

# Practices of Looking

## SPECTACLE OF FASHION PRACTICE .

This Voice ...

THIS VOICE | EXHIBITION

[ THIS SEEING IS AN ACT OF CHOICE AND OFTEN COMES BEFORE WORDS ] .



Figure.1. Gentility.

Captions for Figures inspired by Burke, L. (1881), *The Illustrated Language and Poetry of Flowers*, George Routledge and Sons, London and New York.

# Statement of Practice

## THIS VOICE .

My practice is symbolic of a social statement of meaning and cultural etiquette which were synonymous during the Victorian period. Through my practice I have deconstructed a code of transactional values and emotional sentiment abstracted through the visualisation and translation of the meanings and memoirs assumed of the Language and poetry of Flowers.

My work engages with the fashion aesthetic through a series of closely spaced and uninterrupted assessments of line and form and a seeing of what is. As points of reference the floral anatomies pose as portraits narrated of a storytelling experience. Of this floral grammar the visualities of my practice are born out of intuitive and instinctive happenings that describe a cultured and literary landscape that was cognisant of new histories being made.

This voice of the practitioner as provocative visual communicator, as editor of meaning and message, as writer of cultural interpretation and as curator of a lived reality of practice is concerned with interpretation of what is seen, what is known and what is meant of practice.

This voice is Me.



Figure.2. Beloved by Me.

MY WAKING HOURS ARE NOW CONSUMED BY WHAT MIGHT BE

# Immortality of Sentiment

## EXHIBITION •

This e-Exhibition engages with beyond what is seen to what is meant and acknowledges that seeing is an act of choice and often comes before words. The evocative Victorian art of the Language of Flowers leads the narrative as the practitioner voice invites a way of seeing as an interpretation of what is. The spectacle of fashion practice questions the misconception of glory that is often associated with the fashion image and de-constructs a way of seeing the spectacle that fashion practice has, or needs, to become.



Figure.3. My Peony.

Drag Mouse over Image to Rotate

A flower said to have nymphs that hid mischievously amongst its petals. The elegant creatures with harmless intentions indulge the emotions of others to their delight. Out of sight but influencing their environment with outward emotion and tease.

The Peony

WHAT IS KNOWN AT THE TIME OF KNOWING



Figure.4. My Tussie-Mussie.

Drag Mouse over Image to Rotate

A floral motif of heartfelt emotion, feminine in form with references to the intent of requited love and passion. Floral notations of fragmented torment proclaim the sentiment rejected by another.

The Tussie-Mussie

# The Voice of the Practitioner

## THIS VOICE IS ME .



Figure.7. This Voice is Me.

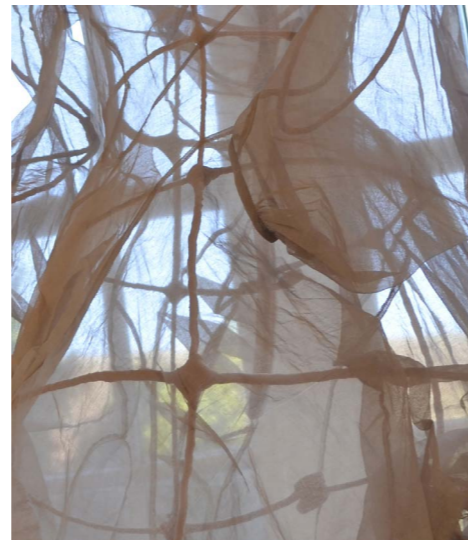


Figure.5. This Voice is Me.



Figure.6. This Voice is Me.

SOMETIMES I MOVE OUTSIDE OF MYSELF AND I AM LEFT WONDERING IF THIS MOMENT WILL ENDURE

I am Me  
 Sometimes I move outside of Me  
 My practitioner self Me  
 Me, the self I am  
 The Me that Craves  
 Addicted to Me  
 Me, My-self, I and the Other  
 The Other of Me  
 I am alone with the Other of Me  
 Who is the Other of Me?

# A Floral Code



Figure.11. This Voice is Me.

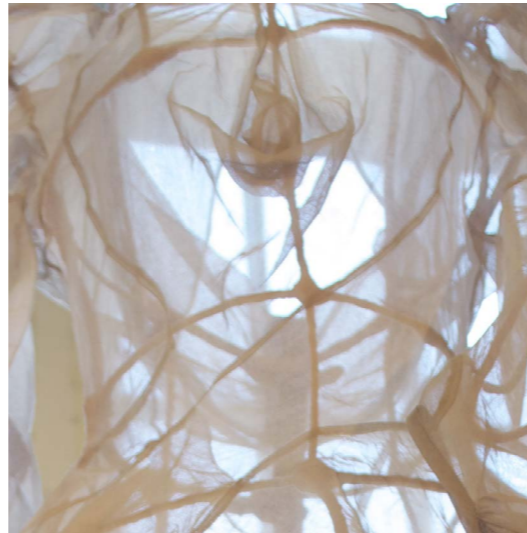


Figure.8. This Voice is Me.



Figure.9. This Voice is Me.



Figure.10. This Voice is Me.

My Tussie-Mussie

My heart pours  
Fixed on Love  
Emotions break  
Requite no more  
Gifted gaze  
Intent  
Passion  
A suer for the hand  
Touched my soul  
Awkward echo  
Yours

THIS ENGAGEMENT WITH FLORIOGRAPHY AUGMENTS  
MY SENSE OF JOURNEY

# A Way of Seeing

[ THE LANGUAGE OF FLOWERS IS SAID TO BE AS OLD AS THE WORLD, AND THE ANTIQUITY OF FLORAL EMBLEMS AS GREAT AS THAT OF LOVE ITSELF, AND BY WHOM IT IS SUPPOSED TO HAVE INVENTED, SINCE IT IS A KIND OF PARABLE WHICH SPEAKS TO THE EYE, AND THROUGH THAT MEDIUM IS TRANSMITTED TO THE HEART ]

Henry Phillips, *Floral Emblems*, 1825



Figure.12. . Watched Well by Lady's Eye.

[ THE COMPOSITION OF STORY IS TO CREATE THE SPECTACLE OF MY PRACTICE ]

# Gifted Gaze



Figure.13. Gifted Gaze.

[ WHAT IF THIS DWINDLING TRADITION IS ECHOED THROUGH FASHION PRACTICE ? ]

# Fashions' Narrative

The Peony, with provocative emotion and tease said to have mischievous nymphs hidden amongst its blooms, and the floral notations of the Tussie-Mussie, explore the required love of a suitor for a hand of love.



Figure.14. Morning's Infancy.

[ THE VISUAL LINKAGES ARE EMERGING AND I AM IN AWE ] .

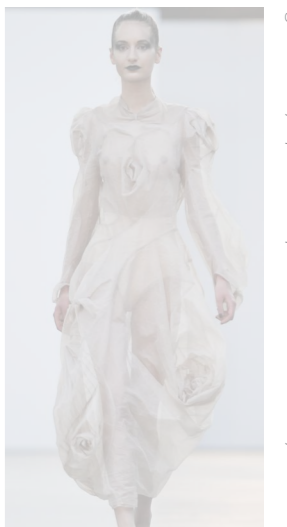
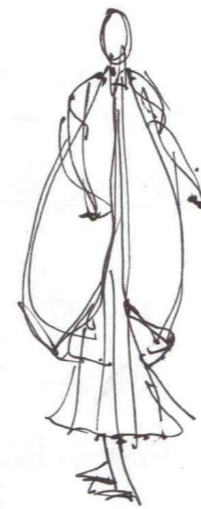


Figure.15. Immortality of Sentiment. Image courtesy of Southampton Solent University 2012.



# Floral Notes

Figure.16. Sketchbook Entry.



[ THE PRACTITIONER CAPTURES A TRUTH TO WHAT IS KNOWN AT THE TIME OF KNOWING ]

# Mnemonics of What Might Be ?



Figure.17. . Sketchbook Entry.

EVERY LINE THAT IS DRAWN HAS A NUANCE OF  
IMMEDIATE THOUGHT THAT BECOMES MEANINGFUL AT THE TIME OF  
KNOWING

# What is it that is Seen ?

[ TO BE THE TRUTHS OF MY PRACTICE ] .



Figure.18. Of Liberty.

# A Deep Engagement



Figure.19. The Fashion Shoot

See Inside How I Feel

Feel how I Feel

See how I See

Touch how I Touch

Hear how I Hear

Share my Drama

Sense my Senses

See Inside How I Feel



Figure.20. Sketch Book Entry.

[ MY INNERMOST FEAR IS TO BE CAUGHT OUT, IN FACT FOUND OUT, THAT I AM NOT WHO I CLAIM TO BE ] .

# Spectacle of Practice

[ THIS MISCONCEPTION OF GLORY ]

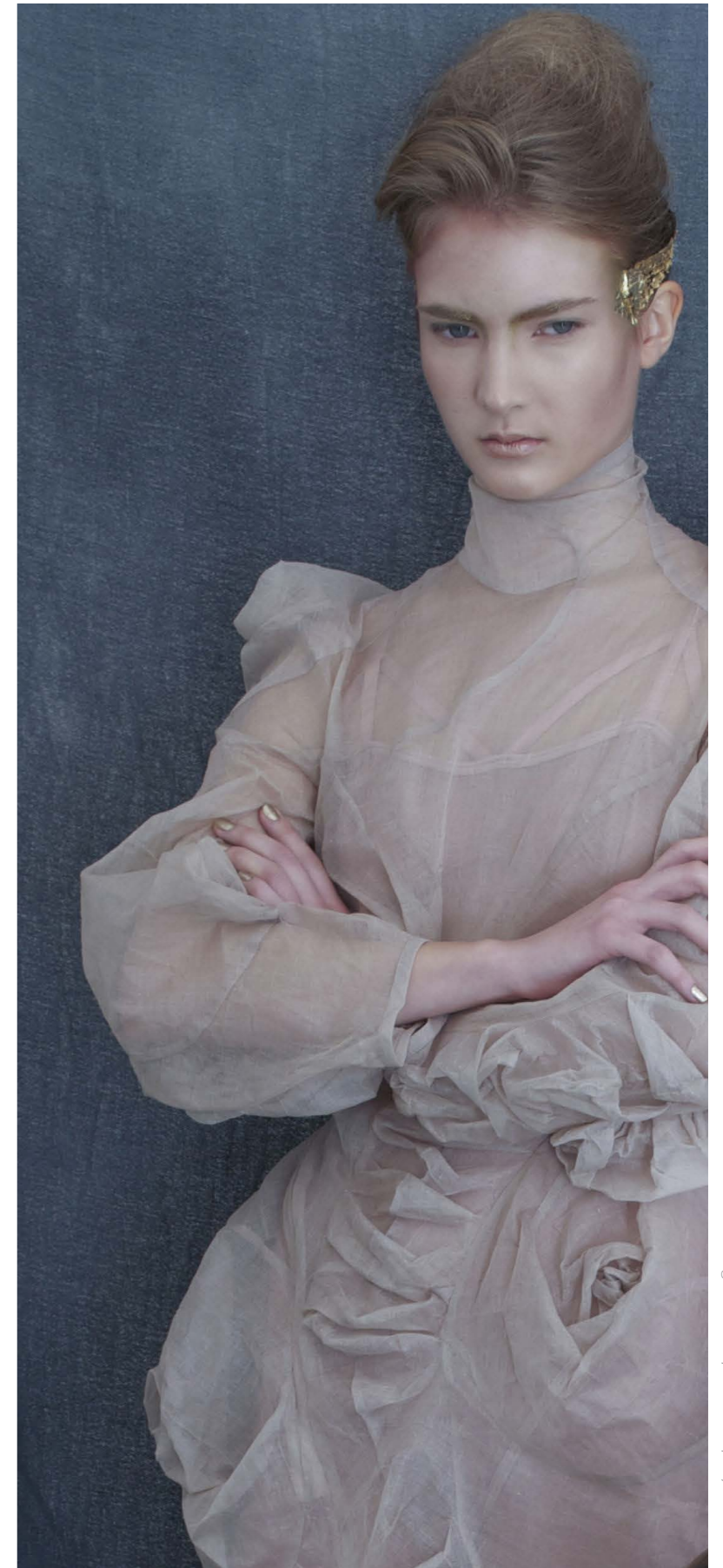


Figure.21. Spectacle of My Practice.

# See How I See



Figure.22. Youthful Gladness.



Figure.23. Abuse Not.



Figure.24. Hidden Worth.

[ EXTENDING THE NARRATIVE BEYOND PRACTICE ITSELF ] .

# Gaze of Practice



Figure.26. *Gentility,*



Figure.27. *Desire to Please,*



Figure.25. *Love's Sympony,*

[ FOR A MOMENT I PONDER THE VULNERABILITY ] .

# Emotion and Tease



Figure.28. Liberty.



Figure.29. Perfection of Loveliness.



Figure.30. I Desire.



Figure.31. Fidelity.



Figure.32. Soften My Pain.

With Outward Emotion and Tease

Shame and bashful  
Nymphs that hide  
Of youthful bloom  
Flirtatious be  
Of early shine  
Indulge delight.

Elegant flower of early morn  
Curvaceous be writhe  
This early bud  
Yet to bloom  
Translucence of skin  
Delight and tempt.

Nymphs do peek  
Others delight  
Out of sight  
Young buds of flower  
Suitor's attention  
Entangled awry.

Blushing and teasing  
Shadow is where  
Hidden their folds.  
Sun's rays  
Silken slopes  
Cheeks fed by the light.

Heart pulses.  
Day closes  
Petals weep  
Night falls  
Brings the blush  
Tease of you.

Bashful bask  
Curvaceous be  
Love want and lust  
Be of you  
And I of me  
My Peony.

I GET SO MANY THOUGHTS,  
THOUGHTS THAT RUSH THROUGH MY MIND,  
SOMETIMES I FORGET THEM JUST AS QUICKLY



# Temptress Lies

Temptress

I attach to you  
Reward by virtue  
Surpass the charm  
Oh delicate beauty



Figure.33. I Attach to You.



Figure.34. Reward by Virtue.



Figure.35. Surpass the Charm.



Figure.36. Oh Delicate Beauty.

I AM DISTURBED, PROVOKED AND CHARGED BY THE REVEALING HONESTY  
AND CONFSSIONAL VULNERABILITY THAT I SEE

# Abstract Moments



Figure.37. We Collide..



Figure.38. Afterimage:  
The Fashion Shoot.

[ I AM CONSCIOUS OF NOT THINKING TOO DEEPLY OR I MAY LOSE MYSELF  
IN A NON-REALITY ] .

# This Language of Flowers



Figure.39. Concealed .



Figure.40. Consumed.

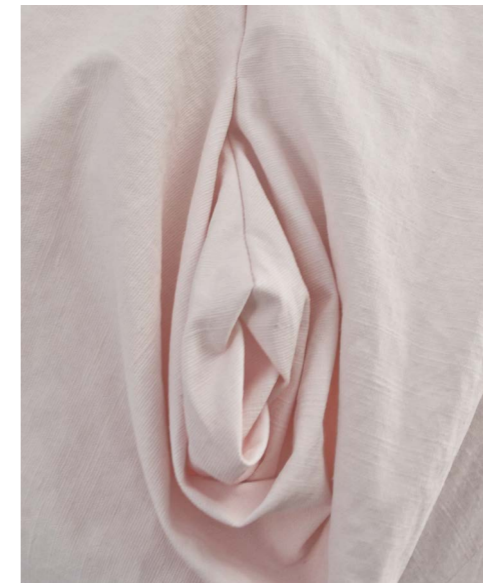


Figure.41. Afterimage: My Peony in Shrouded Glory,

[ THESE VOICES AS TRUTH, AS PLEASURE, AS OBSCURE MEANINGS AND MESSAGE ] .

# Lasting Pleasures

THE VERY DEPTH OF MY PRACTICE IS TO BE REFLECTED IN THE WORDS THAT I WRITE



Lasting Pleasures

Petal wilts  
Blush endures  
Return delight  
Not forgotten

Figure.42. Lasting Pleasures.

I AM TO KEEP THIS FORGOTTEN LANGUAGE AND ETIQUETTE ALIVE

# This Journey of Seeing



Figure.43. Passions Writhe,



Figure.44. Symphonies Rise,



Figure.45. This Path We Tread,



Figure.46. Wend our Way,



Figure.47. This Unknown Journey,



Figure.48. Walk Together,



Figure.49. This Journey is Ours,

[ INTRIGUE BEYOND WHAT IS SEEN TO WHAT IS MEANT ]

This Journey  
Passions Writhe  
Symphonies Rise  
This Path we Tread  
Wend our Way  
This Unknown Journey  
Walk Together  
This Journey Ours

# Innocence Shalt



Figure.50. If You Love Me.



Figure.51. Confession of Love.



Figure.52. Conceal My Blush.



Figure.53. Bashful Shame.

Think of Me  
 If You Love Me  
 Innocence Shalt  
 Confession of Love  
 You are Rich  
 Conceal my blush  
 Deserve My Love  
 Bashful Shame  
 Radiant with Charm



Figure.54. Innocence Shalt.



Figure.55. You are Rich.



Figure.56. Deserve My Love.



Figure.57. Radiant with Charm.

[ A COMPOSITION OF STORY CONSTRUCTS THE SPECTACLE THAT MY FASHION PRACTICE IS TO BECOME ] .

# Still More to Say



[ YET THROUGH THE LANGUAGE OF MY PRACTICE I FEEL THERE IS MORE THAT  
CAN BE SAID ] .

Figure.58. Nymphs Glory.

I EXPERIENCE MOMENTS OF A DEEP AND CONSCIOUS SEEING AS  
KNOWING

MAYBE IT HAS ALREADY BEEN SAID, BUT I AM COMPELLED TO SPEAK OF MY  
PRACTICE IN BOTH VISUAL AND LITERARY TERMS



# With Voices Divine



Figure.59. Pleasures of Memory.



Figure.60. Of Lasting Light..

[ OUT OF THE DARK COMES THE LIGHT ] .

# Aught of Love



Figure.61. Aught of Love.

[ TRUTH TO WHAT IS AS A MOMENT OF KNOWING ] .



Figure.62. The Window.

# Lasting Pleasures Speak



Figure.63. Summer's Honey.

AM I TO PROMPT THE PERCEPTION OF OTHERS TO SEE HOW I SEE



Figure.64. Light in the Studio.

# Mild Whispers



Figure.65. Mild Whispers.

[ THESE BRIEF YET INTIMATE EXPOSURES CONSTRUCT A PERCEPTION OF WHAT IS ]•

# Charms Withhold



Figure.66. This Heart Belongs.



Figure.67. Empower Me.

THIS SENSE OF DEEP ENGAGEMENT IS  
EMPOWERING

[ THIS IS WHEN I AM MOST CONTENT ] .

# As Silent Preachers



Figure.68. There Lurk I.

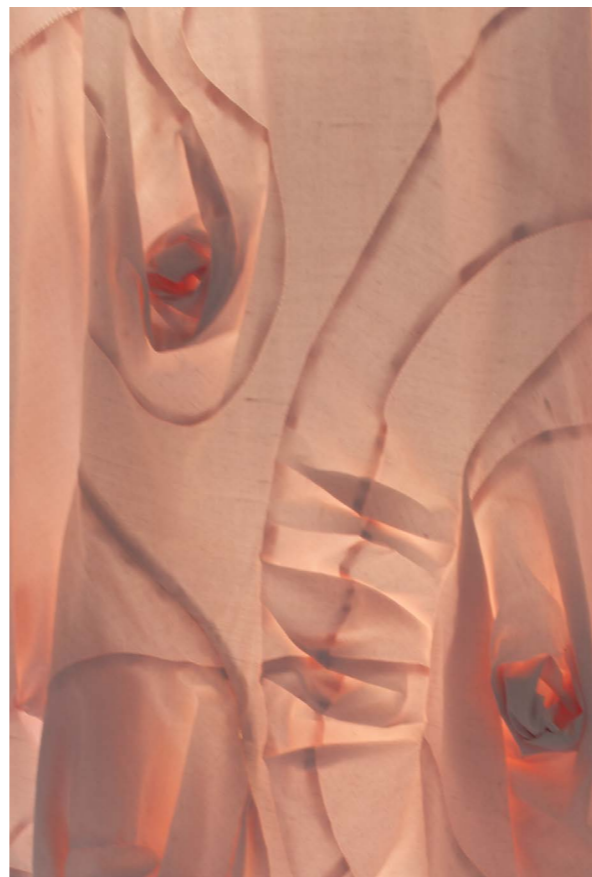


Figure.69. As Silent Preachers [1].



Figure.70. As Silent Preachers [2].

[ THE ENDLESS POSSIBILITIES ARE PROVOCATIVE AND COMPELLING ] .

# Of Wildering Charms



Figure.71. Of Wildering Charms [1].



Figure.72. Of Wildering Charms [2].



Figure.73. Of Wildering Charms [3].



Figure.74. Of Wildering Charms [4].



Figure.75. Of Distant Memory.

[ SOMETHING INSIDE ME TRANSLATES THE COMPLEXITY AND THEN PRACTICE HAPPENS ]



# This Seeing as Knowing

[ AS I CRITIQUE MY EARLY REFLECTIONS IT IS EVIDENT THAT I LOOK TO THE ARTS FOR COMPARABLES,  
UNDERSTANDINGS OR EVEN ASSOCIATIONS WITH IT ].



Figure.76. Justification of Practice.

[ AM I SEARCHING FOR A JUSTIFICATION OF MY PRACTICE OR A  
CULTURAL MEASURE AND VALUE BEYOND ITS INTENDED FUNCTION  
OR PURPOSE ].

# Borrowed Memories

HAVING UNEARTHED THIS BORROWED MEMORY | FEEL A SENSE OF RESPONSIBILITY



THE AFTERIMAGE ENDURES



Figure.77. Borrowed Memories [1].

# Requite No More



Figure.79. The Wilted Flora Falls.

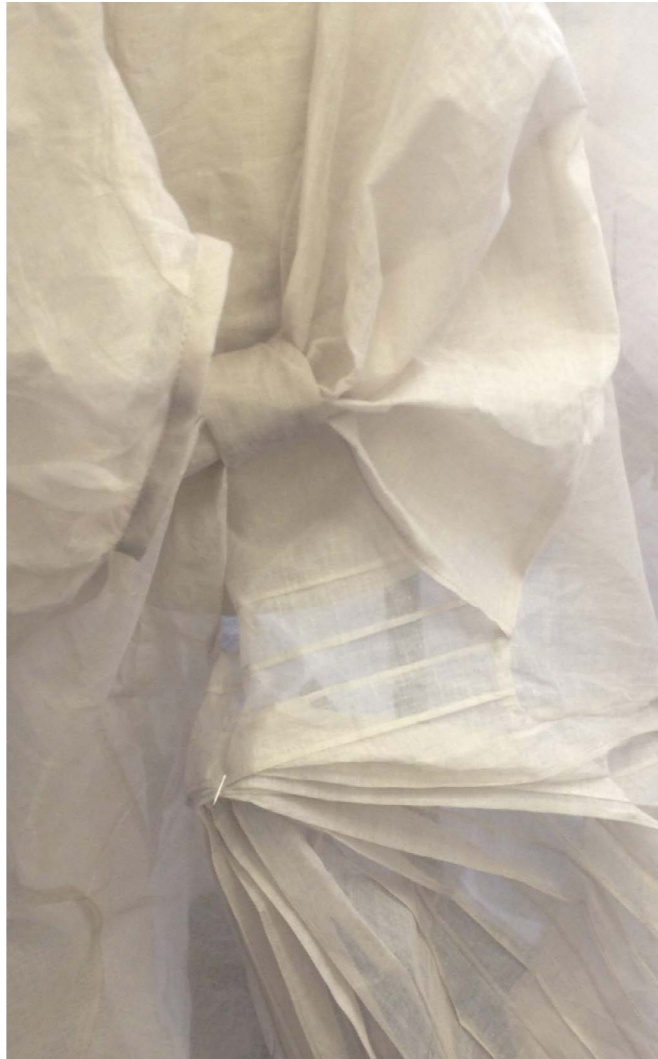


Figure.78. Requite.

[ MY SENSE OF ANTICIPATION HEIGHTENS ] .

[ A DEEP ENGAGEMENT THAT IS WINDING, SOME-TIMES DARK AND DIFFICULT  
AND AT OTHER TIMES LIGHT AND UNENDING ] .

# Of Dark at Night

[ A NARRATIVE OF ABSOLUTE ENGAGEMENT WITH MY PRACTICE FOR OTHERS TO ENGAGE WITH IS EMERGING ]



Figure.80. Of Dark at Night.

# Distracted



Distracted

Of dark at night  
 Mischievous play  
 No questions asked for betrayal not  
 Tempt the being of who is she  
 The Peony dares of not to be

“ THESE VOICES AS INTERPRETATION OF WHAT IS SEEN BECOMES A WAY OF SEEING ”

Figure.81. Norris-Reeves, S. (2013), *What is Meant ?* [poster], School of Materials Work in Progress Show edn, Royal College of Art, London.

The voice of the fashion practitioner as provocative visual communicator, as editor of meaning and message, as writer of cultural interpretation and as mediator of the lived reality of practice is emerging out of the twenty-first century amidst uncertainty.

This voice concerned with what fashion practitioners know and do through, in, and of fashion practice now needs to be heard.

This voice of my practitioner-self moves outside of me. I am connected to this voice that is no longer me for it is the other of me.

I am no longer singular to the telling of my practice. The other of me is emerging amid the telling of a knowing of a doing of my practice.

I am addicted to the other of me.



Figure.82. Sketchbook Entry.

# Precious Thought

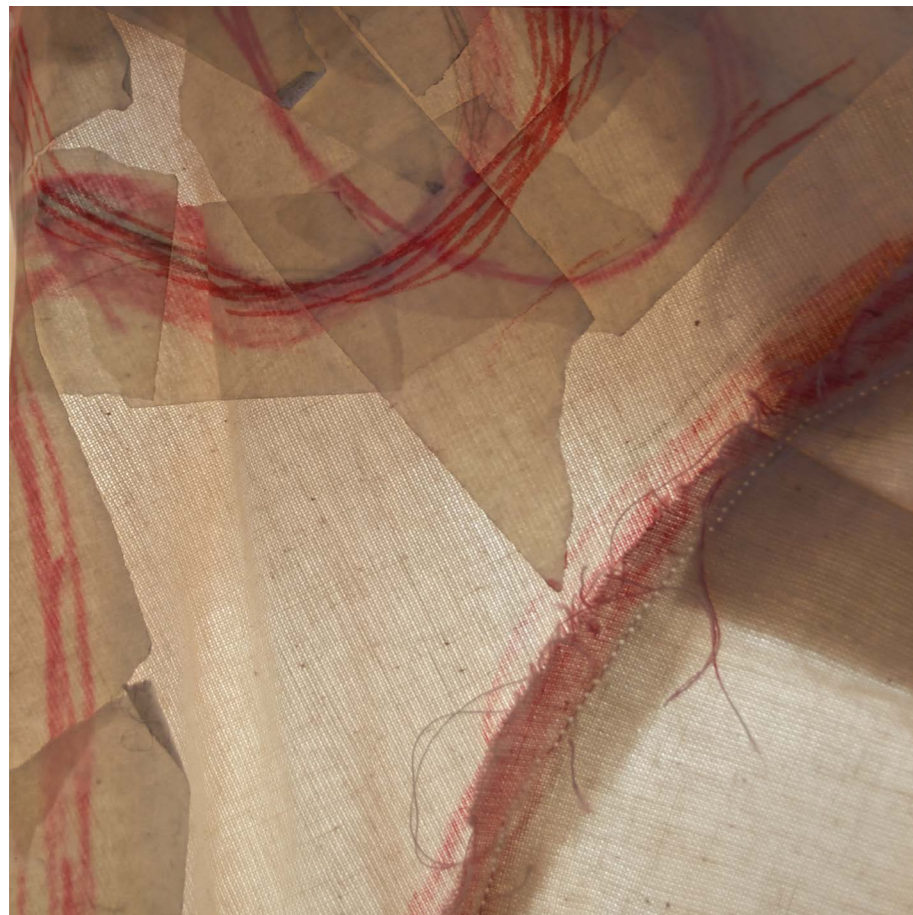


Figure.85. Knowing in Time .



Figure.84.Shadows of Me.

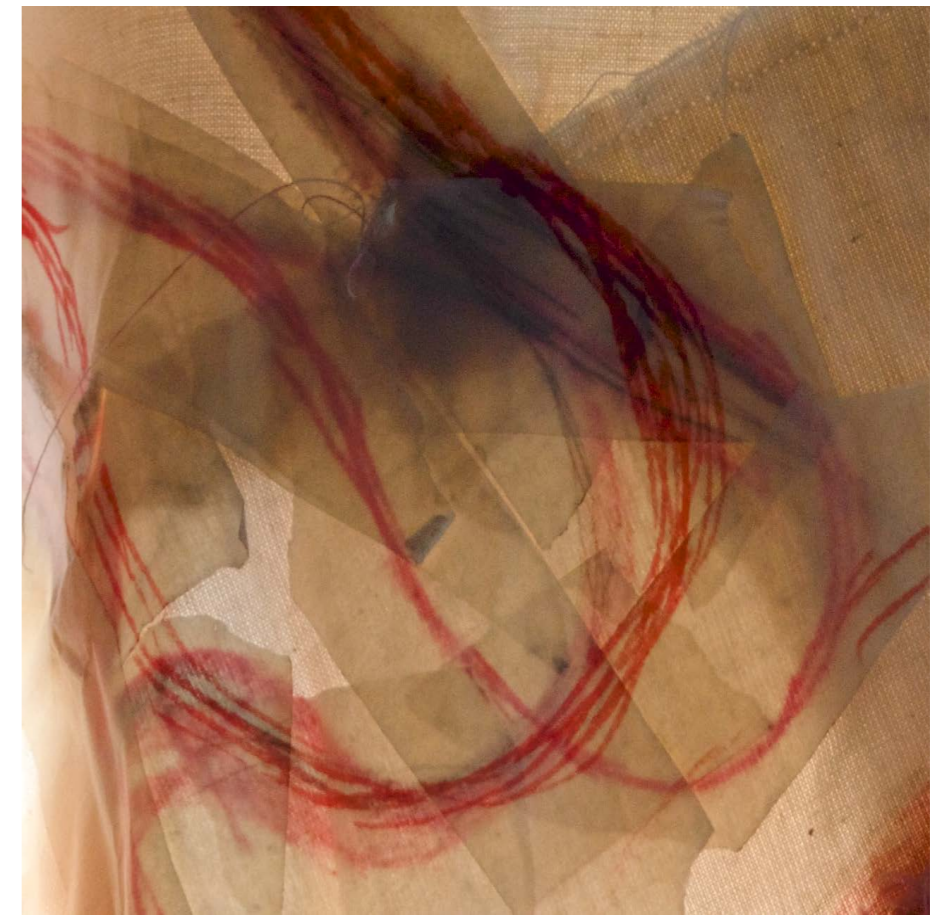


Figure.83. Drops of Red.

[ I NOTICE A RANDOMNESS OF LOOKING ] .

# Thrice Welcome

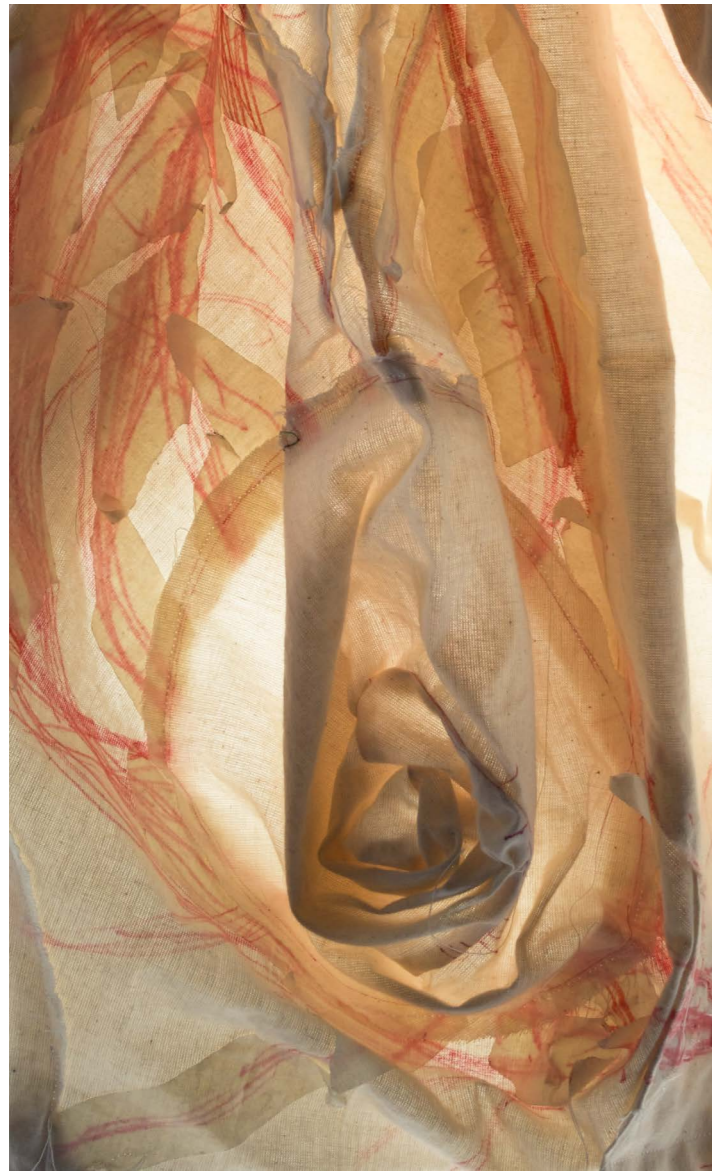


Figure.87. Thrice Welcome [3 Series].

[ THE EXHILARATION OF THIS SEEING AS KNOWING CAN BE MOMENTARY AND FLEETING ]



Figure.86. The Window.



# Of Faithful Memories

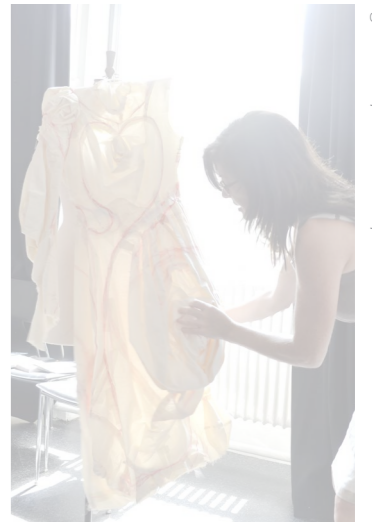


Figure.89. Spectator Respondent.



Figure.88.The Discovery..



Figure.90.The Discovered.

INQUISITIVE AS TO THE BREADTH OF THE DISCOVERY

[ THIS REQUIRES AN APTITUDE IN ME FOR A DEEPER ENGAGEMENT BEYOND MY DOING OF PRACTICE ] .

# This Voice as Interpretation



Click to Play, Pause and Stop

A LINE OF COMMUNICATION...SOMETHING TO SAY

I WONDER WHY I AM NOT IN COMMAND OF WHAT MIGHT BE

# What of Beauty ?



[ THERE IS BEAUTY TO THIS UGLINESS ] .

Figure.92. What of Beauty?

# This Voice as Interpretation

So Many Thoughts  
So many thoughts,  
Thoughts that rush through the mind,  
Sometimes forgotten just as quickly,  
Cutting, pinning, sewing,  
Cutting, pinning, sewing,  
Cutting, pinning, sewing,  
More thoughts,  
More thoughts,  
Quick,  
Else they might be no more.

WHAT IS IT THAT IS SEEN, KNOWN AND MEANT

Figure.93. So Many Thoughts [Audio Recording].

Click to Play

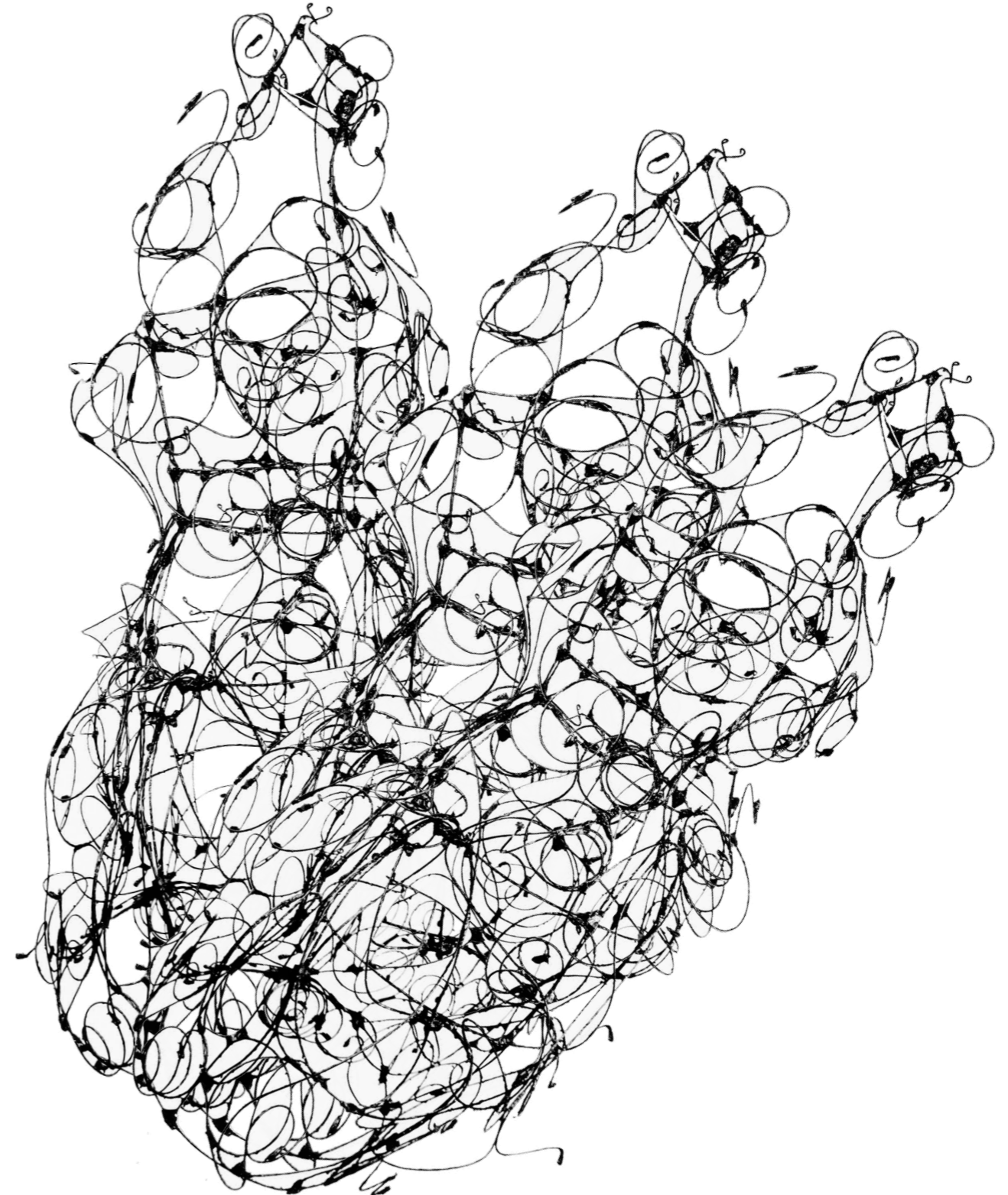
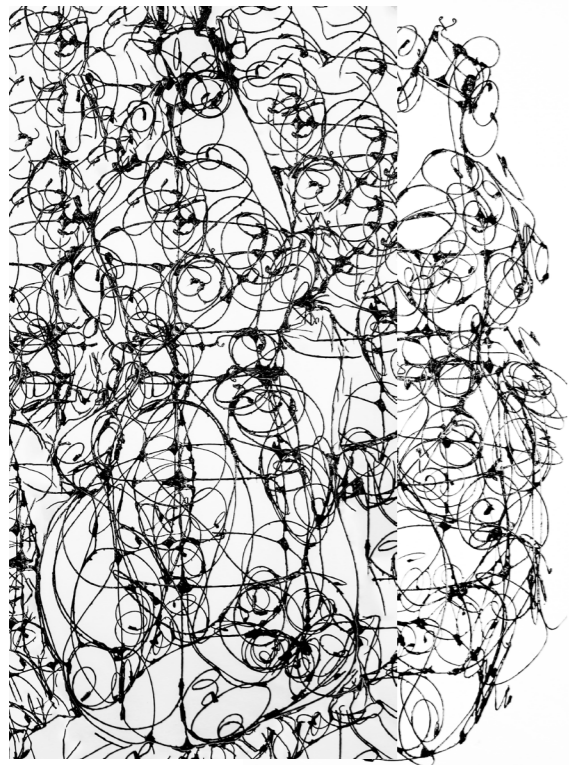
# Looking for Hours and Hours



Figure.94. *Of Looking and Looking.*

I JUST CAN'T STOP LOOKING

# Line Drawing ?



MY FASHION PRACTICE PERFORMS A DUAL ROLE AS THE DETERMINING FUNCTIONS SERVE BOTH PRACTICE AS RESEARCH AND PRACTICE AS AESTHETIC.

# A Continuum of Seeing

THE OTHER OF ME SPEAKS A TRUTH TO WHAT IS SEEN, KNOWN AND MEANT OF MY PRACTICE





# This Voice



Figure:96. Collection : Immortality of Sentiment, Outfit 6, Calico Dress with Text, Front View.

Image courtesy of Southampton Solent University, 2012.

[ THIS VOICE AS INTERPRETATION OF WHAT IS ] .



Figure:97. Sketchbook Entry.

# What is it that is Seen ?



Figure.98. Collection : Immortality of Sentiment, Outfit 6, Calico Dress with Text, Back View.

Image courtesy of Leah Whitty, 2012.

[ MY PRACTICE MOVES OUTSIDE OF ME TO BECOME AN EXTENSION OF ME ] .



Figure.99. Collection : Immortality of Sentiment, Outfit 3, Woven Polyester Mix Dress and Calico with Text Cape, Back View.

Image courtesy of Leah Whitty, 2012.

[ LOOKING BECOMES WHAT IS ] .

# Seeing comes before Words



Figure.101. Thought Collides.

[ THIS SEEING IS AN ACT OF CHOICE ]



Figure.100. Sketchbook Entry.

See

See how the wilted flora falls  
 See the down trodden bouquet  
 See the heartfelt emotion that is requited  
 See the heart that is charmed and broken  
 See how I See

# What is it that is Meant ?



Shrouded Glory.

Figure. 102.

BEYOND THE AESTHETIC MY PRACTICE HAS A VOICE

VIEWED IN THIS WAY MY FASHION PRACTICE NO LONGER INVITES CRITIQUE  
OF PRACTICE BUT BECOMES AN OBJECT OF STUDY

# What is it that is Known ?



Figure.103. Collection : Immortality of Sentiment, Outfit 1 and 2, with Cape, Front View.

Drag Mouse over Image to Rotate

[ THE IMMORTALITY OF SENTIMENT ]

# Never Forget



Figure.104. Shrouded Glory.

[ DON'T WORRY DEAR I WILL NEVER FORGET YOU FOR I THINK OF YOU BY DAY AND DREAM OF YOU BY NIGHT FOR  
 YOU ARE THE FLOWER OF MY HEART AND I FEEL SURE THAT YOU WOULD NOT FEEL AT ALL A LOVE IN THIS LIFE AS I  
 WILL BE A DEAR FRIEND TO YOU ]

*W.M.Jones circa 1905*



# The Immortality of Sentiment



The Immortality of Sentiment

The Petal wilts  
The backbone is weak  
Saddened and bewildered by the love lost  
My floral bouquet is downtrodden  
My rose is no longer in bloom  
See how my heart bleeds

[ A SYMPHONY COMPOSED OF AN AESTHETIC TUNE ] .

Figure.105. Collection : Immortality of Sentiment, Outfit 4, Cotton Organdie Dress, Front View.

Image courtesy of Southampton Solent University, 2012.



Figure.106. Sketchbook Entry.

# My Peony is in Bloom



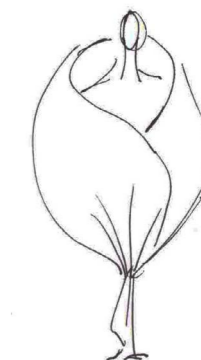
## My Peony

Mischievous Nymphs hidden amongst the Flower's Bloom  
 Carefully placed to tantalise the suitor and gift freedom to his lust  
 Hypnotic charm displays the journey of love that is placed  
 The gesture of an admirer, masculine and ritualistic as solicited  
 Prowess softens as the nymphs find their place and succumb to true love

This language of My Peony

[ I WAVER ABOUT ANY MEASURE THAT MIGHT BE ] .

[ MY PRACTICE IS MY TRUTH AND IS MORE ABLE TO SPEAK OF ME THAN I ] .





# This Language of Flowers

SEEING AS KNOWING

Figure.108. Collection : Immortality of Sentiment, Outfit 4, Cotton Organdie Dress, Back View



Image courtesy of Southampton Solent University, 2012.

Figure.109. Collection : Immortality of Sentiment, Outfit 3, Woven Polyester Mix Dress and Calico with Text Cape, Front View.



Image courtesy of Leah Whitty, 2012.

Figure.111. Collection : Immortality of Sentiment, Outfit 2, Waxed Coated Linen Dress and Cotton Cape, Front View.



Image courtesy of Southampton Solent University, 2012.

Figure.110. Collection : Immortality of Sentiment, Outfit 5, Waxed Coated Linen Dress, Front View.



Image courtesy of Leah Whitty, 2012.

MAYBE THAT IS WHY I AM OFTEN LOST FOR WORDS WHEN SPEAKING OF MY PRACTICE

# This Voice is My Voice

Figure.112. The Collection : Immortality of Sentiment.

Image courtesy of Southampton Solent University, 2012.



WHEN I SET OUT ON THIS JOURNEY I HAD NO IDEA THAT I WOULD GET DRAWN THIS WAY.

# Index

## A

Abstract Moments 17  
 A Continuum of Seeing 47  
 A Deep Engagement 11  
 A Floral Code 4  
 As Silent Preachers 30  
 Aught of Love 25  
 A Way of Seeing 5

## B

Borrowed Memories 33

## C

Charms Withhold 28

## D

Distracted 37

## E

Emotion and Tease 15

## F

Fashions' Narrative 7  
 Floral Notes 8

## G

Gaze of Practice 14  
 Gifted Gaze 6

## I

Immortality of Sentiment 2  
 Innocence Shalt 21

## L

Lasting Pleasures 19  
 Lasting Pleasures Speak 26  
 Line Drawing? 46

Looking for Hours and Hours 45

## M

Mild Whispers 27  
 Mnemonics of What Might Be? 9  
 My Peony is in Bloom 55

## N

Never Forget 53

## O

Of Dark at Night 36  
 Of Faithful Memories 40  
 Of Wildering Charms 31

## P

Precious Thought 38

## R

Requite No More 34

## S

See How I See 13  
 Seeing comes before Words 50  
 Spectacle of Practice 12  
 Statement of Practice 1  
 Still More to Say 22

## T

Temptress Lies 16  
 The Immortality of Sentiment 54  
 The Voice of the Practitioner 3  
 This Journey of Seeing 20  
 This Language of Flowers 18, 56  
 This Seeing as Knowing 32  
 This Voice 48  
 This Voice as Interpretation 42, 44  
 This Voice is My Voice 57

Thrice Welcome 39

## W

What is it that is Known? 52  
 What is it that is Meant? 51  
 What is it that is Seen? 10, 49  
 What of Beauty? 43  
 With Voices Divine 24

[ THERE IS SO MUCH MORE THINKING AND DOING TO BE DONE ] .