PRIMALIS

THE FIRST COLLECTION FROM 4NML



A RETROSPECTIVE PASSAGE THROUGH FANTASY, KNOWLEDGE, NATURE, AND WORK

THE ANIMAL LEFT THE MATERIAL AND BECAME THE REASON.

PRIMALIS is the first collection from 4NML. It follows the story behind the house: loving fashion and animals before understanding the conflict between them, learning what certain materials hide, returning to nature, and then choosing to build something from that knowledge.

The apple represents knowledge. AppleSkin is that knowledge turned into material. The animal mark carries the reason for the house. Cotton makes the mark visible, and denim carries the work.



PRIMALIS is organized by emotional states, not locations. The story begins in childhood innocence, reaches the knowledge of animal suffering, returns to the living world, and becomes the work of protection. The same symbols recur because awareness does not stay in one place. The apple, the animal mark, the garments, and the material codes move through fantasy, knowledge, nature, and work.

THE WORLDS OVERLAP BECAUSE THE STATES OVERLAP.

Knowledge is in fantasy. Nature is in the work.
The animal mark is in everything.

I. THE INNER WORLD

Fantasy, innocence, childhood imagination.

II. THE FRUIT

Knowledge, awareness, the moment desire changes.

III. THE LIVING WORLD

Return to animals, nature, refuge, allegiance.

IV. THE WORK

Construction, utility, action, protection.

These are not separate rooms. They are states of consciousness. The same piece may appear in several worlds because its meaning changes with the state.

WHAT RETURNS

PRIMALIS moves through four states, but certain codes keep returning. The apple, the animal mark, the garment, and the materials do not belong to one chapter. They move through the story and change meaning as awareness changes.

The meaning changes as the state changes.

The same object can be part of fantasy, knowledge, refuge, or work.

THE CODES



THE APPLE

Knowledge, awareness, the moment desire changes.



THE ANIMAL MARK

Wonder, recognition, allegiance, uniform.



THE GARMENT

Fantasy, surface, armor, work.



THE MATERIALS

Cotton remembers. AppleSkin reveals. Denim works.

COTTON REMEMBERS.
APPLESKIN REVEALS.
DENIM WORKS.

PRIMALIS is built from three recurring material codes. Cotton carries the first layer: softness, memory, and wonder. AppleSkin carries the changed surface: knowledge, refusal, and material correction. Denim carries the work: durability, utility, and action after awareness.

Some garments hold one code. Others combine two or three.

THE MATERIALS



COTTON

The first layer. Softness, memory, wonder, and the animal as early presence.



APPLESKIN

The changed surface. Knowledge, refusal, and material correction.



DENIM

The work cloth. Durability, utility, labor, and action after awareness.

Mixed-material pieces are where PRIMALIS becomes clearest: softness meets knowledge, knowledge meets work, and the animal remains living.

THE ORIGIN OF PRIMALIS

PRIMALIS traces the emotional origin of 4NML. It begins in the inner world: childhood fantasy, where fashion and animals were both loved before animal suffering was understood. It moves into the fruit: the arrival of knowledge, when the animal behind luxury materials could no longer be unseen.

From there, PRIMALIS returns to the living world: animals, nature, refuge, rescue, and allegiance. But that is not the end of the story. Feeling had to become structure. The work begins where grief becomes material, construction, and a house built for protection.

The grief needed a structure.


FOR ANIMALS, FOREVER.

BEFORE KNOWLEDGE, THERE WAS FANTASY.

In the inner world, fashion and animals were both loved before the suffering behind certain materials was understood. Animals appeared first as wonder: companions, drawings, characters, symbols, and private attachments. Fashion appeared as fantasy: a way to imagine another self before the cost of the object had a name.

AppleSkin appears here before awareness arrives. The irony is deliberate. As children, many of us wear animal-derived materials before we understand the suffering they may carry. In PRIMALIS, that innocence is shown through a changed surface: the knowledge is already on the body before the mind has caught up.

Innocence wears what it does not yet understand.


CALEB!



THE FIRST GARMENTS WERE IMAGINED

As a child, I drew clothes and made garments for dolls, long before I understood what certain materials could hide. PRIMALIS begins with that innocence: fashion as fantasy, animals as wonder, and beauty before consequence.

The materials in the fantasy images already carry what comes later. AppleSkin is knowledge before awareness. Denim is the first work: drawing, dressing, making, and imagining before the work had a mission.

The future was already inside the dream.





The fantasy was already wearing its correction.

AppleSkin, denim, cotton, apples, and animal marks appear before the story reaches awareness. They are not mistakes in the timeline. They are traces of what the fantasy will later become: knowledge, making, allegiance, and work.

APPLESKIN
Knowledge before awareness.

DENIM
Making before mission.

THE ANIMAL MARK
Wonder before allegiance.







The dream was already becoming material.

In the purple images, the inner world becomes more saturated and more material. AppleSkin remains knowledge before awareness. Denim becomes the first work: making before mission. The animal mark appears quiety, still more instinct than declaration.



The fruit was there before it was understood.

The apple does not arrive in The Fruit. It was already inside the fantasy. What changes is awareness. The same object becomes knowledge: the moment the beauty of fashion can no longer be separated from what certain materials hide.

NEXT: THE FRUIT



KNOWLEDGE BROKE THE ILLUSION.

The Fruit is the moment awareness becomes visible. The apple is not introduced here. It was already present inside fantasy. What changes is understanding: the same object becomes knowledge, and desire begins to see what certain materials carry.

What was beautiful could no longer remain innocent.

Knowledge reaches the softest layer first.





THE FRUIT / COTTON AS FIRST LAYER

Knowledge enters the frame.

In The Fruit, the apple is no longer only present. It is understood. The same object becomes knowledge, and cotton becomes the first layer to receive it: soft, close to the body, and no longer innocent.

The object stayed the same.
The meaning did not.





The knowledge reaches the mark.

The animal mark changes with awareness. It is no longer only a symbol inside the fantasy. It begins to carry recognition.

The animal was no longer abstract.

Once knowledge arrived, the animal mark changed. It was no longer only a graphic, a memory, or a symbol inside the fantasy. It pointed back to the living body: the animal who remains outside the object, still alive, still separate from the material.

NEXT: THE LIVING WORLD




4NML

NATURE WAS NOT AN AESTHETIC.

The Living World is the return after knowledge. Animals are no longer symbols, prints, materials, or distant ideas. They are living bodies with their own fear, softness, intelligence, and will. The story turns away from the object and back toward the life outside it.

The living remain living.

Awareness becomes allegiance.





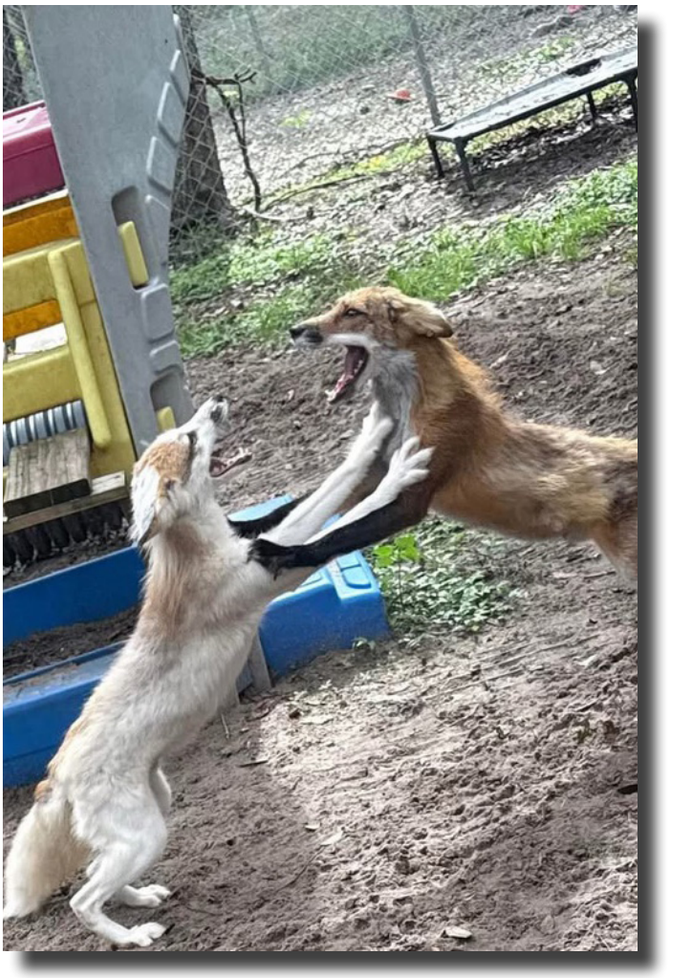


The animal was not like us.
The animal was us.

Animals do not appear here as symbols, decorations, or references. They appear as living beings with their own closeness, play, fear, watchfulness, and trust. The resemblance matters only because the feeling is real.

Not imitation. Allegiance.





They do not stand in for feeling. They feel.

The pair is not a costume or metaphor. It is a reminder that closeness, play, fear, and trust are felt by animals too.



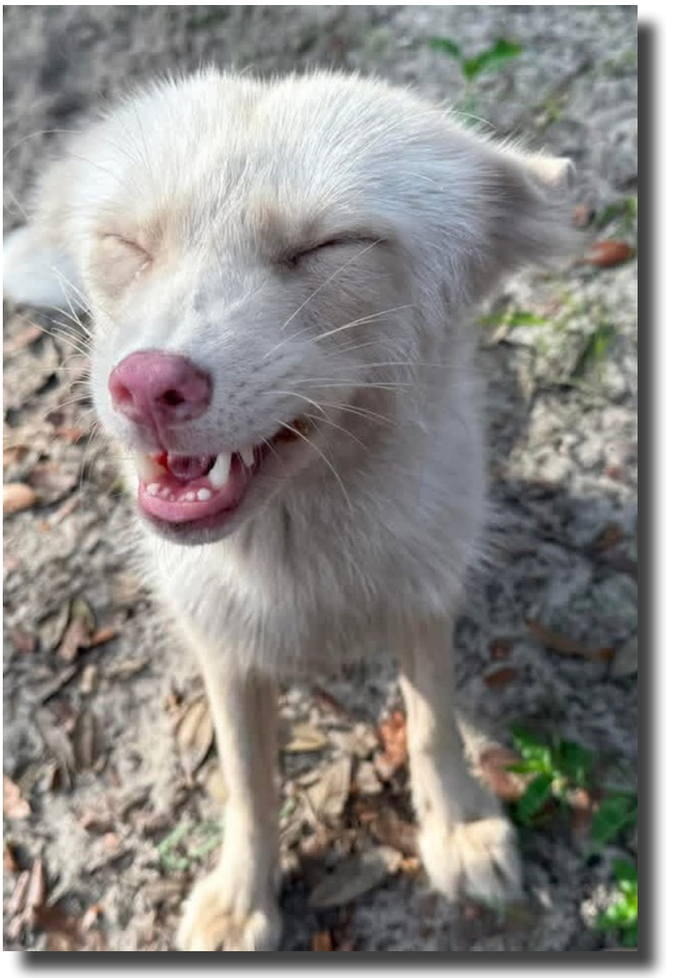


The living world was not only sorrow.

The same animal who can feel terror in a cage can feel comfort in sanctuary. Foxes are not only evidence of suffering. They are capable of ease, play, trust, preference, and joy when the world allows it.

Protection changes what a life can feel.





Joy belongs to them too.

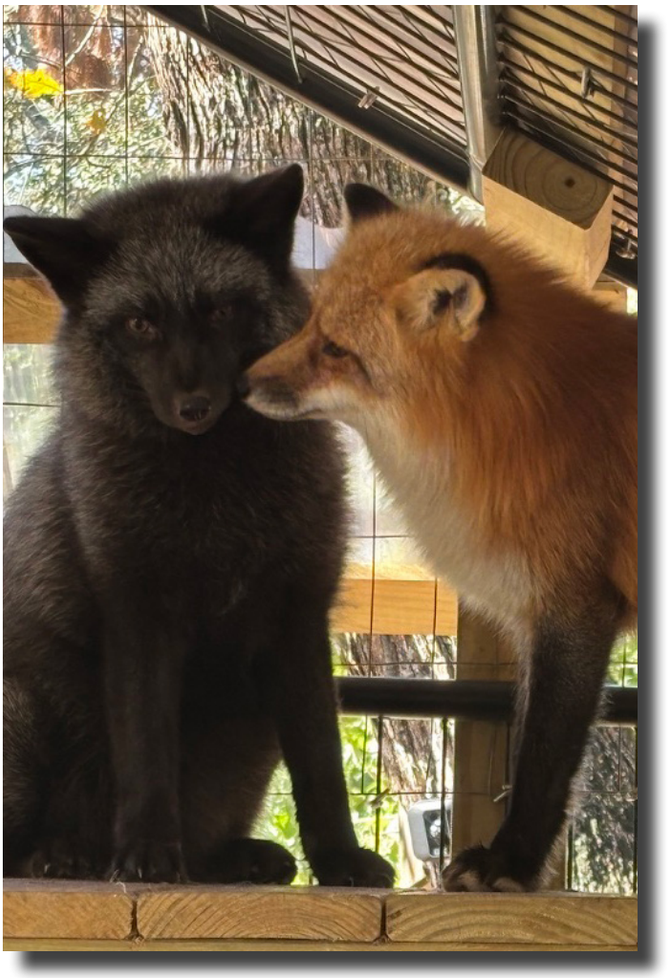
The smile is not decoration. It is recognition: foxes can feel joy in sanctuary just as they can feel pain in exploitation. The feeling is real in both places. The difference is what humans choose to build around them.

Feeling was never ours alone.

The Living World begins where the animal is no longer reduced to symbol, instinct, or background. What returns is not resemblance alone, but recognition: the understanding that animals move through inner states of their own. Attachment, reserve, trust, vigilance, closeness, joy, and fear are not human inventions. They pass through animal lives as well.

Not resemblance. Recognition.





Closeness belongs to them too.

Animals do not only suffer. In safety, they can attach, rest, seek one another, and choose closeness. Sanctuary matters because it changes what becomes possible to feel.



Recognition asks for more than feeling.

Once the inner life of the animal is recognized, beauty can no longer remain separate from responsibility. The Living World does not end in emotion. It prepares the ground for what comes next: the mark becoming visible, the boundary becoming clear, and the work of building a house around protection.

NEXT: THE SIGNAL LAYER



The return to the human world began quietly.

After knowledge, the movement was away from the human world and toward animals: refuge, rescue, allegiance, and nature. The graffiti images mark the first return. Not a return to fashion as it was, but to fashion carrying what could no longer be left behind.

On cotton, the animal mark becomes the bridge back. What was found in refuge now enters fashion as a visible code.

What was found in refuge entered fashion.


FOR ANIMALS,
MOON BOOT
MOON BOOT



Fashion returned as a signal.

The return is not a return to fashion unchanged. The mark enters the human world as memory, allegiance, and refusal carried on the surface.



The line between beauty and consequence was never neutral.

In PRIMALIS, the boundary is the line between animal as living being and animal as material, between refuge and confinement, between fashion image and real consequence. It is the line between what humans build and what animals experience inside it. Once that line is visible, feeling is no longer enough.

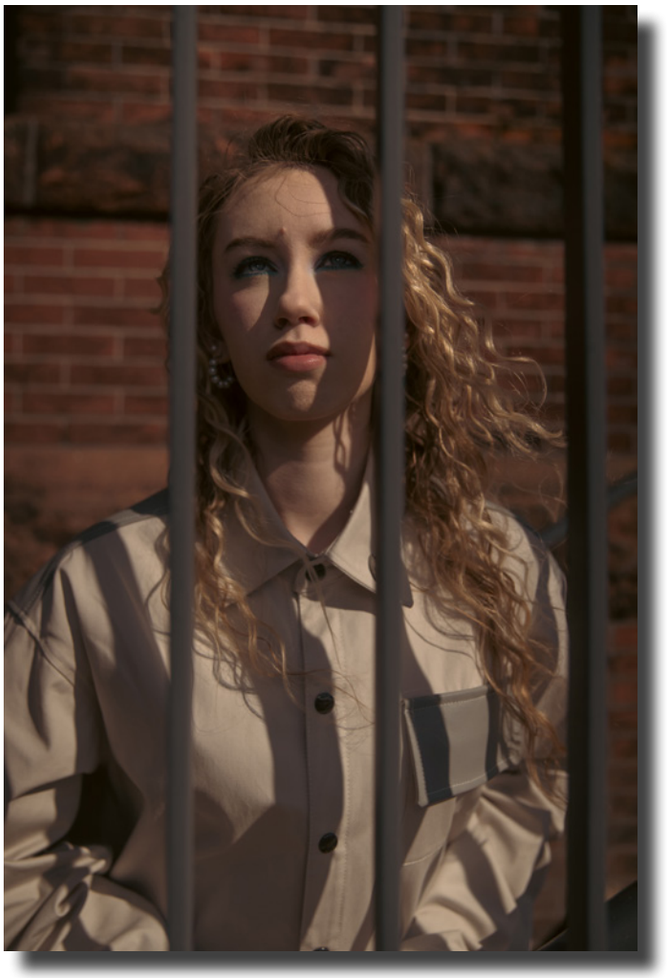
The work begins at the boundary.



The boundary was not only symbolic.

A fence can protect, but it can also confine. The same human-built line can mean shelter, control, rescue, abandonment, or captivity. In rescue, the boundary may be care: a temporary structure between danger and home. In other systems, the boundary can become extraction, containment, or harm. The boundary asks what kind of structure has been built around the animal, and who it serves.

Care is a structure.





The same line can protect or contain.

The dog is protected by rescue, not trapped for fashion. Here, the fence belongs to care. But the image still asks what every boundary asks: what work remains?

FEELING BECAME STRUCTURE.

The Work begins where recognition can no longer remain emotional. Knowledge becomes material choice. Allegiance becomes construction. Grief becomes labor. The house begins to build around what it knows: animal-free surfaces, cotton signals, denim utility, made-to-order production, and structured support for animal protection.

The feeling became image, garment, labor, house.

Denim carries the labor.
The apple carries the reason.





Material became the answer.

In The Work, the garment stops acting as symbol alone. It becomes decision: where the seam falls, where the panel bends, what touches the body, what replaces animal surface, what is refused, and what is built instead.

The apple stays in the frame because the reason stays in the work.



The work gathered around a code.

The collection becomes more than separate garments. It begins to behave like a system: material, mark, silhouette, refusal, and repetition.

A house is built through repetition.

The same codes return until they begin to form a language: denim as labor, cotton as signal, AppleSkin as refusal, the animal mark as allegiance, the apple as knowledge carried forward. The Work is not a single object. It is the repeated act of building values into form.

The garment became part of a system.

The work needed somewhere to live.

A house is not only a name. It is a system of choices repeated until they become recognizable: material, silhouette, surface, restraint, refusal, care. In the elevator images, the work enters architecture. The garment is no longer only worn. It moves through a structure being built around protection.

The house began as a set of decisions.





Protection became a surface.

The softer garments do not leave the Work chapter. They show another kind of structure: protection without hardness, utility without severity, form without animal material. The surface becomes a place where refusal can be quiet and still remain exact.

Not armor. A shelter.

The house begins here.

Not in feeling alone, but in what feeling is able to build.



The first language of the house.

PRIMALIS began as a return: to fantasy, to knowledge, to the living world, to the signal, to the boundary, and finally to the work. It is the first collection of 4NML, and the first structure built from what could no longer be unseen.

For animals. Forever.