

GLUT IS GOOD

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Introduction

An aspect of my research practice is to make garments, to design, cut, sew a toile (a practice piece in calico), fit, modify, unpick, sew again, modify... From the toile, I make a paper pattern from which to cut fabric, sew, fit, modify etc., to create a design with unforeseen additions, removals and yet again – modifications. These whole processes (which are but parts) engage in the use and application of EXTRA in the guise of paper (whether sketchbook, 'dot and cross' or brown), fabric (be that calico, swatches or chosen textile), threads (meaning reels for tacking, overlocking, sewing, hemming, even buttonholing),

metals (of the scissors, the pins, the rulers, the weights...) and the mechanicals (e.g. machines with their flat feet, edging feet, zip feet, piping feet).

The PROSE PIECE below does not engage in the waste narratives that are prolific within FASHION and its INDUSTRY, but it does engage with the sense of EXCESS as found within the minutiae of two methods of stitching.

One may, at first, appear to be less ADDITIONAL than the other.

The two-column narrative runs parallel as double

stitching does, but unlike their mechanical counterpart (the sewing machine) they resist interlocking momentarily as they would from a bobbin below, hooking over a top stitch and dragging it down, but rather will interlock METAPHORICALLY... SYMBOLICALLY.

Pervasive thoughts surrounding the palpable nature of MORE are tackled in the narrative within column one by mulling over 'running stitch' and the repetitive up & down & up & down of a threaded needle that predates but cannot emulate its technological equivalent.

Questions ABOUND with regards to stitch length, strength, security, closure and containment of SOMETHING enrobed by a joined piece of cloth, making the flat circular and the straight curved by the simplicity of a cut and stitched graduated line. And yet, with this stitch comes a seam of traditional size, calculated to avoid being rent, withstanding stress and tensile FORCES, simply because it is EXCESS.

Ruminations from column two re the iterative nature of hand sewing a 'blanket stitch' edge that seemingly contains material and reduces the SURFEIT of cloth necessary to keep two pieces joined. Being utterly unable to split, but to make MORE is persued...

This non-seam creates a GREATER fabric which, if working with remnants can be sustainably and usefully re-employed, restating what may be otherwise known of as WASTE, questioning notions of the SUPERFLUOUS.

Is WASTE 'waste' or can it be MORE and, by being 'more', can it be VITAL?

SEAMSTRESSES are ABUNDANT no MORE.

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SoBoundSoCrossSoLinearSoWoundSoTaut
 ThreadCottonThreadCottonThreadCotton
 HiddenEndInvisibleEndDissappearingEnd
 FoundClaspedTightGraspedTaughtPinched
 ProjectedHeadPincerGrippedHandToLips
 KissThreadLickLickThreadWetThreadKiss
 RetractObserveKissPeruseWetLipsCaress

SoSmoothSoTenseSoPertSoSharpSoErect
 PointNeedlePointNeedlePointNeedlePoint
 ElusiveLineShineLineHardLineSlipperyLine
 FingeredTouchedPushedRolledNailsGrab
 UprightEyeNonSeeingSpyTwirlEyeToEye
 StabHeadDaggerHeadCobraHeadPounce
 HitEdgeRecoilMissLungeCollideWithdraw
 InhaleStopProjectInsertExhaleHoldPush

SoPullSoCutSoThreadSoRollSoCutSoKnot
 EdgesEdgedMountedJoinedLayeredOnto
 PrickWithinPrickMarginPrickChannelPrick
 ExtraLedgeMoreLedgeOverLedgePlusPlus
 RunningUpDownRunningUpDownRunning
 AlongSpaceByPlaceWithGraceAndTraceOf
 RunningUpDownRunningUpDownRunning
 PushClaspWrenchWrigglePushGripDrag
 RunningUpDownRunningUpDownRunning

SoMoreSoPervasiveSoExcessSoExtraSo
 PredateMachPredateTechPredateProg
 LongLooseShortTautStrongStrandFeeble
 SecureContainedEnrobedEnclosedRapt
 FlatCircularStraightCurvedRoundLines
 GradedClothSeemsSeamedUnsteamed
 ThreeEightsNotOneNotTwoButThreeOnly
 RentlessRelentlessReservistRationaleRaw
 WithstandingSTRESS&TensileFORCESimply
 BecauseItIsEXCESSXSXSXSXSXSXSXSXSXS

When they call me, if they call me, they will
 call me a skein of floss which makes me feel
 quite Nordic, maybe Scottish but I am not,
 I am other than those, as they too are other
 than Nordic, Celtic, Scottish, even Gallic.

I circumnavigate myself over again and over
 again, entwined, twisted and twirled.

Their rotund generosity is oft comforting.
 They can be prickly at times and acute,
 acerbic even, but they can also be smooth
 and swift, engaging and succinct, easily
 graspable, clutchable. I see their orifices
 and they too observe my warped and
 wrappedness, ready to engage and invite
 me in. I enter, silently, stealthily, calmly.

We peruse our plane and decide where to
 inject ourselves and judge our distance as
 near or far or inbetween, invariably opting
 for, plumping for, betwixt edge and origin.
 Diving down in air, we arise through cloth,
 breaking the surface, narwhal like, proud
 but halting, waiting to be swathed in our
 tall tails, caressed by our length and silky
 smoothness before returning to the deep.

And so we continue, my loved one and I,
 interlinked and interlinking the edges of
 our realm, creating three-sided squares of
 edges upon edges whilst edging and
 containing ends of ends, rendering them
 endless for as long as we are endless, for
 there lies the end of our existence and
 duty. We have created the non-seam of
 more, reducing the observed superfluous
 materiality of the material we conjoin.

About the author

Performer, costume and sound score designer, writer, DJ, and educator, Dellores Laing performs internationally, often in collaboration with Jonathan Faiers. Dellores is currently both a Senior Lecturer in Fashion Theory and a PhD research student at the University of Westminster. She continues to make artwork, is Reviews Editor for *Luxury: History, Culture, Consumption* (Taylor and Francis), and publishes poetry and prose, having established her own independent imprint, Legg & Wallis, in 2013. Following a firm belief in, and having curated events that generate an interdisciplinary approach, Dellores' artistic practice engages in the potency of fashion, sound, space, culture and society within an interventionist methodology.