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Dull life, you don't have to be that way.

Where did Fiona go?
DULL LIFE, YOU DON’T HAVE TO BE THAT WAY...

BY KATE BARTELS

An essay submitted in partial fulfillment of the requirements for the degree of Master of Design, Massey University, Wellington, New Zealand, 2011.
Dull life, you don’t have to be that way is an exploration of the global phenomenon the Online Fashion Realm has recently become, and of the way in which geographic fashion ‘outsiders’ can inhabit this domain, whilst being removed from the physical epicenters of fashion.

The Fashion Blogosphere, as a now integral part of this Online Fashion Realm, has enabled a seemingly global democratization of the fashion system that previously existed as a realm of controlled access. This blogosphere has granted ‘access’ to fundamentally change the tradition-etched fashion system from a monologue to a ‘conversation’ - a conversation in which everyone has a supposed equal opportunity to participate (Scherpe, 2010).

This project is a journey of gathering and glancing within the virtual online world, and within the ‘real’ offline world, as an ‘outsider’ fashion designer situated in New Zealand. I am a muse exploring the potential ways that I can infiltrate this new digital space with my own designed and made garments and images, to form my designer identity by what I disseminate, but equally by how I am feeling how much of this fashion conversation I can become a part of by the inception of my own blog www.dulllifeyoudonthavetobethisway.tumblr.com and by the dissemination of my finished works on its successor, an independent website www.dulllifeyoudonthavetobethatway.com.

I’ve preceded to build a ‘genuine-façade’, and an ‘elusive reveal’ of my ‘brand’. I’ve constructed a visual presence through the realisation of mood within designed garments and images to exist online and thus attempt to generate a multimedia conversation. This writing is a ‘ficto-critical’ reflection of my processes as a continuation of my design practice. The entirety of this project functions as a test for myself to see if I think I have what it takes to remain optimistic as an unknown fashion designer striving to have my designs embraced, initially only as images. This project is a reconnaissance mission, in which I have gathered and gleaned possibilities, and certified the criteria for, and essence of my ‘brand’, and it is still to be seen, what this may grow and flourish into.

Abstract
To Catherine & Jen. Thank you both for going above and beyond, and for allowing me to be the slow-burning enigma that I am.
To Julieanna for understanding.
To my dream team.
Sarah, for being all kinds of awesome both with and without the camera.
Rowan, for being a lovely pro and calming influence.
Frith, for being the coolest, most beautiful, charming, and patient model-muse.
Nicola, for being my #1 fan and critic and for always propping me up.
Jacque, for doing anything and everything for me. Tropicalismo baby. And for being my long lost aesthetic soulmate.
To Frances - for everything.
To Ra for the life advice.
To Harrie for being Harrie.
To Ben, for patiently helping me over and over again.
To Alastair, for enthusiastic help in finding walls, for carrying stuff around, and for running to my rescue. To Dan and Sven, for being overqualified to lounge around but for doing it anyway.
To Mum and Dad for always listening, for your ongoing encouragement, and for bailing me out.
And to my friends and family for always cutting me slack and for letting me do my thing for another.
And to all the regular, on-site masters kids - you are a wonderful collective of suckers for punishment.
This essay functions as a ‘ficto-critical’, or a ‘creative nonfiction’, reveal in which the visual and textual components holistically tell the story of my project, and of my identity as a designer through the development of the ‘genuine-facade’ of my ‘brand’. Aligned with 1990’s magazines *I-D*, *Dazed & Confused*, and *The Face* this essay is a purveyor of fact, but more so of a distinct mood and attitude, as a glimpse, or sign of the spirit of the time, as an era of the second democratization of fashion, through my lens, and through my virtual experiences as a designer.

My work, and the communication of it as an ‘elusive reveal’ is aligned with Elizabeth Wilson’s version of *Glamour* (2007) as a dependence upon “what is withheld, on secrecy, hints, and the hidden” (p. 100). The way in which I’ve communicated my project is as ‘designed’, considered, and deliberate as the facets of the project itself, as an unrelenting commitment to design as communication, and to my designer identity as a maker of mood through designed garments, image, and narrative.

Within this piece of writing I have developed themed chapters that strive to convey the ways in which the processes of my project have occurred. I’ve attempted to enable new connections and relationships to form from the interstitial spaces between my online activity, and offline design practice. Defined by mood, the chapters guide the reader through the conceptual and practical facets of my project. Inextricable from one another, the design development, blogging, observing, engaging, and critical thinking all occurred simultaneously to enable me to both strategically leave behind, and continue on from these facets to forge the online and offline identity of my ‘brand’. This thesis attempts to integrate all of these components, and to show the points they converged to; it captures a moment in time that like the project is fleeting and transient.

This project is subjective. I recognize I am young, naïve, and inexperienced. But as naïve, culturally construed, and messy as my ambition is, I do not know, what I do not know. I am trying to pry my eyes wide open. I have learnt I must emerge from my containment, either digitally, or physically. The world awaits me. But you must take me as I am, now.
Introduction

At the beginning of this project I set out to understand how and why fashion items became cult objects within The Online Fashion Realm. I proceeded to identify what cult objects have in common, with the intention of discovering an underlying formula. I proposed to find the constituents of this formula and design in accordance with it, to produce garments that would enter this realm as images - images that would be manipulated through channels with the ultimate goal of becoming ‘popular’. At this outset I did not understand what popular really meant in the context of this online realm. In a sense it meant that I was proposing to prescribe to formulaic ideals, as ‘fast fashion’ does, as adopters and copiers, rather than innovators of ideas. Essentially, this method meant I was planning to prescribe to existing moods, and values of others - to be safely ‘liked’ by a majority opinion, rather than attempting to create my own as a re-mixer and an innovator. It didn’t take long to realise that I did not wish to work in this way. To work in this way would have compromised my design output, and what I stand for as a designer. By designing to the proposed formula I would have pursued designs that would have essentially been meaningless to me. And thus, I chose to be defiant...

I thought a potential existed for me as a designer, as a global outsider, and as an outsider of the ‘Inner Sanctum’ of fashion, to become an independent, free, online entity, not reliant on my physical community. I wanted to become a part of the global Online Fashion Realm by firstly observing, then engaging, with my own blog Dull life, you don't have to be this way, to explore its potential as a direct link to a global niche that would have a genuine interest in what I design and communicates.

This project has been a succession of breaking and reforming opinions as I’ve viewed, observed, engaged with, and reflected upon The Online Fashion Realm. This project has been an ongoing process of responding to what is disseminated within this new online space, through my design practice, writing, blog posts, and online engagements within this realm. My conflicted opinions have enabled me to come to understand what I think this Online Fashion Realm is, and how I, as a designer of garments and image, can choose to exist within it. My final works are my response to this - they exemplify how I’ve chosen to exist within this space.

This journey has been a spinning two-sided coin of optimism and cynicism, and a test for myself as a designer. Firstly, through this project I ask: Can I be the type of designer I aspire to be? Will my designs ‘belong to me’, or will they be aesthetically indistinguishable from the work of others - some far more powerful and endorsed than I am. Secondly, will my designs be relevant? Will others embrace what I design and disseminate within The Online Fashion Realm? Perhaps viewers will essentially reject and filter out my designs because I have no distinguishable online audience, my timing was off, or because I fail to be endorsed by others.

From my computer I can collapse my physical separation from this world: the Internet is a virtual world that can be viewed, pierced into, extruded from and reshaped by audiences who navigate between the real and online worlds. While engaging within this online realm, I’ve tried to deviate from the popular by innovating, as opposed to prescribing by adopting and copying, yet I am still influenced and imbued by what I’m viewing in this space. I’m trying to ‘look away’ from creating a design output that belongs to ‘me’ as opposed to looking too much like others work (Style.com, 2010), but I am part of a pack. I’m prescribing to ‘The Inner Sanctum’ of The Online Fashion Realm, I’m associating myself with it and with its desires for ‘new’, but I’m trying to be at its head, or neck, as an innovator, rather than at its shoulders, waist, or tail end, as the local, and New Zealand as the ‘edge of the world’ have traditionally determined, pre-Internet.

The creation of a branded fashion presence, both online and off, will require a campaign of successive design outputs. The purpose of this project is to create the first output, and thereby lay the foundation on which successive outputs can potentially be built and built from, to choose. If I decide that I think it is necessary to pursue the international ‘Inner Sanctum’ of fashion offline, then this journey, and its additions, will serve as a portfolio, even as a model for others’ explorations of this nature. I’m building the essence of my ‘brand’ online, just as Viktor and Rolf did with their miniature fashion house (Evans & Frankel, 2008), but I’m not physically building the ‘brand’ itself.
PART ONE

1.1 TOMORROW BELONGS TO THE DISSATISFIED
1.2 NEW SPACE AND
1.3 FROM THE EDGE OF THE WORLD
I inhabit a geographic space that is removed from the epicenters of global fashion: New York, Paris, Milan, and London. I am in my own contained space as a kind of ‘bubble-girl’, with the internet as my only portal to the most influential part of the fashion world… “The Inner Sanctum”

This project explores whether I can generate public interest and uptake through this creation of a genuine façade, a kind of electronic fashion shop front via the internet. I’m using ‘genuine-façade’ as an expression of the ‘Inner Sanctum’ as an illusion, a mirage, an enigma, an illusion, a facade, the Internet. I’m using ‘genuine-façade’ as an expression of the ‘Inner Sanctum’ as an illusion, a mirage, an enigma, an illusion, a facade, the Internet.

I’m exploring the possibility of infiltrating this communication channel, of which the ‘Inner Sanctum’ is a part of, from the outside, via technology, just as Viktor & Rolf infiltrated “The Inner Sanctum” as outsiders, by moving to Paris to inhabit the physical epicenter of fashion. Viktor & Rolf had to physically move to the domain of the “The Inner Sanctum” to eventually become a part of it, whereas I’m “moving” to the domain of the “Inner Sanctum” digitally, through association and aspiration, by what I disseminate as the finale of this Masters project. The internet has allowed any young designer or indie brand to get an instant audience, if used with wit and inventiveness” (Style.com, 2010).

The designer who has an audience and a conversation surrounding their work can inhabit ‘Inner Sanctum’ territory through association. In this context association is used to describe an advantageous viewer association whereby a designer, through conceptual or stylistic mirroring and resonance with a higher status design, designer, trend or ideal, is able to increase their perceived value in the eyes of a viewer by controlled reveals; by what is withheld.

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I’m exploring whether I, as a designer, can create a façade of “my brand”, but as an honest attempt to link to the inside through association, whilst physically existing on the outside. During the course of this project I will not reach my final destination, but my investigations will enable me to decide how I choose to continue, to choose what I intend to pursue, in my response to my creative output, and the types of responses I receive from others.

I’m designing and making garments but I don’t intend to sell garments at this point in time. I am building the genuine façade of a strategically positioned and long-term ‘brand’ as Viktor & Rolf did, because I don’t think a ‘brand’ can upgrade once positioned. I am attempting to begin a ‘conversation’ by what I disseminate. A ‘conversation’ that people can ‘be a part of’, by ‘sharing’ my designs in their final image form, as online exchanges, to see if I can generate a desire for my ‘brand’. I’m exploring whether I can design garments with an arcanistic life – a presence that is reciprocated by desire, to ascertain whether I should pursue being a fashion designer.
The world changed when fashion, instead of becoming a monologue, became a conversation. Instead of it being something which escapes there’s now a roadmap — people can now see conversations on blogs online, they can exchange views with other people... Everything now is integrated, and there’s a backwards and forwards — and that’s never going to stop now, that’s what’s termed ‘a conversation’.

Figure 2. Adapted from Barbarella [Motion Picture]. By Vadim, R. (Director). 16

This notion of ‘conversation’, as described by Menkes, creates a kind of access that never existed before now. It enabled me to consider the potential of an unknown designer creating a global ‘conversation’ around their work, as an alternative to a show, to gauge responses to a seemingly real brand. What [Scherpe, 2010] describes as ‘outsiders’, who have become ‘insiders’ by commenting on, or sharing of content that is experienced in fleeting moments then lost; captured and shared, rather than conversations that are written and projected within ‘the time of the tribes’ (1996), of those behind, such as street style photographers, or from behind [Wixted, 2006]... The outsider, from behind the lens, can communicate from behind the scenes as an inclusive ‘conversation’, allows anyone to participate. The Fashion Blogosphere has no gatekeeper, permission is not required.

Within this Online Fashion Realm, the line between fashion industry ‘insider’ and fashion consuming ‘outsider’ has blurred. This kind of ‘conversations’ can be observed and engaged with; they’re potentially exponential, depending on who is watching and engaging. Time does not function in this realm as it does in real life; the local is irrelevant and the somewhat-geographically distanced people come together. This development substantiates Maffesoli’s notion of ‘the time of the tribes’ (1996), of those who share interests and similarities, to a never before experienced phenomenon of global online groupings, existing in a virtual realm. This is the time we are inhabiting — ‘the time of the tribes’, online.
Figure 3. Adapted from Barbarella [Motion Picture]. By Vadim, R. (Director). (1960). France: Paramount Pictures.

The ‘Inner Sanctum’ online is composed of officially sanctioned websites that promote and connect fashion brands, fashion shows, and the accompanying publicity of these, such as ‘the runway object become image’ by media sites such as Style.com. These entities have maintained an autocracy offline, and on, and The Fashion Blogosphere is largely a response to what this hierarchy produces in the forms of fashion garments and accessories as objects, images, and video.

I’ve been seduced by how I engage with ‘The inner Sanctum’; my observations of it are only my online experiences of image, video, and publicized text. This is how I’ve come to ‘feel I know it’, when in truth I may know nothing of its reality. But this illusion, this façade, embodied by the power of the image, is the way in which we can engage with geographically inaccessible realms, and how I wish others to partake in what I disseminate.

It is the fashion bloggers who have come to be invited to the fashion shows, or to the behind the scenes as an authority, such as Tommy Ton, or Scott Schuman, to photograph, or Rumi Neely as muse, who have become insiders. It is these ‘outsiders’ who have become ‘insiders’, that represent the power of The Online Fashion Realm, and Fashion Blogosphere - by its ability to affect the previously impenetrable ‘Inner Sanctum’ (Scherpe, 2010). By surrendering territory to outsiders, what territory has been retained by the ‘Inner Sanctum’? I use the term territory to describe a kind of domain of electronic influence. I perceive the shifts in power between different electronic entities, be they organs of the ‘inner sanctum’ or independent ‘outsider blogs’ as battles to secure territory. The designer’s process and thoughts, as their ‘behind the scenes’ practice, The Fashion Show which is only accessible in real form to a select minority (Evans & Frankel, 2008), and those, such as Suzy Menkes for The Herald Tribune, Vogue and Style.com and their editors as authorities who have access to ‘inside information’, are what retain capital and authority.

A designer’s blog http://luxirare.com/ crosses over into ‘Inner Sanctum territory’ by revealing design process and thoughts, as ‘behind the scenes’ practice.

Rarely do you come across blogs where things are being made, and that’s why yours is so riveting. Missing from most blogs is a design perspective, the work that goes into what we wear. That’s what I keep coming back here for and why a lot of us are more than willing to be patient to see what you come up with next (Luxirare, 2010).

So by revealing a designer’s ‘behind the scenes’, designers can potentially create ‘inner sanctum’ capital of his or her own.
1.3 FROM THE EDGE OF THE WORLD

From the very beginning the whisper intercepts, and weaves in and around the people, it feeds off their anticipation, and grows and grows. Its tail gets longer and longer, until one day it is so big that everyone knows its name. The people of the (global) village don’t know how the whisper began, or where it came from, but they know its face, and they know its name, and they know what everyone else is saying about it. It is the zeitgeist, the spirit of the time…

Figure 4. Adapted from Barbarella [Motion Picture]. By Vadim, R. (Director). (1960). France: Paramount Pictures.

Now, with the Internet, new spaces exist – spaces other than my local space. If local space is no longer as important as it previously was, can location potentially become irrelevant? “The Internet technically allows any possible medium. This also means you can design anywhere. It is an interesting idea, no matter where and how. “Equality” could come with a random Web address, although sadly some www addresses are more equal than others” (Style.com, 2010) - Hedi Slimane, The Future Of Fashion Part Three

Chris Anderson’s ‘The long Tail’ theory (2006), as the ‘niche-fication of culture’, is validating my exploration of existing as an independent online ‘brand’. This theory of Internet culture identifies the demand for less of more as the long tail of distribution, and the ways in which markets are no longer reliant on local geographic distribution. The Internet has dispersed physical location to some extent, irrevocable. The Long Tail focuses primarily on online sales of music and books, and how there appears to be a market, however niche, for the infinite number of items being made available. Anderson suggests “hits” – as blockbustar sales – are a thing of the past, necessitated by the restrictions imposed by this distribution, and selling of goods within real stores. Now, a global demand of niche products, ideas, and brands has created markets that the reliance on ‘local’ did not, and could not reveal; in local proximities they were irrelevant, but now, globally, they are substantial enough to pursue. This notion of the long tail, of expanding niche and fragmented global markets (Penenburg, 2009), suggests that a niche may exist for what I disseminate as a designer. This suggests that I can ‘do my own thing’ regardless, that I should not have to reshape myself as a designer to have an audience and to forge a conversation.

I will call out to my tribe, but will they hear me? And will they find me? What if I don’t have one? But I must, surely…
PART TWO

2.1 NEW SPACE, NEW SYSTEM
2.2 DULL LIFE, YOU DON’T HAVE TO BE THIS WAY...
2.3 THE ELUSIVE REVEAL
2.1 NEW SPACE, NEW SYSTEM

Image is the language of the Fashion Blogosphere. The ease of electronically replicating imagery has enabled the metaverse: mix of ‘the fashion blog’, and the proliferation of them. Typically, fashion blogs have limited written content, allowing for reading via images. This reliance on images as primary content makes blogs the successor to the fashion magazine in which “…the overwhelming emphasis on images, makes blogs the successor to the fashion magazine image. This reliance on images as primary content has limited written content, allowing for reading via images. This reliance on images as primary content makes blogs the successor to the fashion magazine in which “…the overwhelming emphasis on images, makes blogs the successor to the fashion magazine in which “…the overwhelming emphasis on images, makes blogs the successor to the fashion magazine in which “…the overwhelming emphasis on images, makes blogs the successor to the fashion magazine in which “…the overwhelming emphasis on images, makes blogs the successor to the fashion magazine in which “…the overwhelming emphasis on images, makes blogs the successor to the fashion magazine. The ease of electronically replicating imagery has enabled the

The ongoing process of discovery, which has informed and driven my design practice, stems from my observations of The Fashion Blogosphere, and The Vogue Galleries online. I’ve adopted the mode of silent viewer and active participant, as I’ve understood this realm as a ‘fashion blogger’, and as a follower, or ‘fan’, or ‘likers’, belonging to the fashion blogs, and have become a commenter of other entities within this realm, from New Zealand, but as part of a global community. These modes have enabled me to become a part of other conversations, as an active endorser, as others have proceeded to become a part of mine – by observing, or engaging in, the conversational space I’ve created for myself.

I’ve collectively spent a substantial part of a year following the dynamics of this realm. I’ve observed the way in which comments are made and responded to, and the ways comments are used to link to other sites. Initially I’ve had limited ‘active participation’. I was interested in how blogs were hosted via Google AdSense, which has been used to centralize these entities, and feed and remind followers of their existence.

I initially thought the ‘conversations’ of The Online Fashion Realm were democratic. I originally thought people were saying what they really thought, and in a lot of cases they are, but in a lot of cases comments are safe and unconsidered, ‘as a signifier of appearance’, and to provide a vehicle to endorse the commenter’s own fashion blog. Depending on what genre of fashion blog or publication these comments are made in, these conversations can be honest, but equally they can be dishonest. My observations and engagements have created conflicted opinions that have enabled me to become a part of others’ conversations, as an active endorser, as others have proceeded to become a part of mine – by observing, or engaging in, the conversational space I’ve created for myself.
Fashion blogging, and linking to fashion entities via Facebook or email display images the blogger or user has actively chosen to represent themselves, as a new form of consumption, or form of ‘belongings’. Bloggers are ‘ owning ’ and sharing fashion via image. They may also buy the contents of images, as fashion objects in real form. I’m musing, that in this realm, there exist new forms of consumption that can exist alone, or that can be used to encourage the purchase of fashion objects.

I ‘share’ fashion images by sending links of them to particular friends via Facebook or email. Often I will copy and paste images onto my desktop to enable me to re-look at them as a whole, to load them onto my blog, or to print them out in colour in order to make them a somewhat permanent fixture in my physical environment. They function by extending the pleasure of looking at them, or to remind me of something important they represent. If these images are comprised of objects I seek to physically own then I will ‘own’ the images as a reminder to myself of how much I desire the object in real form, to then enter a process of to what extent do I ‘ have to have it’, and can I access it physically, and, or financially.

I do not intend to sell the garments I’ve created, but instead wish to encourage the consumption of them as image – to be ‘ marked ’ as images at this point in time. It is more important to encourage a desire for the members of my tribe to belong to me ‘brand’, to be ‘ marked ’ by it” (Mathers, 1996); to thus see if there is a desire for my tribe to wish to physically own the garments, from which I may, or may not, begin to produce a limited run to sell. The collecting, sharing, and re-blogging of images, is a way to be ‘marked’ by what they represent. This ‘ owning ’ and ‘ consuming ’ of images is the notion of aligning oneself through the embrace of images in ways facilitated by computers, and by the Internet, to ultimately grow the brand or entity within the image, by the sharing, and ‘passing-on’ of it.

CONSUMING IMAGE
The choice of a long and potentially problematic blog name was no accident. I was being willfully obstinate and defiant. By choosing to use the more 'underground' and rebellious Tumblr blog host rather than the fashion friendly blogspot, or blogger as it is also known, I was emanating a resentment for what the proliferation of blogspot fashion blogs have decided 'a fashion blog should look like, and be'. The visual format I chose, I later realized, was aligned with the minimalist blogs of fashion photographers Terry Richardson www.terrysdiary.com and Tommy Ton www.jakandjil.com, both of whom tell elusive narratives through their photography as constructs of mood.

For me, as a designer, hoping to possess an inkling of 'Inner Sanctum' capital, all I have of worth to secure it are my ideas and 'behind the scenes' documentation as a designer. As a blogger I exist on the periphery. The sharing of my design process via blogging, both visually and textually, is my point of difference as a blogger. I've needed to attempt blogging in order to understand what I am, by what I am not, and how I can operate within this realm in a way I'm comfortable with, because if I'm not publicized I won't exist (Evans & Frankel, 2008).

My blog has functioned as a growing reveal of 'my brand', of what has fed and shaped it, and of my critical thinking and design practice, but it is still self-conscious of its mode as a 'blog'. I'm not comfortable with revealing until I believe in, and reach resolve of what I'm withholding and nurturing. I make no apologies for this - it is how I must function as a designer. My blog does not, and cannot encompass my project - it does not reveal it. I need the majority of my process in real form, in my physical environment, as a collective.

My blog has increasingly assumed second place to my designing of garments and images, that has occurred in real environment, in recognition of my changing priorities – the actual work - rather than documentation of the work as a final product. Unfortunately, I now think the documentation of my process has to be of final publication quality to be noticed and assigned value. The captured and displayed processes on my blog, comparable to the impeccable and staged processes on designer blog Luxirare, are largely rejected. I have been able to witness these rejections by the incorporation of the Google Analytics monitoring system. Neither my camera, nor my blog showcase my work whereas Luxirare's revelations are consumed and embraced. But am I a designer and disseminator, or a documenter or photographer and disseminator? I am a designer, and I disseminate what I create to share, and to exist. But in order for the process, that generated my creations, to be assigned value I must showcase it and I must clearly, rather than elusively reveal it.

I wish to be a creator of designed garments that are captured in designed environments, as images, to exist forever online as images. As one person I cannot do this and be a creator of documenting this process as final products – this disrupts my priority and prerequisite. Documenting my processes as final products is another project entirely. A blog does not work for me, in my case, it cannot value the content in the way that is deserved. I wish to disseminate less rather than more. My blog has been a test, it’s not what I want to take ownership of as a designer – it’s a working document, not a finished piece. A website will succeed the blog, as a finished consumable, but a website I will design that will also feature the documentation of my design processes as products but in a ‘behind the scenes’ form that is added to, to form a body of work as opposed to being renewed, replaced, and negated daily to being ‘old’ and somewhat cold, as blogs function. Time, in my website, will stand still, and the content, I hope, will in some way be eternally relevant.

I want the website to function as my designer identity online, so that as a designer “I exist”, and for it to be an honest reveal of my independent vision as a fashion designer, as opposed the vision of a corporation that I’ve designed for. This alternative is that the work only exists in my real environment but it is not seen by an online audience, so therefore it does not exist.

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My blog has functioned as a growing reveal of “my brand”, of what has fed and shaped it, and of my critical thinking and design practice, but it is still self-conscious of its mode as a “blog”. I’m not comfortable with revealing until I believe in, and reach resolve of what I’m withholding and nurturing. I make no apologies for this - it is how I must function as a designer. My blog does not, and cannot encompass my project - it does not reveal it. I need the majority of my process in real form, in my physical environment, as a collective.

2.2 DULL LIFE, YOU DON'T HAVE TO BE THIS WAY...
A snapshot of the successive development of webling Dull Life, you don’t have to be that way, an online space, it occupied was desolate. On June 2, 2010, Disqus comment provider Disqus informed me that her friend had visited the weblog from her own online navigation. These developments were unexpected, as it was far superior, to which I have no interest in appealing to those who do not care for the work I produce – they’re not interested in what I disseminate. I have no interest in appealing to those who do not care for the work I produce – they’re not interested in what I disseminate. I have no interest in appealing to those who do not care for the work I produce – they’re not interested in what I disseminate. I have no interest in appealing to those who do not care for the work I produce – they’re not interested in what I disseminate. I have no interest in appealing to those who do not care for the work I produce – they’re not interested in what I disseminate. 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I have no interest in appealing to those who do not care for the work I produce – they’re not interested in what I disseminate. I have no interest in appealing to those who do not care for the work I produce – they’re not interested in what I disseminate.
This journey of developing my mode as a designer, I’ve realised, has not been so much about finding my ‘voice’, as my mode of seeing, framing, and creating, but confirming and revealing the voice I wish to project. The name of my weblog ‘dull life, you don’t have to be this way’ is an ironic over-dramatisation. The title is simultaneously deadpan and throwaway humor, but it’s also an entirely honest, somewhat melancholic revelation of how I see the world, and how this ‘seeing’ informs how I project myself through design. Unleashing this contradictory tone was, and is, an exposition of private self that is exposing, revealing, and thus uncomfortable. It is my two sides of cynicism and optimism. It is my true private voice, and I cannot lie. The tone is ambiguous and elusive, and reliant upon understanding. I hope it will be interpreted as a revealing humour, as opposed to a solely humourless pity statement.

This process of revealing my private self, my ‘private voice’, as my mode of expression as a designer, encompasses the intentions of ‘my brand’ as an elusive, but honest reveal – a ‘genuine-façade’. The contained space of the Internet enables me to remain ‘behind’ as a designer, and simultaneously be seen, and revealed.

Can an outsider forge a way ‘in’ yet maintain the mystery of being an outsider? The appeal of an elusive reveal, a reveal as determined as much by what is withheld, as by what is revealed, is the allure of the mysterious, made possible by distance and ambiguity as emblematic of fashion theorist Elizabeth Wilson’s interpretation of what Glamour once was (2007). I have no desire to be a celebrity blogger or celebrity designer. I wish to remain behind and encourage the successive outputs of the ‘brand’ I produce to represent me. I wish to meaningfully advance the brand, not myself, to focus on the design ‘work’, and the way in which the building of an enigma, and an elusive reveal can enchant the ‘work’, to potentially create “an aura, a magic realm” (Evans & Frankel, 2008, p. 36).
PART THREE

3.1 MOOD AS FASHION
3.2 THE SURREAL IN THE REAL
3.3 THE ELUSIVE NONCHALANCE STYLING THROUGH DESIGN

Figure 6. Adapted from The Doom Generation [Motion Picture]. By Araki, G. (Director). (1995). The Doom Generation [Motion Picture]. United States: Trimark Pictures.
3.1 MOOD AS FASHION

I am a communicator of mood through design. I am communicating the creation of a distinct mood through designed garments and the wearing of them by model as muse, as the fusion of wearer and dress to extend the aura of both the wearer and the garment, by how the garment is worn - moved in, lived in. This mood is additionally formed by the constructed environments I am choosing to depict the garments in, and by the ways the resulting images are captured, edited, and shared. I am attempting to create moods of the elusive nonchalance as the appearance of effortlessness and of the surreal in the real.

My design practice has been focused on the visual construction of moods through garment design, the wearing by model as muse, and of the constructed environments as an extension of the union of garment and wearer (Wilson, 2007). I’ve been particularly interested in the constructed worlds of film and image by those who renegotiated reveal and distance, and exposed the friction of the real and the surreal, or imagined. I’ve been informed by the 90s British photographers who spawned heroin chic, photographer Nan Goldin, artist Dash Snow, the videos and lyrics of musician Fiona Apple, and the films Performance, The Doom Generation, and Barbarella. The capturing of film and music videos, via stills, becomes increasingly relevant as I began to frame, and reorder these stills to tell my own stories. By generating stills as sequences I was able to depict time in static images, whilst capturing mood in a way that can be kept; in a way that was no longer fleeting as it was in film. I became more attached to these films as stills, stills that I printed to exist in my real environment as objects, than to the films themselves. In the online fashion realm, the mood I’m creating will exist and be communicated through imagery, so producing successful images of the mood of the garments is as crucial as the garments themselves.

Through fashion imagery we can live some kind of vicarious existence, to live through the imagined, or through something external of oneself (Liberman, 1979). Fashion photography has been described as possessing “the ability to change our vision momentarily and move us into a more attractive realm of existence” (Liberman, 1979, p.7). Fashion image constructs worlds of representation; it constructs auras of mood, and auras of time and space. Partaking in this kind of rejection of the real world, and also in the construction of vicarious worlds and times, it is the intercepting of realms, between the unreal, the imagined or designed, and the real, that through the seduction of image, we can create imagined worlds.

3 ‘The appearance of effortlessness’ as my interpretation of the most defining element of glamour from Elizabeth Wilson’s A Note on Glamour (2007).

DULL LIFE, YOU DON'T HAVE TO BE THAT WAY

Test 1 was paying homage to the early 90s British-based group of photographers and stylists who constructed images within their own ‘real’ environments.

My team and I spent the day trying to capture the elusive nonchalance as the appearance of effortlessness, of ‘not trying too hard’ by attempting to capture the model as muse in seemingly natural, unforced and ‘lounging poses’, and states of motion as a rejection of purposely staged, or dehumanized fashion photography. The test was about seeing if we could capture this mood, in which my own designed garments could later reside. So it was not about the garments at this point, but as I came to learn, it’s still about the garments - it’s about every component. The clothes were a combination of garments I’d previously made, garments others had made, and what I called ‘fillers’, garments I made swiftly, and without the necessary resolution required. I came to call these ‘fillers’, and the images they were a part of, ‘a sham’. I learnt, in the context of my own work, for an image to have integrity, every component must also.

As a designer, garments are my primary focal point and where my design integrity lies. Whereas for the likes of photographers Corinne Day and Jeurgen Teller the clothes were a secondary component of their work. Their work operated more like portrait photography to reveal parts of the character of the model and their environments, and this is why their work was ‘new’ when placed in a fashion context (Cotton, 2000). I’m trying to do this also, with Frith as model-muse, and with the ‘real’ environments Frith and I both inhabit in our lives; but I’m using my designed garments to enable us to figuratively escape these environments, and some of my final images are conveying this escape literally.

I practice ‘armchair nostalgia’ (Hutcheon, 1998), as nostalgia for visual references I have not lived through but am familiar with and nostalgic for, through being exposed to them, and through experiencing them as image. The Internet - primarily Google image search - is my portal to glimpses of vicarious worlds, to build my internal image library as a re-mixer, to create from. I manipulate my mode of seeing and creating, by simply choosing to reject the constraints of my environment. I choose and edit some of what I see, and thus I can in some part become it. Dull life, you don’t have to be this way…
THE SURREAL IN THE REAL
ARMCHAIR NOSTALGIA
DULL LIFE, YOU DON'T HAVE TO BE THAT WAY

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The following discussion is specifically about the ‘styling’ of garments as ensembles, not the styling of images or environments. Street style blogs such as Tommy Ton’s jak&jil, and Scott Schuman’s The Sartorialist have pictorially expressed the divide between what the inhabitants of ‘The Inner Sanctum’ congratulate as innovation and what they actually want to design garments that would be desired to be worn, and desired to be looked at being worn in ‘real’ environments, as opposed to being looked at as sculpture (Evans & Frankel, 2008) in isolated, blank, ‘from zero’ environments, but garments that are as innovative as they are wearable.

Alexander Wang is the current quintessential cult-cool brand in The Fashion Blogosphere and The Online Fashion Realm. The brand exemplifies the friction created by what I’ve come to call ‘up-styling’, or ‘stylish deception’, as a prioritising of styling of completed garments over design of garments. Essentially this instils garments with a kind of worth, only recognisable ones displayed and viewed as ‘styled’, as the essence of street style blogs that creates the appearance of effortlessness, of the elusive nonchalance, and it is this essence that has trickled up to reinform ‘The Inner Sanctum’. The Alexander Wang Brand and its followers encompass the ‘elusive nonchalance’ I’ve continued to pursue.

“His T-shirt thing has been very cool. I mean God bless him for coming up with the T-shirt thing and doing it. Don’t we have enough T-shirts? Well, no, [someone] can always do something that feels right, and the price is right…I remember his very first baby steps; they were not much, some jeans, T-shirts, a lot of styling effort and not a lot of design effort. I suppose what bothers me now is that it can look too much like other people’s work.”


‘Looking too much like other people’s work’ (Standen, 2010), is what I fear as a designer. The Alexander Wang Brand, and street style blogs – predominately Tommy Ton’s photographs of members of the inner sanctum in their daytime, functional, fashion-conscious ensembles - have taught me, that there appears to be a synergy between designs and the tactility, physical quality of what wearers actually want to wear. It appears to be fundamental that fashion products, to be worn, whether they are of innovative design, or generic design, can be incorporated into ‘living’. Style can either be created as inherent in the design, to that belong to the designer and the wearer, or by the styling of finished garments, to belong more so to wearer or stylist who ‘styles’ the garments as a composition.

My garments are already styled through design, as complete ensembles that claim the length of the body, ensuring that my design signature cannot be easily lost or overridden by styling. My signature is inherent in the garments, not in the styling or accessorizing of them. I was striving to progress my design signature to a point that would render it as my “own”, as my ‘brand’ as opposed to looking too much like others’ work (Standen, 2010) to enable my styling within the design to function as a ‘stamp’ of my brand.
I decided to explore colour blocking to reborder, lengthen, and graphically adorn the body, to capture the surreal, as the psychedelic, through colour. Of equal importance was to strive for a design resolution that embodied an ‘appearance of effortlessness’ (Wilson, 2007), of ‘not trying too hard’, through ease of wear by fit, and through minimalism, balance, and restraint, as the elusive nonchalance.

Ease of wear, I decided, was the essence of the elusive nonchalance, with nonchalance as the illusion of effortlessness. I wanted to achieve ‘effortless’ resolution and ease of wear in my garments, as attributes of design that enable the wearer to move, and be animated in an unselfconscious way, as an ‘unaware wearing’. The garments’ soft, loose silhouettes do not restrict or disrupt movement and comfort, and therefore the wearer as model as muse, can continue to be model as muse in the wearing of the garments. I became intent on fluidity, motion, and revealing by concealing, and I wanted to create clean borders formed by juxtaposed colours. I only wanted to disrupt or streamline the body graphically by varying colours and illusion. I didn’t want to disrupt the fluidity of garments, as ease of wear, by how these borders were created. Colour blocking, to create divisions, was a way to be innovative by progressing the linear explorations of my design signature, whilst being able to create wearable garments that have both an inherent ease of wear, and restrained presence of ‘not trying too hard’, but not to the point of being entirely boring. Through the use of colour, I was experimenting with trying to draw attention to parts of the body that western fashion, and image as fashion don’t typically celebrate – predominantly the side and profile. In the essence of Nicolas Ghesquière for Balenciaga, I choose to “let other designers focus on wardrobe basics” (Style.com, 2010).

Many of my garments are oversized, but they have a specific predetermined fit. If not adhered to, an unintended fit will disrupt the intended design and worn mood of the garment, as it removes the nonchalance and ease of wear that was fundamental to the design in the entirety of its development. So if a garment that is to fit loosely is worn to fit firmly the intended aesthetic will be undermined, and essentially disallow the vision to become. Thus the garments have been designed for the model as muse, to have the fit, as conveyed when on her.
NOWHERE FAST AND SOMEPLACE SLOW
NOWHERE FAST AND SLOW
NOWHERE FAST AND SOMEPLACE SLOW
AT THEIR SATANIC MAJESTIES REQUEST
SHE PONDERED HOW TO PSYCHEDELIFY
HER LIFE
AND SO SHE DID...
PART FOUR

4.1 SUBDUED
4.2 TELLING
4.3 THE
PSYCHEDELIA:
STORIES
DISSEMINATION
THE SERIES
4.1 SUBDUED PSYCHEDELIA: THE SERIES

The colour palettes of my project, Subdued Psychedelia, is created by the distortion and overlapping of bright colours; firstly in the garments, and secondly, through the images as coloured gels are projected, to be subdued by the sheen of darkness created by nigh-time environments. Psychedelic colours are the embodiment of the surreal, but they are subdued and tainted by real environments and constraints.

I was strongly influenced by singer-songwriter Fiona Apple’s music videos Criminal, and Limp, which present a mood of Subdued Psychedelia, created by the corruption of bright colours by the use of a surrounding film of darkness. The visual textures of these videos reflect my ethos... “Dull life, you don’t have to be that way,” as optimism, tinged by the darkness of reality. I'm creating my parallel universe through the construction of mood, and exploration of the friction of the real and imaginary. It is not about neglecting the real, but using it as a foundation to step up from, and out of, into the surreal as escapism, through designed garments. I see design as both presenting possibilities of transporting wearers and viewers into the surreal while also connecting them to the physical reality of the moment as Dull life, you don’t have to be that way...

The garments progress in the series from subdued to psychedelic. Garments 1 and 2 are black and yellow representing the optimism and cynicism, of the ‘dreary real’, with the yellow and graphic styling being a hint of what is to follow. The collection is a progression of garments, as opposed to an extreme contrast of groups of garments, and there are aspects of real, and surreal in each garment and image. My focus on the side of the body, and my desire for wearing and motion to bring the garments to life, creates the challenge of capturing these essences in a form that will exist online as two-dimensional.

I am conflicted by creating fashion images as moody, elusive, fleeting, dark and obscured, yet I still want to honour the garments as the central focus from which the image is constructed. I am striving to capture the mood of the union of wearer and dress, as opposed to the most literal representation of the object as up close and well lit, but I don’t want to misrepresent the garments. I wanted to create an honest, yet elusive reveal, even if diluted in the final representation of the garments. I want to suggest what they are: I don’t wish to deceptively ‘style’ them into something they’re not by cinching the back with clips or taping up the hems. The images depict the garments being worn, in the way that they existed in real life. I want the garments to be seen online, as they would be seen being worn in ‘real life’ – devoid of the clips and tape that have the ability to manipulate, and ‘style’ garments into something they’re not.

Figure 8. Adapted from Criminal [Video]. Apple, F. (1996). Retrieved from http://www.youtube.com/watch?v=Btb5gOC2xYk.
Figure 9. Adapted from Limp [Video]. Apple, F. (1999). Retrieved from http://www.youtube.com/watch?v=Btb5gOCzXk4
4.2 TELLING STORIES

My designed images are an elusive reveal that speak both with, and without words. I've created images to convey mood that use ambiguous slogans to paradoxically remove the ambiguity of the image and solidify the intended mood and attitude. I was influenced by the text laden images of 90's film The Doom Generation, and by the Polaroid photographs of the late artist Dash Snow. I began to experiment by adding text to images to tell different, ambiguous, meaningful, and meaningless stories. I then proceeded to create my own slogans and stories in relation to my project, to be used to define the mood of my series of images. Each image will be an episode of the series, like episodes of a television series are. Each will be capable of existing on their own, but to make full sense you must experience them all, and in the order they were designed to occur. Each title will be integrated in the image, as part of the environment, so this meaning cannot be removed when others copy and paste in The Online Fashion Realm, once the series is disseminated. I think image can convey a distinct mood, but with irony, words can additionally communicate the mood to the extent that the message may be elusive, but the intended mood cannot be renegotiated or misconstrued. The attitude is the overarching message communicated through the image as a whole – as the stamp of me as a designer – and this stamp cannot be removed, re-framed, or re-contextualised; it is inherent in the total image, and in the components that construct it. These images are designed to be taken and reblogged, reordered, and added to, but the inherent mood and attitude cannot be lost. The signs and slogans I've constructed needed to appear integrated, as though they already existed as part of the environment they're placed in. They need to be assumed to belong, and only upon reading be recognized as ‘the surreal’ - as words framing the real environment but belonging to my mode of seeing.

Creating text that appeared effortless, as not contrived, and as though it belonged to the environment was difficult. Designing the mood required exploration of lighting, projecting, compositions and scale. Ultimately I was trying to resolve the appearance of effortlessness, as Elizabeth Wilson’s glamour, in the garments, the signs, the scenes, individually and collectively, and the ways these were captured and edited to create the final image series, and secondary sequences. The chosen texts were seemingly ambiguous, but also had meanings, and they were arranged in a distinct order to tell a distinct story. I assigned them to scenes, however, the scenes, as a journey, needed to make sense as a collective so the original text order had to be compromised. The garments were also assigned to scenes, as were methods of lighting, camera angles, and views of the model as from the side, front, or back, depending on the ‘story’ of the scene.
DULL LIFE, YOU DON’T HAVE TO BE THAT WAY

Scene 1 is a lounge scene. It is the end of a party in which model and protagonist Frith is the only person still awake, pondering her existence. The scene reinterprets Fiona Apple’s Criminal video, as a ‘real’ party scene shot from above, and of the puzzle featuring text in her Limp Video. The lighting is influenced by Criminal and of The Doom Generation. Shooting from above meant that I wanted to use a graphic garment, that was more somber but not requiring motion.
SUBDUED PSYCHEDELIA: THE SERIES
THE SURREAL (Raw Images)

2. Tomorrow belongs to the dissatisfied
This scene began to explore the surreal with overhead projections, with the slogan literally being projected, as the mindscape the protagonist inhabits. The garment, featuring the remixed racing stripe, represented the 2-sided coin of optimism and cynicism. The lighting was dark, somewhat dangerous and increasingly psychedelic with the use of cellophane, gels, and overhead transparencies of psychedelic scenes from the 1960s film Barbarella.

3. Enter Universe!
This scene used the alleyway and gate first used in Test 1. The gate featured plastic leaves and I wanted the scene to be like entering a psychedelic urban jungle, in which Frith would be apprehensive but curious and reinvigorated. I recreated paper bunting from Barbarella stills to feature the text, to link to the previous party scene, and to form a kind of jungle canopy. The garment in this scene felt most suited for a jungle as it was green, yellow, and blue. I wanted to use one of the most colourful ensembles. The scene was dark and lit with pink and blue gels. Creating this scene in real life was a complex undertaking and I don’t think the resulting images show the potential that was evident in the scene. I think we just needed to spend more time photographing it and making adjustments, and we required fresh eyes for it to reach its potential.

4. I don’t exist in the real world

5. I will if you want me to
Scenes 4 & 5 were at a garage location I have photographed throughout the project. I was drawn by its gaudy and vulgar colour blocked appearance, which was reminiscent of the shop exteriors I had seen in the The Doom Generation. In Scenes 4 and 5 I incorporated vinyl text banners. ‘I don’t exist in the real world’ was chosen to be ironic, as clearly the garage was in the real world. But as a garment you can’t buy, the dress does not exist in the real world. Scene 4 was a profile motion scene, and was to showcase a specific garment in motion. I was weary of having too many walking scenes so scene 5 involved the use of ‘like’ money as a prop. ‘I will (exist in the real world) if you want me too’ features the protagonist Frith, being showered with fake money featuring the Facebook ‘like’ function.

6. You will never find me
In the last scene Frith is wearing the most psychedelic coloured dress, in the most obviously real environment. Frith is supposed to appear to be running away up seemingly never-ending stairs, yet taunting the camera with ‘I dare you to try and find me’. Written on the stairs in chalk is ‘you will never find me’. The constructed scenes were photographed by Sarah Burton. My crew also consisted of lighting designer Rowan Pierce. Whilst the scenes were designed and directed by me - in terms of lighting and shots - the relationship and expertise of the crew in the environments pushed these elements further.
I want to encourage the images I disseminate to be ‘stolen’; to be copied, pasted, shared, reprinted, reordered, and reframed to build a ‘conversation’. To generate a presence, an enigma, and a response to the garments as potential objects, but to still, in someway, maintain ownership of them through the mood they convey, and the text stories they tell.

To be a blogger, with an audience, you really need to post everyday, not only does this require new content that may not have the required time necessary for proper consideration, but this also celebrates the new and devalues the old to being old. It also requires a backward reading to ‘read’ the disseminated narrative. I wish for greater control over how the content is emphasised and ‘read’, and I wish to focus on quality over quantity. I do not wish to ‘run’ at the speed of bloggers. To try and keep up could produce work that in fact damages the façade, as the online dimension of the ‘brand’ I’m creating.

My blog dull life, you don’t have to be this way will be left to flounder, and I’ve designed an independent website to take its place. The website is titled dull life, you don’t have to be that way. My series of images will feature on it as a project titled Subdued Psychedelia, and behind the ‘scenes’ and secondary sequences will also be featured. I will share the series within my own facebook community, to thus potentially be intercepted by my extended facebook community, as friends of friends. I intend to submit the series to Fashiongonerogue, as a site that reports fashion image publications, and they may or may not publish it. I also intend to submit it to alwayssomewhatsometimesyme.com, a New Zealand-based website that features ‘under the radar’ projects like mine. I am currently unsure if I will create a Facebook fan page. A Facebook fan page would remind fans of the existence of my online entity, and enable me to inform them when new content is added. Additionally the series will exist in ‘real space’ as posters exhibited on the streets of Wellington city. These posters will feature a link to the website, and if anyone really wants to go to the website they will go to the trouble of writing it down, putting it into their phone, or photographing it – as I would, if I was curious enough. Enabling those who would have a genuine interest in what I disseminate to be able to find, or be led to it, is the most important thing to me. I’m unsure if I’ll need ‘hits’ to enable those with a genuine interest to find my dissemination, but regardless, I think ‘finding’ will take time.
Dull life, you don’t have to be this way; you don’t have to be that way as a signifier of my renewed optimism. By choosing to defy, and to seek beauty, and that drive to meet the challenge of evoking a desire to be worn in real life, I don’t see this as a constraint, but rather an embrace of the beauty of the union of wearer and dress, in unconscious modes of wearing, as the elusive nonchalance. I am literally an outsider on the edge of the world. But figuratively I am not from the edge of the world at all. I defy time and space. I practice armchair nostalgia, and this is what the Internet has enabled me to do.

In the making of the images, the most exciting part of the process was witnessing Frith bring the garments to life. It was through her excitement as wearer, and through the excitement of my team, and myself, that the pleasure of viewing these garments transported us all. We were seduced by the designed surreal, placed in the real environment. The final images reveal essences of this seduction, but the optimal way to experience these garments is ‘real life’. If Frith were to walk down the street she could transport both herself, and those who view her. So perhaps my garments need to be worn, and viewed in ‘real’ life to reach their inherent potential, and to be desired. For online entities to be found, perhaps the key is to celebrate and utilise the ‘real world’ as the facilitator of finding in the online world, to infiltrate potential wearers lives in their real environments, by bringing the surreal into the real as an experience, as street art does. My work does not reside completely or confidently in the online world, or in the ‘real’ world because a friction and conflict exists and the realisation of this conflict is what I’ve discovered through the course of this project.

Glamour, as defined by Elizabeth Wilson in *A Note on Glamour*, is the appearance of effortlessness as “the result of work and effort artfully concealed” (Wilson, 2007, p. 100). Although not obviously stated and referred to throughout the body of this text, this article was the beginning of, and the catalyst for the work that followed. Now, at the end of this project, this version of Glamour still remains at the core of my design practice. This essence of glamour is what I’ve been striving to achieve within each aspect of my work. Design is a process, it can be a long dance of two steps forward and one step back, and eventually you either reach, or get very close to your destination. I wish to continue to refine and resolve aspects of my garments, and wish to re-explore and rethink some of the constructed scenes. I’m not ready to have my own ‘real’ brand and the financial risk it entails. However, if I continue to pursue and develop my ‘brand’, and refuse to wane to a halt, then the genuine, but controlled façade will grow online as I add to it. To slowly, but potentially grow a virtual presence that may have a perceived alliance with the Inner Sanctum, to become real in the minds of those who see it; because “Glamour depends on what is withheld, on secrecy, hints, and the hidden” (Wilson, 2007, p. 100), and dull life, you don’t have to be that way...
The citations contained in this bibliography and those found in-text follow the APA (American Psychological Association) citation style 6th edition.


This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University’s Human Ethics Committees. The researcher named above is responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher, please contact Professor John O’Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz