

Dress-scape: Wearing the Sound of Fashion

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Abstract

Can a sound itself be a garment? This practice-led research explores the sound of garments and fashion, which is unheard, unspoken or overheard, to suggest a new perspective for reconsidering garments and fashion. Through experiments with making, wearing and displaying, the research examines the sound, voice or silence embedded in garments and fashion and affective experiences aroused from garments as atmospheric spaces.

A new term, 'dress-scape', is introduced and discussed through a series of practical and theoretical approaches to the concept. The research suggests that the dress-scape of a garment emerges as the resonance of sound, voice, noise or silence from the interplay between the garment and the maker, the wearer or the viewer.

As the research attempts to locate fashion in a new place, the practice varies significantly from that in conventional garments. The maker rather explores non-wearable garments, other artefacts, installation, film and sound-making using diverse mediums. The practice, in turn, oscillates between fashion and art practice. The journal entries exist as a documentation of the maker's reflections on the research journey and contribute to the development of both practical and theoretical renderings of the research.

Inspired by the notion of 'tacet' (broadly, 'silence') as used in John Cage's work, *4'33"*, the research aims to invite the reader, the viewer and the listener to be silent and to 'listen' to the research, together with the maker, who also acts as the author and the composer. Thus, rather than acting as a series of problem-solving investigations for knowledge acquisition, the research is essentially the journey of the investigation of the maker's tacit awareness of other related issues including modernist artists, film, architecture, the relationship between fashion and art, and curatorial display. This, in turn, adds to the value of the practice-led research, elevating it to an interdisciplinary study.

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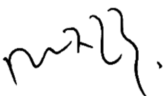
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Author's Declaration

During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification.

The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

Signature: 

Date: 28 December 2016

¹ The psychologist Silvan Solomon Tomkins investigates affect theory in *Affect Imagery Consciousness* (1962, 1963, 1991). According to Tomkins, bodily reactions arise from eight innate elements of emotion: interest, enjoyment, surprise, anger, fear, disgust, 'dissembl' and shame (deflation). These trigger affects with accompanying "facial expression, vocalization, body posture and/or movements, and each colors our conscious experience with a particular feeling quality" (Shmurak, 2006, p.6). There are two positive affects (interest-excitement and enjoyment-joy), one neutral affect (surprise-startle) and six negative affects (distress-anguish, anger-rage, fear-terror, shame (deflation), disgust and 'dissembl') (Ibid., p.7). What distinguishes an affect from an emotion is that an affect *arouses* an emotion, with an emotion being "a combination of one or more of the nine affects plus other components of experience (e.g. thoughts, memories, fantasies, actions)" (Ibid., p.10). Moreover, affects have been found to be not only intertwined with the concept of an individual's inner state, but also necessarily concerned with mutual relations with other bodies. Thus, rather than being mere emotional dimensions, affects can actually arise through social, political and cultural conflicts and constructions with other bodies (Gregg and Seigworth, 2009).

² This idea is further explored in the sub-chapter, 'Dress-scape'. (see p.29)

³ Although there are several practices exploring the sound in or of garments (including those focused on Bernhard Leitner's *Sound Suit* (1975), for instance), Ying Gao's sound-activated clothing, *INCERTITUDES* and Viktor & Rolf's *Bells* collection (2001) have attracted little academic research. Maria Echeverri does, however, briefly explore the sound of clothing from the Renaissance, through to late nineteenth century Europe and contemporary fashion designers including Viktor & Rolf, Alexander McQueen and Gareth Pugh. Sound in garments, according to her, is "proof of physicality and of personality" and "the act of making and hearing noise is implicit in the experience and interpretation of clothing" (available from: http://showstudio.com/project/the_sound_of_clothes_studio_sessions/essay [Accessed 19 November 2013]). There are several other academic articles on physiological or emotional scientific research on the sound of clothing based on the physical and physical-based emotional evaluation of the sound of the fabric. Gilsoo Cho, for example, has written several papers about psychological and physiological responses to the rustling sounds of silk fabrics and the relationship between the visual and the sound of silk (Cho, 2002, 2006).

Introduction

Sound is one of the phenomena to produce affect. A creepy sound makes my hair stand on end as my body reacts to fear, whilst I naturally find myself moving and swaying when listening to happy music. Affect, denoting 'emotion or desire as influencing behaviour' (Oxford English Dictionary) emerges from one's sensorial experiences with objects, materials, humans or events. To arouse affect, one's bodily engagement with these elements is instrumental and affect, therefore, differs from feelings and emotions in this way. Moreover, affect accompanies 'resonance' as a form of 'vibration' of affective, sensory and cognitive ways of knowing or experiencing; "sounds are and resonance is: Feelings, ideas, and processes resonate" (Gershon, 2013, p.4).

The bodily practice of wearing clothing is, of course, inextricably engaged with a variety of sensory and emotional experiences. A sense of sight and touch seems predominant in the wearing experience and this has, in fact, been a core topic in fashion design and research.³ On the other hand, the sense of hearing has not been so deeply explored. However, this sense, seemingly unrelated to garments and fashion, is found in this research to play a profound role in creating affect aroused from the interplay between the maker, the wearer and the viewer. From these very initial ideas, my research question asks if it is possible that sound might, itself, be a garment.

The relation between fashion, clothes and dress is one of entanglement and all the more fascinating for its ability to escape simple taxonomy due to the plural and complex issues behind it. Elizabeth Wilson (1985, p.3) shares her key feature of fashion as "rapid and continual changing of styles", but Gilles Lipovetsky (2002) is less convinced about this perpetual aspect, explaining that, although fashion might continue to radically change and individuality causes the demand for the constant differentiation of styles, this all lies within social rules and, therefore, does have limits. This parallels Georg Simmel's

concept of fashion (1950), which Anneke Smelik (2016, p.168) pinpoints as "a social and cultural system that tells individuals and groups how to dress and behave, moulding people into static identities". Along with the dual action of fashion between "social obedience and individual differentiation" (Simmel, 1957, p.548-9), our 'dressed bodies', borrowing Joanne Entwistle's term, situate themselves on a plane of corporeal experience in or toward the world. In this situation, dress becomes an expressive tool within fashion and our bodies, in turn, become dress itself.

In this respect, any article of clothing that adorns the human body does not automatically become 'fashion'. It is difficult, using existing archives and collections, to assess the ways in which the clothes worn by ordinary people have transformed themselves over the years. A dress historian thus may draw no distinction between the history of garments and fashion history because the history of dress has tended to document only the garments of the wealthy or privileged. Fashion, on the other hand, requires mass production of clothes as commodities, creating a new class of labourer who is also a consumer, a new market and a new demographic of popular culture. In this sense, I consider fashion to be a culture that starts with the development of Western merchandised manufacturing and its culture of industrialisation.

I necessarily look at garments to examine the research question; however, the research is not about utilitarian concepts of clothing, but relates more to the modernist avant-garde perspective of the twentieth century, which is also a complex issue. In the same way as the modernist avant-garde seeks new ways of knowing and experiencing the world, my own view on garments is, beyond simply seeing them as every-day commodities, something that draws on different perspectives with regard to the relationship between fashion and other disciplines. Indeed, the research uses the terms 'garments' or 'dress' rather than 'clothing' or 'clothes' in order to escape from the notion of a solely wearable commodity and turn to the more extensive facets a garment might have.

⁴ Baudrillard, J. (1981), *For a Critique of the Political Economy of the Sign*, St. Louis: Telos Press, p.91, cited in Steele, V. (1996), *Fetish: Fashion, Sex and Power*, UK: Oxford University Press, p.5.

⁵ Alfred Binet introduces the word 'fetishism' in his essay, 'Le Fétichisme dans l'amour', published in *Revue Philosophique* (1887). Richard von Krafft-Ebing has then taken this and initiated further words like 'sadism' and 'masochism' (Steele, 1996, p.5).

⁶ Benjamin, W. (1973), *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. Harry Zohn, London: New Left Books, p.166.

⁷ A fashion historian and curator, Valerie Steele pioneers fetishism in fashion with psychoanalytic and cultural explorations and illustrates it with many cases in her book, *Fetish: Fashion, Sex and Power* (1996). She suggests that we humans are inevitably more or less fetishists as we are social animals which cannot escape from our inextricable relations to cultural aspects and their effects on our psychic states. Following on from this, clothing, as a second skin, plays a role in this concept, as the material form of a fetishistic object.

In addition, gender issues present various complex problems and questions through the research journey, although they also somehow aid the understanding of fetishism and fashion. 'Fetishism' is derived from the word 'fetish', which has been referred to as a religious object or 'magic charm' worshipped by people and also, according to Jean Baudrillard, as "a fabrication, an artefact, a labour of appearances and signs".⁴ This idea is further developed by Karl Marx (1990), who identifies social relationships in consumer items manufactured by labourers in capitalist societies, labelling them "commodity fetishism". Fetishism in fashion, however, is more to do with Alfred Binet's modern and psychological concept of sexual fetishism⁵ and, more specifically, with Walter Benjamin's indication of fetishism as "the sex-appeal of the commodity".⁶ When the body is sexualised, clothing that covers the body is then linked to sexual fantasies to make mainly men lust after the clothing rather than the body itself. In this sense, fashion items are ambiguously associated with fetishistic tastes and, in this way, become erotically worshipped commodities.⁷

In this respect, it seems unsurprising that some of my works somehow conjure up the idea of fetishism in terms of either the making or the viewing of them. This is because some works are women's items and I, as a female maker, have, in any case, somehow left my mark on them. During the display of *Dress with the Sound of Its Own Making*, for instance, a male visitor's surreptitious action in secretly lifting the skirt reminded me of the fetishistic voyeurism of men towards either the female body or female items, although the man in question might have, of course, just been curious about where the sound was coming from. The furry texture of the skirt in *The Vocal Cord of the Irritating Skirt* and the rustling silk of *Dress with the Sound of Its Own Making* also arouse sensual connotations from their visual, tactile and auditory properties. Fur and silk are typical fetishistic materials because of their softness. Further, 'frou-frou', as referred to in the chapter, *Dress with the Sound of Its Own Making*, can be a term implying a man's gaze on silk dresses, although whether this was a fetishistic act garnering disapproval in the late nineteenth century is unclear.

The viewer's awareness of myself as the female maker also influences their response in the context of fetishism. This was highlighted when exhibition staff disapproved of certain scenes from my *Fedora: exile* film being shown at the exhibition because my hand gestures caressing a red-coloured hat were, in their view, too erotic. This proves that not only the resulting work itself, but also the viewer's conscious or unconscious engagement with the context implied in the work, can associate itself with fetishistic senses.

Taken as a whole, this research attempts to factually and faithfully follow the discipline of practice-led research; each practice primarily done by the maker's exploration acts as the speaker and the written texts of further generated issues are the documentation or assumption of listening to that practice. In this sense, these two bodies of work became self-reflexive as a form of echoes.

As noted above, the way of making in this research is not really about creating aesthetic and visual images nor utilitarian clothing or garments; instead, it involves exploring the nature of garments and fashion through iterative experiments of making, wearing and displaying with regard to sound, voice, noise and silence. Hence, I was mostly compelled to create non-wearable garments and installations. Some are, thus, distanced from the conventional form of garments and some are not even in garment form at all. Besides, the making process of each practice has never been linear; rather, it has been discursively followed and reflected by the maker's tacit knowing journey. I sometimes made one in tandem with another practice, or returned to a previously undertaken work and then made a reiterative version of it. This dynamic and simultaneous making seems like a collection of different stories, but there is one central concept: the 'dress-scape', a garment as an atmospheric space embedding or emanating affect produced by the maker, the wearer or the viewer.

Journal entries play a key role as a bridge between making and writing and strategically became part of the written work of the thesis. Yet, I feel that my

⁸ 4'33" ("Four minutes, thirty-three seconds" or "Four thirty-three") by John Cage (1952) is a composition in three movements: 33", 2'40" and 1'20". Its score has 'tacet' written on it. The performer(s) is/are instructed not to play any instruments for 4 minutes and 33 seconds, during which time the audience has the opportunity to hear unintentional surrounding sounds. Through this piece, Cage presents his idea of silence: "There's no such thing as silence. What they thought was silence because they didn't know how to listen, was full of accidental sounds. You could hear the wind stirring outside during the first movement. During the second, raindrops began pattering the roof, and during the third the people themselves made all kinds of interesting sounds as they talked or walked out." (Kostelanetz, 2003, p.70).

transient reflections could never be fully transferred into written form, despite my endeavour to reveal the tacit knowledge implied in my making. At the outset, writing a journal was a factual record of work in progress, but it then evolved into the more complex activity of digging into my thoughts and pulling out the fragmentary notes of any reflections aroused before, during and after making. Then, the journal-writing led to further theoretical and practical investigations which connected with other related works, discussions and explorations including modernist artists such as John Cage, Robert Morris and Marcel Duchamp, the Fluxus art movement, Mark Wigley's investigation into the white wall, and the relationship between fashion and art.

In addition, this research process resembles John Cage's silent work, *4'33"*⁸: the sound of each practice resonates with other issues, whether consciously or unintentionally, in the same way as Cage playing no sound during his performance invites the listener to pay attention to the surrounding sounds that are typically unheard or overheard. In this way, the chapters become more explorations rather than monologic answers to the research question and the thesis as a whole is, in turn, an invitation for the reader and the viewer to be silent together and 'listen' to any sound or silence embedded in each practice.

Before moving on to the summary of each chapter of the thesis, an introduction to the terms 'tacet/tacere/tacit' and 'dress-scape' seems to be required, as they are the key notions in this research.

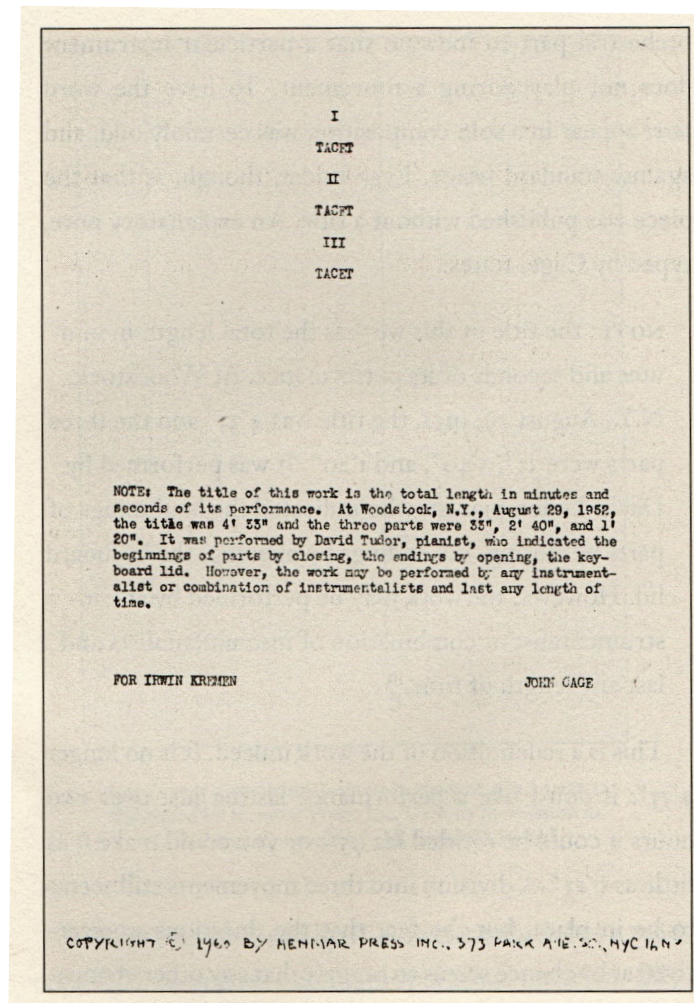


Fig 1. John Cage: Excerpt from 4'33", (1922)

Tacet / Tacere / Tacit

John Cage's *4'33"* is first and foremost the piece of work that I have been primarily inspired by since I started this research. The word 'tacet' appears on the musical score of *4'33"* and I became curious about this word's meaning.

The etymology of the word 'tacet' reveals that it is derived from the Latin *tacēre*, which means 'to be silent, to silence', and both 'taciturn' and 'tacit' are derived from *tacitus* denoting 'silent' (Partridge, 2006, p.3354).

Roland Barthes, in *The Neutral* (2005), explores the various implications of the Latin words *silere* and *tacere*. Superficially, both words mean 'to be silent', yet there exists a subtle but profound difference between them. *Silere* implies the absence of movement and noise as the "timeless virginity of things in nature, before they are born or after they have disappeared" (2005, p.21-22). The word seems to point at the unknowable, unreachable ideal, the absolutely neutral state that cannot exist in the living, social world. *Tacere*, however, denotes 'verbal silence'. It is from this root that a series of words such as *tacet*, *tacit* and *taciturn* derives. Barthes suggests that silence as *tacere* is keeping quiet or not speaking as a 'tactic to outplay oppressions', or 'to avoid the traps of speech' (Ibid., p.23). He therefore says silence as *tacere* has in fact a 'speech-like' substance: "it is always at the level of the implicit" (Ibid., p.24). The word *tacere* (along with *tacet*, *tacit* and *taciturn*) therefore, connotes the non-neutral, silence with implicit sound, or indeed, 'noisy' silence. Barthes goes one step further to suggest that *tacet* on a music score has a 'syntagmatic value', meaning that pauses in music are like blanks inserted in 'relation to what I am thinking' (Ibid., p.24). As Barthes was speaking as a professor of Linguistic Semiology, his discussion of the words *silere* and *tacere* focuses on the impossibility of achieving a neutral state when using language, which can often be tyrannical and oppressive.

In the context of my practice-led research and in my search for the sound in fashion, I am interested in the affect, meaning and power of silence as *tacere*.



Fig 2. David Tudor: Reconstruction of the original 4'33" score

⁹ Lisa Siraganian explores the role of the reader and the viewer in modern art and literature in completing the work (2008). Siraganian takes the modernist writer William Carlos Williams as an example of this in relation to conventional artworks in painting-frames or glass cases and Marcel Duchamp's window works. Williams, in fact, develops Duchamp's window work into the role of the reader and his window frames as 'aesthetic frames' in literature. Both Williams and Duchamp use the word 'rendezvous' in their work to refer to "the exciting, illicit meeting that takes place between an audience member and an art object once art frames become window frames, and once readers or spectators complete art" (Siraganian, 2008, p.123). Also see 'Tacet 7: The Smock with the Framed Sound' (p.71 and p.163).

This research probing the word *tacere* investigates the properties of sound, voice, noise, and indeed silence, in order to understand garments and fashion in a new way. We see and touch the clothes we wear, but we will now also be invited to listen to them.

The word 'tacet', used in ordinary music scores, indicates that the "voice of an instrument is silent." (Oxford English Dictionary) Tacet thus denotes the 'temporal distance' between two notes. In John Cage's score for *4'33"* however, 'tacet' means something quite different. *4'33"* comprises three parts, all entitled 'Tacet', and its score contains nothing but empty five-line staves, and even these entirely disappear in some versions. To perform this piece, the musician appears on the stage and 'does nothing' for the set duration of time. Is *4'33"* a piece of music or a performance? Is this music at all when there is nothing to listen to? But then, we realise that this music can never be silence. For the duration of the performance, while the musician 'plays nothing', the space containing the musician and the audience is full of 'noise': people breathing, raindrops hitting the window, wind blowing outside, the noise coming from light bulbs, for example. And there is also the loud noise within the audience members: 'When is he going to start playing?' Simply put, the 'silence' in Cage's *4'33"* can potentially include many different sounds.

The notation of the *4'33"* score (Fig. 2) consisting of only empty staves, reminds us of Barthes' 'inserting blanks'. Barthes noted that the blankness is purposefully intended in order to implicitly reveal 'what I am thinking', which is *tacere*; *4'33"* is anything but simply playing no sound. By using the musical direction 'tacet', Cage is inviting the players and the audience to be 'silent', together, three times. 'Tacet' here is not an instruction, but an invitation, and silence here is not 'absence of sound' but *tacere* (on the part of the composer, Cage) and 'unintentional sound' (on the part of the audience). By drawing our attention to the unintentional sound, Cage effectively emphasises the role of listeners in the making of music, which is also one of the characteristic aspects of modern art and literature.⁹

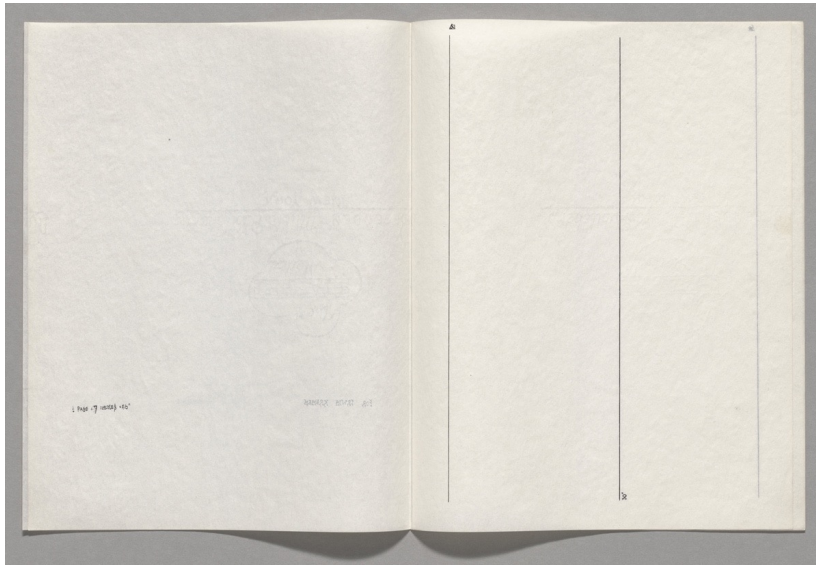


Fig 3. John Cage: First page of John Cage's 4'33" score (1952)

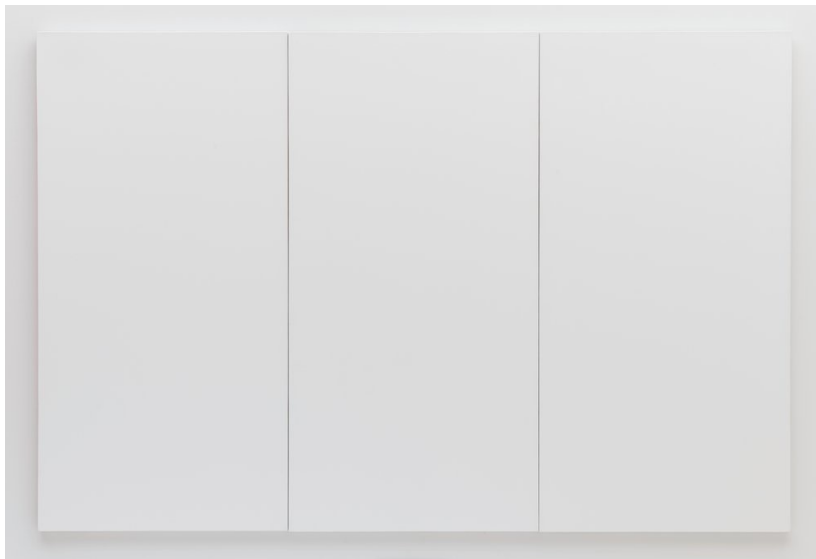


Fig 4. Robert Rauschenberg: *White Painting [three panel]*, (1951)

¹⁰ Roberts, S. (2013) *White Painting [three panel]*, Rauschenberg Research Project, San Francisco Museum of Modern Art, available from: <https://www.sfmoma.org/artwork/98.308.A-C/essay/white-painting-three-panel/> [Accessed 23 June 2016]

¹¹ Ibid.

¹² See 'Tacet 6. The Voice of The Stripes' (p. 149)

What then might be the visual art equivalent of ‘tacet’? In Rauschenberg’s *White Paintings* series (1951), the canvases are painted entirely in white with a few brush marks. Sarah Roberts suggests that these canvases act as “objects that link our actions and perceptions”.¹⁰ Not only superficially similar to Cage’s graphic rendering of *4’33”* (Fig. 3), they also suggest Cage’s notion of ‘tacet’ as the subtle but ‘loud’ presence of unintentional sound. Rauschenberg’s white surfaces are thus anything but mute: “Each time the works are installed, lighting conditions, room colour, seasonal changes, and activity within the space alter their appearance”.¹¹ In this respect, the paintings allow themselves to be mutable depending on the space where they are displayed, and the time when the viewer encounters the work. I explored these ideas through leading and planning the research around a series of displays. For instance, the installation with transparent acetate sheets in *The Voice of the Stripes*, particularly, turns out ‘tacet’ through the resonance the viewer created via the engagement with the work.¹²

In the domain of architecture, Barthes’ understanding of silence as *tacere* finds an affinity with Mark Wigley’s exploration of the white wall in modern architecture. Wigley points out that the white wall, fashionable in modern architecture and championed by Le Corbusier, was a trope of modernism: the white wall presented itself as a pure and neutral state, against the frivolity of fashion, the ornamental, the feminine. However, Wigley suggests it was in fact ‘the device for exposing which materials are covered and which are not’ (Wigley, 2001, p.362).

The white surface is the anti-fashion look, both in the sense of the ‘look’ of the tabula rasa, with every excess cleared away, and in the sense of an active look, a surveillance device scanning the very spaces that it has defined for the intrusions of fashion...
(Wigley, 2001, p. xxii-xxiii)

My initial consideration of the white walls of the RCA galleries, on which many of my works were displayed, focused on their purity as an 'empty' surface or 'neutral' space. As a 'default' state, the white wall would be regarded as *silere*. However, the more I used the white wall and contemplated its function in the context of my practice, I realised this *silere* was impossible. The white wall was never silent nor neutral. Sometimes it was a camouflage, sometimes it was a loud statement. The white wall, always making noise, was in fact *tacere*.

Another important aspect of *tacere* is the 'tacit' dimension of knowing something. Michael Polanyi's 'tacit knowledge' (2009) is an essential notion to consider, perhaps, in any practice-led research. Gilbert Ryle (1949) claims there is an unspoken dimension of knowledge: 'knowing how', which is distinct from 'intelligence' in the sense that it is difficult to describe precisely and rationally how you learn and know something. Tacit knowledge is often discussed in terms of acquiring specific skills through repetition, trial and error, muscle memory and embodied gestures, and also how these skills can be traced and revealed so they can be accumulated, transferred and disseminated. In my research, I inquire into the set of tacit knowing and other ways of knowing from my practice.

The reflection on each making emerged in journal entries and the communication with the visitor at the exhibition also led to connections with other issues which contributed to another iterative version. This continuous interplay thus unfolds my implicit knowledge to some degree. I often traced back to what, how, and why I did make and how the viewer responded to the work. This implicit knowing journey, however, cannot be perfectly explicit. Some part of it must remain as ambient noise that I cannot fully extract.

Tacet / *tacere* / tacit as indefinable signs, can thus lead to infinite misunderstandings because those words all imply something that is silenced

or unheard. I think that these misunderstandings helped to problematise but also enrich this research in terms of how we could sense (or unsense), embody, and live with garments and fashion tacitly. In this sense, the series of '*tacets*': the practice in this research tries to reveal and discuss the tacit dimension of garments and fashion through investigating the unspoken, forgotten, overlooked, and unconsciously or intentionally silenced, sound in garment and fashion.

Dress-scape

Sound which has a material effect on things produces affect through its resonance, and it can also be thought in garments and fashion that the wearer or the viewer could feel an affective experience from a garment. In this sense, the term 'sound-scape' was the starting point for the notion of 'dress-scape': the affective dimensions created by a wearer's physical and psychic experience, and the inherent personal and social relationships of clothing.

The term 'sound-scape' was first conceptualised by R. Murray Schafer in his *World Sound-scape Project* in the 1960s and 1970s, as "an increasingly "polluted" global environment of humanly perceived sounds" (Eisenberg, 2015, p. 197). Emily Thompson also identified a soundscape, borrowing Alain Corbin's(1998) concept of an 'auditory landscape' revealed through the history of village bells in the nineteenth century French countryside: "simultaneously a physical environment and a way of perceiving that environment" (Thompson, 2002, p.1). This is not simply about acoustic surroundings, but encompasses "cultural aspects (that) incorporate scientific and aesthetic ways of listening, a listener's relationship to their environment, and the social circumstances that dictate who gets to hear what." (Ibid., p.1-2)

'-Scape', used as a forming noun, refers to 'a specified type of scene' (OED). It appears to be primarily a visual impression of space, as its origin is derived from 'the pattern of (land)scape' (OED). Landscape, according to OED again, means 'a picture of natural scenery' and is derived from the Middle Dutch word *lantscap*, from *land* meaning 'land' and *scap*, which is equivalent of '-ship'. Meanwhile, '-ship' originates from old English '-scipe' and 'scype', and as we know '-ship', as a suffix, can denote "a quality or condition (companionship, friendship), status, office, or honour (ambassadorship, citizenship), a skill in a certain capacity (entrepreneurship), or the collective individuals of a group (membership)". From this etymological study, I find that '-scape' implies a sense of the 'space' in-between, invisible yet felt and sensed. In this respect, sound implies environmental awareness of the listener with its spatial dimensions. The concept of space has been thus implicitly embedded in my thoughts and consistently appeared when I exhibited each practice. For instance, in the first experiment, *Aestheticised Aural Space*, I explicitly tried to create a garment as a form of sounding space. The hypersonic sound speaker embedded in a garment projects actual acoustics only to the wearer, providing the wearer with aural solitude which attempts to give an affective experience to the wearer as the 'sound-space' in/ of a garment.

In addition, this notion of '-scape' seems indispensably associated with all the senses. According to Joanne Entwistle's exploration of the self in relation to space, following Merleau-Ponty's concept of subjectivity, the body as the site of the self exists in time and space (Entwistle, 2000). The body thus senses and perceives the world through its movement in space and in turn, the body forms the 'lived experience' which comes to have relationships with other people and objects (Ibid., p.334). In this respect, Merleau-Ponty concludes that "our body is not in space like things; it inhabits or haunts space" (Merleau-Ponty, 1976, p.5). Developing from the body's encounter with space, Entwistle links the social spaces with 'the dressed body'; she points out that social aspects affect one's self-awareness through both the

wearing practice and the communication between the clothing and social spaces, as:

space is a crucial aspect of our experience of the dressed body, since when we get dressed we do so with implicit understanding of the rules and norms of particular social spaces. A formal dinner, a job interview, a shopping expedition, a walk in the park, to name a few situations, demand different styles of dress and require us to be more or less aware of our dress, make it more or less an object of our consciousness.” (op cit., p. 334-335)

As the definition of dress-scape has been developed from the concept of ‘sound-scape’, it is articulated not only through the implied physical auditory material or spatial aspects, but dress-scape is mostly about ‘*tacere*’: The wearer firstly senses a garment through his or her bodily engagement, then perceives the affect through the resonance aroused from the wearing experience. In turn, this resonance, as unheard or silenced ‘noise’ from in-between the garment and the wearer, becomes embedded on a garment. Furthermore, the dress-scape emerges not only through the relationship of a garment and the wearer, but also through communication with others, as part of a ‘social resonance’. This shares Entwistle’s exploration of the dressed body in social spaces, as noted above, as well as Steven Connor’s understanding of ‘milieu’ as the mingling of a garment, the body, and the world (see p.65). Furthermore, not only the wearer, but both the maker and the viewer’s embodied affective experiences also play a key role in creating the dress-scape. The maker’s tacit intention in making and the communication with the viewer in the exhibitions of the works reveal the dress-scape as the resonance of their ‘noises’ made by the involvement in the work.

In addition, as I have investigated dress-scape with a series of works, it seems that the dress-scape is also expanded into and involved with the relationships between fashion and other domains. Inspired by the musical term 'tacet' used in John Cage's legendary work of silence, *4'33"*, then moving onto 'tacit' through exploring Barthes's notion of *tacere*, this set of modern usage of an old language let my practice have an original approach to fashion. This approach defined my practice which is framed as modern and interdisciplinary: the practice naturally questions not only the relationship of fashion and art, but also fashion and sound or silence, fashion and performance, fashion and film, and fashion and architecture.

Dress-scape, as the title of this research, is discussed throughout this thesis and examined along with the practice from different angles.

The Summary of the Thesis

'Tacet' is used here as the substitutive term for 'chapter'. This implies the maker's own instruction through which I entice the reader to experience the journey of listening in a 'taciturn' fashion, and through attempting to make a sound that is unheard, unspoken, overheard, or repressed through making and writing.

The title of each chapter which borrows that of each practice addresses different issues, yet it has been iterated and translated through different methods or materials, and developed through the integration of practice and theoretical reflections. Besides, journal entries are situated as part of the main texts, and images aiding understanding of the thesis are put on the left hand side in hard-copy format.

As the start of this research, the first tacet attempted to make a garment by embedding an actual sound as a personalised aural space using a hypersonic speaker. This is followed by an exploration of sound, affect and atmosphere

to examine the affective dimension of a garment worn by the wearer and to briefly introduce the concept of dress-scape. This led to making garments 'evoking' sound based on the concept of the 'unheard', or 'unspoken' voice in fashion and garments associated with garment-making or the wearing experience.

In turn, tacet 2, *Dress with the Sound of Its Own Making* addresses what sounds could be unheard in garment-making. The sound of the dress-making has an affinity with Cage's 4'33" performance, in terms of inviting the viewer or listener into unintentional ambient sounds in the making process. I also discover that the 'white' surface of the dress, despite the maker's endeavour to make it neutral and silent, actually turns out noisy (*tacere*) with the maker's 'tacit' making embodied in the work.

The third tacet, *The Vocal Cord of the Irritating Skirt*, explores 'self-awareness' through bodily engagement with the maker's uncomfortable wearing experience. Also, progressing from the understanding of a garment as the physical, psychical, and acoustic envelope that the body inhabits, this work expands the concept of an 'atmospheric space' in which the resonance of the interplay between the wearer and the garment emerges. Further making of the cast of the skirt imprinted on my skin is the materialisation of the 'silent discomfort', as a tactile version of the faded-out dress-scape of the garment.

Tacet four, *Fedora: exile* attempts to expand the approach into non-physical or psychological sounds. A range of practice includes making one's imaginary embodied fashion item, sound-recording with filmmaking, and the production of a distributed item. The maker's embodied gesture of making has been also shown in filmmaking. Moreover, cinematic apparatus functions as 'envelopment' where the audience is immersed in affective states through the multi-sensory experiences. Lastly, as 'social resonance' through the wearers'

shared experiences of their fedoras, the dress-scape of the distribution of the 'silenced' person's 'noises' is revealed as *tacere*.

In Tacet five, *Striped Overcoat*, I explore dissonance, noise and broken stripes, or stripes losing their form. The noise I 'heard' when the stripes lost their orderliness and became unruly is what my practice makes on the boundary between fashion and art. The dress-scape here is represented through the sensorial and embodied mingling of a dress, the body, and the world. This practice is followed by the iterative making in the next two chapters.

Following Tacet five, Tacet six, *The Voice of the Stripes* is the interactive translation between a garment and other dimensions or materialities through an installation work accompanied with sound. This practice emphasises the interplay between the work and the viewer's experiences of it, and furthermore develops the idea of the dress-scape: the wearer, surroundings, others, sound, smell, and all other senses compose the dress-scape which replaces a dress as a tangible object.

Tacet seven, as another version of the previous making, reveals the maker's tacit intention through the materialisation of 'silenced' sound. Also, the white smock as a parody of white gallery walls, is shown as *tacere*: letting the viewer experience the oscillation between the smock's positions and consequently generating 'noise' from the viewer. The resonance of this noise, as the dress-scape of the smock, emerges through the interaction with the maker's tacit intention and the viewer's bodily engagement with it.

The final tacet is a curatorial practice with the previous works all displayed together. I expect that the final exhibition will contain all the thoughts and investigations I have encountered throughout the practice; as the final practice, curatorial experiments and the simulation of displaying the works have been explored under the concept of 'wearing' the works and the space.



Fig 5. A toile for *Aestheticised Aural Space*

¹³ A hypersonic speaker focuses a beam of directional sound waves directly onto a particular spot without impacting the area around it. The technique is generally used for military purposes; navy vessels emit a hypersonic sound towards a ship invading national waters. Aircrafts also use it to scare away birds and, in exhibition design, a single viewer in front of a work is able to hear a description of it. Following on from this, I wanted to see if I could render a garment a private aural space for the wearer alone. To this effect, I met with a manufacturer of hypersonic sound speakers in 2014. At the time, he was planning to make prototypes of accessories such as armbands for dances or raves. The idea was that dancers would experience the reflected sound beams of other dancers, as their sonic beams were reflected off walls and impermeable and non-absorbent surfaces. The manufacturer was very curious about my experiment because he had never met anyone who wanted to use the speakers for a non-commercial and non-functional purpose. Unfortunately, it was not possible to realise my idea, [as] [but] the sound from the hypersonic speaker was reflected off the surface of the toile.

Tacet 1. Aestheticised Aural Space

The ability of 'sound' to deliver what consumers want is increasingly wedded to the ability of consumers to create their own soundworlds. Privatized and mediated sound reproduction enables consumers to create intimate, manageable and aestheticised spaces in which they are increasingly able, and desire, to live.
(Bull, 2004, p. 347)

At the beginning of this research journey, I was looking for a way to include auditory experience in wearing. I thought that a sense of hearing had not been explored very imaginatively and fully in fashion, so sound emitted from a garment would be an interesting experiment. As Michael Bull claims, portable music players such as the iPod are the most exclusive contemporary devices for users to create their own “aurally privatised listening experience” (2005, p. 344) through “enveloping and privatised sounds world” (2013, p.154).

I deeply empathised with this function of the music player through my own experience: selecting a play-list of songs from my phone on the train on the way to school every morning is a really important routine for creating my own mood. It has driven me to my first experimental practice: making a sounding garment as a sonorous envelope through the incorporation of a hypersonic speaker into a garment. This work is to render private spatial experience—the atmosphere of the wearer or of the wearer’s space—through acoustically enveloping the wearer, both physically and psychically. To achieve this, the incorporation of a hypersonic sound speaker¹³ into a garment is used for embedding an acoustic materiality.

I went to the Westminster Cathedral last Sunday morning to record the sound during mass with the choir because I thought that a spatial sense should play a certain role in crea-

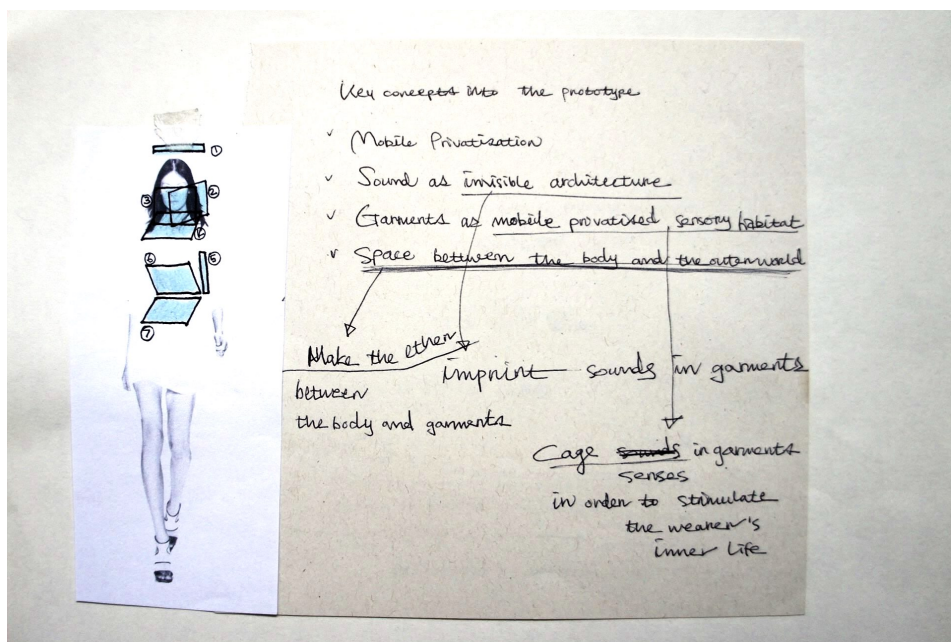


Fig 6. Key concept of *Aestheticised Aural Space*

ting a sound-scape. At Westminster Cathedral it seems to me that the very space itself delivers a specific atmosphere. Choir is a religious musical sound and has something powerful and irresistible that makes people fall into a spiritual and affective state. Additionally, there is a huge dome space in the cathedral, which looks as if it could imprison the sound of the choir and the spiritual mood forever. The dome is an acoustic room. After visiting the cathedral, I concluded that a dome-like garment would be the most effective form for incorporating the hypersonic speaker and the amplifier in a garment, as well as for changing the wearer's affect.

A journal entry on Thursday 17 January 2013

Now I am concerned with ways of incorporating the speaker and the amplifier into a garment. Incorporating the hypersonic speaker and the amplifier accompanies several constraints which should be considered in making, such as occupying space for the speaker and amplifier in clothing, the appropriate location of the speaker for the most effectiveness of the sound emitting, and the silhouette and pattern-making. I experimented with various locations of the speaker by moving the speaker around my body and playing the sound. The front-lower place around my waist is most easily heard. The space for putting the speaker inside the garment was made. And as the amplifier looks like a box with a wire, I made a pocket on the back of the garment with a hole inside for connecting the speaker.

A journal entry on Monday 15 April 2013



Fig 7. The hypersonic speaker (made by JD Solution, South Korea)

Although the garment managed to contain both the speaker and the amplifier, it ended up only as a toile. This is because the garment was underdeveloped at that time: the weight of the speaker and the amplification device were too heavy and big to be readily included in a wearable garment. This initial experiment was, therefore, unsuccessful. Firstly, the technology was not yet light and small enough to be worn. This has been consistently developing and now bluetooth devices and the small scale of speakers seem to solve this constraint. Secondly, the sound beam is so narrow and intended for a faraway target that it is not effectively heard by the wearer of the speaker. Thirdly, as clothing is such a small space, the sound beams reflect off the surface of the clothing and are dispersed, which weakens the directivity of the sound. Lastly, it is possible to reframe the research aim as an exploration of the sonic dimensions of clothing more broadly.

If I had persisted in further practice with the hypersonic speaker, it might have been clothing not for a wearer, but for a viewer. For instance, a partially sighted person wears a garment with this speaker, allowing people facing the wearer to be aware of his or her status. However, I started to turn to other concepts such as garments that look ‘noisy’ or actually make ‘noise’. A journal entry on Thursday 16 May 2013

I realised through this experiment that it is not ‘another’ or ‘new’ sensorial experience of wearing that I am looking for, but instead I am interested in ways of becoming more ‘sensitised’ to existing sound: the sound—or silence—of the wearing experience that is ‘overheard’. There seems to be more to this ‘aestheticised aural space’ beyond the actual sound. This could be sought in considerations of surface, form, relationship with the body, and wearing practice. Enveloping both the physical and the psychic through wearing, hearing, moving, touching, and being touched may be investigated through further practice. As a consequence, sound as a garment may transform the wearer’s affective experience.



Fig 8. Evaluation of sound effects regarding the location of the hypersonic speaker

Sound, Affect and Atmosphere

Affects not only are makers of space but are themselves configured as space, and they have the actual texture of atmosphere. To sense a mood is to be sensitive to a subtle atmospheric shift that touches persons across air space...the affect is not a static picture and cannot be reduced to optical paradigms or imaged in terms of optical devices and metaphors. The landscape of affective mediation is material: it is made of haptic fabric, moving atmospheres, and transitive fabrications. (Bruno, 2014, p.19)

Although the primary focus of my research and practice is focused on making an acoustic garment, it is not exclusively about audibility. Instead, this is supposed to link with vision, feeling of vibration and the resonance accompanied with a sense of spatiality. These mixed senses give rise to a certain atmosphere, which is “‘tacit’ in terms of undefinable but sensible things,”(Wigley, 1998, p.27) from the affective temporal and spatial surface. This, in turn, shapes a form of invisible membrane which envelops the wearer. This membrane emerging from the mingling of senses consisting of a collaboration of senses might be similar to Mark Wigley’s understanding of architectural atmosphere as a surface that “actually wraps the atmosphere...It is the outer visible layer of the invisible climate” (Ibid., p.20):

..sensuous emission of sound, light, heat, smell, and moisture; a swirling climate of intangible effects... To construct a building is to construct such an atmosphere. Atmosphere might even be the central objective of the architect. In the end, it is the climate of ephemeral effects that envelops the inhabitant, not the building. To enter a project is to enter an atmosphere. What is experienced is the atmosphere, not the object as such. (Ibid., p.18)

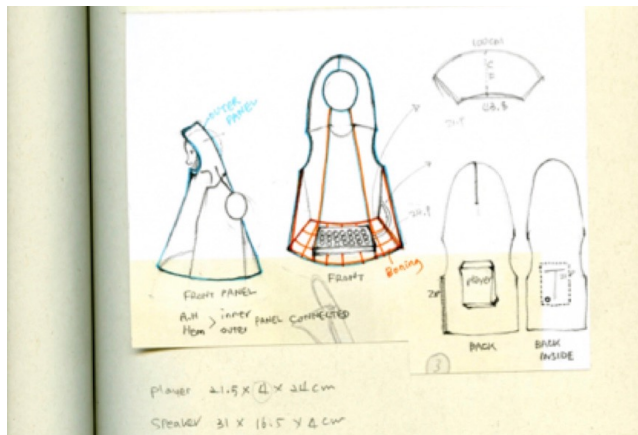
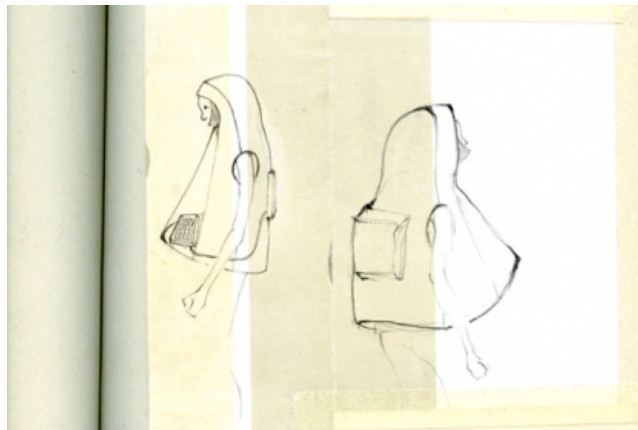


Fig 9. Idea sketches of *Aestheticised Aural Space*

At the bus station today, I saw one little girl playing with a big yellow balloon. The balloon looked fully inflated and this made me feel anxious that it would soon burst, but I could never predict when it would happen. It obsessed me and totally changed the mood of the peaceful sunny morning.

When she was trying to put it in her t-shirt, I almost yelled to her without realising that this was an absolutely embarrassing moment. She neither burst it nor tried to do so, but it was only my fearful expectation of the forthcoming sound of the bursting balloon. As I did not know when it would happen, I became scared of the sudden attack against my stable presence of 'now.' I have had several frightened experiences of balloon bursting moments which have been memorised in my consciousness. This learned collection of memories anticipates, activates and transforms my surroundings when the situation occurs again.

A journal entry on Thursday 23 October 2014

This balloon, according to Mikel Dufrenne's study of atmosphere, can be an 'aesthetic object'. As he perceptively states, an aesthetic object is non-translatable by other means, but with its quality it emanates a certain feeling and influences an individual or a group's affects or emotions around it—that is, atmosphere (Dufrenne, 1973, p.178). In this respect, an aesthetic object exudes a certain atmosphere and reverberates in our lives with an aesthetic experience derived from the object. This concept shares Susanne Langer's idea of 'aesthetic experience', which "shapes our imagination of external reality according to the rhythmic forms of life and sentience" (Langer, 1963, p. 399).

Ben Anderson concurs with Dufrenne's ideas of atmospheres as affective qualities of objects or "bodily feeling of beings", although he finds that there are more objects, domains, and social or cultural settings which can influence



Fig 10. A toile for *Aestheticised Aural Space*

¹⁴ Another more material example of this idea of ‘retentir’ with objects in their surroundings, is *A Packet of Crisps from A Convention of Tiny Movements* (2014) by Lawrence Abu Hamdan referred to in the *This is a Voice* catalogue of the Wellcome Collection (available from: [http://wellcomecollection.org/sites/default/files/THIS%20IS%20A%20VOICE%20Gallery%20Guide_Wellcome%20Collection%20\(2%20MB\).pdf](http://wellcomecollection.org/sites/default/files/THIS%20IS%20A%20VOICE%20Gallery%20Guide_Wellcome%20Collection%20(2%20MB).pdf) [Accessed 12 July 2016]). The catalogue entry explains: “When your voice is propelled from your mouth, it travels through the air and makes contact with the objects in your vicinity, causing tiny vibrations on their surfaces. At the Massachusetts Institute of Technology, a group of pioneering computer scientists have shown that, by using high-speed video of an object, they can extract those minute vibrations and partially recover the sound that produced them. This allows them the capacity to turn everyday objects – a potted plant, a box of tissues, and even this bag of crisps – into a listening device.” This scientifically proves that our voices, in fact, physically oscillate between the surfaces of the everyday objects around us, and this proves that bodily engagement with objects is actually material rather than imaginary within temporal and spatial dimensions.

atmosphere—beyond what Dufrenne states as ‘self-enclosed’ objects including sculpture, music, architecture, and so on (op cit., p.79). Clarifying the origin of an atmosphere seems difficult, as to whether it is emanating from an object or from the subject who senses the object. However, what is certain here is that the subject’s bodily engagement with the object plays an instrumental role in arousing the atmosphere.

My fear of a sudden moment of change in the form of a squeezed balloon is also generated by the tactile sense; the maximised tension of the rubber arouses anxiety that it is about to be torn. In this sense, touch provides a sense of being present as participating in the ‘now’. Hearing also supports a sense of the temporal and spatial presence of the self through sound, which emits invisibly into the air of space, enveloping and surrounding us, then creating atmosphere.

This idea of atmosphere recalls Eugène Minkowski’s ‘*retentir*’ (reverberation), the core reference to Bachelard’s idea of space, which means an auditory metaphor anticipating and echoing in certain surroundings of both time and space, which then leads something to move through frictions (Bachelard, 1994, p. xvi). Our lives are full of this *retentir*, adornment of our time and space with the mixture of either conflicts or harmonies derived from sensations, experiences, emotions, memories, and fantasies from our bodily encounter with materials. This also connects well with Juhani Pallasmaa’s idea of ‘lived home’ as comprised of the sound refracted by the surfaces of everyday objects:¹⁴

We can recall the acoustic harshness of an uninhabited and unfurnished house as compared to the affability of a lived home in which sound is refracted and softened by the surfaces of numerous objects of personal life. Every building or space has its characteristic sound of intimacy or monumentality, rejection or invitation, hospitality or hostility. (Pallasmaa, 2005, p. 50)

In this respect, considering a garment as the second skin or the closest enveloping space to the body, it surely functions as an aesthetic object that induces the user's bodily feeling. It gives the wearer another air and another place to inhabit. Then, within the engagement of certain temporal and spatial dimensions, it reverberates in our lives with its unheard or unspoken *tacere* as the affect, semiotic meaning, or silence. This garment's work as accompanying temporal and spatial senses could deliver a certain mood to the wearer, and inscribe this mood in the wearer's set of bodily and psychic states.

This journey, from making a sound-emitter equipped in a garment, to understanding atmosphere as affective qualities of sound accompanied by other senses, made me curious about sound that is hidden, unspoken and uncontainable during garment-making as *tacere*. Moreover, it prompted me to investigate where and how the sound of a garment could be emitted during making or wearing practice, and how the wearer and the viewer can have affects from the sound or the garment. And the concept of an unconscious atmospheric imprint, produced through affects in acoustic and spatial forms, develops into a concept of 'dress-scape', which later appears in further practice.

***I Am Love* (2010): Architectural Atmospheres and Fashion**

Film is the very place that induces the viewer to become immersed in the screen itself. Film spectatorship sets up a structure of identification with the aid of multiple sensory materials, which invites the viewer into the affective atmosphere. In other words, cinema envelops the viewer with plausibly well-made, multi-sensory circumstances through narrative, and invites them to inhabit these circumstances while watching the film. The character in a film is of course the main facilitator and the deliverer of the atmospheric through their acting: bodily motions, acoustic actions—making a voice or sound—and the

¹⁵ De Perthuis, K. (2012). I Am Style: Tilda Swinton as Emma in Luca Guadagnino's I Am Love. *Film, Fashion & Consumption*, 1(3), 269-288. p. 270. De Perthuis explores the protagonist's look in conjunction with the synopsis of the film to articulate 'fashion consciousness' as it "encompasses a recognition of fashion as a complex semiotic system"; however, in this section, the atmosphere built through her style changed through her inner-state is focused on in order to investigate the 'dress-scape' which is shared by the viewer. The viewer could perceive a sensuous atmosphere from the actor's appearance in tandem with the actor's physical or psychical states.

style of their appearance.

The film, *I Am Love* (2010) directed by Luca Guadagnino, descriptively shows that fashion in film entails manifold building aspects for setting up or mirroring the atmospheric world, through being worn by a main character as well as being changed according to the heroine's inner state. This film does not have a striking narrative, but is full of the radiating atmospheres of the heroine's emotional journey. The storyline is very simple. It tells the story of a middle-aged woman, Emma (played by Tilda Swinton), whose silent inner state changes after she falls in love with her young lover, and finally leaves her home wearing nothing but her lover's clothes. Emma's wardrobe plays a pivotal role in implying the change of her emotions, and is carefully calculated by Raf Simons, former creative director of Jil Sander.¹⁵ As a Russia-born lady, Emma is a dutiful wife and mother caring for her wealthy Italian family, and her personality is not supposed to be exposed in her family life. In order to delineate her circumstances, the colour palettes of her clothing, as a metaphor for her presence, resemble those of the landscape of her house interior, as well as of Milan, where her family lives. Her quietness is revealed as she is absorbed into her surroundings; mainly plain and dark, desaturated, or dusty colour palettes. Then love comes suddenly to her, changing her life. When she eats the prawn cuisine made by her lover, which is the moment she is transported into "a state of sensual retreat" (De Perthuis, 2012, p. 272), she is wearing a minimal red dress. The colour red clearly connotes her inner state, changing from a lonely middle-aged foreign woman to a woman finding her repressed liveliness through this sensual moment. Red emanates something vivid from its surface, and is only worn this once in the turning point of her emotional journey. Later, she wears an orange jersey dress with a soft pale-ivory cardigan and a canvas shoulder bag and, in another scene, chino trousers with a loose light blue shirt when meeting her lover. This is different from her ordinary look: feminine, lady-like, fine and delicate fabrics, and a Hermès leather bag. Furthermore, the colour orange in general symbolises a mood of youth and buoyancy, which she might want to return to, and represents her stable emotions actually transformed into this

unexpected psychical state. Silhouette and styling are other crucial assistants for showing the journey of her inner life. The structured silhouettes of her coats, elegantly fitted dresses, and draped details look appropriate for an upper class woman; feminine and luxurious yet calm and sedate. On the other hand, when she finally leaves home, the only thing she does is to change into her lover's dark green tracksuit top and unfitted greyish chino trousers. Her maid tries to pack her clothes, but she realises intuitively that these items have never been possessed by Emma's own inner life, so leaves them behind. From this scene, I realised that her wardrobe itself is the atmospheric aspect of the persona that Emma has to adopt to be with her wealthy family. As she finally takes off this persona, her previous clothing is no longer of any use.

The transitive, atmospheric world of this film, through the change in the heroine's style in accordance with the journey of her inner state, can be also explored by following Bruno's exemplification of the film, *In the Mood for Love* directed by Wong Kai-wai (2000). Bruno investigates the atmospheric experience of the viewer created by the landscape of the heroine's garments and surroundings in terms of "dressing the surface" (Bruno, 2014, p.47). The surfaces and folds of the landscape—curtains, walls and streets—are blurred with the heroine's clothing. Through this "enveloping surface" we are able to "access her inner state of mind—the fabric of her inner landscape, itself adorned with its own tapestry of affects"(Ibid., p.48). This provides a more developed understanding of the affective dimension of the garment: the wearer's emotional states can be projected through the surfaces of their clothing as well as their surroundings, so their dress emanates the resonance of the wearer's 'tacere affects'. Furthermore, it seems that fashion and film share a common property: the surface of clothes and the surface of the screen are both the privileged site of projecting the atmosphere delivered by multiple sensory stimuli. Fashion in films is delicately fabricated for constructing the landscape of the film and vice versa. This transitive intersecting projection of fashion and screen in turn aids and reinforces, providing us with an immersive atmospheric world.



Fig 11. *Dress with the Sound of Its Own Making*

¹⁶ Some of the sound of the dress-making is available from: https://soundcloud.com/jinjooma/dress_making_sound [Accessed on 22 Aug 2016]

¹⁷ Robert Morris's *Box With the Sound of Its Own Making* (1961) is an homage to Duchamp's *With Hidden Noise* (1916), a ball of twine enclosing something that rattled inside when moving—Duchamp never knew what the object was.

Tacet 2. Dress with the Sound of Its Own Making

Noise must become a prime element to mould into the work of art...We hear it suddenly become autonomous and malleable material, ready to be moulded to the will of the artist, who transforms it into an element of emotion, into a work of art. This lyrical and artistic coordination of the chaos of noise in life constitutes our new acoustical pleasure, capable of truly stirring our nerves, of deeply moving our soul, and of multiplying a hundred fold the rhythm of our life. (Russolo, 1986, p.87)

As I turned my approach to sensitising towards the 'existing' sound of garments, after the initial experimental practice using the hypersonic speaker, I assumed that there would be an 'unheard' or 'overheard' sound of a garment. From this assumption, a layering of the sounds of fabrics, threads and other materials with the sound of the maker's making actions during the dress-making process could be this 'unheard' aspect of a garment. For this work, I cut from white taffeta and made a short, flared dress with a patch pocket at the front neckline facing inside. I recorded the ambient sounds of more than nine hours work,¹⁶ which is the time it took me to cut out, pin, sew, stitch, and iron the dress. I then placed the speaker of the recording in the pocket of the dress.

This practice is an homage to the sculpture by Robert Morris, *Box with the Sound of Its Own Making* (1961), which has been described as one of the most important contributions to performance art in terms of process-oriented work. Morris put a small sound-player inside a wooden box that plays the noises of carpentry, and the making of the box, for some three hours. He fulfilled the criterion of conceptual art, which required the work to be fully cognisant of its own process, enabling the viewer to have all the data needed in order to understand what is being seen.¹⁷ This prompted me to think about

¹⁸ There is another work of 'revealing the process' which is explored more in the visual domain, but is less focused on sound: Camera Recording its Own Condition (7 Apertures, 10 Speeds, 2 Mirrors) (1971) by John Hilliard. Here, Hilliard's Praktica camera is visible with him in a large mirror that reflects them both, and a smaller mirror is used to reflect the settings and controls of the camera. As the gallery guide of the exhibition, Conceptual Art in Britain 1964-1979, Tate Britain, notes, Hilliard's camera is "both subject and object of the work". This is parallel to Robert Morris's box and my own dress: the box and the dress are both subject, in the sense of making auditory work, and object, in the sense of becoming the work itself. The Tate Gallery (1984), Conceptual Art in Britain: 1964-1979, London: Tate Gallery 1980-82: Illustrated Catalogue of Acquisitions, available from: <http://www.tate.org.uk/art/artworks/hilliard-camera-recording-its-own-condition-7-apertures-10-speeds-2-mirrors-t03116/text-catalogue-entry> [Accessed 15 July 2016].

¹⁹ The Oxford English Dictionary (3rd ed.) defines 'frou-frou' as "frills or other ornamentation, particularly of women's clothes" and explains that the term originates from late nineteenth century France. It is, historically, an onomatopoeic word denoting the sound or index of the friction of two surfaces of silk in motion and is explored further in the following chapter, 'Tacet 3: The Vocal Cord of the Irritating Skirt'.

²⁰ In 'A Conversation with Robert Morris in 1985' by Benjamin H.D. Buchlq, Bryan-Wilson, J. (2013). Robert Morris (Vol. 15), MIT Press. p.63, Morris said, "...I was not close to any of those in Fluxus. I was asked to contribute a few times, but I don't think I ever did...(BB: So your involvement with performance work and dance), RM: Was never under the influence of Fluxus...I didn't really have any contact with them[Fluxus artists] that was of any real consequence for me."

²¹ The manifestos of Fluxus and Minimalism seem to be blurred as those art movements emerged in a similar period in the 1960s and 1970s. Conceptual art is a shared notion by both movements in the sense of challenging "the existing structures for making, disseminating and viewing art" [(reference)]. The difference between them is that Minimalism pursues more "purified forms of beauty" linked with "order, simplicity and harmony," as opposed to Fluxus's representation of the 'truth' of an object or a phenomenon (The Tate Gallery Online Glossary, available from: <http://www.tate.org.uk/learn/online-resources/glossary/m/minimalism> [Accessed 11 May 2014]). In this sense, Robert Morris, typically viewed as a major Minimalist innovator, influenced Fluxus and, at the same time, drew on it for his own practice. For this reason, although I was initially inspired by Morris's work, I state that this practice is more linked with Fluxus art in terms of revealing the making process itself through its sound, as I have never forcibly created any purified or harmonious dimension to the work. In this sense, Robert Morris, as one of the major Minimalist innovators, influenced and encompassed both Fluxus and Minimalism. For this reason, although I was directly inspired by Morris's work, I state that this practice is more linked with Fluxus art in terms of revealing the making process itself through its sound, as I have never forcibly created any 'purified' or 'harmonious' dimension to the work.

the ‘unspoken’ story of the birth of a garment: any object or artefact must contain the temporal and spatial dimensions of its making, but this is rarely heard.¹⁸ Having been fascinated so much by Morris’s sounding box, I set to work on making a garment along with recording the sound generated during its making process. When choosing the materials, I searched for noisy fabrics because the sound of the fabric or other materials would make very subtle sounds, which would be inaudible when playing. For this reason, and because ‘frou-frou’— the noisy rustling sound of women’s silk dresses during the late nineteenth century—interested me at the time, I picked taffeta for its noisiness.¹⁹

‘Frou-frou’ might also have influenced the type of garment here—a dress, yet a very simplified one. I conceived the idea of playing the sound from a garment in a gallery, and it seemed that I was to some degree expecting that I could, in a way, restore the ‘frou-frou’ sound of women’s dress. However, the idea of reproducing this type of dress was not the point of this practice. Rather, as ‘frou-frou’ has faded away in time and space, this kind of dress is no longer worn and only the very essence of the features of the dress remains now. This thought led me to create a simple dress with little detail.

Voice On: Unfolding the Dress

Although Robert Morris denied that he was involved in Fluxus art,²⁰ an international art movement in the 1960s, his idea of ‘conceptual art’ inspired Fluxus artists and developed Fluxus into Minimalism.²¹ The manifesto of the Fluxus artists was radically opposed to the convention of previous art. They challenged what an artwork should or could be and claimed that anyone could be an artist, and that anything can be an artistic object. For their challenge, sound particularly played an indispensable role since the accidental and ephemeral nature of sound was a very appropriate material for their concept

²² Fluxus artists, including George Maciunas, Alison Knowles, Dick Higgins, Nam June Paik and Yoko Ono have attempted to create a variety of sound-related works. As stated by the pioneer George Maciunas, the main manifesto of Fluxus is 'anti-professional' and 'anti-art' and, as such, the property of sound follows this concept. Maciunas, in fact, specifically referred to Marcel Duchamp's ready-made objects and John Cage's ready-made sound. Avant-garde music, the manipulation of sound and noise, electronic sound and noise, and sound/noise along with video art, performance, and installation have all been experimented with by the group of artists mentioned above. Phillipot, C., Fluxus: Magazine, Manifestos, Multum in Parvo [online], available from: <http://georgemaciunas.com/about/cv/manifesto-i/> [Accessed 5 May 2015]

of going back to the essence, nature or origin of an object or a material.²² The 'raw' state of a material or an object itself thus becomes a work of art through unfolding the completed work. In this respect, *Dress with the Sound of Its Own Making* is parallel to Fluxus's concept: unfolding the completed object (the dress) through the documentation of the real-time process of its being made. Both the dress and the sound unfold themselves in terms of what the materials and the maker have gone through with their collaborative making movements. These activities are in turn embedded in the visible (the dress) and auditory (the sound) form and revealed as a narrating index, or a 'sound-event'—the acoustic record of a one-time performance with temporariness and contingency.

Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representation of representations: once it does so, it becomes something other than performance. To the degree that performance attempts to enter the economy of reproduction it betrays and lessens the promise of its own ontology. Performance's being, like the ontology of subjectivity proposed here, becomes itself through disappearance. (Phelan, 1993, p.146)

As the nature of performance is ephemeral, disappearance is an instrumental aspect of performance, as Peggy Phelan noted above. In this respect, *Dress with the Sound of Its Own Making* could be regarded as both a performance itself and the record of its performativity: the dress is now making its own performance as it comes into contact with the viewer. It is not only the maker who performs, but the dress performs too, which becomes separate from the maker's intention. This connects with the performance of the unintentional sound in Cage's *4'33"*. Inversely, as sound in the conventional sense, does not leave its own trace, the presentation of the traces of dress-making reproduces the hidden performativity of the making process.



Fig 12. *Dress with the Sound of Its Own Making*

²³ Connor, S. (2002) Michel Serres's Milieux, [online] available from: <http://www.stevencorridor.com/milieux/> [Accessed 8 August 2015]

²⁴ Ibid.

The visitor now hears a recorded performance by the dress. As the sound was actually the record of a one-time event for more than nine hours, it can play once while the gallery is opening. So the visitor can hear only a very small part of the sound, which gives them a different mood according to the stage of the making. One viewer could see the dress while the sound is very subtle, whereas another viewer could hear the very noisy steaming sound of the iron with the radio sound in the workshop studio.

For me as the maker of this dress, it had never been a dress: it was always several pieces of fabric. It was one piece of silk cloth, then after having fragmented along the lines of the paper patterns, it was cut off into several pieces. Between two pieces of cloth, along the edges, pins, needles, a sewing machine, an iron, and my body started to mingle, touching and being touched, making frictions, steaming, and all these activities accompanied the acoustic. This experience recalls Steven Connors's articulation of the skin as "the meeting, not just of the senses, but of world and body" with reference to Michel Serres. The body itself in turn becomes a 'milieu' through "the skin, the world and the body touch,...world and body meet and caress in the skin'(Serres, 1998, p.97),"²³ and Connor states, "I mingle with the world which mingles itself in me."²⁴ In this sense, the mingling between myself and the materials, in temporal(during Christmas holidays in 2013) and spatial (the studio and my home) dimensions has created the sound, and this has been embodied in the dress or vice versa. Besides, the viewer also participates in this work through mingling with their body. The viewer responds to it through the contact with the body, this mingling as a 'milieu' becomes the 'social resonance' which in turn creates the dress-scape of the dress. A journal entry on Monday 13 January 2014



Fig 13. The inside of *Dress with the Sound of Its Own Making*

Voice Off(?): Repressed Surface

Making actual sound is of course important in this work. Yet the design of the dress is not just followed through the consideration of generating sound; if sound had been the only important matter of this making, presumably a long dress would make more of a 'frou-frou' sound. Rather, the design has unintentionally revealed the maker's tacit style as *tacere*. I had no intention of revealing my style in this dress; instead, I aimed to make the dress having only the essence of the wearable dress as noted above. However, my style of making and designing can be tacitly represented and perceived by the viewer. The dress emitting its making sound would provide the viewer with a distinctive atmosphere, which is perhaps different from if the viewer were to look only at the white dress. They might feel enigmatic response to the seemingly unrelated relationship between the feminine dress and the mechanical noises, or if they could guess what the sound was from the title of the work, they could have more explicit affects.

In addition, a conversation with Professor Wendy Dagworthy, the former Head of Fashion at the Royal College of Art, led me to think of my tacit approach to dress-making in an 'art' context. She looked at the inside of the hemline, praised the detailed stitching work, and asked why I invested my labour in hand-stitching. I replied that it was to record the subtle sound of hand-stitching along more than four metres of hem lines. With hindsight, however, I realise that I actually did care about the quality of finishing—avoiding the use of an overlock machine, undertaking proper interfacing, using a French-seam sewing technique, and using very delicate, invisible hand hem-stitching. Why did I try so hard to achieve the polished finish, when high-quality finishing seems more important in garments to be sold and worn?

Most garments that appear as 'artwork' in fine art practice seem to be merely 'the idea of the garment'. However, as a trained maker in fashion design, my approach to using a garment in an 'art' context seems different and original, in that I place the sound and the dress on an equal plane located in the context



Fig 14. The inside of *Dress with the Sound of Its Own Making*

²⁵ Following on from the concept of '*silere*' and '*tacere*' referred to in the introduction, Barthes' notion of *tacere* denotes either intended or unintended silence which implies affects and meanings. *Silere*, meanwhile, is the opposite of *tacere*, denoting absence of movement - which is impossible to exist. In this sense, the white dress can be regarded as an example of *tacere* as it looks as if it is neutral, but it, in fact, has many different connotations and also carries or conveys the maker's tacit knowledge.

of fashion. For example, I carefully worked on the pattern-making of the dress; as I usually do, a lot of modifications in detail have been done, such as the scale and shape of arm-holes, the neckline shape, and the length of the dress in millimetres. For the decision-making of these elements, I made a mock-up with calico and tried it on several times to make sure that the body could wear it properly. If the dress were only for display, this labour would never have been required. However, even though I already knew and intended that this dress would not be worn on the body, used only for display, there is no difference in the process of making a garment for wearing and for displaying. Taking those experiences and reflections together, I surmise that my knowledge of dress-making has been embodied and accumulated through my experiences of garment-making for years, so this tacit knowledge was unavoidably discovered in the process as well as in the resulting object—the ‘proper’ garment.

In fact, however, the dress proved not to be a neutral surface as I had hoped it would be. Although the design was driven by my idea of the neutral dress as noted above, this was anything but neutral-looking: with the flared hem-line and short length, it looks feminine and youthful. In fact, there were decisions being made tacitly throughout the process, through the maker's tacit awareness of every aspect to be chosen and carried out during making. This dress thus inadvertently reveals my style as a maker.

In this respect, this white surface that I previously assumed to be neutral (*silere*), is in fact making ‘noise’ (*tacere*).²⁵ Moreover, the process of displaying this work was also a part of *Dress with the Sound of Its Own Making*. Because I had had, in my mind, this image of a white dress on a white wall even before making — the display is my intentional and explicit ‘design’, done prior to the dress-design. This aspect thus reveals that there exists a tacit dimension in any design process. Again, I am not entirely in control of my own ‘design’, and therefore I cannot always explicitly explain the process. Although this dress was intended to be inert and mute, with its white colour and simple style, it turned out to be neither, just as it exposed its



Fig 15. *Dress with the Sound of Its Own Making* on the white gallery wall

invisible acoustic trace. Furthermore, the 'visual silence', which I had assumed, conflicts its acoustic trace, then enhances its noisiness and dissonance between the two different forms of the dress.

Out of this noise arises a question: what is the 'work' here? Is it the work of the dress-maker, the process which is recorded and reproduced here? Or else, is it the work of the dress itself, situated in the gallery, 'interacting' with the viewers/listeners?

In order to accentuate the sound of the dress, the dress itself had to be perceived as a neutral surface, or a non-object, so as not to divert the viewer's attention from the sound. I hoped that the surface of the dress would be 'absorbed' in the white cube space, so that the viewers hardly perceived the dress. The dress, then, might help them to be more conscious of what they were hearing. It does not matter whether the point of this work was centred on displaying the sound of the dress or the dress as the priority work, with its hidden acoustics as the secondary work. What is important here is that the sound of its making becomes and refers to the garment itself. There are several points of view from which a person might regard *Dress with the Sound of Its Own Making*: the maker's artistic intention, the maker's action, the resulting dress, the sound emitting from the dress, or the mode of display. Whichever aspect the viewer focuses on among these, it will be the aspect the viewer is most interested in experiencing. This thought is similar to what Lisa Siraganian writes about modernist authors' use of 'breath' as materialisation of the encounter between the reader and the poem, following Duchamp's idea of "spectators finishing a work of art" (Siraganian, 2008, p.119). In this work, the auditory equivalent of this 'breath' could be 'pausing', in the encounter between the viewers and the 'noisy' dress. The moment of looking at the dress and listening to the sound might let the viewer pause their current thoughts or feelings and concentrate on that moment to find out what is happening to the dress and the sound.



Fig 16. The inside of *Dress with the Sound of Its Own Making*

This reminds me of John Cage's 4'33" again in terms of inducing the audience to concentrate on listening to the sound of their environment. It is this 'pausing' that prompts the audience to encounter their surroundings in a new way. 'Tacet', the musical note written in Cage's 4'33", is therefore an invitation into the 'noisy silence', which completes the work entitled 4'33". What then is the work in this instance? Like tacet, when the viewers pause in front of my dress, listen to it, touch it, walk around it, wonder or laugh at it, or discuss it, the making of the 'noisy dress' is finally done.

I focus on neither the sound of making nor the resulting dress, but on inviting the viewer to encounter the dress. Whatever their response to it, it would complete this work. Their attention would oscillate between the dress and the sound. There is little detail of dress and the sound is tedious to listen to for a long time, so few people would stay for the entire duration of the sound recording, just as many art gallery-goers tend to spend only a few seconds in front of each work. I read somewhere that John Cage sat down and listened to Morris's 'box' for the entire duration—more than three hours! How could he listen to it for such a long time? His attitude for unintentional sound is shown here: as not just trivial ambient sound, but the temporal space that we are living in, like his 4'33". Like him, the experience of the dress with the sound of its making can be experiencing the embodied, the temporal and the spatial form as an 'overheard' part of our environment.

A journal entry on Thursday 28 November 2013



Fig 17. Wearing *the Irritating Skirt*

²⁶ Eric Shouse made the distinction between 'feeling', 'emotion' and 'affect': a feeling is a 'labelled' sensation based on previous experiences, whereas an emotion is 'the projection/display of a feeling', which could be 'genuine or feigned'. An affect is a 'non-conscious', 'abstract' action by the body to the 'intensity' of a given circumstance.

Shouse, E. (2005) "Feeling, Emotion, Affect," *M/C Journal*, 8(6). available from: <http://journal.media-culture.org.au/0512/03-shouse.php> [Accessed 29 November 2014] (see also p.11)

Tacet 3. The Vocal Cord of the Irritating Skirt

How could a garment arouse an affect in the wearer?

As noted before, affect is the resonance from one's 'non-conscious' bodily reaction on a certain 'intensity' of an experience of materials, objects, others, or environments.²⁶

In this regard, the dress could allow the wearer to experience an emotional affect via its contact with the dressed body. However, as garments should normally be comfortably worn on the body, having an affective experience of wearing seems not to commonly occur. Instead irritation, as one of the unpleasant sensations felt through wearing a garment, might cause affects, i.e. a tight, body-conscious dress; trousers' hems touching ankles when walking; even looking at someone wearing a too-small shirt, where the buttons are squeezing his or her waist and look as though they are about to come off. So an uncomfortable wearing experience can heighten one's awareness of the body and, more precisely, of the surface of the body.

A journal entry on Thursday 31 October 2013

The Vocal Cord of the Irritating Skirt was grounded in a question that arose when approaching 'sound' as a garment, an atmosphere and also as a dress-scape. It has been investigated in tandem with my previous practice, *Dress with the Sound of its Own Making*, yet from a different angle: how a dress could have a voice through interaction with the wearer. My assumption is that if a garment can have a voice, there must be vocal cords somewhere.

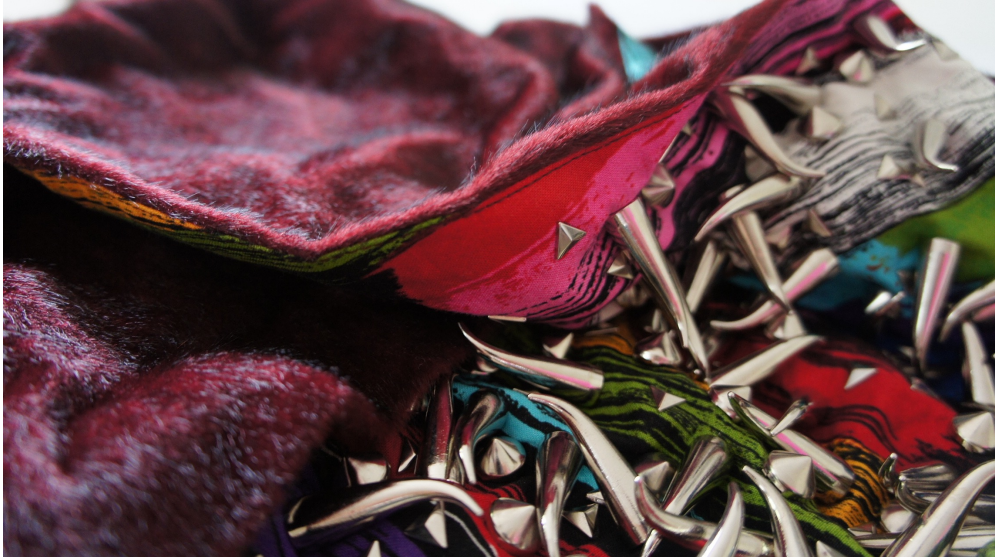


Fig 18. *The Irritating Skirt*

²⁷ In 'This is a Voice' catalogue Wellcome Collection, available from: [http://wellcomecollection.org/sites/default/files/THIS%20IS%20A%20VOICE%20Gallery%20Guide_Wellcome%20Collection%20\(2%20MB\).pdf](http://wellcomecollection.org/sites/default/files/THIS%20IS%20A%20VOICE%20Gallery%20Guide_Wellcome%20Collection%20(2%20MB).pdf) [Accessed 12 July 2016], the fundamentals of making a voice is well described as 'physical' activities: "Standard voice production relies on a power source (breath), a vibratory source (vocal folds or cords), and resonators (throat, mouth cavity and nasal passages). These provide the richness and tone that make the voice musical and give it its individual character. The articulators (the tongue, soft palate and lips) modify the sound and produce recognisable words. In addition to all this, the action of generating the voice animates the entire body, including head, hands and arms, a process requiring substantial physical effort."

²⁸ Lowthorpe, R. (1999) A Human Russian Doll Come to Life, The Independent, 21 July, available from: <http://www.independent.co.uk/news/a-human-russian-doll-comes-to-life-1107729.html> [Accessed 31 July 2015]

²⁹ Ibid.

The voice is produced by the breath vibrating the vocal cords and resonating in the throat, mouth cavity and nasal passage.²⁷ Could the voice of a garment, then, be produced through embodied wearing experiences: the frictions or vibrations between the surface of a garment and the surface of the wearer's body?

The theme of clothes that refuse to become mute, and therefore 'comfortable', is one of real interest to this project. This concept of 'discomfort', which accentuates the garment as 'other' or being 'out of place' and thus enhances the self-awareness of the wearer, is often explored in avant-garde fashion. One such example would be Viktor & Rolf's Haute Couture collection in autumn 1999. A single model – in the form of 'neutral'-looking Maggie Rizer – stood on a revolving pedestal. To begin with, she was wearing a frayed hessian slip. In the course of the show, or rather the performance, the designers put eleven more garments on her body, one after another, layer on layer, as if she were a Russian doll. Firstly, she was dressed in an embellished dress with lace and crystals; then another dress sparkling with crystals was put on top of the previous dress. Then, a floor-length dress with cylindrical-shaped sleeves. Continuing to layer garments on top of one another, she wore a waistcoat, a dress, another waistcoat, an overcoat with a collar up to her ears with exquisite patterns and embroideries. The size, shape, and proportion of each garment became increasingly exaggerated, even absurd. By the end, I could see in the film of the show that the model was gasping for breath as she got more and more crushed by the weight of the garments piled on her body. This performance finished with the model putting on another 'mountainous' cape coat, in size 24 with giant five feet long sleeves.²⁸

As Viktor said "we would like to be a laboratory"²⁹ of their atelier, their attempt to push the 'boundaries of fashion' through ways of making the 'disfigurement' and 'discomfort' of garments is linked with this practice in terms of making a garment 'out of place'. Here, the irony of making a garment that is neither comfortable nor pleasurable to wear locates the garments well outside of the conventions of mainstream fashion.

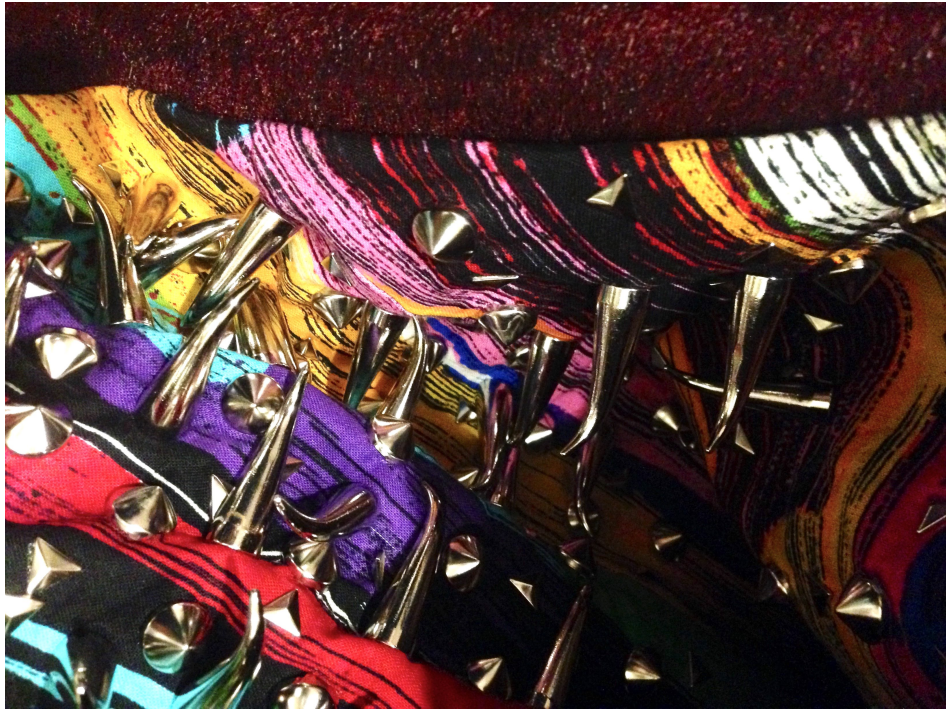


Fig 19. *The Irritating Skirt*

Pain, too, seems to play a part in the process, and the way in which we gain new knowledge of our organs during painful illnesses is perhaps a model of the way by which in general we arrive at the idea of our body. The ego is first and foremost a bodily ego; it is not merely a surface entity, but is itself the projection of a surface. (Freud, 1991, p. 364)

I decided to make an ‘irritating skirt’: I will aim to make a skirt that irritates the thighs of the wearer. Thighs are not used as much as hands or feet, and they are thus perhaps less sensitive or perceptive. But we become conscious of the thigh when we sit with the legs crossed; one leg is placed over the other leg and both feel pressure on each other. Michel Serres points out that the contact between one’s body parts awakens one’s self-awareness: “I touch one of my lips with my middle finger. Consciousness resides in this contact...Skin on skin becomes conscious, as does skin on mucous membrane, and mucous membrane on itself. Without this folding, without the contact of the self on itself, there would truly be no internal sense, no body properly speaking...”(Serres, 2008, p.22)

A journal entry on Monday 2 December 2013

The sense of touch, of course, is most important in choosing the fabrics for this skirt. Usually, smooth and anti-static material is used for lining the inside of a garment, whereas any ornamental materials, such as spangles, beads, fringes, and embroideries, are added on the outside of a garment. However, I will purposefully reverse this convention: making the wearer irritated by the uncomfortable skirt. I expect that it would induce a strong affect on the wearer as well as the viewer.



Fig 20. Display of *The Vocal Cord of the Irritating Skirt*
at Work in Progress Show, 2014, RCA

The surface of the skirt should be smooth and pleasurable to touch to contrast it with the inside. In contrast to the outside, the inside should be really irritating, aggressive, and even pain-inducing. Lining fabric is often intended not to stand out. So the colour of lining fabric is normally similar to the main fabric. In this skirt, however, the lining should be intentionally exposed in a sense of provocatively arousing senses of sight in tandem with touch. I chose ruby red faux fur for the outside fabric, as its sheen and softness would attract the touch and also enhance the contrast with the haptic quality of the lining. The lining fabric that I chose has a vividly coloured print of layered paint-brush strokes, which gives the illusion of depth. On the lining, I put hundreds of silver-coloured metal studs in various shapes—long, triangular, pyramid-shaped studs with a bent pointed top, pointed circular cones, and flat triangular pyramid. When I finished threading them through the surface of the lining, then pressed my palm over the surface, I laughed and said to my friend, “Who would dare wear this?”

A journal entry on Friday 6 December 2013

It is painful.

Hundreds of studs consistently poked my legs during moving. My slow steps, walking barefoot on the floor, have something of the ghostly about them. This skirt is not not the kind I'm used to wearing which becomes terrifying, opposed to the pleasurable, yet seductive. Pain, the unfamiliar sensation that I have never felt from any wearing experience, also weirdly evokes a seductive feeling. The pleasurable and seductive touch of the faux-fur amplifies the brutal touch of the studs — the coldness, heaviness of the metallic spiky



Fig 21. Wearing *the Irritating Skirt*

³⁰ See p.77

studs, and the mixture of pain and playfulness.

Once the skirt enfolds my lower body, even though the marks of the studs on the skin soon fade away, the vocal cord of the skirt seems created and embedded somewhere in between the skirt and my body, and this ensemble of the body and the garment makes a voice together. If this skirt is worn by someone else, it has a sound which may be different from the sound it emits when the skirt is in contact with my body.

A journal entry on Sunday 5 January 2014

After this wearing practice the concept of 'discomfort for self-awareness' becomes more obvious, as I was unpleasantly and vividly conscious of my body through the meeting of one outer surface, or border, with another. The skirt evokes something like subtle gesture, emotions or sensations that are only accessible through first-person experience: because the sense of wearing the skirt cannot be ignored, the skirt that irritates materialises self-awareness, which often emerges through an unpleasant or uncomfortable experience of being 'out of place'.³⁰

When I was wearing the skirt, I automatically responded to its painful attack on my legs by becoming rigid as I was trying to sit on a chair. This discomfort let me to be conscious of my being, which was enveloped by an outer surface. As noted in the journal entry above, this consistent feeling even carried a feeling of 'seduction'. A certain affect from the mingling of enjoyment and fear repeatedly arises in me, and it becomes strangely seductive. The set of feelings aroused from wearing, which I have tried to delineate above, are all about the bodily engagement of the wearer with the garment. As affect is "a matter of autonomic responses that are held to occur below the threshold of consciousness and cognition and to be rooted in the body" (Leys, 2011, p. 443), those feelings, in turn, come to deliver an affective dimension for the wearer. Meanwhile, the rustling sound of the studs in movement recalls the sound of 'frou-frou' in terms of its sonic tactility. There is no precisely translated word for 'frou-frou' in English, yet in field of textile

³¹ Frou-frou, the rustling sound of women's silk dresses had emerged as a symbol of wealth in late nineteenth century Europe. Ruth Hoberman comments on an article in Chambers Journal written by an anonymous man in 1861. The author of the article talks about women in the reading room at the British Library. Hoberman (2002, p.497) comments: "...he depicts the actual women he finds there as nothing but trouble, overflowing the ladies' seating and distracting him from his work. Once he perceives "the whisk of silk and the rustle of muslin," the author explains, his "faculties" leave him." Another article 25 years later mentions "the frou-frou of her silken raiment" and the resultant inhibition male readers feel about scattering ink for fear it might stain those skirts; talking; flirtation; eating of strawberries; and reading of novels. The only remedy, the author concludes, is patience,..” (Saturday Review (1886) Ladies in Libraries, Saturday Review, 14 Aug, 213, cited in *ibid.*). In this regard, frou-frou has been typically associated with frivolousness or excess. As the excerpts above show, it is more likely to be used as a term of disdain rather than as a term of praise or admiration, perhaps because it has connotations of the distracting or disruptive powers of women's clothing.

³² Merleau-Ponty, 1976, p.5 Merleau-Ponty, M. 1976. *The Primacy of Perception*. USA: Northwestern University Press. cited in Entwistle, 2000, p.334

science, 'scroop finish' refers to chemical process for silk fabric to make the cracking sound when silk fabric is rubbed. Some describe it as a 'sandpaper' sound, or the sound of rubbing icy snow. It is a kind of sonic tactility in a cross-modal sensory mode, more than just sound like string instruments such as the violin played via frictions between strings and a bow. Modern music creatively uses such sonic tactility in string instruments—extensive plucking of the strings, the sound of the bow hitting the fingerboard, and other bowing techniques like 'chopping' or 'jeté'.

Frou-frou also implies a 'disquieting presence': not only denoting "frills or other ornamentation, particularly of women's clothes" but also connoting 'distractedness' or 'noisiness' from the male's point of view.³¹ Frou-frou, described as 'atmospheric sound', is closely associated with the 'mood' of the modern—superficial, trivial, dynamic, fun, and excessive. The irritating skirt, just like frou-frou, is distractedly noisy and disruptive to wear and to move in. Moreover, as with all 'noise', this description of a distracting and disruptive quality of fashion is often found in avant-garde fashion practice as noted before. *The Vocal Cord of the Irritating Skirt*, with the sound of the studs moving and clashing with each other and with the body, can be thus considered one such example.

Dress-Scape

Joanne Entwistle makes a similar argument when she elaborates the concept of the body with reference to Merleau-Ponty's investigation of perception as "our point of view on the world".³² From the approach to dress as 'the envelope of the body' which aids the mediation of 'the experience of self', she discusses 'epidermic self-awareness' developed by uncomfortable dressing. The body is thus enclosed with, and allowed to be aware through the experience of wearing (Entwistle and Wilson, 2001, p.45). In this sense, a



Fig 22. Wearing *the Irritating Skirt*

'normal' wearing experience lets the garment become "an extension of the body like a second skin", whereas uncomfortable wearing develop the "epidermic self-awareness" (2000, p. 334). Umberto Eco also takes on it with his experience of wearing his tight jeans. The jeans made him conscious of his movements and actions and he found that women are mostly familiar with this experience with their 'body-conscious' clothes such as corsets, lingers, any tight garments.(Eco,1986, p.194) As Eco notes that "Thought abhors tights", clothing acts more than mediating the self-conscious feeling of 'edges' as the boundary of the body, it influences one's interior life through inducing the wearer to 'live towards the exterior world'.

These two theorists support my interpretation of the irritating skirt and my experience of wearing it. A garment provides the wearer with a sense of self and also establishes emotional connections with the wearing self through touching, smelling and even hearing. How then does the garment situate the self in relation to others? Is the garment a social epidermis that awakens a social self-awareness?

Dress lies at the margins of the body and marks the boundary between self and other, individual and society. This boundary is intimate and personal, since our dress forms the visible envelope of the self ...; it is also social, since our dress is structured by social forces and subject to social and moral pressures. (Entwistle, 2000, p. 327)

The garment and the wearer reciprocally create each other through the learned and embodied experience of wearing. In this regard, an embodied garment can be an inhabited space transcending time and geometrical form. It bears the traces of affects accumulated through the wearer's personal and social experiences. I suggest that this understanding of the garment, the social self-awareness and the experience of wearing can be explicated through the concept of 'dress-scape'. As social animals, the human body is



Fig 23. Casting experiment

³³ Christopher Tilley (2006, p.68, citing Daniel Miller) articulates that a social and material nexus can be formed as much through ordinary modern consumer goods, as through exclusive craft artefacts: "...persons actively appropriate consumer goods, objectify and fashion their identities through, for example, altering kitchens, home furnishings, consuming particular types of drink, styles of clothing, going shopping for food in a supermarket, and so on. Once bought, home consumer products can be endlessly personalised and become as much part of the modern self as craft products in small-scale societies." Similarly, garments, as consistently 'personalised' artefacts through their contact with the body, create a nexus, as material, personal and social aspects converge.

almost always in some form of dressed state. The garment, the individual and society are intertwined in a complex nexus of being, making and becoming.³³ In the process of being worn—or being consumed as a commodity—the garment continuously accumulates the wearer’s personal and social ‘imprint’. These accumulated imprints create an ‘atmospheric space’ which is the embodied site of the interplay between the garment and the wearer. Thus the dress-scape, as the atmospheric space, emanates the affects aroused through wearing experiences. This unspoken ‘noise’ in turn becomes embedded, and implicitly resonates with the wearer.

The Faded Imprint on the Skin

I wore the skirt and sat on a chair for about half an hour, pressing the studs onto my skin to leave their marks. When I first sat on the chair, it really hurt. After a while, however, I felt nothing. But then, whenever I moved even a little bit, the pain hit me again. The sense of touch indeed is activated by movement... the skin is such a dull yet sensitive surface. I have never been so violently made aware of my bodily self.

While I sat on the chair, a friend of mine helped me to make the alginate paste for life-casting. We had to be very fast with applying the paste—not only because alginate paste takes no time to cure, but also because I was afraid of losing the stud-marks on my legs.

As the paste dried and hardened over time, the casting became smaller than its original size. There are now some cracks around the edges and even a few green mould-spots have appeared. It looks like a tangible version of the faded ‘dress-scape’ of the irritating skirt.

A journal entry on Sunday 6 December 2015



Fig 24. The cast of the imprint on the skin

The Vocal Cord of the Irritating Skirt was made and filmed in 2013. As has often been the case in my research journey, I returned to this work in 2015 to reconsider the materialisation of friction as the source of sound. When I looked at one of the photographs of my legs, taken during filmmaking, I felt like capturing the imprints left on my skin by the studs—the now-forgotten, ephemeral traces of the violent contact. During the filmmaking, I sat down on a chair for a few minutes. When I stood up from the chair, I felt considerable pain on my skin. I lifted up the skirt to discover the back of my thighs were full of marks left by the studs. However, they soon disappeared. My skin resumed the usual smoothness as if the violent contact had never taken place. Where have the marks gone? Did they ‘evaporate’ into the atmosphere?

Sound can only be produced by movement and I am especially interested in the sound produced by the friction between two surfaces in contact. This casting of the rough surface of my skin is like a tactile version of the silent discomfort. Just as the sound of wearing the skirt recorded in the film is the auditory index of the contact, the cast of the marks is the physical index of the contact. Beyond this two dimensional surface, however, the cast also seems to emanate a faded-out dress-scape, forgotten for two years, and then re-projected in this cast. This dress-scape originally emerged from my affective experience of ‘epidemic self-awareness’ during my initial contact with the irritating skirt.

With this cast and the film, I seem to freshly experience the initial encounter, or ‘attack’. In this sense, the film, considered alongside the skin-like alginate cast, may be an apparatus which provides a sensory and imaginary ‘epidermis’—providing the spectator with a sense of being ‘enveloped’. Could film then be a form of (un)wearable garment? Wearable in the sense that it is ‘enveloping’; and also at the same time un-wearable, in the sense that it is intangible. In my mind, both the film and the cast I made are ‘noisy’ pieces. ‘Noisy’ because close-ups—of the studs pressing into the skin and the marks they leave my bodily movement—arouse a range of affects through the encounter and the interplay between the wearer or the viewer and the garment, the film, or the cast.

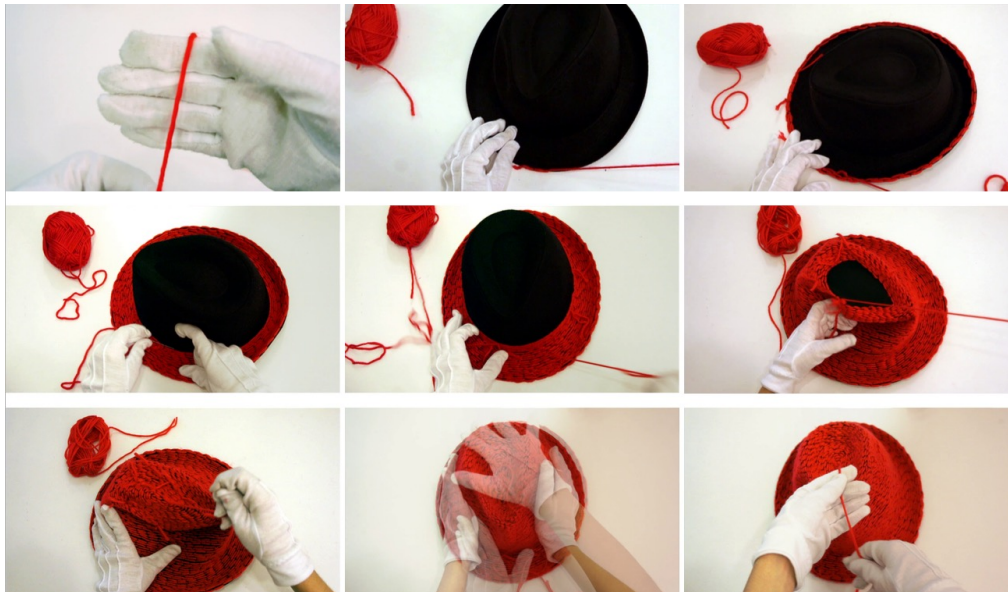


Fig 25. *Fedora: exile* film-cuts

³⁴ This thesis uses Hoe-Yeong Lee's pseudonym, Woodang [wudɑŋ], rather than his full name, which is written or sealed on his drawings and writings (see also p.209).

Tacet 4. Fedora: exile

This practice, *Fedora: exile* can be considered as a turning point in this research journey. From my previous practice, which attempted to reveal hidden or unheard sound in garment-making or wearing a garment, this practice has expanded into other fields of making: making one's imaginary embodied fashion item, sound-recording along with filmmaking and recording my reading voice. It is a work which aims to audio-visualise a historic figure's unspoken voice in a maker's imaginative way—representing his spirit or identity through a set of sounds of making (the maker's poetry-reading voice, and other sound effects) with the laborious stitch-work that went into transforming the look of the hat.

Draw Orchid and Get Sword: Woodang and His Six Brothers was an exhibition commemorating Woodang, Hoe-yeoung Lee (1867-1932),³⁴ held from 17 November 2014 until 1 March 2015 in Jungmyeongjeon, Deoksugung Palace in Korea. Woodang was a Korean independence activist who devoted his life to taking back sovereignty from Japanese colonial power. I was commissioned, as a fashion designer, to make objects or installations for both the opening ceremony and the exhibition. The exhibition director informed me that the exhibition would be comprised mainly of Woodang's possessions: his writings, paintings, ceramics, his wife's diary, the only remaining photograph of him, and the clothing he wore when he died. After the initial discussion, we agreed that a work with some kind of acoustic effects would be an interesting contrast, next to his static possessions, enlivening the overall atmosphere as a result. *Fedora: exile* turned out to be the only work specially made for this occasion, and a vivid, lively, and 'noisy' one at that.

To provide me with more details about Woodang, the exhibition director showed me the only remaining photograph of him. My attention was caught by the hat on his head. There is no specific name for this hat, as any brimmed



Fig 26. Woodang, Hoe-yeong Lee

³⁵ Jung-jul-mo means ‘a half-length hat’. This is because traditional Korean male headwear had a long body. Later, it came to denote ‘fedora’.

³⁶ It seems impossible to find any photographs or images of Korean independence activists apart from Woodang’s extant photograph. However, a few Korean films about the activists, including *Anarchists* (2000), *Assassination* (2015) and *The Age of Shadows* (2016), do portray them as wearing a typical fedora based on some anecdotes about them that suggest that they always wore a Western-style hat.

³⁷ As mentioned in footnote 32, I tried to research what the activists looked like but was unable to find any material on the subject. In the early twentieth century, the fedora was a kind of extension of a man’s body and a prop to express men’s thoughts and attitudes. In a way, the fedora became their voice, as they would wave it to denote their acceptance or agreement, or to give someone a warm welcome or farewell. They would remove it to show their respect to someone, or lift it slightly to be polite when meeting someone casually on the street. I found a photograph of American female anarchist Emma Goldman’s public speech in Union Square, New York in 1916. Hundreds of people wearing hats surrounded her as she urged the unemployed to fight for a better quality of life. Indeed, a detective who witnessed the gathering commented on the excitement of the crowd, noting that “hats were waved in the air” (“People vs. Emma Goldman,” Excerpt from Trial Transcript, 4 October 1893) in Falk, C., Pateman, B. (eds.) *Emma Goldman Made for America, 1890-1901*, p.30).

male hat without any distinctive details used to be called Jung-jul-mo (중절모 [dʒʊŋ-dʒəl-mo:]).³⁵ According to the director's explanation, the fedora was adopted as the dress code of Korean independence activists, who always wore these hats.³⁶

This might have been because noble men in Korea had to wear their hats in public, so they perhaps wanted to keep this tradition in a modernised manner. It might also be that for their activity as assassins, the hat was an effective means of disguise. The hat, therefore, for the independence activists, might have been a cover or disguise.³⁷ Beside of this function of disguise, Woodang—as a Korean noble leader—seemed always to attempt to be well-dressed, even when he had been killed. In this sense, a hat for him played a role as a symbol of the nobility of his country. This might be the main reason why he wore the hat, despite his poor and hard life. In this sense, Woodang's hat is part of himself. Because of this complex set of meanings, his hat became more and more attractive to me and led me to make use of a hat in both the opening ceremony and the installation.

After looking around hat shops for a long time, I finally chose one: the most classic fedora. It is covered with black wool-blended fabric, the brim is not too wide, not too narrow, and the crown is appropriately indented. The sales assistant told me that this hat had been rarely sold nowadays because it looked old-fashioned. She said that only elderly men occasionally bought it. But it was this old-fashioned look of the fedora that was perfect for me, as my intention was to find a hat which could evoke an imaginary sense of Woodang's hat—even though this hat and his actual hat as shown on the photograph look different. This may be because I liken Woodang's everyday item (the hat) to Woodang himself.



Fig 27. *Fedora*: exile filmmaking setting

I brought this to the studio and put it on the worktable covered with a big piece of white paper. I, as the maker, wanted to inscribe Woodang's spirit (or life) onto this hat. But how do I go about doing it? I also wanted to communicate, or transfer, a certain affect to the exhibition visitors. How can I achieve this? Could a film be an effective medium?

A journal entry on Saturday 27 September 2014

I decided to show my fedora-making through film, because I think the film screen can be an effectively affective medium in linking myself and my work with the viewer. The visitors would already understand, through the opening ceremony and the photo of Woodang, what a fedora means in the context of this exhibition. So I might be able to create an affective atmosphere through the use of a fedora projected on the screen. I suppose that making a motion or a transformation of a fedora could arouse this. Can an ordinary shop-bought fedora be transformed into a fedora embedded with Woodang's spirit? Might I, as the maker, be able to inscribe his spirit onto the hat? The fedora's revolving movement, gradually transforming into another surface, may be able to emanate a certain affect. This, in turn, could be empathy or (mis)understanding generated by the film. Because the hat's transformation seems not relevant to Woodang and the exhibition, the visitor might be confused and feel enigmatic which could be one of the affects. Also, in terms of the exhibition director's negative response, this was also one affect aroused from her concern as she thought my film would be inappropriate for the commemorations of Woodang. (see p.101)

A journal entry on Thursday 16 October 2014



Fig 28. Idea sketches of *Fedora: exile* filmmaking

The resulting work, *Fedora: exile*, is a close-up video-recording of my stitching hands gradually covering the crown of a fedora in a red-coloured embroidery yarn. It shows the red-stitches' continuous spiral movement until the entire hat is covered. In this sense, this film is a documentation of the transforming process. The gradual transformation represents an ordinary hat becoming the embodiment of Woodang and its original context is the aim of the exhibition which is his commemoration. As a sound effect of this film, I included: the amplified sound of the yarn being pulled through the surface of the fedora; a recording of a commemorative poem being read; imaginary ambient noise, which was artificially made.

Anonymous Maker ?

I wore a pair of white gloves while filming my fedora-making. This was to present myself as an anonymous maker, by trying not to give any impressions of the maker's gestures during making. In hindsight, however, it seems impossible for the maker to be perfectly anonymous. A garment made by a maker becomes inevitably the maker's (un)intentional noise. This is not a matter of whether it has any meaning or messages communicated by the maker or not, but of the physical imprint, the movement and transformation of surface, and the accumulated traces of affect made by the interplay between the maker and the hat.

In this sense, my embodied gestures, the way my hands move, can never perfectly conceal myself through pretending to be someone else.

My thoughts on my gloved hands lead me to reconsider Martin Margiela's 'use' of anonymity, and his masked models. Margiela tries to be anonymous: he refuses to allow any interviews or photographs of himself to exist. However, this was actually his strategy: he knew that it would be his signature. He perfectly understood that this supposed anonymity could give



Fig 29. The half-transformed hat and a pair of white gloves

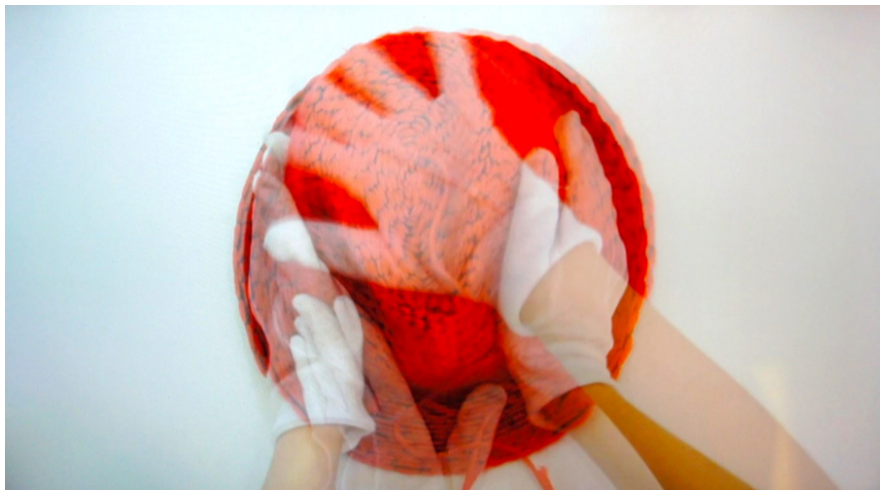


Fig 30. A scene from *Fedora: exile*

his label a strong identity. He also knew it would work because it was in the context of fashion, which in the 80s and early 90s was all about labels, celebrity, and showing off. The blank label on his clothing and veiled models were aimed at mocking the conspicuous consumption and 'glamourisation' of fashion. These in turn became his signature, the unmistakable 'Margiela-look'—one of the most recognised styles in fashion. He parodies the nature of fashion, yet consequently makes fashion.

It is then no surprise that the exhibition director and the staff perceived my embodied gesture. When they watched the very first edited version of this film, they all said that the stroking of my gloved hand was too suggestive of a sensuous or even erotic meaning, and was considered inappropriate for the commemoration of Woodang.

I was surprised at their feedback— not because my film was rejected, but because they could sense my mood through simply watching my hand movements. How could they feel like that? I was half irritated, because my work might be unable to be shown due to my actions being inappropriate for this godly man's exhibition, and half pleased, as I became aware that the maker can never fake the self, nor achieve perfect anonymity in making. Moreover, this experience proves the function of 'envelopment' through cinematic apparatus, as they could sense and share the implicit mood emanating from the screen through their sensory experience.

In addition, as the director told me, the voice of Woodang's daughter-in-law, recalling her memory of how they had difficult living circumstances would be played in the exhibition. She and Woodang's wife did stitching and mending work to financially support the family's independence activity. The director added that my stitching and caressing motion would inappropriately remind viewers of her interview, which in turn could destroy the nobility of Woodang due to my too feminine gesture. Yet, I did not know about this coincidence at all. In the end, the director suggested re-editing the film for those reasons, and I removed some of the hand movement scenes.



Fig 31. Sound-recording work

³⁸ Lernert & Sander (2014), The Sound of COS, Sweden: COS [video] available from: <http://lernertandsander.com/the-sound-of-cos/> [Accessed 17 December 2014]

Foley Sound Recording

After filming the making of the fedora, I then considered how I could produce the sound-effects of the film—the sound of transforming the hat through the maker’s hand movements. Besides, I wanted to add more layers of sound on top of the sounds of making. I found a short film by chance on the internet, created by Studio Lernert & Sander: an advertisement for Swedish fashion label COS.³⁸ This film exemplifies the contemporary exploration of sound and image relationships well. It depicts the artificial construction of an ‘apparently’ naturalistic narrative: smoothing down trousers with kitchen mitts represents the sound of wearing a coat; pulling up and down the window shade becomes the sound of zipping up an overcoat; crushing salt with a basketball is the sound of a wearer’s motion, and so on. I had already known that the sound in film or TV is artificially created with different materials and objects, and added at a later stage of production, to give more emphasis to the visual. However, it was from watching this film that I realised how we are so easily deceived by the auditory projection from a filmic surface.

This method of sound recording is called ‘Foley sound recording’, named after its exponent, Jack Donovan Foley. Used in film, performance, and other media, this method aims to maximise or theatricalise sound effects using various materials to produce sounds in post-production.

In *Fedora: exile*, the actual sound generated during the making process was too subtle to be embedded in the final film. After having seen the COS film, I conceived the sound of fastening a snap button could be similar to the needle piercing the stiff surface of the fedora, and the sound of the thread being pulled through the surface could be substituted for that of a heavy paper box being dragged on a carpeted floor.

I brought various objects to the sound recording studio for the experiment of different sound-making; a vinyl document holder, washing up pads, a pair of high heels, needles with different thicknesses, a nylon cycling vest, fluffy knitting



Fig 32. Foley sound making for the hand-stitching sound in *Fedora: exile*

³⁹ "10. Absence of Sound. Applications. a) Stronger emphasis on what is visible; as, for instance, on facial expression and gesture. b) Qualities and effects of unheard sounds specially brought out by their being transposed into the sphere of the visible (suddenness of revolver shot - birds rising)." (Arnheim, R. (1964) *Film as Art*, London : Faber, p.130.) This refers to portraying unheard sounds through acoustic images whilst maintaining an equivalent quality of silence.

threads, metal threads, and a shoehorn. I felt very enthusiastic, so tried making all sorts of sounds by moving, crumpling, hopping, beating and rubbing the objects in different rhythm, mood, and intensity. After dozens of trials, for the hand stitching sound I chose the sound of rubbing a cycling vest with a washing-up pad. And the sound of pulling a thick needle through a piece of rough fabric was chosen for that of the needle passing through the hat.

A journal entry on Monday 10 November 2014

While watching my *Fedora: exile* film, finished with the post-synchronisation of Foley sound recording, I discovered that the projection of the visual matched with the acoustic deceives the spectator by falsifying the relations between image and sound. This effect can be explained through the experience of watching a silent film in the opposite way.

No one missed the sound of walking feet, nor the rustling of leaves, nor the ticking of a clock. The lack of such sounds (speech, of course, is also one of them) was hardly ever apparent, although they would have been missed with a desperate shock in real life. People took the silence of the movies for granted because they never quite lost the feeling that what they saw was after all only pictures. (Arnheim, 1958, p.36)

Silent film highlights the role of sound in film through the absence of sound, along with other sensorial experience induced by the screen. According to Rudolf Arnheim, there are two ways of performing sounds for a silent film: one way is through showing vicarious images to activate the viewer's imaginary-hearing; the other way is through performing the gesture that implies the actor's emotions.³⁹ Particularly, the gesture in a film could represent a kind of

⁴⁰ *Sounds That Move Us* was part of the School of Advanced Study's '*Hidden and Revealed*' series of events held on 13 November 2015 at Senate House, London. In the programme, there were six workshops that participants could experience: Navigate: When sounds open space for the blind; Feel: When sounds touch us; Heal: When sounds support people with chronic pain; Act: When sounds make you move; Step up: When hearing yourself makes you lighter and happier; and Bio-create: What if you could extend your body into sounds. Tereza Stehliková's experiment was featured in the 'Feel: When sounds touch us' workshop; the others were mostly associated with the deployment of technological devices (available from: <http://beinghumanfestival.org/event/sounds-that-move-us> [Accessed 19 January 2016]).

unheard voice. For instance, Arnheim exemplifies Charlie Chaplin's accentuated pantomime action with his facial expressions in *The Gold Rush* (1925), to show how gestures let the viewer more explicitly perceive the atmosphere of a scene. In the film, when he finds girls appearing, he cannot conceal his joy, so he makes gestures through his movements with objects. He is moving his shoulder up and down, and in each of his hands he holds a fork with a piece of bread stuck on it, which he moves like dancing legs on the table. He expressed his excitement by making objects dance with a joyful expression on his face, rather than dancing himself (Ibid., p.93).

This example of visual alternatives to sound proves how synchronised sound, along with both seen and unseen scenes in a film, is instrumental for the projection of the atmospheric. In other words, the juxtaposition between sound and image, even if sound does not in fact emit from the image shown, can aid the affective perception of the atmosphere for the viewer. This is created by the collaborative work of the sound and the image.

In addition, the first-person perspective in film can allow the audience to become immersed in an affective state. The character's viewpoint through the film screen deceives the spectator: through the unconscious engagement with the character as if he or she becomes the vicarious body of the character.

When I looked back to this sound-making work, it reminded me of one event I went to: 'Sounds That Move Us' at the Senate House.⁴⁰ There was a very inspiring participatory film by the artist Tereza Stehliková. In the film, only someone's hand is shown on the screen—it is therefore the first-person point of view. The hand tries touching several materials with different textures: different thicknesses of sand and fishes as far as I remember. Then, I had to touch something hidden in two paper boxes on the table while watching the film. Tereza also guided me to answer the questions written on the survey

⁴¹ Moholy-Nagy, L. (1969) *Painting Photography Film*, trans. Janet Seligman, Cambridge, MA: MIT press, p.41 cited in Bruno, 2014, p.112

sheet, to identify which material I felt resembled the image and sound in the film. Each of the sand-like materials in the boxes had a different tactility: one had finer particles than the other material.

It was this experience that let me explore how sound can evoke one's visual and tactile senses, beyond just being matched with the visual. While watching the film and touching the materials, I felt that the moving hand in the film became my 'illusionary' (vicarious?) hand and vice versa. In turn, I was deluding my 'real' hand that it was touching the material shown in the film, not the 'real' material that I was actually touching. Like this film, I also aimed with my *Fedora: exile* film to trigger a vicarious tactile experience through enhancing the stitching sound.

A journal entry on Sunday 15 November 2015

This illusionary, immersive experience seems the most significant aspect of the cinematic apparatus.

Giuliana Bruno's idea of 'projection' from a surface in film, architecture, and fine art seems linked with this sound-making practice in terms of the viewer's "simultaneous acoustical and optical activity."⁴¹ Through the projection of polyphonic sounds in tandem with moving images, the film transforms the surface of a screen into a temporal and spatial envelope. Sound in film, in this sense, further sensitises the visual and tactile layers of a screen, and beyond a two-dimensional surface, it could create the depth of the screen. The audience in turn comes to reside in this location which is full of myriad layers of the sensuous.

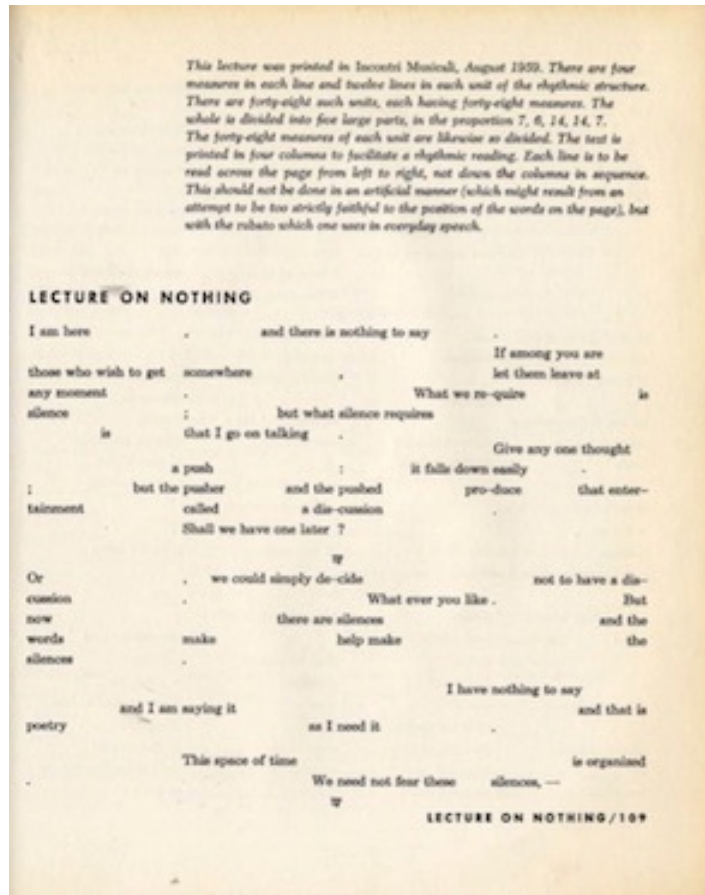


Fig 33. John Cage: The first page of *Lecture on Nothing*, (1959)

⁴² The exhibition manager, Haesung Suh, is a Korean writer, a columnist and a poet. He planned and supervised the exhibition and also organised and participated in the talks that accompanied it. The poem titled '*Fedora: exile*' is about Woodang's hat. Likening it to his life in exile, the poem refers to the fedora as his hideout, passport, land and sky. Both Korean and English versions are available on p.112.

Poetry-reading

...sound, rhythm, the fluent unfolding, and elapsing movement of time, the fusion by collision and reverberation - these, much more than visual clarity, are the essence of poetry. Even though poetry is not entirely a matter of sound, much of what it says to us is conveyed through sound. I should therefore prefer a sound-word to represent the elemental unit (or principle) of articulation in poetic. (Whalley, 1953, p.162)

One day, the general manager of the exhibition showed me a poem about Woodang that he had written the night before, and suggested it might provide some inspiration for the making of *Fedora: exile*.⁴² I decided to make use of the poem, and the sound artist and I discussed how the poem could be intermingled with other sounds in the film.

We initially tried reciting the poem together. We read the poem repeatedly, until I felt that the meaning of the poem seemed to vanish, and just the sounds of each syllable remained. I assume that this is not such a significant experience. A word can turn strange by just repeatedly saying it over and over: even my own name turns strange when repeatedly said out loud.

This reminds me of John Cage's 'Lecture on Nothing', a piece of written work. The piece looks like musical composition work, with the repetition of the interval spaces between words and the disruptive division of sentences. Cage seemed to gain access to new ways of experiencing through the repetition of words and sentences with confusing blank spaces. When I looked at and tried to read it, it was hard to read it smoothly without any hesitation, due to its confusing layout with the blank spaces between the words — which sentence should I read after reading this sentence? Is it written vertically or horizontally? I often had to pause to find the next word to read, and felt confused

1. 나는 / 너에게로망명한다 1a(나,너,망명)	/ exile to you
2. 모자 / <u>한</u> / 나의 영토 2a(모자)	A fedora as the territory
3. 펠트 천으로 / 직조	the felt textured
4. 한 / 검은 / 공화정 4a(검은)	black republicanism
5. 짧은 행을 타고	Riding the narrow brim of it
6. 나 / 의 밤과 6a(밤)	my night
7. 너 / 의 낮은 7a(낮)	and your day
8. 이름도 <u>없</u> / 이 / 여기 등근 국경 / 에서 만 / 난다 8a(등근국경)	meet here, the unknown round border
9. 여권 / 은 <u>테투리</u> 표시 <u>한</u> / 나로 총 / 분하고	This border represents the passport
10. <u>스탬프</u> 는 필요없다 10a(없다)	and the immigration stamp is unnecessary
11. 망명 / 심사는 좀 / 더 눈 / <u>썩</u> 아래로 <u>눌</u> / <u>려</u> 쓰면 그뿐	Pulling the fedora down low over eyes,
12. 모 / 자 하나의 대 / 지	that is all of the exile immigration
13. 모자 <u>한</u> / 나의 하늘	The fedora as the land
14. 가운데 / 를 문득 잘라내 중절 / 모 14a(중절모)	The fedora as the sky
15. 너 / 는 국적이 필요없어 15a(너는)	The sudden half-cut fedora
16. 그들 밑 눈빛 / 만이 주소 16a(그)	You do not need to declare the nationality
17. 그 / 대 편지 / 를 이리로 <u>부쳐다오</u> 17a(망명)	Your eyes can only inform the address
18. 나의 망 / 명 / 지	Post your letters to here,
19. 중절 / 모	The place of exile, Fedora

Fig 34. Edited version of the poem, *Fedora: exile* for the sound-recording (left)
The translated version of the poem in English (right)

when trying to understand it. I even forgot and lost the meanings I had already read.

Moreover, reading poetry here reiterates *Dress with the Sound of Its Own Making* to some extent: making the process of dress-making strange, and also letting the viewer feel strange when looking at the dress. This is because the viewer was invited to listen to the dress, not see or touch it. Like Cage's 4'33", the dress led the viewer to pay attention to the unheard sound of dress-making, which had been regarded as mere noise. I wanted to apply this to the poetry-reading practice, to make the reading sound strange so that it can give a new sense of listening to the linguistic.

In this regard, we agreed that manipulating the words of the poem was required in order to trigger a response in the listener. As one way of doing this, we thought that making odd pauses and rhythms like Cage's written piece would make the reading awkward and unfamiliar. So we broke down the syllables of the words in order to divorce them from their familiar meanings, and to make the listener perceive them as sound or material in order to create new rhythmic acoustics. Although some key words remained relatively conspicuously heard, to imply the film's context, it did not matter so much for me how much the viewer could clearly hear and understand the poem.

When I recited the poetry, unfamiliar and awkward sounds were uttered as well as idiomatic meanings. For instance, a phrase '직조한[dʒik-dʒo-han]', meaning 'woven', was divided into two words—'직조[dʒik-dʒo]' denoting 'weaving' and '한[hən]' referring to 'singular' (as an adjective), 'done' (as a verb in past perfect tense), or as a noun which means 'Korean race' or 'resentment'. Repeatedly reading the poem for the sound-recording, it in turn became for me just a mass of syllables to be spoken. Although it was impossible to perfectly obscure the meanings of every word, as well as avoid any empathy with it, I was trying to do so through reading it out in a slow, low, and dry tone.

Reading out the poem is a multi-sensory experience all at once; the boundary between sensorial experiences is somewhat blurred. My eyes saw through the words along with my utterances. The throat and vocal cords were vibrating, the tongue was moving in and touching the mouth, and the lips were puckering, opening and closing to help sound out the poem. They were all working hard and my ears were also working to hear at the same time.

Listening to my reading voice emitting from microphones was a new experience. My own voice emitted from all my collaborative body parts and then I heard it from outside, which was unfamiliar to me because my voice was different from how I normally hear my voice when speaking everyday; my voice was distanced from my corporeality. My voice from the microphones was not my 'real' voice but the reproduced voice transformed by another device. It took time to become accustomed to my own voice, which was an awkward experience.

A journal entry on Wednesday 12 November 2014



Fig 35. The fedora made for the opening ceremony of the exhibition

1,117 Fedoras

As a souvenir of the exhibition and a performance for the opening ceremony, I produced 1,117 hats with a plum flower embroidered on the rim band. The plum flower was a symbol of the royal family and was also Woodang's signature seal. The number 1117 conveys two different meanings: it was the date, November 17th in the year 1905 when the unfair and humiliating Korea-Japan Treaty was concluded, thus depriving us of our diplomatic sovereignty. The number also stands for the date of Woodang's death, and also the opening day of this exhibition.

I got on a metro train packed with commuters to go to the studio and I imagined a scene in which these commuters were all wearing the same fedoras. Then, the train would be a place full of Woodang's spirit or his memory.

A journal entry on Tuesday 7 October 2014

In the opening ceremony of the exhibition, I was next to a table on which the fedoras were stacked. Visitors seemed to be enjoying trying them on and choosing the right size. If we had chosen, as a souvenir, key rings, bookmarks, or other items that cannot be worn on the body like a hat can, the visitors would just have put it in their pockets and forgotten all about it as we often do. But they were carrying the hat, putting it on, and also looking at other people wearing it. I was so moved when I saw hundreds of visitors wearing the fedoras. The garden was filled with them. They watched the exhibition director and Woodang's descendants delivering the congratulatory speeches and then a writer recited a poem in honour of him. We were all mourning him together. The fedoras were all sold within days and we later produced more.

A journal entry on Thursday 20 November 2014



Fig 36. The visitors wearing the fedoras at the opening ceremony of the exhibition

⁴³ Hodge, D. (2015), Felt Suit 1970 by Joseph Beuys, London: Tate Gallery, available from: <http://www.tate.org.uk/art/artworks/beuys-felt-suit-ar00092/text-summary> [Accessed 15 March 2016]

On the opening day, hundreds of fedoras, flowing and moving, reminded me of Joseph Beuys's 'multiples'. Beuys explored the concept of multiples in a series of iterations, and I especially thought of the felt suits, which were one hundred copies of his own suit. Just as his multiples were the artist's attempt at reaching a larger number of people,⁴³ I like to think that my red, embroidered fedora has been distributed in the form of 1,117 fedoras. I would not have been as proud if the fedoras were made for their exhibition value, to be shown altogether as an artwork. But the fact that the fedoras were reproduced in such a large number, and then all sold, somehow renders my own labour invested in the red fedora more valuable.

If I borrow Alfred Gell's notion of 'distributed personhood' or 'distributed object' (1998), the fedoras would be the symbolically distributed personhood of Woodang. Through the fedoras, his patriotic spirit is commemorated and distributed throughout the Korean peninsula, within the contemporary Korean bodies on which the fedoras are worn. The fedoras were never actually in contact with him, but we could perhaps think of this 'distribution' as a secular version of 'transubstantiation'. As noted above, exhibition products could have been other typical souvenirs we see in museums and galleries. The fedora's significance as an exhibition souvenir, therefore, lies in its ability to be worn or carried on the body. Because Woodang always wore his fedora, it is 'Woodang-in-his-fedora' that we remember. His own fedora would be a kind of 'exuviae' of him, and for those of us who commemorate him, the multiple fedoras distributed around the country create a particular landscape, both imaginary and material. The fedora is not just a symbol or idea, but instead, it physically occupies and resonates an embodied space, and becomes more spatially widespread. Through distributing the atmosphere of the exhibition far and wide, a dress-scape emerges. Here, the dress-scape is not only the relationship of one individual to his or her environment, but also the relationship between individuals in a society, who empathise with and share the experience of the fedora.



Fig 37. Dari Bae: *The Secret Emissary*, (2014)
and the viewer wearing the same fedora

In other words, with all distributed fedoras together, it connotes the ‘social resonance’ through the wearer’s communication with other wearers in a social circumstance—the dress-scape. The dress-scape here is thus the most significant difference between the fedoras and an individual’s other items of clothing: the fedoras reached across a broad space through the multiplicity of the shared experience of wearing the fedora, as Woodang’s embodiment in the exhibition. In this sense, the fedoras thus play a role as *tacere*: the ‘silenced’ Woodang finally made ‘noises’ by the contemporary wearers sharing his distributed personhood.

In addition, this led me to retrace back to the notion of ‘soundscape’, from which the ‘dress-scape’ originates. According to Barry Truax, the pioneer of using soundscape in musical composition, sound mediates a listener’s “inner reality—inner sounds; thoughts, feelings, memory”, and the properties of “environment—geography, climate, water, wind, people, animals, insects, etc”.⁴⁹ Moreover, Truax expanded the relationship further onto the social environment as:

*...in the soundscape composition the sound itself mediates the relationship of the composer/listener to the social and environmental context, reflecting it, commenting on it, imagining its ideal form, probing its inner meanings. In essence, one is both composing and being composed through the sound.*⁵⁰

The dress-scape could be similarly applied to Truax’s thoughts as quoted above: a garment “mediates the relationship of the wearer to the social and environmental context, reflecting it, commenting on it, imagining its ideal form, probing its inner meanings.” The intertwining between the dress and the wearer’s personal engagement—bodily and psychical with the dress and both the environmental and social states of the wearer—facilitates the dynamic transformation or resonance of the dress-scape. A dress in turn is the version of a tangible object of the dress-scape and going beyond the object, the wearer, its surroundings, others, sound, smell, and all other senses that compose the dress-scape.



Fig 38. *Striped Overcoat*

Tacet 5. Striped Overcoat

Imagined from thinking of both the material and metaphorical sound of striped clothes, *Striped Overcoat* is essentially the layers of various looks of stripes made through cutting, overlapping, connecting, and stitching.

Looking back on this research journey, this garment started with my attempt at making a sound-producing garment—*The Aestheticised Aural Space* which led to the sound of garment-making—*Dress with the Sound of Its Own Making*, then the noise of the epidermis in contact with an uncomfortable garment—*The Vocal Cord of the Irritating Skirt* and lastly the resonance and reverberation of the distributed personhood of one figure—*Fedora: exile*. From these interconnected developments, the notion of dress-scape, still emergent and ‘silent’ (*tacere*) as it stands, seems to be both spatial and temporal, both material and imaginary, both private and social. In order to make this idea more tangible, I wanted to look further into the link between the visual and the auditory.

I started by searching for a surface from which the visual appearance gives off a strong auditory impression. For me, striped fabric is a sort of ‘noisy’ surface, full of auditory illusions. It seems to have a synesthetic effect: regular stripes are rhythmic, dynamic, and tuneful, whereas from broken stripes I can almost sense dissonant chords or exquisitely atonal music.

Awning stripes, bengal stripes, pin stripes, bar code stripes, multicoloured stripes...Mixing these different types of stripes in garment making is always a fun and pleasurable experience, although I do not enjoy the tedious task of matching the stripes at the seams and joints. Watching the regular rhythm of stripes often compels me to break the rhythm somehow. The joy and beauty of using stripes, for me, seems to lie in interrupting the regularity; letting the stripes clash and grind with each other, so they become even noisier. I suppose this might be the reason why striped clothes have lived a life of ups and downs, as Michel Pastoureau (2001) explains:



Fig 39. *Striped Overcoat*

[...] diabolic (those by which prisoners in the death camps were ignominiously marked) or dangerous (those used for traffic signs and signals, for example), and others that, over time, have become hygienic (those on sheets and underwear), playful (those used for children's things), athletic (those used for leisure and sport clothes), or emblematic (those on uniforms, insignia, and flags) [...] The medieval stripe was the cause of disorder and transgression. The modern and contemporary stripe has progressively transformed into a tool for setting things in order. The semiology of the stripe is infinite. (Pastoureau, 2001, p.4)

In contemporary fashion, striped clothing has always had a resonant voice: Pablo Picasso's striped T-shirt, Gabrielle Chanel's striped pullover, Sonia Rykiel's colourful striped knitwear, and LGBT's rainbow flag in Pride marches. These contemporary examples seem to share the implication of 'youth,' 'dynamism,' and 'liberalism'.

In the context of this research, however, my interest in stripes lies in their ability to potentially generate synesthetic effect or auditory illusion.

Pastoureau indicates that stripes can be depicted with certain descriptions which can be also applied to those of music or sound; tones, sequences, movement, rhythms, harmonies, and proportions (Ibid., p.88).

The rigidly fixed lines on a surface are static but they can give an illusion of movement. Dazzle camouflage, deployed during World War I, seems to make use of this nature of stripes uniquely and effectively. The loud striped pattern does not 'hide' the ship, but instead 'reveals' it, so that its supposed effect is to temporarily confuse the enemy's periscopes, as the stripes trick the enemy's vision. It becomes difficult for the enemy to accurately estimate the scale and orientation of the ship, which thus becomes a difficult target. This example of temporary affective visual disorientation leads me to wonder if these would be comparable to the temporary deafness we experience with a

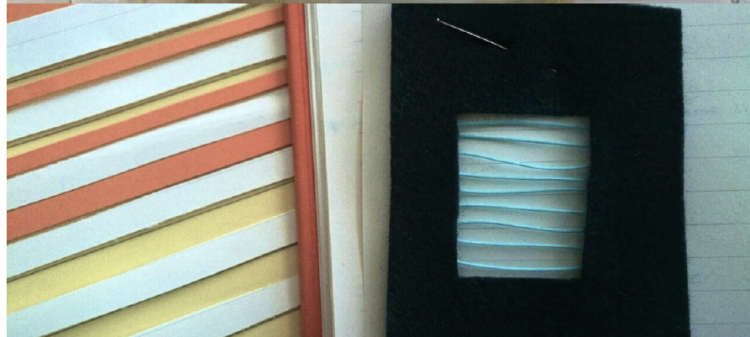
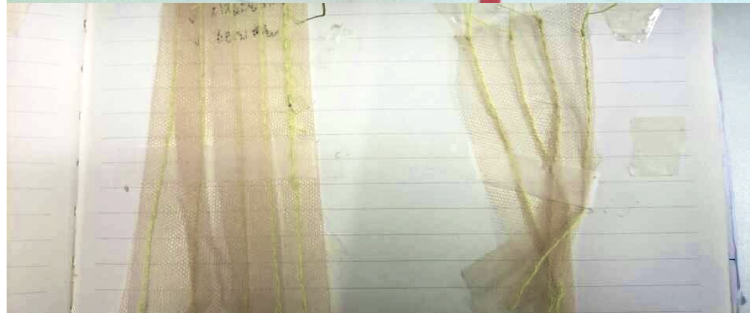
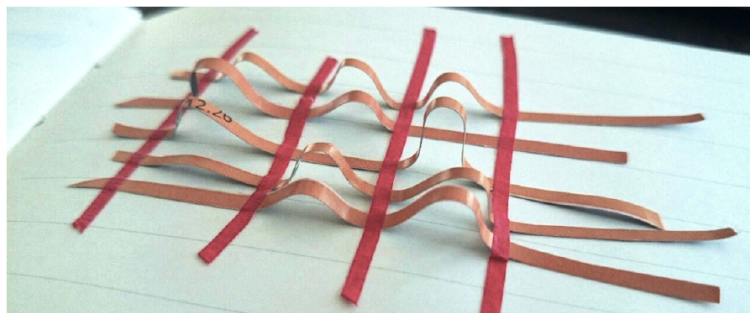
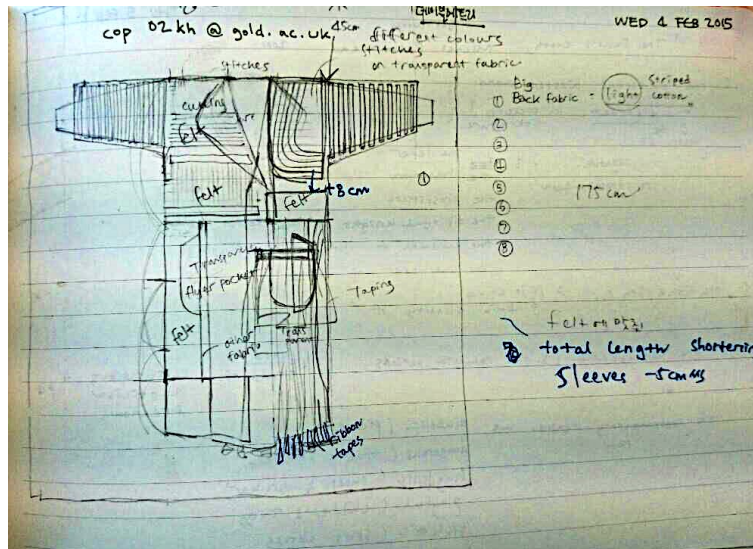


Fig 40. Drawing and experiments of making stripes

sudden change of noise-level. This comparison is fascinating to me, as the stripes seem to powerfully evoke a sense of ‘being lost’ with even the slightest dissonance, or skipping the beat, precisely because of its nature — a regular and organised arrangement of collective lines. This paradox of stripes compelled me to experiment with them.

Rectangular Canvas

I need a sort of large ‘canvas’ on which I can draw as many kind of stripes as possible. The garment would thus be a large overcoat.

To begin with, I drew three large rectangular shapes—two for the left and right front and one for the back. I then drew layers of horizontal and vertical stripes on them. These lines would be represented with different fabrics or by stitches so as to reveal their rhythmic and tonal variations.

A journal entry on Friday 27 March 2015

I never explicitly intended to make an overcoat. It emerged as I felt like experimenting with various types and materials for making stripes without the restriction of space. This is why I simply started to put large rectangles together as the surfaces on which I could freely play with striped patterns. In turn, the size of it seemed to make it look like an overcoat. Moreover, my primary sketch shows how I initially conceived the garment. In western garment construction, sleeve patterns usually have curved lines on the top, the side seam and the hem, which ensure that the sleeve fits the natural curve, shape, and movement of the arm. However, I did not want to use any curved lines in the pattern because any curves would distort the stripes. Instead, I chose a type of construction that resembles traditional garment making methods in Asian



Fig 41. *Striped Overcoat*

cultures: pattern blocks are simplified, most of the lines in the pattern tend to be straight, and the space between the body and the garment is increased. This flat configuration in turn hangs on the body, rather than fitting neatly on the body. The shoulders function as the hanger supporting the garment, and a band is often used to secure the garment around the waist or the chest.

Interestingly, I did not try the overcoat on the dressmaker's dummy until the making was complete. I laid the overcoat flat and worked only on the table which is unlike I would normally do when designing garments. I always check how a garment fits on the dummy many times during making. When I eventually hung the overcoat on the dummy, it was the very first moment that the overcoat became a three-dimensional object, capable of potentially containing the body.

Anti-form

Besides using printed or woven striped fabrics, I tried making stripes in different ways. I put a piece of grey neoprene fabric on the table, cut off several same sized rectangular blocks with regular margins, which took quite a long time. When attaching it on the upper back, I realised that my labour was absolutely in vain: they became curved and fell off. It seems that they suddenly changed their characters—from keeping the strict order of their positions, to powerlessly and arbitrarily swinging in the air. Besides, I filled the square cutouts on the back with lines of thread attached at either end to the fabric. Despite my endeavour to keep the threads in taut lines, when the coat was held up vertically they became all limp like overcooked spring onion.



Fig 42. *Striped Overcoat* displayed in the exhibition, *Elsewhere*

⁴⁴ Garment construction has always been about manipulating gravity. ‘*Game Changers – Reinventing the 20th-Century Silhouette*’ at MoMu (Mode Museum) in Antwerp in 2016, which is centred round the work of Cristóbal Balenciaga, shows how designers (like Issey Miyake, Martin Margiela, Rei Kawakubo of Comme des Garçons, Dries Van Noten, Ann Demeulemeester and Iris Van Herpen) face the challenge of fighting against the nature of fabric. Garment-making is often compared to building construction, yet it hardly succeeds in maintaining a garment-form against gravity due to the uncontrolled form of fabric.

The stripes' rebellious transformation led me to think more about the form of the overcoat. The unruly, fluid, broken lines with unpredictable movements show that the soft materiality of cloth seems to always defy any fixed form or structure. The moment of the stripes tumbling towards the floor gave a feeling of freedom.

A journal entry on Wednesday 15 April 2015

Stripes sometimes look serious, presumably due to their strict arrangement, and their repetitiveness without any exception which may cause a fear of destruction of the nature of the stripe itself. So those fluid, moving, and formless lines gave more freedom to my obsession with rigid fixed lines. Each time I held it up, it looked different. Gravity seems to consistently prevent it from having a static form.

Meanwhile, the garment looks similar to Robert Morris's work, *Untitled* (1967): a large piece of grey felt slashed in several straight lines, placed vertically on the wall. He noted in 'anti-form' that 'gravity' functions as "a direct manipulation of a given material without the use of any tool" (1994, p.46).⁴⁴ This in turn became a kind of humorous moment; an arbitrary mobility emerges from the immobile stripes, the dignity of order is destroyed, then the unstable disorder keeps changing its look. The quiet stripes became a 'noisy' surface through their transformation into the opposite character—broken, unruly and mismatched.

Displaying the Stripes

Striped Overcoat was exhibited alongside a later installation with sound (*The Voice of the Stripes*) in the exhibition, 'Elsewhere', September 2015 in the Lower Gulbenkian Gallery, RCA. As the installation is a translated version of the overcoat, I tried to make the overcoat look similar to the installation. I was



Fig 43. *Striped Overcoat*

also concerned that the visitor would not be able to recognise that this overcoat is comprised of only striped materials, due to some arbitrary formless stripes, so a long wooden bar was used as a hanger. This was to display the garment as if it lay on a flat surface, avoiding unruly stripes, although I did enjoy the freedom of these fluid stripes.

A friend of mine came to see the exhibition. I was curious what she thought about the coat, and asked: "Does it look like wearable clothing?" She replied: "It is too big but still wearable...but it is hanging like a curtain or a carpet so I think most visitors will think it is an art-object made of fabric."

A journal entry on Friday 2 October 2015

Besides my friend's response noted above, several peers and supervisors commented on the coat: for instance, "What is the point of making the pockets here?" "The coat is hanging so high like at a painting level in an art gallery. It made the coat look more unwearable," or "Why did you leave the hem-line on the back unhemmed and the front delicately hemmed?"

It seems impossible and unimportant to find clear answers, but it is of significance that they were curious of the maker's 'tacit' making and displaying decisions: after hemming the right-front panel, I might think that hemming was not important, while the pockets seemed to be made from my 'tacit' conception of the conventional form of the overcoat. Their questions in turn led me to the awareness of *tacere*: I tacitly revealed my making and displaying style again and the viewer heard the 'noise' that I made in making, and they also made noise from their curiosity of my making.



Fig 44. The primary sketch of *Striped Overcoat*



Fig 45. Sonia Delaunay: *Simultaneous Dress (Three Women, Forms, Colours)*,
(1925)

Fashion / Art

From the very beginning of this research project, I have been contemplating in which discipline to locate my practice. Unlike working in the fashion industry, garments in my practice need not even be wearable. *The Vocal Cord of the Irritating Skirt*, for example, would never be sold commercially, to be actually worn. It is a kind of garment to challenge what the garment can be. On the other hand, *Dress with the Sound of Its Own Making* can easily be worn, and the wearer might soon get used to the sound and gradually cease to 'hear' it. The sound might become 'ambient', just as we get used to everyday noise, smell, sights, and language. Indeed, we often forget the garment itself during wearing. By contrast, *The Vocal Cord of the Irritating Skirt* is a garment that refuses to become 'ambient' or 'forgotten'. The answer may be elusive, but my research practice so far urges me to ask these questions: Is this fashion? What do 'unwearable', 'out-of-place', 'ridiculous' garments do in contemporary fashion? How important is visual aesthetic and what might 'beauty' or 'the sublime' be in contemporary fashion? Can a single garment have a different 'status' depending on where it is seen or stored: on the street, in a shop, on a catwalk, in a 'fashion' exhibition, in a fine art gallery? How about a 'state of the art' garment, made by the most skilful hands: does the craftsmanship involved take the garment further away from, or closer to, art? It may not be particularly useful to attempt to have definitive answers to these questions. These are, rather, 'productive' questions that can remain unanswered, persistently generating noises on the margins.

Sonia Delaunay's drawing, *Simultaneous Dresses (Three Women, Forms, Colours)* (1925) could be a productive example for considering the above questions. One of my drawings done in the designing process reminded me of this work of Delaunay's. Although the link started rather superficially from their visual resemblances, the context in which Delaunay's dress arose—the colour, temporality, and rhythm of modern life in fin-de-siècle Europe—led me to also consider the circumstances in which my striped coat was made.



Fig 46. Railways, London



Fig 47. Wearing Stripes

One snowy weekday morning last January, my train stopped on the railway, approaching Vauxhall station. The carriage was seriously packed with commuters, and I was being pushed and shoved by others until I found myself pressed against the train door. It wasn't too bad, actually: at least I had a 'view'. Looking outside the window, I saw rail tracks beautifully covered in snow, and could make out the tops of the tracks still exposed. These half-exposed tracks formed striped patterns, meeting and breaking off, stretching to the point where my eyes could no longer follow. Along these striped lines, I leave home in the morning, go somewhere, go somewhere else...until I return home in the evening. What if these lines were fractured, so they could not connect me between one place and another? Along these stripes I remain mobile in this city, continuously moving through time, space and other people. So it is these lines, these stripes, that make me a 'mobile subject' in this city.

A journal entry on Sunday 1 March 2015

Today I was wearing a striped t-shirt, striped pullover, a striped coat, and a pair of Adidas trainers with its three stripes. After attending two seminars with people working as designers, curators, and artists for five hours, I was totally exhausted. Leaning back on the seat of bus on the way home, I looked down and felt slightly nauseous from the sight of all the stripes on my outfit. Today, it was just like these stripes: endless lines, old and new, coming to, and through, me, layer upon layer of line and lines...In the morning, these stripes impelled me to be mobile, dynamic, and social. But by the evening, they were tiring me to no end, until I felt 'trapped' in these stripes, exhausted and nauseous. Still, tomorrow is another day. A journal entry on Thursday 28 November 2013



Fig 48. Sonia Delaunay: La Robe Simultanée, (1913)

According to Tom Slevin (2013), *Robe Simultanée* (1913) emerged from the radical fin-de-siècle thoughts that placed emphasis on “embodiment as the active producer of experience” (2013, p.28). Delaunay worked across different domains: she was a painter, a fashion designer, a graphic designer, and a textile designer. In fin-de siècle Paris, painters, poets, fashion designers, architects, and sculptors intermingled and often collaborated. Delaunay’s interest in fashion lay, according to Slevin (Ibid., p.28), in relocating the site of the artwork onto her body. In turn, the dress, emerging out of this interest, articulates her embodied existence as continuous and dynamic with her environment (Ibid., p.37).

In her interdisciplinary artistic journey, Delaunay first eliminated lines and figures from her paintings, when she became aware that these could not articulate her embodied experience of modern life. Soon, as was also the case with other Parisian avant-garde, three dimensionality also became dissatisfying because, for her, it lacked temporality and rhythm ‘simultaneous’ with her surroundings (Ibid., p.32). Such shortcomings of existing artistic media and methods impelled Delaunay to relocate the site of art to the body itself, eventually emerging as “a figure ‘simultaneous’ with her environment through the robe simultanée” (Ibid.).

Delaunay’s search for a new location of art has something in common with my motivation in searching for the ‘sound’ in fashion. Throughout the continuation and the development of my practice, I am attempting to relocate the focus of fashion away from vision and touch alone. This is because I aim to investigate and represent the idea that fashion, through its multi-modal and synesthetic senses, is an ‘embodied experience’. In particular, the auditory sense seems to be one which encompasses the temporal and spatial dimensions of wearing experiences, accompanied by other senses. The dressscape is thus a notion that locates fashion in a new location as a synesthetic experience embodied in the maker, the wearer and the viewer. From this attempt, in turn, one question arises again: can ‘sound’ alone be a garment or fashion itself without the actual tangible object being present?

⁴⁵ Cohen, 1978, p.137 cited in Slevin, 2013, p.31

Also, comparing Delaunay's dress with *Striped Overcoat*, the stripe, for me, is an affective and synaesthetic surface which is simultaneous with my life at the RCA, London, 2015. Apart from the influence of my life in general, as my journal entries above reveal, this experiment would not have been possible outside the particular temporal and spatial surroundings I was in. I was making use of available circumstances: tools, digital technology, technicians, collaborators, colleagues, supervisors, workshops, galleries and gallery visitors. For example, as it becomes obvious in my following practice, I would not have been able to experiment with converting lines of stripes to sound by deploying sound-making programmes without a sound-artist working with me.

In addition, the gallery in which I displayed *Striped Overcoat* was 'simultaneous' with my work, as were the visitors who commented and shared their views with me, subsequently influencing my practice. My research therefore was emergent and simultaneous with their particular temporal, spatial, and social presences. Approached this way, the striped surface becomes a more spatial, temporal, and embodied condition, beyond a two dimensional surface perceived by vision alone. The dress-scape of *Striped Overcoat*, in this respect, contains the sense of 'simultaneity' effectively.

Robert Delaunay, Sonia Delaunay's husband and artistic collaborator, states that "...the surface of the fabric, intimate with the surroundings of everyday life, presents something like visual movements comparable to chords in music".⁴⁵ This parallels with art historian Simon Shaw-Miller's interpretation of 'rhythmic' in relation to a 'visual surface' or a 'temporal flux'. It also aids the understanding of Delaunay's focus on dynamic temporal and spatial modes of perception as "musical tones which bring about a movement of colours", which has also influenced Paul Klee's paintings (Shaw-Miller, 2002, p.151). Shaw-Miller, in fact, illustrates the 'synaesthesia' generated from the visual culture of musical sound as "a fundamental form of sensory impurity" (2013, p.13). Particularly, modern culture is the centred aspect of his historic exploration of the facets of synaesthesia as he states that "[u]nderstanding music and art means understanding culture and history" (Ibid., p.122). The nine

⁴⁶ See in the journal entry in Tacet 2. Dress with the Sound of Its Own Making (p.65)

teenth century modernist art movement was fascinated with music to the point that music became a central aspect influencing all kinds of arts and vice versa. Shaw-Miller gives the French modernist composer Erik Satie as an example; Satie's work, which denies any semantic approach, instead understands it as 'painterly methods' (Ibid., p.56f), demonstrating that music "provokes an image" (Ibid., p.61f). This idea of synaesthesia is a dominant characteristic of fin-de-siècle.

*Synaesthesia is a mingling; sounds carry vision, and vision,...
Looking may be biologically grounded in the same way as hearing, but as
visuality, that is, as a screen of social constructs and discourses through
which we have no choice but to look, it is also fundamentally grounded in
culture...What we see is not just sights, but textures, sounds. This is not
only the case in multimedia or mixed media; it is more fundamental than
that. Looking and hearing are inherently and unavoidably synaesthetic.
Music is visual.*

(Shaw-Miller, 2013, p. 22)

Moreover, Steven Connor's understanding of Michel Serres's phenomenological approach to the 'milieux'(2002)⁴⁶ again seems to effectively develop Delaunay's understanding of the intertwined relation of dress, the body and the world into the sensorial and embodied aspect of the dress-scape. The mingling senses are always 'in-between' the body and the world (ibid.); thus, the place of mingling or 'milieux' can be the dress-scape itself.

Lastly, considering my own circumstances in 2016, there seems to exist a constant demand or need to mark out a distinctive boundary between fashion and art. For me, now working away from the commercial fashion industry, this boundary is a particularly interesting and fertile area for investigation. Exploring my own practice alongside John Cage, Robert Morris, Marcel Duchamp, Sonia Delaunay, Viktor and Rolf, amongst others, I am compelled to stay on this boundary that may oscillate between a blurred and a distinct state.



Fig 49. *Striped Overcoat* and *The Voice of the Stripes* in the exhibition, *Elsewhere*

⁴⁷ The exhibition was held on 29 September - 4 October 2015 and was contributed to by a group of researchers from the Royal College of Art, London. It particularly focused on the work of international researchers from the likes of China, Korea, Taiwan and Thailand working within a modernist design practice including fashion, textiles, photography or communication design.

Tacet 6. The Voice of the Stripes

Striped Overcoat was motivated by my desire to make use of the rhythm and auditory illusions generated from striped surfaces. As I was looking at the coat, I became curious as to whether actual acoustic sound may be produced if the overcoat were broken down even further. This noise could be even louder and more material than the moment when the stripes were help up vertically, returning the coat to its primal state of dispersed lines.

The process of breaking down the overcoat—slicing the pattern pieces into lines, then laying them on other surfaces—seems like going back to its initial state of conception. By dismantling the overcoat, lines are generated, and these lines are transferred onto acetate sheets. The transparency renders the acetate sheet somewhat ghostly, as it seems to ‘absorb’ any surface behind it: when a transparent surface is put on white paper, it becomes a white-coloured surface; when put on a wooden table, it treasures the tree rings in the wood.

A journal entry on Monday 10 August 2015

The Voice of the Stripes is an installation work and an iteration of *Striped Overcoat*. The overcoat was dismantled into lines and blocks, seemingly returning back to the original pattern pieces. These lines and blocks were then printed onto transparent acetate sheets that were installed in the Lower Gulbenkian Gallery at the Royal College of Art, as a part of an exhibition entitled *Elsewhere* (September 2015).⁴⁷ The body of this installation was composed of five cubic-shaped arrangements: the front, back, left and right sides, and an empty space at the centre where the four cubic squares met at right angles.

The sound from the sheets was simultaneously emitted from a hypersonic speaker attached on the ceiling and from a vibration speaker on the floor behind the plinth located in the centre of the installation.



Fig 50. *The Voice of the Stripes*

⁴⁸ The sound artist, Hwan Yun, who collaborated with me on the film *Fedora: exile*, also helped me with this part of my practice. He used various digital audio workstation software tools, such as Pro Tools and Max7, to transform the lines and shapes of *Striped Overcoat* into sounds. These sounds were then combined and arranged to create the full composition. The sounds are available from the sound artist's work archive: <https://soundcloud.com/ppooyoo/the-voice-of-stripesfull-version>, <https://soundcloud.com/ppooyoo/the-voice-of-stripesvibration-speaker-version> and <https://soundcloud.com/ppooyoo/the-voice-of-stripesultrasonic-version> [Accessed 2 July 2016] (see also p.217).

The sound component of this work on which I collaborated with a sound artist is divided into two; the first, generally high-pitched and subtle, is played through a hypersonic speaker, and the second, lower-pitched, eerie and echoic, was played through a vibration speaker.⁴⁸ The hypersonic speaker was intended to ‘project’ the sound, as it emits sound like a laser beam at the viewer, who was instructed to stand on the pedestal. Meanwhile, the vibration speaker allowed the viewer to sense the sound through its vibration delivered through the floor, so that the viewer could feel the sound through their body, albeit quite subtly. With these sound-playing methods, this installation evoked the transformative experience of the ‘flatness’ of the surface into the ‘stereoscopic’ space. The sound seemed to amplify this sense of space, enhancing the viewer’s experience.

This installation is therefore all about translations into other dimensions or materialities: from three-dimensional form to lines (breaking down the overcoat), from lines to surface (the layers of the transparent acetate sheets), and finally from lines to sound (created from the surface of the sheets).

After displaying this installation, I thought this could be what Slevin referred to when he described Delaunay’s dress as “the synesthetic melting of time, movement, sound, and color” (Slevin, 2013, p.34). In both *Striped Overcoat* and *The Voice of the Stripes*, stripes are explored through ‘simultaneity’: the synesthetic melting of time, movement and sound through iterative translations between different materialities: ephemeral (the sound) and static (the overcoat and the installation), temporal (the sound) and spatial (the installation), flat (the sheets) and stereoscopic (the body of installation).



Fig 51. *The Voice of the Stripes*

⁴⁹ Bjarke Ingels (2016) Serpentine Pavilion Architect's Statement [online], available from <http://www.serpentinegalleries.org/exhibitions-events/serpentine-pavilion-and-summer-houses-2016> [Accessed 28 June 2016]

The Viewer

Looking through the overlapped transparent surfaces on the pedestal is like entering into another space. Born from the overcoat, this structure is full of depth and enigma. The eerie and echoic sound allows me to be right there ‘inside’, which is oddly, at the same time, the ‘outside’.

A journal entry on Wednesday 30 September 2015

The Serpentine Pavilion 2016, described as an ‘unzipped wall’, could be a useful comparison to my installation, with its ambiguous structural transformations between lines and surfaces; surfaces (or walls) and space; inside and outside; presence and absence. Bjarke Ingels, the designer of the Pavilion, noted that its embodied ‘opposite’ aspects provide visitors with different experiences: “free-form yet rigorous; modular yet sculptural; both transparent and opaque; both solid box and blob”.⁴⁹

The Voice of the Stripes also reveals the ambiguity of its form; it is hard to determine whether the body of the installation is two-dimensional or three-dimensional. Depending on the position of the viewer, this structure changes its appearance, and its materiality seems to shift accordingly. Standing on the pedestal towards the front and the back-pattern arrangements, I could feel the depth of the structure through the overlapping lines on the transparent layers, as if the lines were floating in the air. The transparency also seemed to render the sheets absent and immaterial. Standing sideways with the left, front, and back arrangements in view all at the same time, I sense it more as a solid object. Simply put, the form of this installation fluctuates simultaneously with the viewer. In turn, on the part of the viewer, his or her experience of this installation is simultaneous with the auditory and visual input, as well as the height, angle and speed of his or her movement. The installation is ‘built’ or ‘un-built’, simply through the viewer’s shifting positions.

The sound in this work is also at once a simultaneous material for the visitor, who may hear layers of eerie and loud sound, or else, may hear only silence.



Fig 52. The hypersonic speaker on the ceiling (Left)
The vibration speaker inside the plinth (Right)

After the exhibition, I asked my colleagues for their comments. The excerpts below show that, through this installation, the viewers and the work are 'simultaneous' with each other (Recorded on Thursday 15 October 2015):

At first glance, the two components of the exhibited work seem unrelated and disconnected. Upon closer inspection, it immediately became clear to me that the garment made out of linear shapes had been deconstructed and reassembled in a way that highlighted its pieces in a different way. I found it interesting to see how a three-dimensional object had been taken apart into two-dimensional pieces that could then make up yet another form. I cannot define this, whether it is a group of surfaces or an architectural form, because it always changes its shape via my position. The layering of the transparent sheets only highlighted the complexity and depth of the otherwise unassuming garment. Listening to the sound added another way in which an object can be de-constructed and re-constructed by taking on another form without losing its meaning.

(Teresa Krönung, a fashion researcher, RCA)

This piece of work is considered and complex. All the layers have been separated out, which give us an analogy of how complex we are, how complex decision making is, how complex processes are, yet the way it is put together is simple to read. Simple to translate into the working piece of stripes and layers.

I enjoyed standing on the pedestal and looking through all the sheets. To see through something was like a privilege to see into another world, the world of making, creation, design, layers, complexity. Profound and deep, deep, deep until the last layer. The interaction of the sound was interesting as the sound had layers, which matched the acetate layers and the combination of the effect once all the tracks were together was complex, profound, echoing, and the interactive experience memorable with the layers and the finished piece, which was a combination of the layers.

(Jules Findley, a textile researcher, RCA)

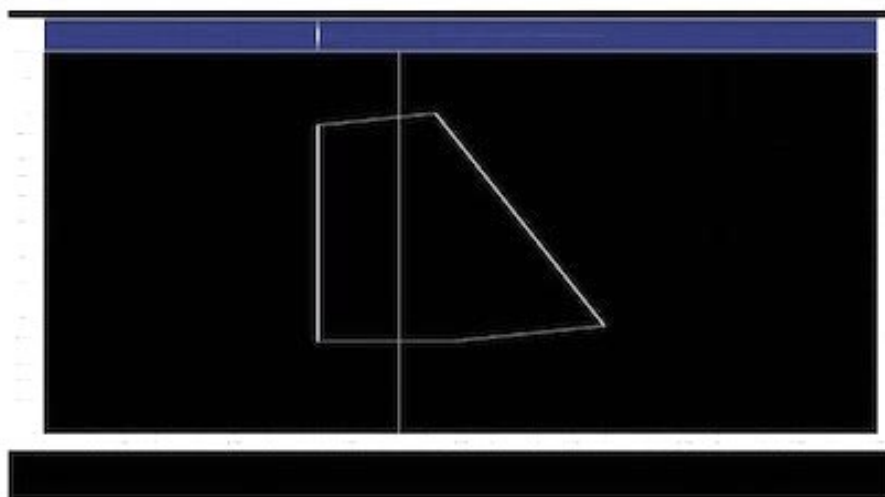
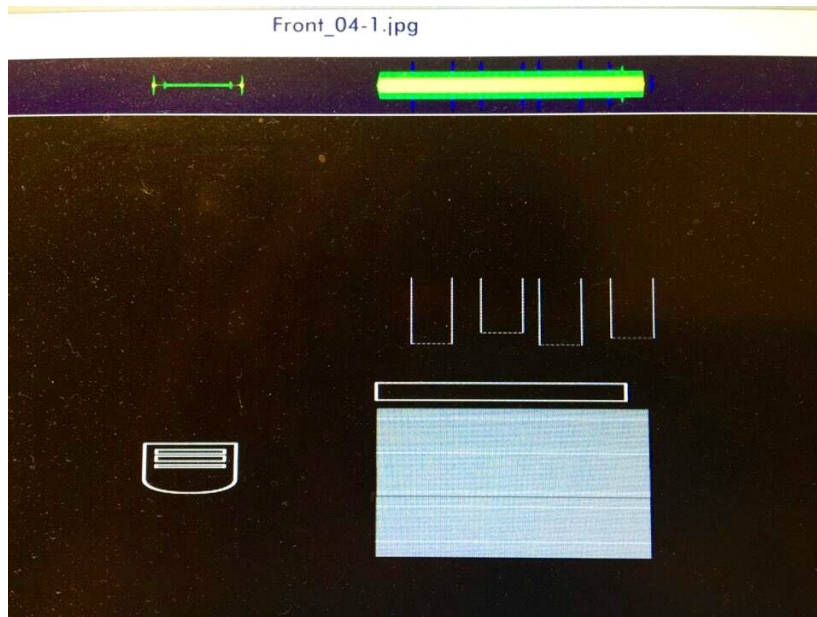


Fig 53. Screen images of sound-making programming

⁵⁰ Rilke, R.M. (1919) Primal Sound, in: Rothenberg, D., and Ulvaeus, M. (eds) (2013) *The Book of Music and Nature: An Anthology of Sounds, Words, Thoughts*. Middletown, Conn: Wesleyan University Press, p.21-24.

Sounding Lines

When the sound artist saw *Striped Overcoat* for the first time he said that the complex patterns and layers struck him that it was just like a music score, and that to create a musical composition in response to the overcoat was a natural and interesting process.

The image on the left page, is the screen-shot image of the sound-making process using one of the sound making software tools. This is one moment of the experimentation of sound generating from the marks of the lines and shapes on the transparent sheets. Running a sound-making programme firstly, one layer of the sheets (converted into an image file format) is placed on the black screen. Then, a vertical white line emerges on the left-hand side of the screen. Through moving slowly to the right-hand side, the white line traces the mark on the surface of the screen, and translates the moment of perceiving the mark into sound. When the line passes on the surface with nothing imprinted, it generates no sound, whereas when it comes across any mark, it generates sound. Here, each surface of the sheets is like a 'living canvas' which contains the diverse temporal and material/spatial transformation: temporal as the surfaces generate simultaneous sound from the marks on the sheets, and material/spatial in terms of not only the appearance of the installation according to the viewer's position, but also that of the transformation from the overcoat into the surfaces.

This process reminds me of Rilke's observation of the phonograph needle which traces the sounds along the lines engraved on LP records. He imagines moving this needle along the wavy line of suture on the skull and wonders what kind of sound this would produce.⁵⁰ From the overcoat, lines—like the engraved lines on an LP record—were extracted. These were then translated into sound as the vertical line of sound-making programmes perceived the vibration through each traced line. *Striped Overcoat* therefore became the sound source for the multimodal translation, as the lines are like

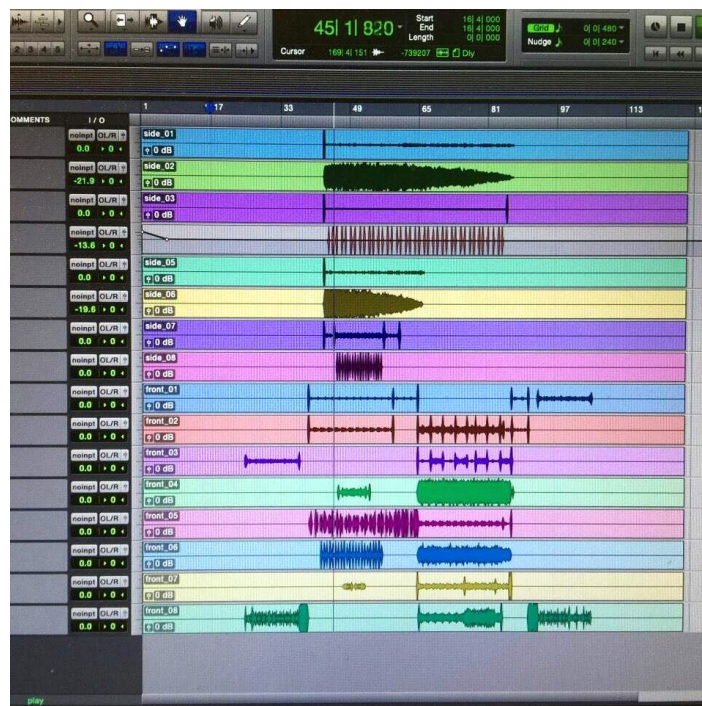
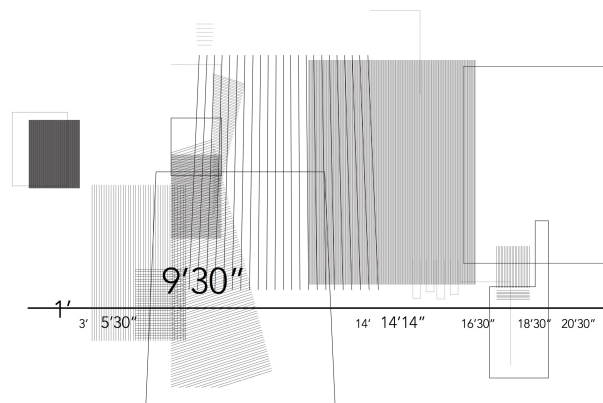


Fig 54. Screen images of sound-making programming

⁵¹ Erased De Kooning Drawing is discussed further in relation to John Cage's notion of 'silence' in the next practice, The Smock with the Framed Sound. See p.171

⁵² Pichler, M. (2009) Un Coup de Dés Jamais N'Abolira Le Hasard - Musique, performed by Michalis Pichler, [online video], available from: https://www.youtube.com/watch?v=JkG_qAk7zxQ [Accessed 13 June 2016]

grooves on an LP, and the grouped sheets are like LP records that contain/store sound.

This sound-making also reminds me of Marcel Broodthaers's work, *Un Coup de Dés Jamais N'Abolira Le Hasard (A Throw of the Dice will Never Abolish Chance)* (1969). This was Broodthaers' homage to Stéphane Mallarmé, which has a certain affinities with Rauschenberg's *Erased De Kooning Drawing* (1953)⁵¹ to pay homage to De Kooning in terms of making an artwork through concealing other's work. Broodthaers took a few copies of French Symbolist poet Stéphane Mallarmé's poem of the same name (1914) and then replaced all the words of the poem with black stripes. This work by Broodthaers, in turn, has been interpreted in various forms, of which one example is directly linked with this sound-making process. In Michalis Pichler's work (2009),⁵² a roll of paper is imprinted with Broodthaers' stripes and 'traced' by a metal 'sensor'. As the paper slowly rolls over, the sound of a piano is emitted in synch with the presence of the stripes, so that the duration of each sound depends on the length of a stripe. When multiple stripes appear on the paper, it plays a mixture of different sounds, which is at times dissonant, or occasionally even harmonious. This synchronised, multimodal translation resonates beyond its visual form: it blurs the distinction between the visual and the auditory. It becomes increasingly difficult to tell whether sound emerges from stripes or the other way around.

This blurred sense also works on *The Voice of the Stripes*. The transformation between the acetate sheets and the sound from those surfaces reciprocally enhances the materiality of each. I found it impossible to experience the sheets and the sound separately when I stood in front of the installation. Each component seemed to contribute to the 'temporal transformation' in both the sheets and the sound: the sheets are sounding, and the sound determines what I see.

From my articulation of the dress-scape of *Striped Overcoat*, it is the resonance from the synthetic and transformative experiences embodied in the maker, the wearer, and the viewer. I was particularly interested in that the striped surface simultaneously generates noise from mingling with the maker and the viewer's temporal, spatial, and possibly social circumstances. This led me to make another version of *Striped Overcoat*, focusing on the presentation of surface and the actual sound. I speculate that *The Voice of the Stripes* in turn adds to the dress-scape of *Striped Overcoat* as this was displayed beside the overcoat in the exhibition.

In addition, from my colleagues' reflections, they somehow tried to make connections with *Striped Overcoat* and this installation through reflecting one on another, imagining or proving meanings or anything emerged from their bodily, psychical, or social states. In this sense, this practice can enhance the dress-scape of *Striped Overcoat* which is the embodied temporal, spatial, and material dimension that the viewer could experience and, further, transform.



Fig 55. *The Smock with the Framed Sound*

⁵³ These sonic-tactile stimuli were inspired by Latham's use of spray paint, as the exhibition notes explained – Tate Gallery (2015), IK Prize 2015: Tate Sensorium, London: Tate Gallery, available from: <http://www.tate.org.uk/whats-on/tate-britain/display/ik-prize-2015-tate-sensorium> [Accessed 28 October 2015]

Tacet 7. The Smock with the Framed Sound

When I was setting up the exhibition for *The Voice of the Stripes*, I discovered that the vibration of the speaker was generating not only sound but also a very strong vibration that I could feel from the surface on which they were placed. This experience informed me that sound, ultimately, is vibration.

The feeling of the vibration reminded me of an experience I had when I viewed *Tate Sensorium* at Tate Britain, in October 2015. This featured four paintings, each of which related to sensory stimuli—touch, hearing, smell, and taste. One painting in the exhibition, *Full Stop* by John Latham (1961), gave me the most immersive experience. At first, I saw only a single big black circle at the centre of the off-white canvas. When I put my right hand in a box placed in front of the painting, I felt several dots landing on my palm, just like liquid drops falling onto it. I also put on headphones that emitted a rain-like sound.⁵³ Then, while feeling something falling on my palm and hearing the sound simultaneously, I began to see small spots appearing around the big circle on the painting. It seemed as though they were appearing synchronously with the moments of touching and hearing. Then I began to shiver from a feeling of sudden cold, due to the illusionary sensation of damp surroundings. With the mingling of haptic and auditory senses, my surroundings were completely transformed into another atmosphere. This suggested that the change in the viewer's physical status, through an experience of bodily engagement, influences the affective experience of the viewer. This experience inspired me to find a way of materialising sound, which is something I had been seeking to achieve: making use of vibration to transfer the transient movement of sound into visual materiality. This idea in turn led to another iterative version, evolved from my previous work *The Voice of the Stripes*.



Fig 56. Experiment setting: a vibration Speaker, iPhone for playing the sound, a plate for placing fabric, and dye powder

I soaked a small piece of light cotton fabric in water, wrung it out, and put it evenly on an aluminium plate placed on top of the vibration speaker. Among several surfaces, the aluminium plate I chose was the most effective for delivering the vibration. I carefully put a pinch of navy dye powder on the centre of the fabric. When the sound of *The Voice of the Stripes* played, the powders started oscillating. Some powders absorbed the moisture from the fabric and agglomerated together to form bigger particles, so that they managed to move a bit more and the fabric simultaneously caught and absorbed them. Larger and more numerous navy spots thus emerged on the fabric. I repeated this five times, and I discovered that each one looked different, despite the same sound being played, and the same amount of powder being used. This may be because I placed the dye powder in different locations, or because of varying levels of wetness of the fabric, although I tried to repeat it as identically as possible. However, this was a fascinating result, because the sound itself was a kind of digital source created from the digital form of the layers of *Striped Overcoat*. Yet the result of translating this sound looks arbitrary and entropic.

A journal entry on Sunday 8 November 2015

My experimental attempt at materialising sound seems to connect with Harold Rosenberg's emphasis on the affective movement of art making in American action paintings. For American action painters, the canvas was 'the arena to act' (Rosenberg, 1952, p.22), the act of painting was a 'drama of as if', and the resulting work was the result of the 'encounter' between the artist and the canvas as a space to act (Ibid., p.23). The process itself consequently becomes the artwork. In this respect, the fabric piece becomes 'the arena' for the movement of the dye powder caused by the maker and the vibration.

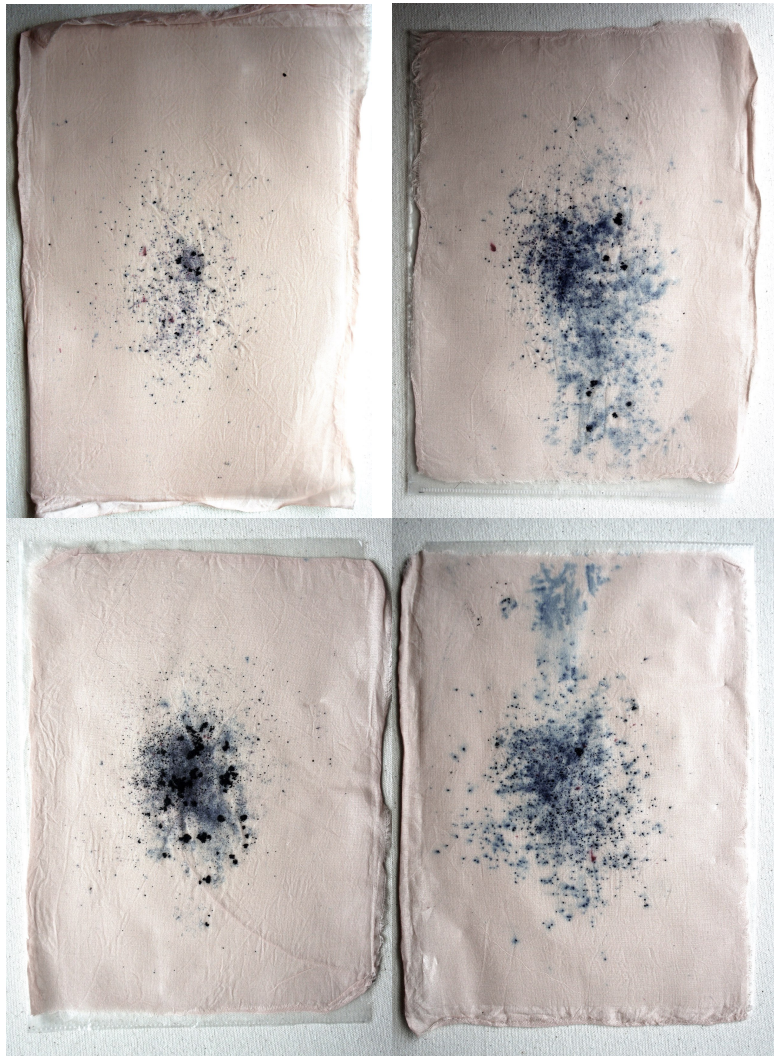


Fig 57. Dye powder traces moved by the vibration of the sound of *The Voice of the Stripes*

In turn, the trace of dye powder moved by the vibration is the result of an encounter between the maker, the vibration and the fabric piece, so this encounter itself can be situated in an 'artistic context' beyond 'physics'. In other words, this is not merely the result of a physical experiment but contains the affective dimension on the fabric surface, as the stage where the maker and the vibration act together.

It is interesting to consider retrospectively all the processes I have carried out with stripes—from *Striped Overcoat*, through *The Voice of the Stripes*, to these small pieces of cloth with the traces of movement made by *The Voice of the Stripes*. This final version of this series came into being in strong contrast with the nature of stripes: while the nature of stripes has a form of rigidity through the repetition of the exact intervals of parallel lines, the dye powder dust randomly forms its pattern through the entropic movement caused by the vibration. Moreover, I repeated this experiment, trying to keep the same situation; however, the trace of the dust looks completely different. In turn, the relationship of *Striped Overcoat*, *The Voice of the Stripes*, and these pieces becomes enigmatic: the blanket-sized overcoat with its many striped layers becomes a pile of dust on a small piece of fabric. It seems as if the coat is absolutely consumed through my translations and repetitive 'handling', although each artefact itself remains intact.

Picture Frame

Lisa Siraganian asserts that "the history of art was also a history of picture frames (if not glass cases) imagined as windows onto another world" (Siraganian 2008, p.118). Until the nineteenth century, picture frames and glass cases invited the viewer to peek into 'another world' caged inside them, and thus were likened to window frames (Ibid.). Duchamp seems to be one of the pioneers who attempted to let artworks escape from their



Fig 58. The picture frame on the smock

'breathless cages' through his window works, such as *The Bride Stripped Bare by Her Bachelors* (1915-1923). Following Duchamp, minimalist and performance artists such as Robert Morris manifested 'art's new role' as being "to eliminate the frame separating an audience member from the art object" (Ibid., p.120). Moreover, Fluxus artists emerging in the same period also participated in the development of this concept, as I noted in *Tacet 2. Dress with the Sound of Its Own Making* (see p.61). The attempt to move away from the frame led them to turn to other materials or materialities, such as ready-made objects or moving materials. In turn, the forms of Fluxus artworks were much engaged with installations, performances, improvised events, and sound-works, which had rarely been regarded as artworks before. As suggested by the word '*fluxus*', denoting 'to flow', they never framed the ephemerality of their materials by making them into an 'inert' state, but instead released it freely.

As a result, the transient nature of movement, sound, and vibration could stay within an artistic context. This movement towards a stronger focus on 'as it is' and the abandonment of picture frames (which symbolised the conventions of art-making) consequently rendered a 'breathable' place in the art domain. In this respect, *The Smock with the Framed Sound* is made to celebrate their attitudes by way of parody: I wanted to convert sound into another materiality, then trap the converted material in a frame just like a static painting.

In addition, I discovered that a sound (or the vibration of a sound) cannot be satisfyingly translated into the visual and the visual can also never fully materialise the affective dimension of the sound. The dust, revealing the materiality of sound, is inert in the frame as a state of '*silere*' ("non-living and absence of movement and of noise before birth or after death") according to Barthes's notion noted in the introduction chapter. In other words, my initial intention to present the uncontainable sound by parodying modernist artists has been realised by caging the fabric piece in a frame as non-living status of *silere*, accentuating the inertness of 'contained' sound.

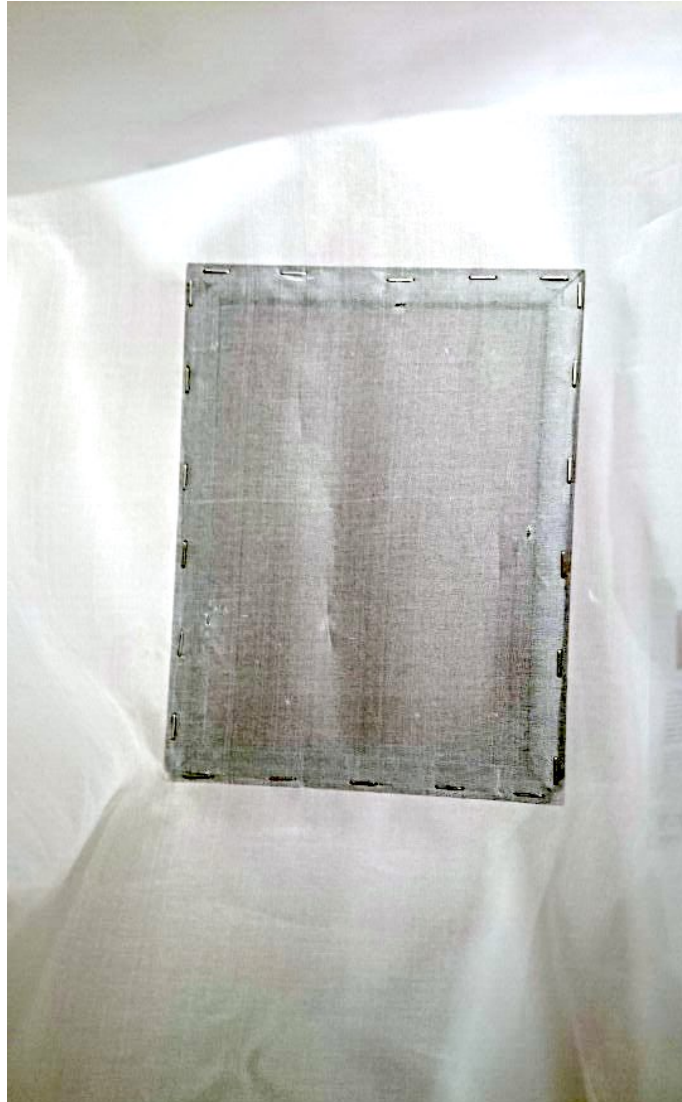


Fig 59. The frame stapled on the smock

The vibration from the speaker stopped and the trace of it was trapped on the fabric and will live on the surface unless it is washed out. But it can never be perfectly removed.

My initial attempt, to cage the transience of the sound, seems to have been achieved. To more perfectly lock up the trace, I put it in a small photo-frame. With no air in the frame, it finally looks dead. I imagined that a dress embedded with this would serve as the 'white wall' in an art gallery, only functioning for the display of artworks.

With this in mind, I chose a translucent white organza and made a simple smock. To place the frame on the front of the smock, I tried several ways of attaching the frame to it, such as threading them together and stitching another fabric piece inside to hold the frame. This may be because I unconsciously sought an appropriate method of working on the garment. However, there was actually no need to do so because this piece was not intended to be worn, but only displayed in a gallery. Since the smock would function as a place for display, using a staple gun would not be inappropriate. Even though I arrived at this conclusion, I hesitated for days before finally committing to the action. The tacking sounds on the smock were terrifying because I had never done this on such the fragile garment before.

A journal entry on Saturday 26 December 2015

As written in the journal entry above, my tacit garment-making style continues to emerge. I was also oscillating between the realm of fashion and art. Looking back on the journey of *The Voice of the Stripes*, *Striped Overcoat* functioned as the primary source, which was then broken down into its patterns, layers, lines and stitches, and finally translated into sound. On the other hand, in making this smock, the sound of *The Voice of the Stripes* was the primary



Fig 60. Viktor & Rolf: *Wearable Art*, Haute Couture, A/W 2015

⁵⁴ Viktor & Rolf (2015) *Wearable Art* [online], available from: <http://www.viktor-rolf.com/haute-couture/behind-scenes-wearable-art/> [Accessed 18 June 2016]

⁵⁵ Ibid.

object, and the vibration and movement of this sound was converted into a visual trace. Moreover, this smock subverts the supposed role of garments—usually worn on the body, it serves instead as the place to locate the frame. Yet, this does not mean that the smock is unwearable. If this smock were unwearable, it would be because the smock was not made to be worn. However, I did consider the feel and quality of fabric, fitting, pattern-making, and finishing as I normally do when making a garment to be worn. So the smock was conceived and created as an unwearable garment only because of my intentions.

As a picture frame on a garment surely recalls Viktor & Rolf's Haute Couture collection entitled 'Wearable Art' for A/W 2015, it might be worth making a comparison between their pieces and the smock. In their collection, huge draped pieces of fabric were framed with broken picture frames and were worn by the models over denim dresses. On the fabric, Baroque paintings were represented by jacquards, embroideries and appliqués with scattered paint marks, like action paintings.⁵⁴ When some models walked back to the centre of the stage, Viktor and Rolf removed the top garments— the fabrics with the broken frames— then put them on the white backdrop wall of the stage while the models returned backstage. Viktor and Rolf blurred not only the form, between garment and artwork, but also the means of presentation, between fashion and art: the catwalk show could be seen as a performance, since they presented the movement of their pieces' position from fashion (worn on the body) to art (hanging on the white wall) as they themselves noted, "A dress transforms into an artwork, back into a dress and into an artwork again."⁵⁵

On the other hand my smock was only being displayed in a gallery. Whereas their frame is the garment itself, my smock is more like the white backdrop on which the frame can be hung. The smock seems to more tacitly reveal its oscillating status or identity between garment, artwork, and the white gallery wall. As a consequence, it turns out that the smock's 'position' is anything but concrete.



Fig 61. *The Smock with the Framed Sound* on the white wall

Tacet Smock on the Tacet Wall

Like *Dress With the Sound of Its Own Making*, this white organza smock tries to resemble the white cube. The permeability of the smock's semi-transparency seems to be absorbed on the white wall in the gallery.

A journal entry on Wednesday 20 January 2016

The white smock seems closely linked to Rauschenberg's *Erased de Kooning Drawing*(1953), in its attempt to return to the white canvas through Rauschenberg's endeavour of erasing Willem de Kooning's painting. This is similar to a palimpsest, which was a written piece of parchment from an ancient period, marked with accumulated traces of previous writings that had been removed yet remained visible. Like a palimpsest, Rauschenberg aimed to seemingly return to its previous 'blankness' and present 'emptiness'— 'painting via erasing'— but his labour to remove it —'erasing via painting'— intentionally left marks all over the canvas.

This also shares its 'tacet' nature with Cage's *4'33"*: the performer's action of not playing sound, in order to allow ambient sounds be heard. In this sense, Rauschenberg seems to have his own tacet through the action of concealing the mark, making art through erasing. However, this actually exposes both the painter's marks and the painting beneath his marks.

Following Cage's *4'33"* and Rauschenberg's act of erasure, the smock also displays the marks of the maker's 'tacet'. The smock tacitly reveals the maker's intention to present 'silence' to accentuate the framed sound as well as the parody to the white gallery walls.

...the fragile coat of white that dissimulates its material prop continues to act as the device for exposing which materials are covered and which are not. (Wigley, 2001, p.362)

⁵⁶ See also p.69 and p.99

The traditional white cube— the ‘default’ condition of the art gallery setting— used to function as a place which yielded its own existence in order to display and stand out other works. In the previous practice, *Dress with the Sound of Its Own Making* and my white gloves in *Fedora: exile*, I had conceived that white was silent, empty, and neutral. According to Mark Wigley, this thought is closely linked to the point of view of modern architects: architecture once looked down on fashion, regarding fashion as impure, frivolous, unintellectual, ornamental, and superficial, and in opposition to the ‘white wall’ (Ibid., p.xxv). However, it turns out that the white wall is anything but neutral and silent. Wigley broadly explores ‘white’ in architecture in relation to dress, and subverts the concept of the white wall. He states that it is “not blank” and even that it parodies fashion, as “The white wall [is] tacitly established as the very figure of the rejection of fashion” (Ibid., p. xxiv). Yet this disproves the idea that ‘anti-fashion’ actually became a part of fashion, as “a refusal of fashion in favour of the rigours of function...the antifashion look. To take it off is to reveal that it is just one look among others.” (ibid., p.xxii) Similarly to Wigley’s investigation, in my practice ‘white’ actually generates ‘noise’, through somehow revealing its context along with the maker’s tacit making.⁵⁶

In addition, my intention to display the garment on white gallery walls complicates the relationship between fashion and art: even if I did use a picture frame on a garment as if it were a ‘pretend’ painting. Examining which domain the smock could be situated in is not the issue here, but the important finding is that there is no neutrality when making and displaying either fashion or art. Thus, the smock is ‘*tace*’ not only in terms of the maker’s indistinctive intention, but also by letting the viewer experience the oscillation between its positions. The smock consequently generates ‘noise’ from their confusions.

In turn, the dress-scape of the smock resonates through the interplay with the maker’s tacit intention: to materialise sound and to somehow cage it, which is embedded in the smock, and the viewer reaching to engage bodily or psychically with it. The dress-scape is therefore the smock itself, but beyond a mere object, it is the affective state made by the mingling of the maker, the work and the viewer.



Fig 62. Gallery searching for the final exhibition

⁵⁷ In this chapter, some of the works have been chosen to simulate methods of display in the Link Gallery. The installation of the transparent acetate sheets for *The Voice of the Stripes*, for instance, had previously been displayed in the Lower Gulbenkian Gallery next door, so I did not set it up again in the Link Gallery. The Link Gallery had, in fact, been booked for the final exhibition, but due to RCA's circumstances, it had been cancelled and the Link Gallery was ultimately only used for the exhibition-making practice. No gallery space has been confirmed yet and the focus of this practice is the exhibition-making itself in any case. Were the work to be exhibited at a later date, the ideas noted in this chapter could all potentially change to fit the particular gallery space.

Tacet 8. Wearing Tacet

Exhibition has been a significant part of my research process, as it has enabled me to communicate my work in a displayed space to colleagues, tutors and the public, who have, in turn, played a key role in influencing my research journey. This has led me to contemplating a final exhibition as the last in the 'tacet' series.⁵⁷ Such a final exhibition would not only be a chronological show or ensemble of all the pieces I have made thus far, but an opportunity for all the pieces to exist at the same time in the continuous present, whilst still having their own individual dress-scape.

Since starting this research, I have found myself noticing more intensely the curatorial details of all types of displays: in shops, homes, galleries, museums and public places. I suppose that curating can be a sort of compromise in the sense that it reveals what a curator aims to highlight or conceal either on purpose or unconsciously. As such, before any linguistic explanation of an exhibition is provided, the displayed work may perhaps resonate with the visitor even if they can only capture very subtly what its purpose or meaning might be.

What then does a curator actually do in the production of an exhibition? 'Curating' has its etymological origins in the Latin word *cura*: 'to care' (Oxford English Dictionary). Its subsequent derivations, *curare* meaning 'to take care of' and *curer* meaning 'to cure', denote 'care, concern, responsibility', 'to relieve, preserve' and 'treatment - restoration and solution' (Ibid.). From the notion of 'conservation', the curator's conventional duty has typically been to look after and preserve the condition of a work based on knowledge-based research. Yet the role of a curator seems to be more reliant on the curator's own interpretation, according to Nathalie Heinrich and Michael Pollack (1996, p.236), "determining a conceptual framework, selecting specialised collaborators from various disciplines, directing work crews, consulting with an architect..."

Furthermore, Jeffrey Horsley (2015, p.52) emphasises the role of the visitor in an exhibition as someone who is “prepared to decode the ensuing exhibition and subjected to subtle transformative processes that invite them to conspire with the exhibition-maker, assuming roles such as traveler or playmate”. Horsley adopts the title 'exhibition-maker' introduced by the artist and critic Robert Storr and investigates the displaying modes of fashion exhibition. According to Horsley, an exhibition-maker is, beyond a conventional curator, in a "complementary position from which to assess the display strategies employed in fashion exhibitions" (Ibid., p.44-45). His understanding of the role of an exhibition-maker and that of the visitor seems associated with my idea of planning a final exhibition. The concept of the final exhibition is connected to 'wearing' in terms of inducing the visitor to engage with the works and, further, to invite them to feel 'enveloped' by the works or the exhibition-space. In other words, for this interplay between the exhibition and the visitor, my role as the exhibition-maker is to facilitate the visitor in immersing themselves into or transforming the dress-scape of the work by contemplating different ways of displaying.

During the exhibition of *Dress with the Sound of Its Own Making*, there was an interesting moment. A viewer seemed very curious about where the sound was coming from. He looked closely at the dress and, after a while, kneeled down very slowly and silently as if he did not wish to be caught carrying out this act normally prohibited in a gallery. He very carefully raised the skirt and looked up to find the speaker. He might have considered the dress to be a gallery artwork (or was he just a fetishist of women's dresses?) and so hesitated to touch it before finally furtively doing so. The dress is, in fact, not particularly aesthetically or technically valuable and does not differ much from an everyday dress. It perhaps



Fig 63. The simulation of displaying the fedoras

confuses the viewer as to whether it is a garment in an art context or an artwork in garment form.

A journal entry on Sunday 19 January 2014

From this accidental meeting with the viewer, I became interested in several questions: how a garment can transform its position or role according to the space in which it is placed, what makes a garment functional or non-functional and what aspect of a displayed garment is intentionally or unconsciously revealed or concealed in an exhibition. Inversely, a work itself could also transform the context of the place it is displayed in and the work, in turn, gives the maker, the wearer and the viewer something of a curatorial function.

The journal entry above also shows that the visitor is involved in the 'noisiness' of the work. Like with *Dress with the Sound of Its Own Making*, my works have often confused the viewer as it can be difficult to locate where they are situated: fashion, sound-works, film, performance or mere objects. In turn, the 'noise' generated from this confusion as a component of the dress-scape becomes embedded in the dress as well as the space.

My supervisor and I looked around several gallery spaces to speculate on how I could transform each space through my works. We discussed the location of display for each work, using other materials and tools such as fabrics, plinths, film projectors and screens based on the main focus of the exhibition—'wearing'. This exhibition-making practice is thus only speculative, and the exhibition will not be completed until it is actually 'worn' by visitors.

A journal entry on Tuesday 8 July 2016



Fig 64. The simulation of displaying the fedoras

⁵⁸ The Blur Building by Elizabeth Diller and Ricardo Scofidio could be an example of a space as a wearable apparatus for the visitor. The media pavilion is essentially a huge envelope of fog that weakens visual perception and leads the visitor to navigate the “immersive acoustic encounter” (Hansen, 2006, p.182). As everything looks blurred within the misty space and visitors cannot anticipate what will happen to them, this uneasiness might make them rely more on their own body and senses. Meanwhile, there are the acoustic aids - the pinging sound and the vibration emitted from the raincoats provided for visitors to wear. The sound and vibration activate when a visitor comes close to someone who has a common profile to them based on the survey they will have completed before entering the building. The same “triggering of affective, proprioceptive, and tactile dimension of experience” (ibid., p.183) might be applied to my own exhibition. However, my exhibition would not just weaken visibility leaving auditory stimulation alone; rather, there would be a mingling of all potential senses generated and affective dimensions with the work.

⁵⁹ Pierre Bourdieu explores ‘habitus’, grounded on a central question: how human action is regulated. David L. Swartz (2002, p.62S) unpacks the concept, finding that: “The habitus consists of deeply internalised dispositions, schemas, and forms of know-how and competence, both mental and corporeal, first acquired by the individual through early childhood socialization.”

Inhabiting Space

From my speculation, the viewer's transformative affects can be aroused from the mingling of their bodily and psychical experiences, within all sense-generating settings; as seen with them being compelled to find the location of the hidden speaker inside the white dress, touching the spiky studs inside the irritating skirt, looking through the transparent sheets, stepping on the pedestal and listening to the hypersonic sound from the ceiling. Hence, beyond just looking around the space, the dress-scape, as the resonance of the interplay between the maker, the works and the visitor, would be the most crucial aspect in the exhibition.

The concept of 'wearing' follows Giuliana Bruno's (2014, p.159) articulation of space as "an intimate fabric, as delicate as a dress: it is a fabric that is worn and that can wear out. To occupy museum space is, literally, to wear it". This is in order to 'envelop' the visitor so that they can 'inhabit' the space or the works. Just like the experience of wearing a garment, through engaging with the work their transformative bodily senses and psychical states elicit the dress-scape to resonate.⁵⁸

Tracing back the etymology of the term 'inhabit' from *habit* and *habitus*, *habit* in Latin originally denoted 'dress, attire' before later referring to 'physical or mental constitution'; its derivative, '*habitus*', means 'condition' or 'appearance', which derives from *habere* meaning 'to have, consist of' (Oxford English Dictionary). As we know, *habitus*, mainly investigated by Pierre Bourdieu refers to a set of different attributes such as taste, social class and perceptions, implied as one unified disposition.⁵⁹ This reveals that a garment, as an inhabiting form of manner or style, has been regarded as an apparatus projecting an individual's social practice entailing one's physicality and mentality.



Fig 65. The simulation of displaying the fedoras

From its etymological connections, 'inhabit' is, thus, inextricably linked with the concept of 'wearing'. Through 'dwelling' in garments, the 'inner landscape' of the dweller (the wearer or the viewer) is built through the interplay between their bodily and psychical experiences, and the social relations associated with these experiences. The concept of 'wearing' here, therefore, means to sense or possibly accentuate the dress-scape of the work or the space in which the work is located: inducing the visitor to inhabit the work as both temporal and spatial, and also as both a material and psychical space. Through relating to, reflecting on and sharing the work, the exhibition could serve as the transformative experience of "dressing of visual space" (Bruno, 2014, p. 4).

I could never display 1,117 Fedoras itself at my final exhibition, since the fedoras were sold to the visitors of the exhibition in Korea, 2014, and I kept only one. As they played a role in 'distributing' the shared atmosphere of the experience of the exhibition, presenting 1,117 Fedoras in London would, however, convey this distribution much further and wider, and the dress-scape could, in this way, possibly be delivered at my final exhibition.

To this effect, I printed out around 30 photographs of the fedora, which I put on the gallery wall with the original fedora in the centre. One lady passing the space stopped in front of this and looked at it for a while before asking, "Is this your work?" I replied, "Yes, it's just a rehearsal for my final exhibition." She said, "This is really catching my eye." Then, moving closer to the wall and pointing to the real fedora with her finger, she said, "Oh, this is a real hat! I thought these were all photographs. Interesting." She then inspected the work more closely as if she were trying to find another real hat.

After she left, I retraced her motion. Her movement towards the work was as if something was pulling or drawing her to-



Fig 66. De-installation in Link Gallery

wards it and inducing her to linger for a while to take a closer look, ultimately allowing her to distinguish between the two-dimensional, copied hats and the three-dimensional, real hat. I think that a description of the work is needed at the exhibition in order to inform the visitor of what it is about, so that they can share in the dress-scape of the reimagined 1,116 Fedoras from the original exhibition.

A journal entry on Monday 18 July 2016

Expanding the concept of 'wearing', it could link to another connotation of 'wear': 'use' and 'friction' i.e. 'wear and tear' and 'wearing out'.

As the wearing out of surface is inextricably linked to the alchemic fabric of time, it wears the marks of its own time. (Ibid., p.126)

'Wearing-out' is seemingly related to the change in the visual or tactile materiality. It can also be described as 'ageing', so time serves as the vehicle of the process of 'wearing-out'. In other words, "as the wearing out of surface is inextricably linked to the alchemic fabric of time, it wears the marks of its own time" (ibid., p.126). This idea of time wearing away at the surface is represented in most of my practice through various mediums: film; the timed progress of transforming the fedora; sound; the duration of the white silk dress making; the modelling of the imprint on the skin with the temporal trace of wearing the irritating skirt; and the dye powder trace on the smock, tracing the vibration as both temporal and spatial movement.

When I visited the gallery, the work was being taken down. The look of it was totally different from during the exhibition. Broken and dismantled wooden frames were piled up, detritus was strewn on the floor and nail-holes defaced the white walls. When I revisited the space a few days later, the gallery had been completely emptied and cleaned. It seemed to have



Fig 67. Visitors looking at *The Voice of the Stripes*

⁶⁰ Dernie, D. (2006) *Exhibition Design*, London: Laurence King Publishing., cited in Horsley, 2015, p.53.

returned to the 'emptiness' or 'whiteness', which the gallery always pretends to have between take-down and installation. However, I think that the traces of the past can never be perfectly erased, just like with Robert Rauschenberg's 'Erased de Kooning Drawing'. Although the gallery might try to conceal the traces and stains of the past, the floor has been worn out through the traffic of the visitors, as have the walls due to the works installed on them.

A journal entry on Tuesday 5 July 2016

As noted above, the visitor plays a part in 'wearing out' a gallery. Furthermore, I wonder if the sounds of the visitor and their motions entering and leaving the space could contribute to the simultaneous and ephemeral aspects of the exhibition. This seems to connect to David Dernie's articulation of the 'performative' exhibition space, in which "visitors become spectators and part of the spectacle, moving through topography of overlapping sounds and images".⁶⁰ This reminds me of the viewer who was roaming around in *The Voice of the Stripes*:

While I was supervising the gallery space, I saw a woman roaming around my work. She was looking at it quite enthusiastically, turning around the installation sheets, looking closely at them before standing back and taking another look, then standing and moving around on the pedestal. As the gallery was quiet at the time, the sound of her movement was quite distinctive. The noise she made became embedded in the exhibition, yet when she left, the noise evaporated. This short moment is also a part of the exhibition, yet impossible to reproduce.

A journal entry on Wednesday 30 September 2015

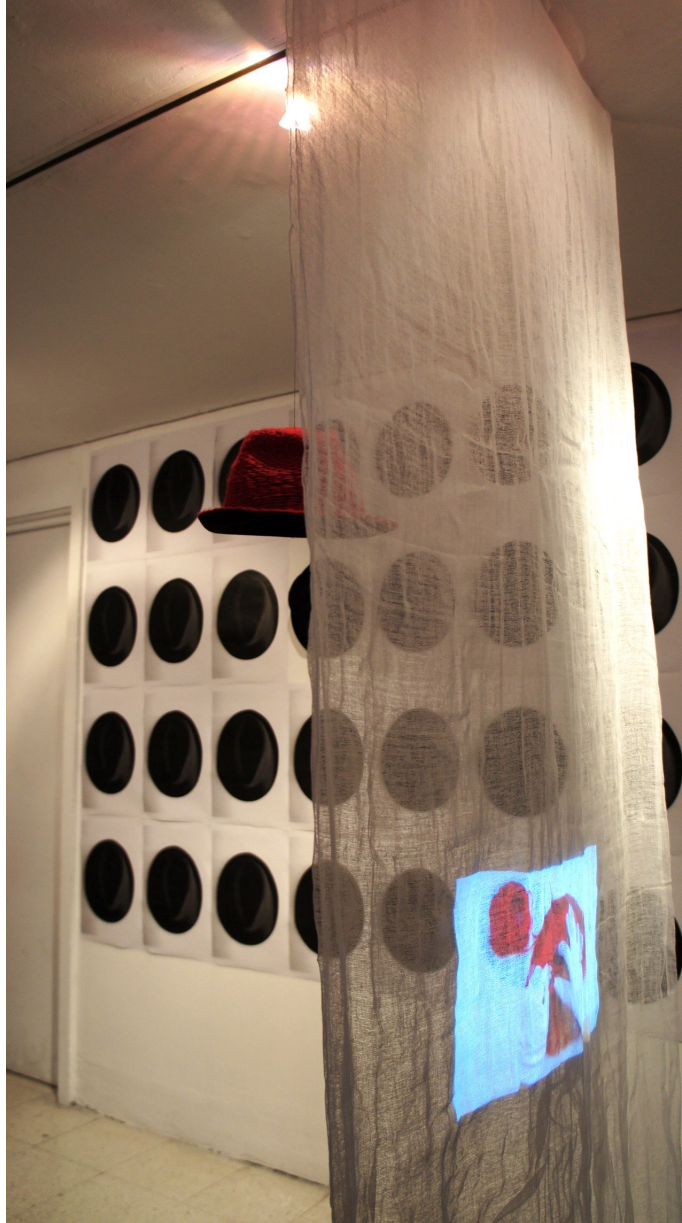


Fig 68. Projecting the film, *Fedora: exile* onto lightweight cotton scrim

Besides the viewer above, I suppose that, when the sound of *Dress with the Sound of Its Own Making* repeats in the exhibition, every moment of playing can never be identical owing to the particular visitor's motion. The sound they generate through their transient presence and disappearance i.e. the sound of their footsteps or their conversations with others, or the sound they make taking photographs, can never be duplicated. They, in turn, act as an ephemeral component of the exhibition. In this sense, while the displayed works are the more long-term residents, the viewer can be the temporary inhabitant of the exhibition. The viewer can, thus, complete the exhibition as the simultaneous element of the exhibition, adding their visual and acoustic motion.

Atmospheric Surfaces

I became curious about what had happened to the other 1,116 fedoras that visitors to the exhibition in Korea had taken away with them. They must be being worn or perhaps being kept in wardrobes, I imagined, while the printed copies of them here have become their two-dimensional, unwearable versions. At the same time, the only actual fedora that I have has been mounted on a wall, so that it too has become unwearable.

This seems to show a twisting concept of fashion display - transforming the 'wearable' into the 'unwearable'.

A journal entry on Tuesday 19 July 2016

The experience of displaying the works keeps raising a question for me: is the garment always necessary in the framework of an exhibition? Is it possible that it is unnecessary to exhibit the garments? After all, I have attempted to replace a garment with something auditory or atmospheric as the dress-scape of the garment rather than focusing on the garment itself. Indeed, I actually

wished the white dress of *Dress with the Sound of Its Own Making* to be invisible so that it could be absorbed into the gallery wall so that only the sound of the dressmaking could be sensed by the viewer. In this sense, the garment did not need to be displayed and the viewer instead could have experienced the garment (or any materials or artefacts emanating from it) differently - with sound. In this way, the viewer comes to perceive a new definition of a garment. In the end, however, I chose a traditional viewing experience so that the viewer might explicitly grasp the concept of dress-scape by being presented with both the garment and its translated or substituted work. This decision suggests that I am reluctant to abandon my role of fashion practitioner or, more frankly, that I lack the courage to omit the fashion item even though I initiate the research proposition that a sound itself can be a garment and find it to be valid through my research.

Meanwhile, aside from the fact that acoustic materials play a key role in this exhibition, I hypothesise that different kinds of surfaces, such as film screens, fabric walls, transparent surfaces and multiple printed papers which are overlapping, arraying, draping or enveloping, will also emphasise the experience of the 'noisiness' of the works. Moreover, if the surface is permeable or moveable, it will eliminate the safety of vision and let the visitor be led more by sound or vibration.

Expanding on this idea, I considered that fabric could be a material for building fluid walls. For instance, the projection of the film '*The Vocal Cord of the Irritating Skirt*' onto light muslin scrim could reveal the 're-materialisation' of the film screen surface. While the film screen is the 're-materialisation' of the skirt, the body that wears it and the movement of both, the scrim would be the 're-materialisation' of the film: transforming the 'hardness' of the screen surface into something 'fluid and permeable'. As a consequence, the close-up scene of the metal studs on the skirt, for example, would look much less vivid in comparison to a television screen, due to the weakening of visibility caused by the fabric. The viewer would, in turn, become more conscious of the studs' movement through their sound, rather than their image.



Fig 69. Projecting the film, *The Vocal Cord of the irritating Skirt* onto the muslin wall

My supervisor took some photographs of me projecting *The Vocal Cord of the Irritating Skirt* film with my mini projector onto a piece of muslin hanging from the ceiling. I am now looking at myself in the photograph looking at myself in the film. This is an uncanny experience, an encounter with the duplicated 'I'.

As I could not see the film as clearly on the projector as I would on a TV screen, the sound of the film seems to serve as an aid for watching the film. The muslin surface here becomes a "permeable viewing chamber" (op. cit., p.74). The haptic and acoustic projection from the surface transforms the surface into the temporal and the spatial space, and lets me become immersed in it.

A journal entry on Thursday 21 July 2016

In addition, a minimal use of lighting could play a similar role through making the viewer more focused on the sounds: the mixed sounds from each work, which might often interrupt each other or occasionally be harmonious. Sometimes a coincidence of silence might occur or the surrounding sounds (such as the viewers' voices and footsteps) could be deliberately added to the sounds of the works. Spotlighting each work may also create shadows as counter-spotlights, consequently letting the viewer feel more immersed and enveloped in the space.

In this final 'tacet', I tried to examine an encounter between the viewer and my works, which I sought to create based on the concept of 'wearing'. The final exhibition initially aims to let the viewer experience the affect aroused from their bodily and psychical engagement with each work. Moreover, to reveal the embodied knowledge, with the central question of the research that I as the maker and the researcher have been exploring thus far, was also a crucial part of the exhibition: whether a sound itself can be a garment, based on the notion of dress-scape.

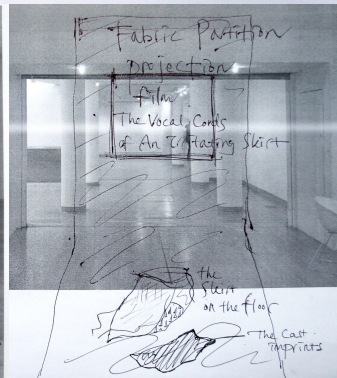
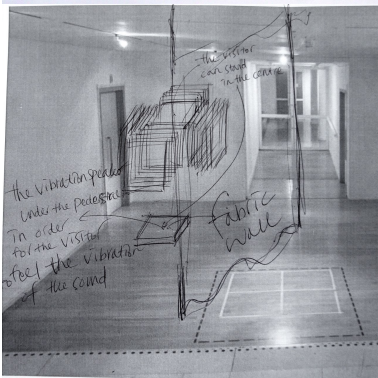
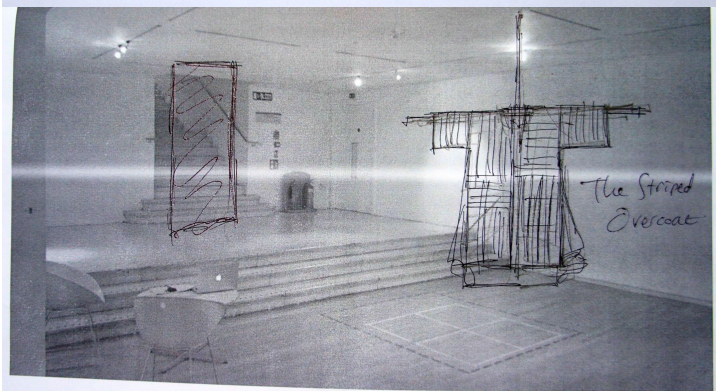
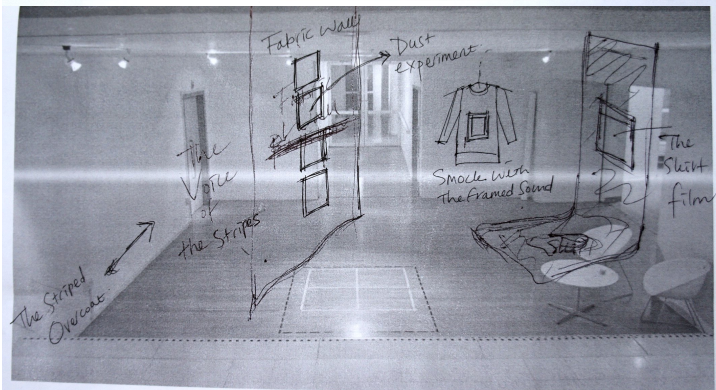
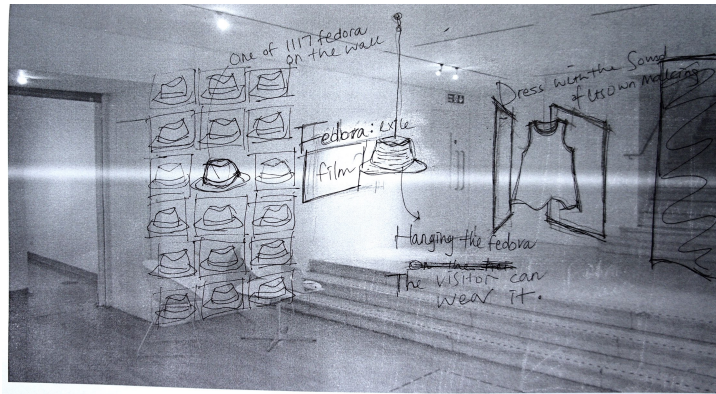


Fig 70. Idea sketches of the final exhibition

I made the works, wore some of them, sometimes became the viewer of them, and now finally I am planning to produce a final exhibition of them. This exhibition as my final practice could thus be my 'wearing out' of the research. The more I display the works, the more they will become worn out. Yet, through the accumulation of the exhibition, the works themselves will become embedded with more resonances through the encounters between the viewer and the works. As a consequence, the dress-scape of the work will be shared, renewed and become noisier.

A journal entry on Monday 28 July 2016

Conclusion

How can I conclude this journey I have gone through?

It seems nonsense that this research can have a clear conclusion, because I still feel that I could continue to make other iterative versions of the works I have made.

A Journal entry on Tuesday 12 July 2016

At the end of the research it is necessary to review my practice so far, to reflect on what I have made as the maker, and also heard as the wearer and the viewer. However, it seems difficult to draw a lucid and final conclusion when it comes to this research, because this self-referential, practice-led study can never be complete; rather, it has the potential to be endlessly and iteratively explored.

This research has been a process of both unfolding and folding something in/on/under garments, through making and writing. I have examined fashion in accordance with the main research question: can a sound itself be a garment? This odd-sounding question kept generating subsequent explorations throughout the research, and each produced a loop to connect another question, like a chain, which led to further practice and writing. Hence, each chapter could not be solely individual since the previous making and reflections became the vehicle for the work that followed.

Yet, this process has not really attempted to provide answers or conclusions to these explorations, but rather invites the reader, the viewer and the maker to 'hear' that garments and fashion can make or imply unheard, unspoken, overheard, or repressed sound, and also how the sound of a garment or fashion could influence the maker, the wearer, and the viewer and vice versa. Thus, this research set out to explore the conversations taking place between the works, the maker, the wearer, and also the viewer, through the interplay with my works and other related issues.

Garments are objects that we, as social animals, must put on every day. We wear clothing in accordance with social circumstances, yet to some extent we still have a freedom to choose a garment to wear based on our personal tastes or values. In this sense, the difference between garments and other material objects seems to be that we are always encountering garments through placing them onto the skin. In turn, the intermingling between garments and ourselves demonstrates that garments are us, and vice versa. In this sense one's voice, whether he or she is a garment-maker, an owner, or just a viewer of a garment, sounds through or embeds in a garment. As each practice in this research shows, I transformed my position into the maker, the wearer or the viewer of the work, then became convinced of the resonance of one's voice or noise that can become embedded in a garment, which I describe as the 'dress-scape'. Therefore, a garment can be a sound itself as a '*tacere*' state.

I often feel uncertain about the intangible nature of sound. It is never easy to define sound or even demonstrate its existence. On the other hand, a garment is such a concrete form, fully visible and touchable. This contrast is always fascinating and compels me to make a garment and its sound...

A journal entry on Monday 1 December 2014

The maker's investigation, which is primarily carried out through artistic practice, contributes to the originality of this research. My initial approach to this research was grounded in the construction of a garment that deployed a hypersonic sound technology. However, I found making a sound-generating garment embedded with a hypersonic speaker has a marginal status due to the technology's under-development stage at the time of my research. Moreover, I felt that this aspect of the research confined the role of the maker to that of achieving the successful incorporation of the speaker into the garment.

The result was a shift towards another approach: towards a more bodily and embodied practice, from the physical to the non-physical, the psychical, and the metaphorical. This became a much more fascinating research journey. From making a garment that emitted an actual auditory sound, I turned towards seeking, hearing, and making a garment's unheard or unspoken sound. The series of pieces I made in turn contributes to initiate and reveal a new term: the 'dress-scape'. Dress-scape, expanded into the notion of something 'atmospheric', highlights the ability of a garment to go beyond its existence as a visible and tangible object, and to become a condition that arouses, embeds or emanates something affective onto its temporal, spatial, and social context. This, in turn, follows a different discourse to the dominant topic in fashion design and research, which focuses its discussion of fashion on a tangible form.

Through these investigations, my seemingly nonsensical research hypothesis —whether it is possible for sound to be a garment—can in fact make sense, as a garment can become part of sound or a sound itself through the affective atmosphere of a garment which resonates. Inversely, the sound itself can also become part of the garment.

Furthermore, my attempt to reveal the sound or silence of garments and fashion led me beyond fashion research, to connect with a number of different fields including modernist art, sound-art, installation, film and architecture. *Striped Overcoat*, for instance, has problematised and expanded on the understating of the relationship between fashion and art, through its affinity with the modernist artist Sonia Delaunay's works on painting, poetry, and fashion. In turn, this interdisciplinary study adds to the value of this practice-led research, and I as the maker became aware that fashion, and perhaps other disciplines as well, cannot be articulated in the context of its own domain alone—it inevitably draws on the awareness of other disciplines although this relationship between disciplines could be speculatively examined.

As shown throughout the thesis, this research is literally practice-led. This is why I have organised the chapters according to my making experiments. The theoretical investigation therefore acts as a supplement of the thesis, rather than a main thread of the research. As a consequence, the theory generated from this practice compelled me to work on further practical investigations. Practice and theory thus influence each other reciprocally. However, this does not mean that each reflects the other equally. Instead, 'noise' is generated by the oscillation between the distinctive nature of the roles of maker and researcher. It is difficult for my practice and this theoretical approach to precisely interpret one another. One of the artefacts I have made makes a sound, either tacit or physical. At the same time, my writing about that same artefact makes its own, unexpected sound with regard to other issues that emerged during making or displaying it. This dissonance in turn informs my research, making it speculative and *tacere*. In turn, it certainly augmented the richness of the resonance that came from the noisy oscillation between the practice itself and the theoretical explorations that accompanied it.

The maker's tacit making and knowing, revealed in the research, also contributes to this noisiness. My tacit knowing journey through making and reflecting on the making process has not often been harmonious, but instead has been one of constant oscillation. For example, my preconceived idea of the white dress in *Dress with the Sound of Its Own Making* had been neutral and mute. However, it turned out that the dress was full of noises from the maker's tacit making and displaying style, and through the connection with the white wall in architecture and the white wall of the gallery: white is by no means empty or silent. Yet, although I tried to reveal my tacit knowing throughout the research, it remains unknown. Besides, it often felt challenging to present my experience of the making process in the form of written texts. This is not only because writing in a language that is not my mother tongue is difficult, but it is also hard to explicitly describe a process of making and knowing which is tacit or tacet, sometimes irrational, egocentric, and sensual, and to relate the mingling of the maker, the work, other people and other circumstances.

I wonder whether I have fully explored this research because I still have the feeling that something further remains to be made. I must also acknowledge that there are many potentialities of this research to explore, with various other possible methods of exploration. Moreover, as my own practice has been constructed according to my position as a fashion practitioner and researcher, and according to the circumstances surrounding me, other related studies (possibly beyond the fashion discipline) could broaden this research. Thus this fashion research, which works on the rarity of a sense other than sight and touch, could play a role as an example or case study for further research.

Throughout this research I have become interested in fashion practice from a viewer's point of view. Fashion exhibition is thus a fascinating field of further practice and research for me. This is why the final chapter is about exhibiting-making. As noted in the previous chapter, the visual characteristics of *Dress with the Sound of Its Own Making* are less significant, but the place of display may have changed the curatorial position or role of the dress, from everyday commodity to an object to be respected or treated carefully. A garment in a gallery means something different from one placed in a wardrobe, and perhaps a garment worn on the body also means something differently from one that is lying on the floor or packed inside a suitcase. The context on which a garment is placed therefore seems to influence the maker, the wearer and the viewer's perspectives on the curatorial function of the garment, as well as their affective experiences of it.

In addition, one of the key features that I had noticed but not examined in depth emerged more explicitly in the final exhibition; how do the objects on display remain performative. The red fedora, for instance, hung from the ceiling in front of the film screen of *Fedora: exile* became performative when it came into contact with the visitor. I did not want the fedora to be on a plinth or in a show-case in the same way that artefacts are conventionally displayed. Instead, I wanted to enable the visitor to interact with the fedora more and possibly even feel like wearing the hat while watching the film. If the hat had

been put on a plinth, most visitors would not have tried it on because, from my previous experience of exhibiting my works, most people consider touching objects displayed in galleries to amount to rude or uneducated behaviour and something to be avoided.

To my delight, however, I observed several visitors on their tiptoes trying to reach the fedora to try it on. They seemed to enjoy taking photographs of themselves with their companions. Here, I began to more seriously consider the performative aspect of an exhibit which divorces the exhibit from the maker's intentions or engagement with them to the point that it starts to perform by itself through its engagement with either the viewer or the space it is displayed in. Again, this recalls Cage's *4'33"* with its ever-present performance through the engagement/interaction with the viewer.

This finding has also significantly changed my research and practice interests. In the viva voce, one of the examiners asked me, if I had the opportunity to exhibit my work with an unlimited budget in a big renowned gallery, what I would make and display there. I immediately answered that I would like to develop *The Smock with the Framed Sound* into an interactive work with the visitor: the visitor selects their favourite piece of music or sound and a vibration speaker plays it to trace the vibration of the sound with pigment powder or another substance that could be visually marked on T-shirts just like in the experiment I have done for *The Smock with the Framed Sound*. The visitor would then get their own T-shirt as the translated and wearable version of their favourite sound. This answer, beyond an enjoyable question to think about in terms of my future practice, more profoundly alerted me to the fact that my research journey had expanded my notion of practice in that I now tacitly aim for my works to be performative in themselves while encountering the visitor rather than just making them and hanging them on a gallery wall. As a result, throughout my research, my role as a practitioner has become vaguer and less stable in a way and now lies somewhere in between that of a practitioner in fashion and a practitioner in the art domain.

⁶¹ Friedman, V. (2016) MoMA Finally Embraces Fashion With Plans for 'Is Fashion Modern? [online], The New York Times, 23 May, available from: http://www.nytimes.com/2016/05/21/fashion/moma-finally-embraces-fashion-with-plans-for-is-fashion-modern.html?_r=0 [Accessed 1 June 2016]

⁶² Ibid.

This has been under-explored in fashion research, in terms of the affective experiences triggered by a garment for the viewer, not the wearer. This is because a garment normally exists to be worn on the body, not for display.

However, I could suppose that museums and galleries have moved towards considering fashion as an art discipline because the number of fashion exhibitions in museums or art galleries has been increasing throughout the world.

MoMA, for instance, seems to have finally embraced fashion after 72 years, as it has announced the opening of an exhibition entitled "*Is Fashion Modern?*" The exhibition "*Are Clothes Modern?*" was held in 1944 and was curated by Bernard Rudofsky—this original exhibition was designed to "encourage creative thought about the problems of modern apparel".⁶¹

It is also interesting that the MoMA will not display haute-couture dresses as part of the exhibition, as fashion exhibitions normally do; instead, fashion items such as a white T-shirt, a pair of Levi's jeans and a little black dress will be displayed. This in turn could trigger a debate as to the quality of such items within fashion. However, this seems stimulating in terms of considering fashion as something that "serve[s] as a window onto social, economic and political changes in the world" according to the curator at MoMA, Paola Antonelli.⁶² It is different from previous fashion exhibitions, which have mostly displayed well-known fashion designers' collection pieces, chosen mainly to function as aesthetically beautiful images. From this case, I can speculate that there could be much more potential to research and make fashion exhibitions through situating fashion in, or associating fashion with, other fields or disciplines. Moreover, this potential research question would enrich the fascinating yet troubled discussion about fashion and art, and possibly fashion and other fields.

Finally, I would like to conclude that our garments and fashion are always noisy, as this research evidences throughout. During making, sounding, hearing, wearing, displaying, and writing, I as the researcher, maker, composer, listener, wearer, and viewer have experienced my practice sounding sonorously, whether acoustically or silently.

This research made me more aware that silence is anything but silent, and we can never truly experience silence because there is no such thing. I feel now that during this research I have been a contemporary version of John Cage, letting people hear the sound of garments that is always sounding but is usually unheard....

A journal entry on Monday 28 July 2016

Appendices

Draw Orchid and Get Sword: Woodang and His Six Brothers

This is an excerpt from the description of Woodang in the catalogue of the exhibition, *Draw Orchid and Get Sword: Woodang and His Six Brothers*.

Hoe-yeong Lee or Hoe-Young Lee was a Korean independence activist (March 17, 1867 – November 17, 1932) and known by his pseudonym, Woodang. Woodang was a descendant of a noble family living during the Joseon Dynasty, when the Japan-Korea Treaty of 1905 (the Eulsa Treaty) deprived Korea of its sovereignty. Woodang left Korea with his family and six brothers, with a large fortune amassed from selling their lands and properties. With this fortune, Woodang and his brothers established Shinheung Military Academy in Manchuria, which aimed to train independence activists to fight against Japanese Imperialism. In order to raise funds for his independence activities, Woodang drew traditional orchid paintings and sold them. Inspired by these paintings, this exhibition is entitled ‘Draw Orchid and Get Sword: Woodang and His Six Brothers’.

Woodang was arrested in Shanghai, China, and, after his imprisonment, died on November 17, 1932. A controversy exists between Japanese authorities and Korea, as Korea claims that Woodang was killed by Japan, although Japan claims that he hung himself. The clothing he wore at the time of his death was brought back to Korea and was displayed in the exhibition.

In 2010, a drama series about Woodang entitled 'Freedom Fighter, Lee Hoe Young (자유인 이회영)' was aired on the Korean Broadcasting System (KBS). For this exhibition, the actor Dong Hwan Jung, who starred in the drama series, also performed in a three-minute film acting as Woodang and wearing the fedora I made. The film is available from: <http://www.kbs.co.kr/drama/lhy/> [Accessed 19 December 2015].

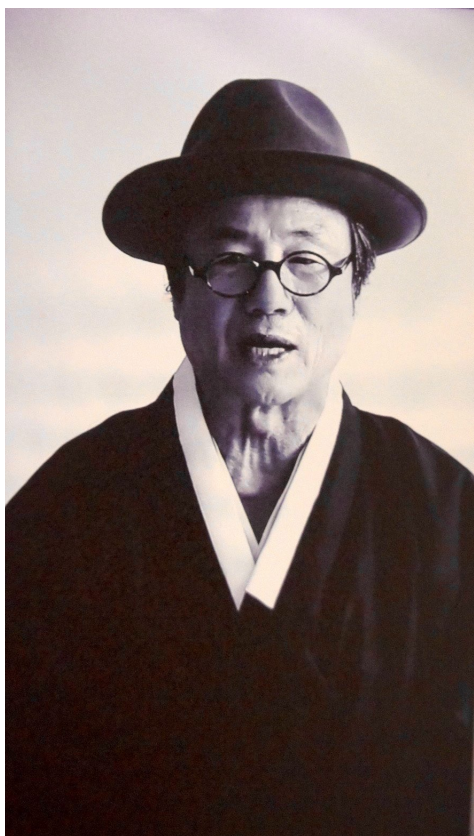


Fig 71. Dari Bae: *The Secret Emissary*, (2014)

Press articles

뉴스 > 라이프

"난앞으로 칼을 언다"..우당 이회영과 6형제 회고전

최종수정 2014.11.14 12:46 기사입력 2014.11.14 12:45

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[아시아경제 이규성 기자]



우당 이회영 선생의 묵란.

'11월17일'은 을사늑약이 체결된 지옥스런 날이다. 이날은 독립운동가인 우당 이회영 선생의 기일이기도 하다. 이에 후손 대표와 우당기념사업회는 오는 17일 덕수궁 중명전에서 '난앞으로 칼을 언다 - 우당 이회영과 6형제'전을 연다. 전시는 을사늑약 체결일이자 우당 이회영의 기일인 11월17일부터 2015년 3월1일까지 진행된다. 덕수궁 중명전은 을사늑약이 강제로 체결된 장소 이면서 을사늑약의 부당성을 세계에 알리고자 '헤이그 밀사' 파견이 결정된 장소다.

우당은 독립운동 초기 신민회 핵심으로 활동했다. 을사늑약이 체결된 후 1907년 고종에게 이준, 이상설, 이위중을 헤이그에 밀사로 파견할 것을 계획, 건의해 추진받았다. 이때 고종은 백지에 국새를 찍어 이회영에게 밀서를 건넸다. 헤이그 밀사가 실패하고 경술국치가 이뤄지자 우당과 6형제는 전 재산을 처분해 압록강을 건너 서간도로 망명을 결행했다. 이곳에서 형제들은 신홍무관학교를 만들어 무장투쟁을 준비, 청산리대첩의 결정적 역할을 수행했다. 신홍무관학교는 독립운동의 산실로 졸업생 총 3500여명을 배출했다.

우당은 베이징 시절, 궁주립숙에서도 군자금을 마련하기 위해 묵란(墨欄)을 그려 내다 팔았다. 그러나 끝내 우당은 1932년 11월17일 조국해방을 보지 못 하고 귀순감옥에서 순국했다. 6형제 중 성재 이시영(초대 부통령)만이 유일하게 살아서 조국 땅을 밟았을 뿐이다. 우당의 묵란은 추자 김정희, 홍신대원군 이하응에 이어 한국 묵란 화풍의 전형으로 평가받는 작품이다. 이번 전시에서는 우당의 묵란 5점과 벼루, 6형제의 역사 실물자료, 영상물들이 공개된다.



우당의 아내이자 독립운동가 이은숙의 회고록 '서간도시종기'

이번 전시에는 우당의 아내이자 독립운동가 이은숙의 회고록 '서간도시종기'(西間島始終記) 육필 원고도 처음 공개된다. '서간도시종기'에는 국내외에서 전개된 역동적인 독립 운동의 흐름을 담고 있어 보안상 기록을 남기기 어려운 독립운동가들의 삶을 고증하는 중요한 기록이다. 전시장에서는 고은 시인이 전시회를 맞아 새로 쓴 시 '이회영'도 볼 수 있다.

The Asia Business Daily (2014) “난앞으로 칼을 언다”..우당 이회영과 6형제 회고전, *The Asia Business Daily*, 14 November, available from: <http://view.asiae.co.kr/news/view.htm?idxno=2014111410361443188> [Accessed 28 November 2014]

독립운동가 '우당 이회영' 삶 조명 전시 개최

을사늑약 110주년 앞두고 내년 3.1절까지 덕수궁 증명전에서

(서울=뉴스1) 박태정 기자 | 2014-11-14 11:00:36 송고

기사보기

네티즌의견

좋아요

공유하기

0

트윗

인쇄 | 확대 | 축소



우당의 아내이자 독립운동가 이은숙의 회고록 '서간도시종기' (西間島始終記) 육필 원고. © News1

우당기념사업회는 덕수궁관리소 등과 함께 우당 이회영 선생과 6형제의 삶을 재조명한 전시 '난앞으로 칼을 언다-우당 이회영과 6형제'를 개최한다.

전시는 을사늑약 체결일이자 우당 이회영의 기일인 오는 17일부터 내년 3.1절까지 진행된다. 을사늑약 110주년을 앞두고 개최되는 이번 전시는 1905년 11월17일 을사늑약이 강제된 장소이자 을사늑약을 세계에 알리고자 기획됐던 헤이그 밀사 파견이 결정된 덕수궁 증명전에서 열려 그 의미를 더한다고 기념사업회 측은 소개했다.

우당 이회영은 독립 운동 초기 신민회 핵심으로 활동했고 을사늑약 뒤 1907년 헤이그 만국평화회의의 밀사로 이상설, 이준, 이위종을 고종에게 추천해 고종은 백지에 국새를 찍어 승인했다.

을사늑약에 이어 경술국치로 나라를 잃자 이회영은 여섯 형제와 전재산을 처분해 압록강을 건너 서간도로 망명을 결행했다. 이들이 중심이 되어 설립한 신흥무관학교 출신들은 청산리대첩 등에서 중요한 역할을 수행했다.

이회영은 1932년 11월17일 휘순감옥에서 고문 끝에 순국했고 6형제 가운데 초대 부통령이 된 성재 이시영만이 유일하게 해방된 조국 땅을 밟을 수 있었다.

New1 Korea (2014) 독립운동가 '우당 이회영' 삶 조명 전시 개최, *New1 Korea*, 14 November, available from: <http://news1.kr/articles/?1954586>
[Accessed 28 November 2014]

[문화캘린더] 난앞으로 칼을 얻다

≡ 작게 + 크게

☞ 인쇄 | ☞ 목록 | ☞ 복사하기



전시 난앞으로 칼을 얻다

일시 11월 17일~이듬해 3월 1일 장소 덕수궁 중명전 관람료 무료

'노블레스 오블리주'의 표상으로 알려진 독립운동가 우당 이회영은 생전에 난 그림을 여럿 남겼다. 그의 실력은 '삼한갑족'(三韓甲族)이라 불리는 명문가 집안 출신이었다고 한다. 그는 '석파란'의 대가였다. 20세기 초 한국, 중국에서 유행한 석파란은 흥선대원군 이하응의 작품과 비슷한 스타일의 난 그림을 말한다. 이회영의 석파란은 대원군의 그림과 구별하기 어려울 정도로 뛰어났다고 한다. 이회영은 베이징에서 생활하던 시절 대원군의 난을 흉내낸 그림으로 독립군 군자금 조성을 했다. 전시회의 기획자인 서해성 작가는 팟캐스트 시사통에 출연해 "(우당 이회영이) 난을 그린 것은 조선 독립을 위해 무기를 사고 칼을 얻고자 한 것이었다. 난앞이 칼날 같은 모양이다. 그런 뜻을 이 전시회 제목에 담았다"고 설명했다.

이회영은 부자 출신 독립운동가라는 점 외에는 행적이 많이 알려지지 못했다. 남북한 모두에게 환영받지 못한 무정부주의자였기 때문이라는 분석도 있다. 1920년대 이후 이회영은 일본 아나키즘의 영향을 받아 다물단, 흑색공포단 등의 조직을 이끌었다. 주중 일본영사관을 공격했고, 친일파들을 처단했다. 하지만 이회영은 측근의 배신으로 일제에 잡혀, 1932년 11월 17일 고문 끝에 세상을 떠났다.

'난앞으로 칼을 얻다'에서는 이회영의 작품뿐만 아니라 그의 6형제(동생 중 한 명이 대한민국 초대 부통령 이시영이다)의 생전 업적을 설명할 예정이다. woodang1117@gmail.com

The Kyunghyang Daily News (2014) [문화캘린더] 난앞으로 칼을 얻다,
The Kyunghyang Daily News, 18 November,
 available from: <http://weekly.khan.co.kr/khnm.html?mode=view&code=116&artid=201411101713381&pt=nv>
 [Accessed 28 November 2014]

뉴스 > 문화 > 뉴스광장 1부

뉴스광장 1부

순국선열의 날...이회영 선생 '난앞으로 칼 얻다'

입력 2014.11.18 (06:53) | 수정 2014.11.18 (08:38)

뉴스광장 1부

표준 화면 | | | |



11월 17일, 어제는 을사조약이 체결된 날이자 독립운동가들의 정신을 기리기 위한 순국선열의 날입니다.

오직 독립 운동에 모든 것을 바친 우당 이회영 선생의 유품이 한자리에 모였습니다.

노태영 기자의 보도입니다.

<리포트>

1905년 11월 17일, 대한제국의 외교권을 일제가 강제로 박탈합니다.

5년 뒤 한 남성이 6형제와 그 일가족 50여 명을 데리고 압록강 너머 만주로 떠납니다.

조선 명문 가문 이항복의 10대 손 우당 이회영 선생입니다.

전 재산 40만 원, 요즘 돈 600억 원은 독립운동자금으로 내놓았습니다.

그래도 돈이 부족해서 목으로 난초를 그려 총과 칼을 사들였습니다.

홍선대원군의 화풍을 이어받은 작품은 중국인들이 고가에 사들였고,

이렇게 만든 군자금으로 신홍무관학교를 설립하고 청산리대첩을 이끌었습니다.

<인터뷰> 서해성(전시 감독) : "보통 우리가 난초라고 할 때 느낄 수 있는 아름다움과 또 다른 독립 운동가의 수 있는 난초입니다."

개인 이회영의 삶은 고난의 연속이었습니다.

부인의 회고록에는 추위와 굶주림, 질병으로 고통 받은 과정이 생생히 적혀 있습니다.

<인터뷰> 이만열(전 국사편찬위원장) : "오즘 말해서 노블레스 오블리주, 그 정신을 그분들만큼 절실하게 숙들이 없습니다."

조국과 민족을 위해 모든 것을 다 바친 선생.

일제에 체포된 뒤 고문을 받다 1932년 11월 17일 숨을 거뒀습니다.

KBS 뉴스 노태영입니다.

KBS News (2014) 순국선열의 날...이회영 선생 '난앞으로 칼 얻다', *KBS News*, 18 November, available from: <http://news.kbs.co.kr/news/view.do?ref=A&ncd=2968518> [Accessed 28 November 2014]

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Sur, H. (2014) 난앞으로 칼을 얻다, *The Hankyoreh*, 14 November, available from: <http://www.hani.co.kr/arti/opinion/column/664553.html>
[Accessed 28 November 2014]

E-Daily News (2014) 독립운동 명문가 '우당 이회영' 6형제의 애국심을 한자리에, *E-Daily News*, 15 November, available from: <http://www.edaily.co.kr/news/NewsRead.edy?SCD=JI41&newsid=01718726606286048&DCD=A404&OutLnkChk=Y>
[Accessed 28 November 2014]

Gukje News (2015) 우당 이회영과 6형제전, 광주 개최, *Gukje News*, 20 May, available from: <http://www.gukjenews.com/news/articleView.html?idxno=266172> [Accessed 7 June 2015]

The sound making process of *The Voice of the Stripes*

Hwan Yun, the experimental music composer and sound designer has worked on both the film *Fedora: exile* and the sound of *The Voice of the Stripes*. Hwan's musical interest ranges from carefully notated compositions for traditional instruments and performers, to stochastic, experimental soundscapes that explore the possibilities of all aspects of contemporary electro-acoustic practice. He is currently researching and developing ways to use personal mobile devices to interact with audience's musical experiences.

The process of making the sound of *The Voice of the Stripes* can be summarised as:

1. Categorising and sorting out of all the patterns
2. Simplifying and stylising each pattern
3. Making a graphic music score that details the duration, tempo and the style of the work
4. Defining the garment parameters for transforming into the sound-sources
5. Experimenting with ways to generate the sound from the image and qualities of the sound
6. Final composition of the music by combining the sounds created from the garment's patterns
7. Presentation of the music using a hypersonic and a vibration speaker

A description of parameters

In this process the definition of the initial parameters is very important. If these are not well defined then composition doesn't grow naturally out of the source material.

Frequency

- Lowest frequency: by default 27.5Hz which is known as A0 in music notation which is one of the lowest notes we can hear.
- Highest frequency: by default 20kHz which is a frequency at the boundary of ultrasounds.

The logarithmic scale

- used by default, as it's closer to the way we perceive frequency. It is also the same frequency scaling used in music notation.

Playback sound

- +0.0 dB. It means that the sound is normalised as to make the sound as loud as possible under any circumstance while avoiding clipping.
- The duration of each sound has been set around 12 minutes in order for each sound not to be too fast or not too slowly played.

Other exhibition planning details

Beyond the works that I explored in *Tacet 8 Wearing Tacet*, there are some more works to reconsider in displaying.

I re-displayed *Dress with the Sound of Its Own Making* on the white wall to look at it again. I found that some changes were required, such as removing the hanger and the visible screw on the wall, in order to leave only the dress itself on the wall.

The Smock with the Framed Sound as the final iterative version of *Striped Overcoat* and *The Voice of The Stripes*, was not exhibited along with the two previous works. So I need to conceive the display of all three in one place. There are different kinds of surfaces—different stripes on the coat, the transparent acetate sheets, white organza, and the particles of the dye powder on the fabric. This variety of surfaces is fascinating to present, not only because of the diverse textures shown but because the works imply that, although each making is a sort of translated version of the previous one, each has a totally different appearance through the different mediums used. In this sense, sequentially displaying them, rather than just gathering together, would accentuate these radical transformations into different materialities.

The Faded Imprint on the Skin made from *The Vocal Cord of the Irritating Skirt* has never been displayed because I made this almost two year later. *The Vocal Cord of the Irritating Skirt* was displayed in the RCA WIP Show, 2014. This cast looks like a small, trivial object. However, the work is not just the physical trace of the skin imprint: it is also the moment when the wearer was wearing the irritating skirt while the maker attempted to translate the encounter between the wearer and the skirt into a tangible version. Thus, the maker's tacit intention, as well as the resonance from the mingling of the wearer and the work as the evaporated dress-scape, may need to be revealed. Therefore, I conceived that this object should be displayed on a plinth besides *The Vocal Cord of the Irritating Skirt* film and the skirt itself.

Reflections on the final exhibition



Fig 72. The final exhibition



Fig 73. *Dress with the Sound of Its Own Making*
and *The Vocal Cord of the Irritating Skirt*

One of my concerns throughout my research journey has been that the range of contexts associated with sounds is very broad and my practice could, therefore, only really touch on them. I feared that my practice might seem like a kind of anthology of works written by different authors that have no connection with each other. However, my final exhibition proves that my pieces do, in fact, either have something in common or present interesting contradictions that can generate new perspectives.

Dress with the Sound of Its Own Making and *The Vocal Cord of the Irritating Skirt* were purposefully placed side by side in the exhibition. This is because I made both at the same time and they are kind of cornerstones of my research journey, demonstrating how my focus has shifted from trying to incorporate a sound into a garment to searching for the sound generated by the garment itself. Seeing the two pieces next to each other highlighted their contradictory features: material, colour, silhouette and details. Moreover, I could sense their acoustic contradiction. The sound of *Dress with the Sound of Its Own Making* is mostly harsh, mechanical and unintentional ambient sound, whereas the sound of *The Vocal Cord of the Irritating Skirt* is artificially refined; the sound was actually the sound produced by shaking the skirt recorded in a very quiet place with harmonious musical sounds added to it later in order to theatricalise the atmosphere of the film. These two works make me realise that the maker's unique way of approaching the concept of making surely differentiates the resulting work. Yet, this 'way' cannot be explicitly analysed as it arises from the maker's own tacit process of making and knowing. The two works are also the richest in so far as they inspired and prompted me to develop my practice and research further.



Fig 74. *The Vocal Cord of the Irritating Skirt*
and *The Faded Imprint on the Skin*

This was the first time I had displayed *The Vocal Cord of the Irritating Skirt* and *The Faded Imprint on the Skin* together. I observed several people repeatedly glancing between the film, the skirt and the cast, and some laughed with their companions while looking closely at or even touching the skirt. It seemed to me that, by watching the model wear and walk in the skirt in the film, the viewer could imagine how painful or at least annoying it would be for them to wear it themselves. In other words, the viewer could, of course, experience the visual and tactile properties of the skirt firsthand but, more than this, the film, with its moving images and sounds, presented the wearer's interaction with the skirt and this, in turn, actually provided the viewer with the vicarious experience of wearing the skirt themselves. The viewer could also experience the cast I had made of my leg after I had worn the skirt; this captures the moment of the encounter between the skirt and the body in a visual, tactile and unwearable form. Viewers will naturally interpret the wearing experience differently, but this can, nevertheless, be exploited through different mediums.

Fedora: exile is similar to *Dress with the Sound of Its Own Making* in so far as the sounds of both works were created from the making process. However, the difference between them is that the sound in *Fedora: exile* was artificially manipulated with the Foley sound making method using other objects to theatricalise or enhance the acoustic quality, while there is no intentional sound made by or added to *Dress with the Sound of Its Own Making*. Like *Fedora: Exile*, the sound of *The Vocal Cord of the Irritating Skirt* was also separately recorded in order to highlight the rustling sound of the skirt.



Fig 75. *Fedora: exile and the red fedora*



Fig 76. A visitor standing under the red fedora facing *1,117 Fedoras*

In addition, it became more obvious when I saw the exhibition that the works implicitly reveal issues associated with gender. The Vocal Cord of the Irritating Skirt and *Fedora: exile*, for instance, imply the concept of fetishism. In terms of the former, the visual and tactile properties of the irritating skirt, namely the red-coloured fur and the sadistic-looking studs on the inside of the skirt, are considered typical features of erotically fetishistic materials. Although I did not think of fetishism during making, I cannot be sure that I only chose to use the materials I did to facilitate the concept of epidermic self-awareness. As fetishistic materials are normally supposed to be either extremely pleasurable or painful, the irritating skirt can, indeed, connote the concept of fetishism because the intense sense of both seductiveness and painfulness aroused from either seeing, touching or hearing the skirt is the most essential aspect of epidermic self-awareness.

The same applies to *Fedora: exile*. The red colour which the fedora was transformed into generally has the connotation of sexuality. Besides, my hand gesture in caressing the fedora implies that I tacitly intended to expose my gender identity although I did not realise this until the exhibition staff alerted me to the fact that they perceived the act as too sensual. From these two works, I learned that it seems inevitable to reveal gender issues closely connected with the maker's (or the participant's) physical body. This reflection also has the potential for further research. In particular, a future question might be: how can a work become sexualised by the engagement with the viewer's perspective and, as a consequence, how can the fetishistic sense aroused by the work influence or even change the context of the work?

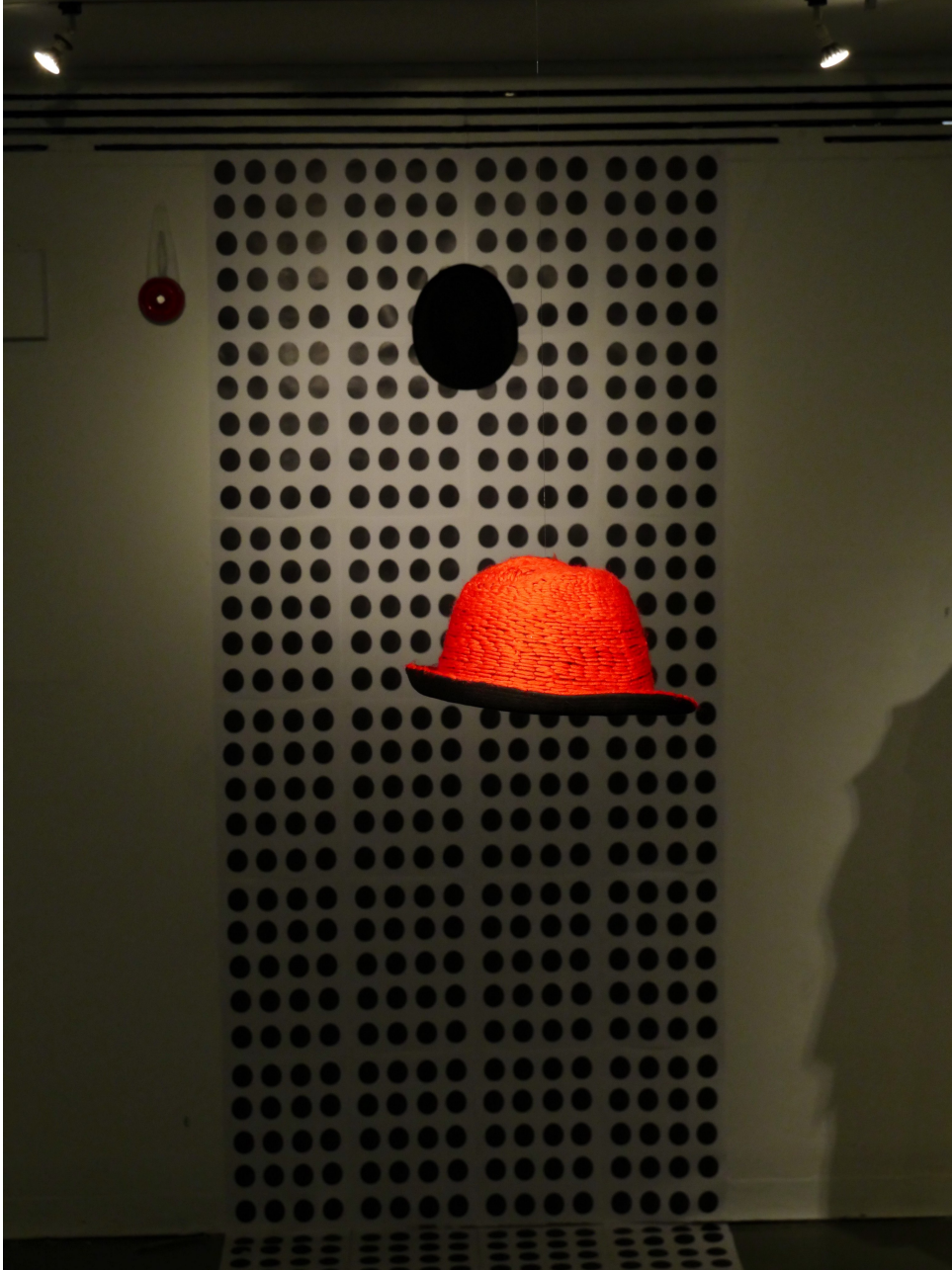


Fig 77. The red fedora and *1,117 Fedoras*

In displaying the red fedora, as the thread connecting the hat was constantly moving, the front of the hat sometimes faced *1,117 Fedoras* on the wall rather than the film screen. When it did so, visitors took photographs of themselves standing under the hat facing *1,117 Fedoras*. The photograph I myself took of a visitor standing under the red fedora facing *1,117 Fedoras* provoked further thoughts: it looked like the encounter between a high-end fashion item and mass-produced copies of it as seen where high street fashion brands quickly copy sought-after high-end fashion items, mass-manufacture them and sell them.

This reflection may also apply to the originality and authenticity of an artefact or a commodity. The fact that the red fedora, the same one as in *1,117 Fedoras*, has been copied and distributed, reveals the nature of the current fashion industry. Most of the pieces of high-end fashion labels presented by supermodels on the catwalk are not normally affordable to most people so high street fashion brands such as ZARA and H&M copy and disseminate them so that they become accessible to the average consumer. This aspect of the contemporary fashion industry unexpectedly reflected by the red fedora and *1,117 Fedoras* presents a further question which could be explored: what differentiates 'ready to wear' from 'haute couture' and how can the two be distinguished? Though this question has already been widely researched within the context of fashion retail and marketing, I think that there is still potential to explore it further through practice.



Fig 78. *Striped Overcoat and The Voice of the Stripes*

Striped Overcoat was displayed on a dummy diagonally behind *The Voice of the Stripes* and it was almost impossible for the visitor to see *Striped Overcoat* separately from *The Voice of the Stripes* regardless of their viewing point. While seeing the two overlap each other, I recalled again that I had never anticipated that the result of my attempt to translate the garment would look like the installation before me with these arrayed acetate sheets in parallel and the sound created from them. This also led me to believe that there could be potential to contribute to expanding the boundaries of fashion practice through experimental practice using diverse mediums.

In addition, only by standing on the centre of *The Voice of the Stripes* installation would a viewer be able to clearly hear the sound from the hypersonic speaker attached to the ceiling. However, on the first day of the exhibition, I did not see anyone doing so. Accordingly, the next day I marked footprints on the floor to encourage visitors to stand there and look up at the ceiling to try to see where the sound was coming from. This experience led me to a further question about how to make a work performative in an exhibition by inducing the visitor to participate and interact with the work. From this, the context of fashion exhibition more generally has become a significant research interest of mine. In fact, all these experiences together have given me a further interest within the context of fashion curation, to explore various modes of physical presentations of fashion practice with other artefacts or materials.



Fig 79. The hypersonic sound speaker on the ceiling



Fig 80. The footprints on the centre of *The Voice of the Stripes*

The two pieces of pale pink lightweight cotton fabric were displayed like a fluid and permeable partial scrim between *The Voice of the Stripes* and *The Smock with the Framed Sound*. The fabric was, in fact, the same as the one used for the experiments hanging beside the video screen as well as the framed fabric on the smock. It also functioned as the re-materialisation of the film screen surface: a mini projector projected onto the fabric surface a video clip of the pigment powder being moved by the sound from the vibration speaker. The video, of course, looked much less clear than it would on a TV screen. However, the weakened visibility actually resulted in enhancement to the sound of the entropic movement of the pigment powder. Furthermore, the scrim acted as a pathway for aiding the viewer's understanding of *how* the smock had been created through the materialisation of the sound from *The Voice of the Stripes*.

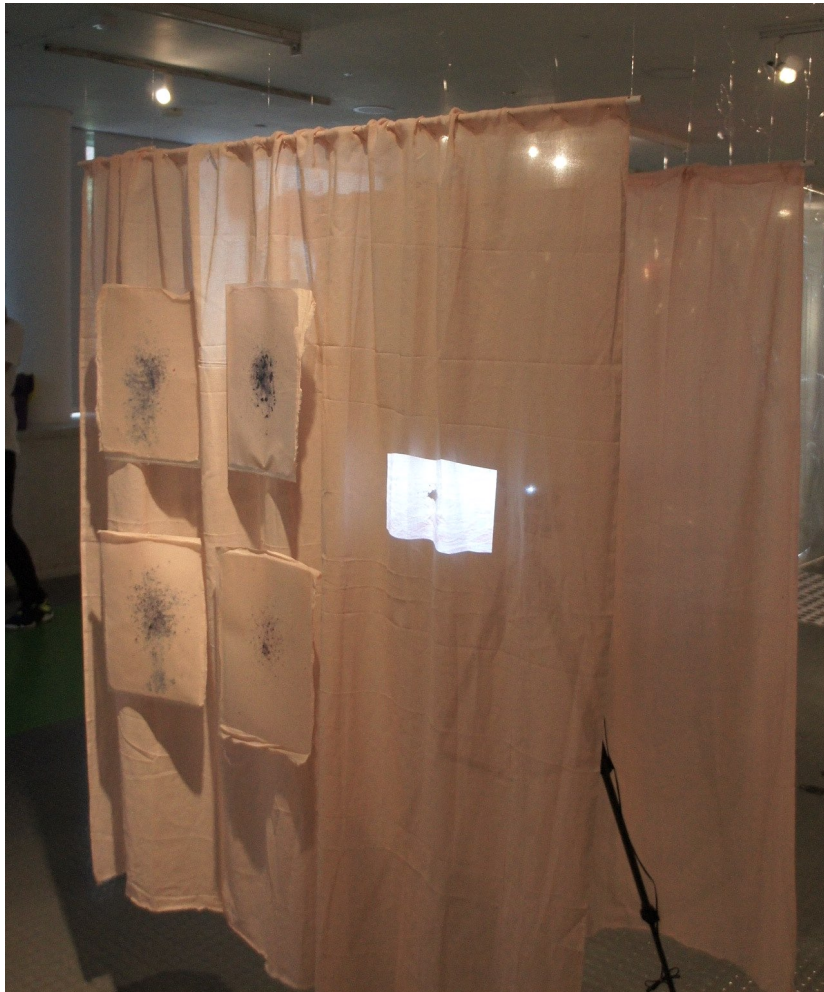


Fig 81. The fabric scrim



Fig 82. The red fedora, *Striped Overcoat*, *The Voice of the Stripes* and *The Smock with the Framed Sound*

The photograph above of the red fedora, *Striped Overcoat* (Fig. 82), *The Voice of the Stripes* and *The Smock with the Framed Sound* shows at a glance how I have developed my journey of experimental practice: from the red fedora, audio-visualising the personhood of the wearer's fashion item through the maker's engagement with it, to the iterative translating series of *Striped Overcoat*, *The Voice of the Stripes* and *The Smock with the Framed Sound* with my fascination with the physically auditory phenomenon that occurred from the visual. More profoundly, it reminds me of further reflections that I have investigated during and after making: Delaunay's relocating works of the body, clothing and art to articulate the embodied experience of modern life; Wigley's analysis of the white wall by modern architects; modernist avant-garde artists generally; and the transformative work between poet, sound and colour, contemporary fashion designers and so on. From this, I have come to value my own research journey as an original and interdisciplinary study in terms of how the maker could explore both fashion practice and research through associating itself with other contexts and disciplines.

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