

Body Shape

Why turn over another page?

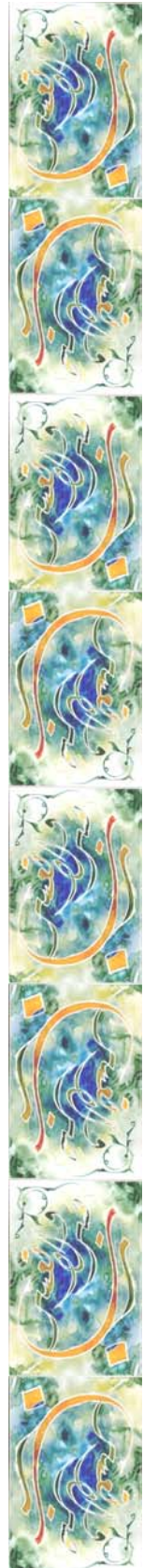
What else is there for me to say and for you to read?

- *new positionings* -

The picture of what a meaning might be unfolds gradually as the thesis is read and as the reader and it interact.

- at various points the reading process halts as a result of some design feature scattered throughout the written text and deliberately inserted for this precise purpose.
- a phase of introspective reflection begins in order to tease out potential meanings and call the obvious meaning into question.
- sometimes the unfurling picks up and continues further until the next stop for reflective insights/ refreshing reconfigurations.
- other times a re-start becomes an act of reversal and a process of taking stock of understandings occurs.
- and then again there are those other occasions where beginning once more veers off tangentially revealing other faces and other dimensions to what formerly was so mundane and ordinary it was accepted without question.

Whatever the case, the act of unfolding reveals, of that there is no doubt; but this very act of revealing adds other folds. Meanings unfurl to thrill and



froth forth in frills of fabric that also collude in covering up the nature of the material that lies hidden underneath.

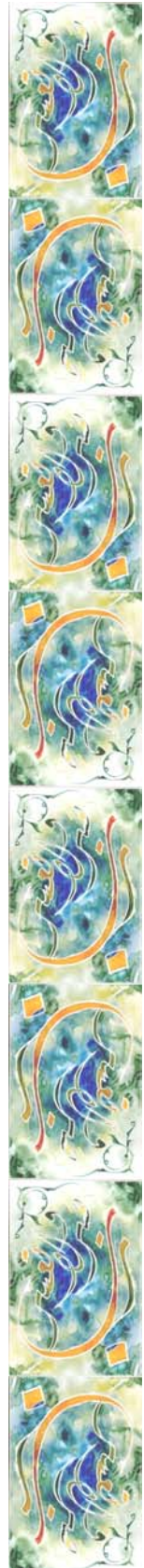
This process of gradual unfolding, of detailed inspection introspectively is a painstaking one. Every page is a new beginning. Each one is a resonating reconfiguring rather than a repetition of what has passed before.

- consider a pun. It forces a reading, suppressing one reading at the expense of another, but always in flux, almost in the sense of setting up a Gestalt switch, if I were to cite such an established institution
- it menaces the taken-for-granted to destabilise and disturb

Think of one sequin, for instance, and the act of sewing it onto the material of the dress, with it

- I sew the unthinkable and the imperceptible
- relentlessly I focus on the minutiae, the ‘fluff’ and the ‘substance’ of self-ing
- the fading in and out of focus/ foci in the text reveals the process of self-ing, of other-ing, of layering, of embroidering and of textualities

Why choose sequins, the reader-you may well ask. Setting aside equating them with femininity as I have explained previously, [sub-stance:- refer to ‘doctoring it’ Repertoire of ‘tools’, and Inherent ambiguity of selected words] I simply repeat I have no designs on the reader’s gender, despite superficial appearances. So is it glamour that they suggest? Hardly, since in my eyes,



they do not do so. In fact it is essential that they do not, since I am not writing a textual façade that oozes glamour. Agreed, albeit reluctantly, sequins are often rather [b]rash as they hover on the edge of drama and *mise-en-scène*. Heavily suggestive of make-up and dressing-up, they are fashioned to shiver, sheer with possibilities of “if only’s” such that shifting reflections becomingly beguile.

Just the one sequin makes little difference to the overall fashion effect of complete dress but an entire critical mass of them arrayed in a singular but sophisticated setting de-sign makes a statement that startles the eye.

Slip out of the ‘Covers’ into something else

..... In-Between - Slips

