Designer in 2018 by the Australia Fashion Laureate and GQ Fashion Brand of the Year in 2019.