

critical COSTUME 2015

An international conference and exhibition of costume

25-27 March 2015

Department of Film, TV and Scenography
Aalto University, School of Arts, Design and Architecture
Helsinki, Finland

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What does it mean to study costume in the 21st century?

Early theoretical discourse on costume (Hollander 1975/1993; Wilson 1985/2013; Gaines 1990) underlines the active interrelation between costume, body and character by arguing that “costume assimilates bodily signifiers into character, but body as a whole engulfs the dress” (Gaines 1990: 193).

In the 21st century, costume practices are now encountered through a multitude of different media: from film and theatre to virtual environments and mediated platforms. Mediation has become a prevalent principle of contemporary life and culture. Yet, the role of the costumed body and of how bodily practices are ‘read’ *within* and explored *through* these contexts remains a central question of 21st century artistic scholarship and practice.

Costume is still a relatively new and emerging research area. However, the study of costume has significantly grown in profile in recent years as a subject worthy of focused academic study, as evident within the growing number of international scholarly publications on costume and the costumed body in the last decade. Most recently, special issues of academic journals, such as *Canadian Theatre Review* (2012) and *Scene* (2014), have addressed the agency of costume in live performance as well as in film and other media. In addition, the new international academic peer-reviewed journal *Studies in Costume and Performance* (Intellect, 2016) is currently in preparation by co-editors Donatella Barbieri, Kate Dorney and Sofia Pantouvaki.

In that regard, **Critical Costume 2015** is the second event conceived under the banner of *Critical Costume*, following a research project initiated by Dr. Rachel Hann and Sidsel Bech at Edge Hill University (UK) in 2013 (see www.criticalcostume.com). The remit of this project has since expanded and is currently in development, together with founding co-convenor Prof. Sofia Pantouvaki, towards the establishment of a sustainable independent platform for costume scholarship and practice more broadly. The overall aim of *Critical Costume* is to offer a platform for new academic thinking and design practices around the study of costume: with costume conceived as a means of critically interrogating the body *in/as* performance.

Gaines, Jane (1990) ‘Costume and Narrative: How Dress Tells the Woman’s Story’ in J. Gaines & C. Herzog *Fabrications - Costume and the Female Body*, Routledge: New York/London.

Hollander, Anne (1975/1993) *Seeing Through Clothes*, University of California Press: Berkeley / Los Angeles / London.

Wilson, Elizabeth (1985/2013) *Adorned in Dreams – Fashion and Modernity*, I.B. Tauris: London / New York.

Critical Costume 2015 invited contributions from scholars and practitioners that seek to *ad-dress* the implications of research processes, new technologies and media for the study and practice of costuming today and in history. We have been particularly interested in contributions from practitioners and scholars that investigate the following:

a) **Methodologies for researching costume in live performance, film and media:** this includes practice-based approaches, new technologies as a tool for costume research, as well as historical, sociological, ethnographic, anthropological or other cultural perspectives in studying costume practices.

b) **Media and mediated costume, and new design practices:** costume in media and media in costume; these include film costume, digital costume, wearable technology, interactivity, latest technology and special effects, and the dramaturgical implications of interpreting screen-mediated or projected costume.

c) **Costume practices and performances** that examine the performative qualities of material (whether physical or virtual), body, flesh, and design.



Critical Costume 2015 is curated by Professor Sofia Pantouvaki and hosted by the *Costume in Focus* research group, based at Aalto University School of Arts, Design and Architecture.

Costume in Focus (CiF) is the first research group in Finland with a keen focus on developing research in the field of Costume Design. Founded in 2013, the group brings together doctoral and post-doctoral researchers who conduct costume research at the Aalto University School of Arts, Design and Architecture. The main objective of *Costume in Focus* is to lead quality research in Costume Design by bridging theory and practice, generating new ways of thinking *on* and *through* artistic practice in costume and developing a critical discourse on costume to contribute and advance the existing knowledge in the field through excellence in research.

The response to the Call for Presentations for **Critical Costume 2015** was impressive and exceeded our expectations. We received an overwhelming amount of over 200 submissions in total, more than half of which were proposed research papers, in addition to Flash Talks, and exhibition proposals - artworks and artistic research projects. These results evidence a growing interest in researching costume through theory and practice, scholarly publications and artistic work. They also confirm that there is currently a need to promote dialogue and exchange of ideas in the field of costume internationally.

All submissions to **Critical Costume 2015** were peer-reviewed by an international team of reviewers consisting of scholars with both artistic and theory-based backgrounds. Submissions for paper and poster presentations as well as for Flash Talks were double blind peer-reviewed. Where opinions varied, the submissions were reviewed blind by up to five or even six reviewers. The feedback provided was shared with the participants for further reflection towards development of the presentations. This thorough peer review process reflects our shared aim, at *Costume in Focus* and *Critical Costume*, to critically evaluate, update, and expand existing literature on costume design, building links between theory and practice.

The submissions selected to be included in the **Critical Costume 2015 programme** present new ideas by artists and researchers from 25 different countries representing 30 nationalities.

We are now certain that **Critical Costume 2015** will be an important event, contributing to the growing interest in researching costume by connecting theory and practice, scholarly work and artistic work, while also presenting innovative approaches to costume in live and mediated/screen-based performance. We are confident that the event will be valuable for everyone interested in the field of costume, to scholars, designers and students.

The *Costume in Focus* team of researchers and I welcome you to Helsinki!

Professor Sofia Pantouvaki
Academic Host, Conference Chair

Critical Costume 2015

Academic Host, Conference Chair

Dr. Sofia Pantouvaki

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Keynote Speakers

Deborah Nadoolman Landis, PhD
Professor and David C. Copley Chair,
Director, David C. Copley Center for Costume Design
UCLA School of Theater, Film & Television



Deborah Nadoolman Landis, costume designer and historian, received an MFA in Costume Design from UCLA and a PhD in the History of Design from the Royal College of Art, London. Her distinguished career includes the horror/comedy *Burke & Hare* (2010), the classic *Animal House* (1978), *An American Werewolf in London* (1981), *Raiders of the Lost Ark* (1981), *Coming to America* (1988, for which she was nominated for an Academy Award™), and the costumes for the groundbreaking music video *Michael Jackson's Thriller* (1983). Professor Landis is the author of many books including *Screencraft/Costume Design* (Focal Press, 2003), *Dressed: A Century of Hollywood Costume Design* (Harper Collins, 2007), *Hollywood Sketchbook: A Century of Costume Illustration* (Harper Collins, 2012), *FilmCraft: Costume Design* (Ilex Press, 2012) and the award winning 2012 catalogue for the landmark exhibition, *Hollywood Costume*, which she curated at the Victoria & Albert Museum in London. Deborah Nadoolman Landis served as a two-term president (2001-2007) of the Costume Designer's Guild, Local 892, of which she has been a member for more than 35 years. She is a Governor of the Academy of Motion Picture Arts & Sciences and serves on the Executive Board of the Library of Congress National Film Preservation Foundation. Professor Landis holds the David C. Copley Chair and is the Founding Director of the David C. Copley Center for Costume Design at UCLA's School of Theater, Film and Television.

Primum non nocere: Costume Design's First Commandment

The primary role of the costume designer is to 'do no harm;' the clothes will always be subordinate to performance and to story. As the popular myth of actors improvising their dialogue obscures the contribution of the screenwriter, modern-day and *recent-day* feature films contribute to the misunderstanding of the role of the costume designer. As a key creative collaborator, costume designers devise clothes that disappear into the fabric of the narrative. These costumes and on-screen personalities seem to emerge fully formed from the collective unconscious. The tension between recognition and obliteration is the cost of virtuosic costume design practiced perfectly.

Peter McNeil, PhD

Professor of Design History and
Associate Dean for Research
University of Technology Sydney, Australia
Finland Distinguished Professor (FiDiPro)
Aalto University, Helsinki



Peter McNeil, Professor of Design History and Associate Dean for Research at the University of Technology Sydney, is a leading scholar in the fields of art and design history and fashion studies, and has a long record of publications on specific themes including fashion and fiction, and cultural history. His most recent book is *Fashion Writing and Criticism* (with Sanda Miller). He is currently completing a series of monographs: *Luxury* (with Giorgio Riello) and *'Pretty Gentlemen': The 18th Century Fashion World*. He led a UTS Partner Grant with the Sydney Jewish Museum, *Dressing Sydney - The Jewish Fashion Story* (2012), and was an Investigator within *Fashioning the Early Modern: Innovation and Creativity in Europe, 1500-1800*, a one-million euro HERA funded project (2010-2013). His recent research programme includes Partner Investigator in a Leverhulme Trust International Network Grant, 'Luxury and the Manipulation of Desire: Historical Perspectives for Contemporary Debates'; and writer and consultant for Los Angeles County Museum of Art, *Reigning Men - Men's Fashion c. 1715 - 2015*. He is also a Finland Distinguished Professor (FiDiPro) at Aalto University School of Arts, Design and Architecture funded by the Academy of Finland, working on the *Costume Methodologies* research project with Professor Sofia Pantouvaki. Professor McNeil is editor and co-editor of nine works on fashion, including the best-selling *Shoes: A History from Sandals to Sneakers* (with G. Riello, Berg 2006; 2011); and the award winners: *Critical and Primary Sources in Fashion* (4 vols, Berg, 2009) and *The Fashion History Reader* (Routledge, with G. Riello, 2010). He is a regular critic, reviewer and co-curator of events, especially exhibitions, which have received considerable international attention.

'A Peep behind the Curtain': Foppish Men and 18th Century Theatre – Methods and Approaches to an Inter-cultural Form

The theatre is an essential site for reimagining lost moods, visual acuity, feelings and innuendo concerning men's dress of the past created via costume. I peruse onstage representations of foppish men in 18th century English theatre for insights they might yield regarding how the on-stage might have related to off-stage and also audience, who in turn might have imitated stage in a spiralling round of exaggerated performance. The relationship between the eighteenth-century English theatre, the print trade (novels, plays, ephemera and etched prints), fashion and costuming, is a complicated one that requires many methods and approaches to unpack complex circuits of meaning and exchange. It is well established that the great actors and playwrights of the period such as David Garrick used prints to develop character, formats and personas on stage. But what came first – performance or its representation in the proliferation of eighteenth-century satirical prints, and how did the two formats interact? The text of a play is a useful metaphor for surviving examples of eighteenth-century clothing, which need to be 'performed' for requisite meaning to become apparent. To the eighteenth-century audience it must have been an obvious irony that acting was very similar to the pursuit of a courtly persona. Was fashionable appearance about clothing or pose? If pose was central, how does it relate to pose on stage, and the development of the Delsarte acting system, well known to 19th-century figures such as Oscar Wilde? This paper rises to the challenge once presented by Anne Bermingham, that: 'our models for the consumption of culture may include but must finally move beyond the ideas of emulation to embrace structures of appropriation, circulation and bricolage, and the complex workings of aesthetics, fantasy, discipline, and sexuality'. In doing so, it sets out some of the shifts that have occurred in recent decades regarding the study of costume or dress, and notes some of the material culture, theoretical and historical approaches that have shaped the study of the field. Should we blend, resolve or continue with very different methods and approaches to a critical costume?

Papers

The Trouble with Costume in Performance/The Trouble with Costume for Performance

As a nascent area of scholarly and practice-based research, costume for performance is beginning to adopt a number of different frameworks of analysis, which reveals simultaneously its complexity, its intellectually promiscuous nature and its creative instrumentality. Being both of the performing body and of the performance space, real and fictional, constructed for the moment of performance and eternally fixed within it, costume connects to the audience through a personal, material, visceral as well as with a political and socio-cultural engagement with the bodies on stage. The trouble with costume is that it is a far more complex subject to research and debate than it has often been given credit for. Drawing from her research for her forthcoming book, *Costume in Performance*, the author of this presentation aims to define costume through its agency in performance-making, pertaining that this exceeds the necessary representation of character within narrative. Given the unique ability of the body in performance to articulate the human condition for its audience, arguably costume narrates the body itself, exposing the infinite numbers of possibilities of communicating in synthesis with the performer. Through a series of case studies, both historical and contemporary, the presentation proposes approaches, perspectives and frameworks of analysis that could be utilised to deepen the field of research. The aim is to invite and inspire further scholarship and practice based research, in order to continue to raise the level of debate in this relatively new subject of advanced study.

All abstracts are presented alphabetically according to the authors' last names.

As a costume-based scenographer, **Donatella Barbieri** weaves practice and theory through her research and teaching, focusing on the agency of costume as constructed performativity and as a cultural artefact. Forthcoming publications include *Costume in Performance* (Bloomsbury/V&A) while 'Performativity and the Historical Body' (*Studies in Theatre and Performance*, Routledge) is one of her more recent peer-reviewed research articles. Her research evolves around archives of performance, particularly the V&A's, making new connections between the here and now of performance-making and untold aspects of its history through costume. Other projects include *Encounters in the Archive*, film-based investigation of costume and the archive at the V&A, and the curation of *Costume in Action* for World Stage Design 2013. Donatella is Senior Research Fellow in Design for Performance; she is a PhD supervisor at London College of Fashion (UAL), while also teaching on the MA Costume Design for Performance, which she has founded.

Dressing the Body': Silhouettes and Fashion 1550-2014

Dressing the Body, one of the exhibitions inaugurating the new Design Museum of Barcelona in December 2014, proposes a reading of the dress collection in light of the premise that the morphology of the body and dress generate artificial silhouettes, volumes, proportions and measurements that vary throughout history, in accordance with the imperatives that fashion dictates to the aesthetics of the body. Dresses alter the shape of the human body and its appearance, tending to compress it or liberate it. In our own time, clothes are far from being the only factor that modifies the body; increasingly, the body itself changes its shape through plastic surgery, diet or great exercise. The body is the first space we inhabit. Body and clothes are complementary, content and container linked in symbiosis. It is clear that clothes are not self-supporting: they need a body to hang themselves on, but the body also needs to be covered. And that covering reflects the moral, social and aesthetic codes of a culture. This being so, the relationship between the body, clothes and fashion is called 'Dressing the Body', a process of personal and social communication, indicating particular tastes, gender, age, social class, economic status, religious and moral beliefs. The dressed body is the protagonist of appearances, one of the great social and cultural concerns of our time. The silhouette, the visible contour of a dressed body, establishes the limits, the shape and the gestuality while determining interior and exterior spaces. As a result, different silhouettes have been repeated over the centuries: anatomical, geometric, or with an artificial volume. In these and other ways dresses have changed the appearance of the body, through 'actions' that dresses carry out on the body: increasing, reducing, elongating, profiling and revealing.

Teresa Bastardes is Chief of Collections of the Design Museum of Barcelona, Art Historian, with many publications on fashion, design and decorative arts.

Dr. Silvia Ventosa is Textile and Fashion curator of the Design Museum of Barcelona, doctor in Urban Anthropology and graduated in Philosophy, with many publications on the meaning of folk dress in contemporary culture, the relation between body-dress-fashion, textiles, crafts activism, etc. Both are curators of the permanent exhibition *Dressing the Body*, opened December 2014.

White Ladies

In July 2013 I joined the maiden voyage of the brig 'The Lady of Avenel' for a voyage to the Western Isles of Scotland. This voyage mirrored the 1980 Joseph Beuys' voyage in 'The Marques', a tall ship journey in a barque that had been re-rigged to resemble Darwin's boat 'The Beagle'. The participants in the voyage were drawn from different worlds of science, journalism and art and they together with the ship's crew became potential characters in a piece of Immersive Theatre; sailors, white ladies, players. In preparation I had looked into the history of the boat and her name which is taken from the novel *Monastery* by Sir Walter Scott, where she also becomes the 'White Lady', together with the experience of sailors during the 19th century when Darwin set sail for the Galapagos Islands. I took some sketchbooks with me onto the boat, lengths of cloth and also a copy of the opera *La Dame Blanche* by Boieldieu. Although originally my intention was to develop a piece of theatre during the experience, it quickly became clear that simply the experience of being a voyager was comparable to a participant in an Immersive Theatre performance. Costuming becomes a necessity not a stylistic choice. Moreover personal safety needs constant awareness in order not to be swept over the sides. Self-reflection is often part of the life at sea, experienced sailors observe that by living in close proximity, participants will need opportunities for solitude, these will be sought out and be of great importance. To climb to the top of the mast, the furthest you can get from the other sailors, requires the constant use of the safety harness as well as a head for heights. There are very few actually private places to be found on a brig, all available room is used for stores, waterproof garments or life jackets. This paper will consider the relationship between clothes and costuming, the point at which artificial contrivance becomes integral and elemental, the role of costuming within a broader framework of Immersive Theatre and the challenges of re-creating reality.

Hilary Baxter is a practitioner/researcher in theatre design with considerable experience of costume design for theatre, film and television. Her costume research has been funded by the AHRC and the British Academy. She was the Principal Investigator for 'The Oral History of British Theatre Design', part of the *National Life Stories Collection* at The British Library. Professional design credits include: Costume Design: *School of Change and All Suffering soon to End* (Jennet Thomas, Matts Gallery 2012/10), *The Lost Vegas Series* (Riverside Studios 1998), *Torquatto Tasso* (Edinburgh Festival 1994); Set and Costume Design: *Dr Faustus* (RSC, The Other Place, 1997), *The Good Sisters* (Crucible Theatre, Sheffield, 1992), *The Mistress* (World Premiere in Rome, 1990, directed by Arnold Wesker); Costume Supervision: *Red Dwarf* T.V. Series 8 (BBC2/Grant Naylor Prods, 1998), *The School for Wives* (Royal National Theatre, 1986). Her showgirl costume designs formed the basis of the *Prince and the Showgirl* parade at the National Gallery (May 2009). Hilary's research interests are focused on Costume, Theatre Design and Costume in Public Performance, including the influences and working practices embedded in the processes currently used by professional practitioners.

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Ethnographic Spectacle and Performance: Rethinking Broadway Feathered Showgirl Costumes, 1917 – 1930

The feathered showgirl is one of the most glamorous and enduring icons to emerge from the twentieth century. My PhD thesis aims to uncover the historical and cultural origins of feathered showgirl costumes from their emergence in Paris in *Laisser les tomber!* (1917) to their adoption and use on the Broadway stage throughout the 1920s. The study of early-twentieth Broadway costume in recent years has been located at the intersection of the consumption of fashion, the creation of spectacle, and female bodily display. Scholars have considered a blend of United States theatre, fashion, and cultural history, and dress theory, in order to interpret the findings of their archival research, which includes costume design sketches, photographs and ephemeral texts like media reviews and theatre programmes. My thesis also uses this approach, yet I am expanding this methodology to incorporate a study of the ethnographic expositions of the Victorian era, and ethnographic collections. A detailed discussion of this expanded methodology will form the basis of my paper. The preliminary results of my research show that the design of feathered showgirl costumes worn by white showgirls on the Broadway stage stemmed, in part, from the ‘primitivist’ aesthetics of US and European imperialism as manifested in the display of indigenous peoples and objects in the phenomenon of spectacular ethnographic exhibitions, particularly the World’s Fair: Colombian Exposition of 1893 in Chicago. The appropriation and fetishization of indigenous designs and appropriated black jazz music blended further to influence the design of feathered showgirl costumes in the 1920s. However, instead of using ethnographic sources to write a history of indigenous dress, or to demonstrate cases of cultural appropriation, I consider their influence on the design of feathered showgirl costumes to help develop a wider social and historical understanding in relation to cultural readings of the early Broadway stage.

Emily Brayshaw comes to academia from a background in financial crime consulting with the forensic division of a big four global accountancy firm. She has also maintained a career as a journalist and editor in Australia, the UK and the US for 15 years. Her publications include ‘Embodying a modern luxury: the white peacock, distinction and desire on the early-twentieth-century Broadway stage’, in *Luxury: History, Culture, Consumption*, Bloomsbury (September 2014, 1: 1) and the extended book review ‘The Jackdaw in the Gilded Cage: Uhlirva’s Birds of Paradise’ in *Fashion Theory: The Journal of Dress, Body and Culture* (forthcoming). She is a current Doctoral Student; supervisor Prof. Peter McNeil.

Mediated Materiality and Meaning

This paper exposes processes of ‘mediation’ in my recent practice led research, drawing on writings on the performance and technology, interactive art, and embodiment. I explore the ‘mediated experience’ of costume driven performance through analysis of my practice led research in costume design, film production and exhibition of dress. The outcome of this practice led research was not the live performance, rather a film and subsequent exhibitions that have been developed from performance and analysis of a dancer’s experience. I discuss the potential of costume itself to mediate between wearers and viewers through the secondary context of film and in the context of exhibition. Clothing worn in movement and dance is understood through experience and interaction through touch (or touch like processes) that include exploration of visual, physical and perceptual investigation in the moment of wearing and I further argue that these embodied processes can also be employed by viewers when interpreting film. I draw specifically on a recent practice based research project ‘Optical Laces’ (2014) that has explored the relationship between visual and physical perception and experience of a dancer in relation to a sensorial designed costume. This paper extends an analysis of this work to specifically focus on the production and viewing of the film as a mediated platform for reinterpreting and developing the potentials of dress in performance. This paper analyses the production process from the perspective of the designer/art director, the film director/ editor and the dancer and draws on an initial analysis of viewer’s mediated experience. The paper develops an analysis of what happens in the process of choreographing choreography and lived experience of costume for screen and exhibition contexts and how and if this can potentially develop a deeper experiential communication with audiences. I argue that it is possible to develop an immersive and experiential engagement through the mediated context of film as opposed to creating a secondary or diluted experience.

Dr. Jessica Bugg’s research and practice is concerned with developing methods for embodied clothing design and communication at the intersection of fashion, fine art and performance. Her work has been performed and exhibited in galleries and venues including The ICA, Queen Elizabeth Hall, the Linbury Space, Royal Opera House and The Place. Recent work includes concept and co-curation of *Fashion & Performance: Materiality, Meaning, Media* for Arnhem Mode Biennale 2013, Netherlands; a costume led performance at the National Gallery, London; installation at Wye Gallery, Berlin and an Installation for *Out of our Heads*, an exhibition at The Ditch, Shoreditch Town Hall, London.

The Couturier as Costume Designer

In Europe and Australasia, opera, dance, and theatre companies are increasingly turning to fashion couturiers to design costumes for performance. This is partly motivated by marketing strategies, and it is often underpinned by the assumption that there is a difference in degree rather than kind between couture and costume. On the stage, dress sketches character, extends vision, anticipates and reflects choreography in a world where different elements tell a story that has already been written. On the catwalk, fashion collections propose some of the characters we might become in stories not yet begun. In both cases the primary narrative material is visual, and in both cases this material is dependent on a number of different elements coming together in a single performance event. These shared characteristics, however, do not prove that fashion and costume design are interchangeable disciplines, either in terms of the skills they require, the processes they undertake or in the final results each is striving to achieve. The numbers of high-profile couturiers commissioned to design for the stage thus invites reconsideration of the role of the costume designer in the light of an increasingly multi-arts performance culture. If a fashion show with “no dialogue, characters or plot”, is not a play can a performance with no intelligent costume design possibly be a play worth watching? What is ‘good’ costume design and what, in this comparative context, is fashion? These questions will be addressed with particular reference to the New Zealand examples of this fashion–theatre collaboration: Tanya Carlson’s designs for Douglas Wright’s *Inland*; Doris de Pont designs for film/dance; Trelise Cooper’s designs for Handel’s opera *Xerxes*, and Karen Walker’s designs for the RNZ Ballet’s Stravinsky Season. In each case specific problems and possibilities confronted the designer as they transferred their skills from couture to costume.

Keren Chiaroni is a Senior Lecturer in French at Victoria University of Wellington. Her research interests include design for performance (she is regional editor for the Pacific in the *World Scenography* project) and cultural/historical links between France and New Zealand.

Costume in the Maltese Carnival – A Socio-historic Perspective

Costume in the Maltese Carnival was a mark of social distinction in colonial times and it still plays an important role in the organised and spontaneous festivities. The design, originality and make of costumes are discerning characteristics that form the criteria for costume prize-winning in the Carnival competition, where amateurs and volunteers try to outdo themselves in order to ensure success for their dance companies and honour for themselves. My paper will deal with the range and evolution of costume in organised and spontaneous carnivals in Malta from a historical point of view. It will contrast the idea of costume to that of disguise, and show how this distinction plays an important role in the choice of appearance. It will discuss how appearance relates to the ostentation or dissimulation of identity according to the context in which the costume is worn and displayed. It will delve into the type of connections that can be made between social stratification and quality and subject of costume in certain historical periods. The police prohibition of certain costumes has been linked to the political sensitivity of certain official functions through time. I shall examine the ways in which these prohibitions have been circumvented or plainly disobeyed, in spite of the risk of repercussions. The paper will also examine the way particular subjects are depicted through costume, especially in the organised Carnival, where costumes may actually integrate two or three different themes, or disparate elements such as animal, human and vegetal. It will look into the role of amateurs and volunteers in the way the costumes are made.

Prof. Vicki Ann Cremona is the Chair of the School of Performing Arts at the University of Malta. She has researched into costume and theatre costume in Malta, and was a consultant to the first historical costume exhibition in Malta that traced the evolution of clothing from the seventeenth century to today, and wrote the *catalogue raisonné* for the exhibition, as well co-editing the volume *Costume in Malta; an History of Fabric, Form and Fashion*. She has published several articles internationally, mainly about carnival, Maltese Theatre, and Commedia dell’Arte.

Still 'Fashionably Laid'? Costume & Contemporary Pornography

In *Fashionably Laid: The Styling of Hard Core*, Pamela Church Gibson wrote that 'the concept of 'clothes and pornography' might seem puzzling – the two do not, automatically, go hand in hand in the popular imagination' (Hines & Kerr, eds., 2012: 147). Indeed, key academic studies of hard-core film tend to stress what Linda Williams termed the 'frenzy of the visible' and pay little attention to the costuming of performers in pornographic moving images. But costume and dress play a significant role in the function of sexual representations. As is the case in mainstream cinema, they can signify aspects of gender, sexuality, ethnicity and class, as well as functioning as a spectacular addition to the sexual tableau. This paper will therefore study the role of costume in contemporary hard-core film pornography, continuing Church Gibson's earlier work by focusing on the proliferation of new sub-generic forms of pornographic expression over the last decade. It will analyse the recent rise in long form 'narrative' hard-core films, as well as study costume's role within the representation of the sexual performance itself. It will also approach the recent trend for 'clothed' or 'non-nude' soft core pornography and assess how this has impacted both moving images and wider consumer culture (in line with academic work on the 'pornification' or 'sexualisation' of the mainstream (McNair, 2002; Paasonen et al, 2008; Attwood (ed.) 2009).

Emmanuelle Dirix is a Lecturer in Critical and Historical studies who specialises in fashion history and theory. She is theory coordinator for the Textile degrees at Chelsea College of Arts and leads the Historic Research course at the Antwerp Fashion Academy. In addition, she is an associate lecturer at Central St Martins, The Royal College of Art and The University of Westminster. She has previously worked as assistant curator of the textiles and wallpaper collections at the Whitworth Art Gallery in Manchester and in March 2011 curated *Unravel: Knitwear in Fashion* at the Fashion Museum, Antwerp - and edited the accompanying book of the same name. She has contributed chapters and articles to a number of academic publications on fashion and design and has written several fashion histories for Carlton Books.

Dr. Neil Kirkham is Lecturer in Cultural and Historical Studies at the University of the Arts, London, UK. He has recently completed his PhD, entitled 'Simple pornographers? Sade, libertinage and the evolution of the hard-core pornographic film narrative' and is preparing a series of journal articles that are based on his doctoral research. His publications include articles on the role of costume in hard-core pornography ('Fashionably Laid: The Styling of Hard-Core' and 'The new 'porno-chic'? Fashion, consumption and film pornography', both 2012).

Cinematic Costume, Dionysus and the Mask

My research has two underlying motivations. The first is that the narratives of many films, consciously or unconsciously, are informed by hero's journey myths. The second is to understand certain observations made by myself during my work as a costume designer over twenty years. This paper connects an understanding of the appearance of the hero in contemporary films to the field of costume theory, through an analysis of Dionysus and his representation as the mask. Analysis of cinematic costume has historically privileged a semiotic and psychoanalytic approach. My approach utilizes an understanding of myth and symbol described by C. G. Jung. A Jungian method of interpretation is deployed because it views myth as a fantastical creation of our inner lives connected to aesthetic display. Dionysian stories in particular investigate transformation through the symbolism of death, or more appropriately non-death, which in the hero's journey points towards rebirth. In this paper, I will describe my position in the field of cinematic costume and give a brief introduction to a Jungian point of view. I will briefly introduce the mask in the context of the ancient Greek religious ceremonies of Dionysus and analyse some motifs through the film *The Wrestler* (2008) looking at the hero in film.

Louise Fanning is presently a doctoral candidate at the University of Western Sydney in the School of Humanities and Communication Arts. Her research connects cinematic costume and myth, focusing on 1970s' erotic cinema and the symbolisms of the ancient Greek god Dionysus and his representation as a mask. Louise completed a Master of Arts, Cultural Psychology(s) (Jungian Studies) at UWS in 2005 and a Master of Design (Research) at UTS in 2012. The thesis title was 'Suffering Flesh, Spectacular Bodies: Connecting Costume and Cinema through an Analysis of Symbolism, Myth and Ritual'. The thesis can be viewed on the UTS Digital Thesis Collection site: <http://hdl.handle.net/2100/1299>.

Beyond 'Dressing-up': Tactile Transmediality, Cosplay and Gender Fluidity

In the age of convergence culture (Jenkins 2006), it is vital that costume analysis looks beyond the screen, to also explore fans' sartorial participatory practices. Clothing, accessories and merchandising enable the formation of what I term 'tactile transmediality' by bridging the gap between the virtual transmedia 'worlds' on-screen and the lived material body. Through the haptic pleasures of textiles and adornment, the spectator/fan is able to form their own narrative world in which touch and feel plays just as integral a role to the transformation and performance of identity as visual signifiers do. The practices of tactile transmediality can be seen to cascade from cosplay to the consumption of tie-in designer and high street fashion and accessories. The processes of copying, consumption and role-play enable the formation of an individualised performative world that both connects and diverges from the original narrative source. This paper will argue that cosplay (a contraction of 'costume' and 'play') as an example of tactile transmediality, is not simply mimetic copying of a character through 'dressing-up', but enables fans to step outside of heteronormative behaviours and play with queering gender roles. Combining close textual analysis of costume-based fan activity and creative production in virtual spaces such as Deviant Art and Tumblr; this paper will adopt a cross-media, interdisciplinary approach in order to examine the ways in which fans of texts such as *Doctor Who*, *Sherlock*, *Iron Man* and *Thor* perform and subvert gendered identities through cosplay. Whilst on-screen representations and cross-media journalistic and promotional discourses attempt to make gender and sexual ambiguity 'safe' for audiences, the female fans discussed in this paper use clothing/cosplay and digital photography to transform, perform and refashion the body. Tactile transmediality grants fans agency to play with identity, to make their mark and to have a voice.

Dr. Sarah Gilligan is a Lecturer at Hartlepool College, UK. Her research and publications focus on costume, fashion and identities in contemporary popular culture - particularly film and TV drama and their intersections with magazines, advertising, photography and new media. She is the author of *Fashion and Film: Costume, Gender and Stardom in Contemporary Cinema* (Bloomsbury, 2015). Select other publications include articles in *Surface Tensions: Surface, Finish and the Meaning of Objects* (eds. Glenn Adamson and Victoria Kelley, MUP, 2013), *Fashion Theory* (2012) and *Film, Fashion and Consumption* (2011) journals.

Using Digital Technologies to Investigate the Response of Material Colour and Surface in a 'Live' Performance Environment

My experiments consider the manner in which different fabric surfaces and colours respond to, absorb and reflect projected patterns. As they take the format of photographs they present the concept of 'live' fabric and costume captured as printed surface pattern but not in the usual sense. Because the subject is moving, the patterns fluctuate between appearance and disappearance; they merge and emerge out of the fabric and the body. This performative process investigates the physicality of the fabric and the body in a virtual reality context. The photographs capture the rapidly changing relationship between the material, its costume form and the performance. In this sense, the patterns are ephemeral in nature. Because the pattern movement is in real time and multi-dimensional, the narrative is reiterated, supplemented, complimented and enhanced. The fabric experiments described above are visualised using Convergent Photography techniques. Convergent Photography involves combining digital technologies to transform photographic *mise-en-scène* into multi-dimensional platforms for experimentation. Sonically triggered imagery projected onto a range of surfaces, including fabrics and the body, mutates constantly because the changes are created by a live sonic input. The incorporation of digital elements activated by sonic and motion triggers that rapidly produce numerous visual iterations, creates an interactive environment in which to record the visuals. The result is one of immersion, in which the camera captures the digital iterations, the use of the space (*mise-en-scène*) and the live performativity and response of the costume, fabric and the body. My PhD research differs from other digital *mise-en-scène* research in that the sound and motion activated visual iterations are created in real-time. Technological developments in both photography and computing are now facilitating the amalgamation of traditional photographic methodologies and genres with new forms of scientific enquiry linked to immersive digital environments.

Sarah Hand is Head of Fashion Photography BA (Hons), Southampton Solent University. She is in the second year of a practice-based PhD that investigates how combining digital technologies with sound activated visuals can create unique photographic *mise-en-scènes*. Her photographic practice, Convergent Photography, explores the potential that developing digital technologies has in the construction of photographs. She works with a research group called KikiT VisuoSonic. Collectively they have presented, exhibited in solo/group shows and demonstrated the concepts of using sound to activate visuals in real-time, both nationally and internationally, as far afield as Australia, Bulgaria, Singapore, the Czech Republic and Iceland.

Duration and Costume

Costume' is typically deemed symptomatic of a theatrical dualism that early performance artists, such as Marina Abramovic, contested was counter to the 'authenticity' of live art encounters. However, this paper argues against the premise of costuming as an innately 'inauthentic' practice and suggests that costume is a means of temporarily 'othering' the body. Moreover, that in looking again at what distinguishes costume from other dress cultures, such as anti-fashion and uniform, it is proposed that the liminal act of costuming offers a useful critical lens for the study of live art practice. To illustrate this reading, this paper focuses on the durational art of Taiwanese-American artist Tehching Hsieh. In particular, in one such artwork entitled 'One Year Performance', between April 1980 and April 1981 Hsieh punched a time card every hour on the hour, which in turn activated a camera that documented the completion of the task. As part of this artwork, Hsieh wore a mock grey prison outfit with his name emblazoned above his left chest pocket. Significantly, in wearing the same outfit throughout, Hsieh's participation within the event is emphasized by the persistence of his dress. The mock prison outfit serves as a sign (for the observer) of incarceration, as well as a method (for Hsieh) of participation. In dressing each day in the same outfit, Hsieh reinforces his participation within the liminal event of the artwork in the same manner (albeit for a different duration) that wearing national costume promotes an individual's participation in Bastille Day in France. Consequently, it is argued that the persistence of Hsieh's dress serves to 'other' his body and demarcates his appearance as 'extra-daily' (Barba and Savarese 2006). Beyond the utilitarian function of a uniform, the participatory and liminal contexts of Hsieh's attire offer a distinct position on the 'duration' of costume's relationship to the body. While worn over a prolonged period, the adornment of a sustained costume serves to reinforce his participation within a liminal act by separating his attire out from the fashion system's rotational dress cultures. Overall, Hsieh's costume, it is argued here, is indicative of how costuming is both a sign and a mode of participation.

Dr. Rachel Hann is a Lecturer in Scenography at the University of Surrey. Her research is focused on the intersections between design, performance, and architecture. Accordingly, Rachel is currently in the process of writing a monograph entitled *Beyond Scenography* for Routledge (due 2017). This project examines the Anglophone appropriation of the term 'scenography' and its application beyond the theatre. In 2013, Rachel co-founded *Critical Costume* and co-edited a special issue of *Scene* (Intellect) on the subject matter. Rachel is also on the Executive Committee for the *Theatre and Performance Research Association* (TaPRA), having previously co-convoked the *Scenography Working Group* (2010-2013).

Wearing the Wearer: Active Garments that Challenge Performing Bodies

Design – as action and artefact – involves a tactical approach, conscious decisions and multiple varying philosophies through an integration of the scientific (rational) and the artistic (intuitive): the pragmatic and the poetic; matter and thought. However, going back to the 14th century, the term design (from *designare*: de+signare) enters the lexicon as an act of marking, signing or distinguishing: in which actions and things are contrived, devised and appointed: binding artistic thinking with tactical strategies through invention. Contemporary scenographic practices advocate embodied investigations rather than visual representation as a means of developing environments, objects and garments for performance. The word 'costume', like 'design', connotes both artefact (noun) and action (verb), highlighting costume design as an active practice and activating object, capable of dynamically intervening between the body and space. This paper looks to the affective and effective impact elicited by highly performative garments that literally and metaphorically 'wear' the bodies that don them. Rather than 'fitting' in comfort and character, they defy comfort and character. In being worn they in turn wear out: exhausting, damaging and weakening the body that struggles against the active nature of the costume in order to present a challenging image that disturbs public space and the viewer. The argument draws principally on two garments that represented New Zealand in the 2011 Prague Quadrennial Extreme Costume section: one of which gained the gold award for Costume Design. One, a glamorous red dress with an elongated skirt renders its wearer monstrous, while the second disintegrates through habitual action. Both garments were explored and utilized in varying modes of performance – installation, action, dance and exhibition – discursively unravelling multiple meanings through embodied investigations in which the garment became the principal performer.

Exploring the intersection between performance and architecture, **Dorita Hannah** publishes on practices that negotiate the spatial, visual and performing arts. Her own design work incorporates scenographic, exhibition and installation design, as well as a specialized consultancy in theatre architecture. Focusing on 'event-space', she investigates how the built environment housing an event is itself an event and an integral driver of experience. An active contributor to the Prague Quadrennial (PQ) and World Stage Design (WSD), Hannah sits on several international editorial and executive boards. Her publications include *Performance Design*, as well as the guest editorship of journals themed on Performance/Architecture and Sceno-Architecture, and is currently completing a book for publication, by Routledge Press titled 'Event-Space: Theatre Architecture & the Historical Avant-Garde'.

Building the Theoretical Background to the Thesis 'Art of Dance Costume - Costume Design in Finnish Contemporary Dance': Analysis of the First-round Interviews

My thesis, a work in progress, looks into costume design for contemporary dance in Finland in the years 2000–2015, with particular attention paid to the distinct approaches in the costume design decisions made by the costume designer or, in some cases, by the artistic team of the production. I divide these approaches into three types: unique costumes, everyday garments as costumes, and nudity as costume. Through the costume design decisions, I investigate the various roles (for example aesthetic, artistic, expressive, functional) and intended messages (for example political, narrative, emotional) of dance costume in contemporary dance productions. In order to reveal the aforementioned aspects of dance costume, related to the costume design decisions, I examine the approaches, practices and processes of a range of highly experienced Finnish costume design professionals for dance using the method of interviewing. In this presentation, I discuss how I conducted the analysis of the first-round interviews of the key costume designers for dance, by aiming at

1. large and substantial documentation, its sorting and sharp reduction,
2. conclusion verification, for example by tracing the rival interpretations,
3. keeping the focus of the study clear, and
4. utilizing my prior knowledge on the matter.

Furthermore, I indicate how the findings of the extensive analysis act on the process of building a theoretical background to my thesis and thus, create new, congruent methodological tools for the study.

Tua Helve holds an MA in Clothing Design from the University of Lapland (Thesis title: 'Tosia mahtollisuksia. Näkökulmia nykytanssipukuun'/Aspects of Contemporary Dance Costume', 2008). She is currently a doctoral candidate at Aalto University, Department of Film, Television and Scenography. Her dissertation focuses on costume design for contemporary dance in Finland. She is a member of the *Costume in Focus* research group, based at Aalto University.

Good Guys in Black: Costuming Black Ethnicity, Masculinity and the Black Hero in Hollywood Films

There is a limited body of academic writing about film costume, men's costume and certainly ethnicity and costume. This interrogation focuses on the interaction between ethnicity, black masculinity and costume by developing Bogle's (2001) taxonomy that black actors are restricted to playing 'Toms, Coons, Mulattos, Mammies and Bucks'. Whilst 'Fashion and dress have a complex relationship to identity' (Entwistle 2000:112) and 'black identity has always been more emphatically expressed through clothes and appearance than white' (Bruzzi 1997:103), costuming black identity is particularly problematic. The cinema creates unique problems through its fetishisation of otherness (Hall, Dyer) and the ways in which black masculinity has been presented and perceived on screen. I will be questioning through practical and theoretical exploration the agency of dress from the perspectives of both actor and audience in the construction of black heroes and masculinity by investigating the current practice relating to stardom, stereotyping and spectatorship. My case studies, examining the ways in which performers negotiate and challenge notions of black masculinity, are the post-millennial Hollywood films of Denzel Washington, Will Smith and Idris Elba. This practice-led interdisciplinary body of research combines film studies, race and gender studies, oral histories, practice as research, contemporary culture theory and costume design. Theory and practice are integrated and of equal value throughout this study; using a combination of both quantitative and qualitative methods. Theory underpins the practice and the practice will test, challenge and reshape the theory as one cyclical integrated approach. This development of an inter-disciplinary methodology that stretches and blurs the boundaries of theory and practice will be the focus of this paper. I will share the challenges I have faced creating this cyclical process that redefines both my practice and established theory.

Lorraine Henry is a PhD candidate specialising in the costuming of black heroes, black masculinity and ethnicity in Hollywood film at London College of Fashion. She has over twenty years of practice-led experience as a fashion and textiles designer, TV and radio broadcaster/producer and as a lecturer. Having worked for Granada in both the drama department and TV newsroom; and the BBC in both TV and radio news, Lorraine has a multi-media approach to all of her work. Lorraine's research is based on a fusion of her passion for film, costume, textiles and the representations and agency of costume.

Construction and Expression of the Characters of the Novel 'Purge' on Stage and on Screen through Costumes

Sofi Oksanen's novel *Purge* describes the fates of the women of one family at turning points of Estonia's recent history; the Second World War, occupations, the establishment of the Estonian Soviet Socialist Republic and the first years after the restoration of independence. In the 1940's, the main character, unattractive Aliide gives in to Soviet power due to sexual violence and for her love for the husband of her sister Ingel. Aliide marries a communist and gets Ingel exiled to Siberia. In the 1990's, a possibility of reconciliation was offered by the encounter of Ingel's Soviet granddaughter. Oksanen constructs the novel characters through rather stereotypical oppositions, (e.g., good-bad, beautiful-ugly, whore-madonna, villain-hero, Soviet-westerner) and sartorial descriptions connected to them. The use of sartorial descriptions is justified by her view according to which Estonian women's clothing was part of their resistance against occupations and a demonstration of their ability to maintain Estonian womanhood. Clothing with its various possibilities and functions in the expression of characters is also an important part of the opera, play and film adaptations based on the novel *Purge* and carried out in 2007–2012. The objective of my doctoral thesis is to analyse how the novel's characters are constructed and expressed through costumes in these different adaptations. Because expression of stage and film characters through costumes is a meaning-making process that will materialise only during reception, the costumes are analysed as a continuum from novel *Purge* to its adaptation and performing and reception of the adaptations. In this presentation, the preliminary results of the analyses on the audience surveys of opera and film *Purge* will be presented. The surveys provide novel information about how spectators interpret film and stage characters through their costumes. There is no previous empirical research on the reception of such costumes.

Tiina Ikonen is a doctoral student of Craft Science at the Department of Teacher Education at the University of Helsinki. Her doctoral thesis deals with the costumes of three adaptations based on the novel *Purge*. She is interested in the possibilities and functions of stage and film costumes in constructing and expressing different characters. Before she graduated in Craft Science from the University of Helsinki she had worked as a researcher of domestic animal genetics. She is interested in the various possibilities and functions of stage and film costumes in constructing and expressing different characters.

Enlightened Costume Design? Theatrical Lighting Applied to Costume Storytelling

From LEDs to conductive threads and programmable (and washable) boards, lighting has leapt from the batons to the body. How does this impact the overall design aesthetic and viewers' experience? Are these technical advances an innovation in performance storytelling or crowd appealing gimmicks that lacquer the performer and obscure the script? The fashion and the military industries have created the possibility of integrating lighting into clothing, thus making it a viable option for theatrical designers. Now the question is, 'Should we?' The presentation will include examples of lighting used in the designer's portfolio that both aids the story, as well as examples whereby the technology over-took the intent of the production. Other examples of advances in lighting technology will be shown to illuminate how lighting can be used in garment construction, design and execution.

Ivan Ingermann is a costume designer, having designed for *Fairytale Lives of Russian Girls*, *Alliance Theatre*, *Disney on Ice: Dare to Dream*, *SeaWorld A'lure*. Films include *Suits*, *Rules of the Game*, *Escape to Life*, "2x4" (Sundance Winner). Television: national commercials for Pier One Imports, Toyota, Pontiac, BMW, McDonald's and MTV. Awards: Suzi Bass Award 2012, Costume Designers Guild 2004 nomination. Assistant credits: *Grease* (Willa Kim), *The Snow Maiden* (Desmond Heeley), *Chicago* (William Ivey Long), *How to Succeed in Business without Really Trying*, *Night of the Iguana* (Susan Hilferty). Member of the United Scenic Artist Union Local 829 and tenured Professor at UGA.

The Other Costume – The Naked Body as Costume in the Performances of Vanessa Beecroft

Since Yves Klein used naked female models as ‘living brushes’ in his *Anthropometries*, the naked body became an important ingredient of performance art practice. Especially during the ‘70s many performance artists used their naked body as a new artistic material, whose boundaries had to be explored. In their performances, the naked body stood for authenticity and vulnerability. It also was a provocative gesture towards the viewer, who was quite often confronted with the artist’s naked body within the confined gallery space. Thereby, the naked body was also utilized as a political strategy to express gender issues or provoke questions about sexuality in our society. Three decades later the naked body has become an established aesthetic choice within performance art practice. Today the naked body hardly causes any surprise. So the perception of the naked body within performance has shifted. It rather seems as if the naked body has become a sort of clothing that the performer decides to wear. In this paper, I want to explore this idea by discussing the work of Vanessa Beecroft. In Beecroft’s work, the female models are naked, but do not appear to be naked. In comparison to Beecroft’s work with men, who wear for instance different types of uniforms, I want to discuss how Beecroft uses the naked female body as another form of costume.

Barbara Kaesbohrer studied Theatre Design (BA) and Critical Studies of Fine Art & Theatre (MA) at Wimbledon School of Art in London. The subject of her PhD was postmodern Theatre Design. She is Professor for Performance Art & Media Art at the University of Osnabrück since 2011.

Materializing Virtual Reality; the Performativity of Skin, Body and Costume in Tobias Bernstrup’s Artwork

The Swedish artist Tobias Bernstrup (b. 1970) works with multimedia, music, performance, video and computer games. Bernstrup creates fictional alter egos in his works. He returns to his characters in an on-going re-mediation, digitally or in real-world artistic performances (Klich & Sheer 2012). In explicit stage costumes made of vinyl, leather and metal, Bernstrup performs in the interface between digital character, human being and artwork. In his costumes, he uses transgender and fantasy motifs from the cross-dressing and fetish scenes, as well as cosplay and science fiction. Bernstrup’s costumes question the limits of identity and reality. The costume becomes a bearer of physical experiences, a bridge between the portrayed and the perceived. Through our gaze, bodily experiences are transferred in the form of embodied knowledge or haptic vision (Marks 2000). Materiality conveys meaning and communicates with our tactile memory through glossy vinyl, cold metal or bare skin. The costume is a paradoxical entity: both an inseparable part of the artist’s body in the performance process and something that can be removed, yet remains part of the character (Monks 2010). The nude body on stage can be seen as another costume, the bare skin serving as an interface between visual and physical experience. The avatar can be interpreted as a split personality: a sign for something existing outside the game, but also a body in the technological landscape, a virtual individual acting in its own right (Hillis 2009). The avatar is both a representation of the player and has its own agency in the game, just as the role character is the artist’s sign/body in an artistic performance. The costume serves as a bridge between virtual representation and physical performance. Bernstrup and his virtual alter egos slip between existences where skin, body and costume tie his virtual and physical realities together.

Assistant Professor **Viveka Kjellmer**, PhD, teaches art history and visual studies at the Department of Cultural Sciences, University of Gothenburg. Kjellmer also holds a university degree in economics and has previously worked in marketing. Her research concerns advertising, images of fashion and mass communication, as well as consumption and identity. Kjellmer has published studies concerning the visual language of images in advertising, focusing on the image of scent and on perfume advertisements as communicators of status and values. She has also published studies on fashion exhibitions and has researched style as a tool for branding and identity staging.

Ever-changing Gestalt

A total of a body and the clothes/covering can be called a figure/ an appearance/ a 'gestalt'. *Gestalt* is German and literary and it means 'form' or 'shape' and was first used in the field of psychology. *Gestalt* can be defined as an organized whole that is perceived as something greater than the sum of its parts. The body of the dancer is a constantly moving body, even when it appears to be standing still. When the movement changes or the clothes change, the *Gestalt* will be altered as a result of this. In their interdisciplinary research Lindgren and Pape have, through the lens of costumes, found new perspectives on the development of dance as performing arts. Pape and Lindgren have also, through the lens of dance, found new perspectives on the development of costume as performing arts. Looking at textiles, postures and dance styles on drawings, images and video from the 16th to the 20th centuries, Lindgren and Pape explore different *gestalt* over a period of 444 years. Some of the artists researched are Daniel Rabel, Louis XIV, Marie Sallé, Marie Taglioni, Ivan Vsevolozskoy, Loie Fuller, Isadora Duncan, Mary Wigman, Rudolf von Laban, Mikhail Fokine, Coco Chanel, Pablo Picasso, Oscar Schlemmer, Kurt Joos/Hein Heckroth, Martha Graham, Pina Bausch, Merce Cunningham, Pilobolus, Pina Bausch/Marion Cito and Sasha Waltz/Bernd Skodzig. Questions of enquiry include: how does the body in movement and the clothes form a gestalt? How have costumes inhibited or inspired the movement of dancers? How does the body in movement shape the costumes? What role has clothes in movement played in the development of dance styles and choreography?

Christina Lindgren has designed costume and scenography for performances in all genres. She is educated at Oslo National Academy of the Arts (KHIO) and Universität der Künste Berlin. She is Professor in Costume design at the KHIO, programming the BA- and MA-program in Costume Design.

Sidsel Pape is a dance scholar, dramaturge, lecturer and writer with a background as a performing artist and teacher of improvisation. Pape was educated at European Dance Development Centre in Holland (1994) and holds an MA in Dance Science from the NTNU (2005). Recently, Pape works as a curator in dance and performing arts in Seminarium.no.

Such Stuff as Dreams Are Made On: Design Materiality and Ambiguity in 'The Tempest'

In this paper, I will examine how 'the visual' plays an essential role in performing Shakespeare; how design indelibly sets the stage for action and therefore initiates the production of meaning; and how 'the designer creates visual environments that make the strangeness of plays seem right or comfortable or arresting in the present'. The question of how to stage Shakespeare's 'otherworldliness' in an abstract as well as a concrete sense becomes a crucial consideration when staging 'the immaterial' materially in the 21st century. 'Otherworldliness' has been examined by Aoife Monks in *The Actor in Costume* (2010). Monks claims that costumes have 'a peculiar half-life: they are not quite objects and not quite actors. Staging ghosts makes this half-life glaringly obvious. When costume is required to establish the presence of a ghost, its own uncanny state becomes evident. Costume is obviously material when clothing the immaterial ghost: its 'thereness' interrupts the illusion of the 'not-there'.' In this paper, I will expand upon Monks' notion of 'thereness' by examining how the clustering of ambiguous 'material signifiers' creates meaning when costuming Ariel's ethereal character from *The Tempest*. How do we costume Ariel's airy physicality in the 21st century? While I maintain that 'the visual' plays an essential role in the production of meaning, I also believe that performing Shakespeare begins by the inspiration of 'the word', and therefore appropriately balancing 'the visual' and 'the words' is at the core of the designer's task. I will consider the costume designer's challenge; by considering how design materiality can interrupt or enhance Ariel's ethereal illusion by examining the interrelationships between costume, body, character and performance through the lenses of Robert Lepage's Metropolitan Opera interpretation of *The Tempest* (US, 2012) juxtaposed with Giorgio Strehler's 20th century production for the Piccolo Teatro, Milan (1978, IT). My intention is to shine a light on how the designer can ambiguously employ 'material and cultural signifiers' while considering 'thereness and not-thereness' to producing meaning for Shakespeare's 'otherworldly' characters in the 21st century.

Julie Lynch is one of Australia's leading costume and set designers. Her most recent work includes designing costumes for Opera Australia's *Carmen* on Sydney Harbour. She has received numerous awards including two Helpmann Awards, three Sydney Theatre Awards, two Australian Production Design Awards and one Green Room Award. Julie has worked internationally including designing costumes for *Spiral the Musical*, a multimedia and acrobatic spectacular in Beijing, China. Her opera designs have been screened around the world through Cinema Live. Julie is a regular guest design lecturer at The National Institute of Dramatic Art (NIDA), and held the position of Head of Costume from 2000 – 2005. Julie is an APDG accredited designer, awarded to designers who have demonstrated consistent high creativity and have actively promoted the values of good design and given back to industry. Julie is a Doctor of Arts Candidate at the University of Sydney, Department of Performance Studies. www.julielynychdesign.com

“A World in a Wardrobe”: Costume as Communication at Historic Sites

Dress is a familiar language for visitors to historic sites – they wear clothes themselves and understand how they communicate. Reproduction clothing at historic sites has the potential to speak to visitors in the same way that ‘serious’ objects such as furniture, utensils, ornaments, machinery, etc. exemplify life in previous centuries. But costume is associated with the carnival in contemporary consciousness and is assumed to attract visitors by suggesting the opportunity for a ludic – or lewd – experience. Marketing departments seize upon the photogenic aspects of costume while education departments aim at maximising its learning potential. The mission of many historic sites is to provide informal education – not fantasy. Thus, on the one hand, costume signifies foolery while, on the other, it is a respectable resource. Costume as an interpretive tool risks undermining its own message because of the perceived frivolousness of dressing up. Clothes, it seems, are ‘textured’: a blend of self-indulgence and worthiness. What evidence is there for reproduction costume as a successful invitation for a fun day out in the past? To what extent can costume be measured as a reliable window into the past? There is lack of empirical data available to answer these questions. Costumed interpretation remains unproven either as an effective marketing tool or an accurate educational resource. This paper reports the findings of a survey into the management of costume for staff at historic sites: Does it attract visitors? Is fancy dress less effective than carefully researched reproduction costume? How is the concept of authenticity understood and put into practice by wardrobe managers? The study reported here compared costume management at 89 historic sites worldwide. It explores the role played by curators in the reproduction of historic dress and attitudes to “policing” costume in wear. It details how interpreters are expected to use costume in their work and to care for it, and illustrates a range of attitudes with which costume is worn. It also identifies common challenges in costuming front-of-house staff and discusses some of the solutions employed by wardrobe managers. The results provide insights into the most effective ways of managing costumed interpretation and suggest a scale for judging the accuracy of historic costume – with some surprising results.

Dr. Jane Malcolm-Davies is co-author of the best-selling book *The Tudor Tailor: Reconstructing 16th century Dress*. She has researched Tudor dress on effigies, a project initiated when she was a Post-doctoral Research Fellow at the Textile Conservation Centre, Winchester School of Art. Formerly, she was Lecturer in Leisure Management at the University of Surrey (where she gained her doctorate in 2002) and Senior Research Fellow at the University of the Highlands & Islands, where she specialised in heritage issues. Jane managed the Costume Interpretation programme at Hampton Court Palace from July 1992 to March 2004. She has a graduate diploma in law (2011) and volunteers for Citizens Advice Bureaux.

Deviant Duties

Somehow along the way, the idea of costume being ‘in service to the understanding’, the phrase Bertolt Brecht coined, has been lost in its relationship to dance ‘the sensuous qualities of a costume’, as he said; ‘its grain and texture, are in the service of understanding, not sensuality’. This is a very personal viewpoint from an artist who loves dance, the showing and the dressing of it. My research interest lies in conditioning a dancer/choreographer into being responsible for all design that surrounds their own movement discipline as a scenographic duty in the context of their vision. Costume is critical in this regard. Dancer/choreographers tend to leave this area to experts in other fields. Being pushed into this area to take part as a participatory role will evolve personal practice. Extending the premise of – if the original idea is interesting, manifested into the costuming – a certain quality, inventiveness and aesthetic, can inspire and produce movement along these lines. This should not be such an enormous ‘ask’ of dancers. Dancers, if they embraced an open attitude to the costume being a considered extension of their ideas and bodies, can come up with furthering their movement vocabulary. After all, it is their bodies that wear and show the materials of the costume in live performance. The faults, the limitations, the possible extensions, are all in constant flow, working as an embodied understanding by the dancer and not treated as a deviation separated from the movement vision. In investigation through the examination of just what is being looked at, analysis by using design elements and principles could be a way to start a movement process. The relationship and animation between costume and body cannot be ignored. The rhythmic interplay between fabric and flesh working together forms a ‘skin of action’ describing a dynamic phenomenon.

Helene Gee Markstein is a PhD candidate from the Western Australian Academy of Performing Arts (WAAPA), Edith Cowan University, Mount Lawley, Perth Western Australia and lives in The Blue Mountains, New South Wales where she practises as an artist in varying disciplines. She is an eclectic artist and has worked professionally as a fashion designer, illustrator, fine artist, teacher, textile designer, journalist, digital media artist, performer, choreographer, scenographer and artistic director of community theatre and festivals. Her academic writings on scenography have been presented at the 2011 IFTR/FIRT Conference at the PQ11 in Prague, Czech Republic; TaPRA 2011/12 and 2013 UK; Music on Stage conference, Rose Bruford College UK; ADSA 2012/13 in Adelaide, Brisbane and CREATEC at ECU Perth Australia; and Inter-disciplinary.Net *Visual Aspects of Performance Practice* 2012/13 Salzburg, Austria and Oxford, UK.

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The Gestalt of Costume: Performance and Politics in Statius' 'Achilleid'

This study focuses on the performance of costume in Statius' *Achilleid* (45-96 CE), an anti-epic about the adolescence of the hero Achilles, enjoyed by the audiences from Flavian Rome to the post-modern world. It examines how costume, by enabling disguise, destabilizes the prevailing gender-based order, time and the epic genre. Replacing the armour of the warrior hero with a swirling *chiton*, dressed locks and sparkling jewels, Statius feminizes Achilles and the *Achilleid*. This visual representation recasts one of the greatest epic heroes as a transvestite that embodies a rupture in the social order, and symbolically repudiates the political patriarchy and its military conscription of young Roman men. Recent research on Homer reveals a cognitive turn in the study of oral poetry which suggests that visual representation is 'a system analogous to perception' (Lovett 2013: 22; Clay 2011: 27; Rubin 1995:57). I suggest that the image of Achilles dressed as a princess represents such a system. This follows early theoretical discourse on the interrelationship of costume, body and character (Hollander 1975/1993; Wilson 1985/2013; Gaines 1990) that argues for costume assimilating bodily signifiers into character; yet goes one step further and suggests that costume also assimilates 'gestalt', or underlying cultural signifiers into character. This is based on the assumption that visual representations are impelled by a 'gestalt' that shapes theatrical experience even as it reflects contemporary conceptual frameworks (Trimble 2013; Warner 2014; Greenhill 2012). This examination also draws on theoretical models from performance theory (Warner 2014; Goffman 1959/1990) as well as historical and archaeological sources. In doing so it offers a method of costume analysis that like the *Achilleid*, is presented with an Ovidian lightness of heart that betrays its Virgilian calculation.

Linda Matheson lectures in both Textiles and Comparative Literature at the University of California, Davis, where in 2012 she completed an Individual PhD in Humanities with Critical Studies in Material Culture. After having enjoyed a career as a costume designer that spanned more than two decades and two continents, including Hollywood and the London stage, Linda returned to school to engage in academic research. Her dissertation, 'Divinely Attired' examines the contribution of dress to the narrative process of the ancient epics and sacred texts. Recent publications that reflect this research are 'From Draupadi to Dido: The Duties of Dress in Early Epics from India and Italy as Seen in Corresponding Artwork', in M. L. Nosch, Z. Feng, and L. Varadarajan (eds.) *Global Textile Encounters: China, India, Europe* (Oxbow 2014); and 'The 'Age of Enchantment', the 'Age of Anxiety': Fashion Symbols and Brand Persona', in J. H. Hancock II, G. Muratovski, V. Manlow and A. Peirson-Smith (eds.), *Global Fashion Branding: History, Luxury and Style* (Intellect, University of Chicago Press, 2014). Matheson has recently delivered presentations at *The Ancient Italy Round Table*, University of California, Berkeley; and The Costume Society of America, Western Region, Portsmouth, WA.

A Case Study in Critical Costume Studies: Performing Calamity Jane in the American Frontier West and Beyond

This paper will investigate the way in which critical costume studies are applied to the case of historiography, and identity creation when studying the genres of frontier American themed newspaper accounts, dime store novels, films, television and theatrical performances instrumental in constructing the identity of the female character known as Calamity Jane. This document will focus on the manner in which these architects of frontier folklore elevated the character to status equal in fame to mythological male western folk hero. Using critical theory as a means of interrogating the body in/as performance, this investigation will focus on Calamity's choice to identify and perform as a cross-dressing female, as well as the determination of the 'other' to construct her as something else entirely. 'Critical Costuming' is the methodological lens I use to explore traditional visions and revisions of Calamity to assist this research in looking at the performance of her identity in life and how it has been represented in popular culture, solidified by the performativity of her costume. To be explicit, as an action, the event of costuming recognizes the significance of clothing within our reading of a (costumed) body. A recent call for papers on the subject expresses that 'costume is both an act of revelation and concealment, as it shapes action while simultaneously disguising the body's form and texture'. (<http://criticalcostume.com/journal.html>). The primary question to be addressed is what was the catalyst that caused Calamity to dress in a man's clothing? Was it an expression of gender identity, a shield to hide behind, or merely a means to survive in a 'savage' land? In conclusion, Calamity's cross-dressing identity made her into the popular American icon she is today and thus is an example of the importance of studying costume as a scholarly marker of historiography, popular culture, and identity creation.

Catherine McComb has worked as an award winning professional costume designer in film, television, and theatre since 1991. Her selected film and television credits can be viewed at IMDB.com by searching on the site *Cathy McComb - costume designer*. McComb has been contracted as a sessional Lecturer at the University of Regina, Canada since 2004, where she lectures in the areas of theatre, costume design - concepts and cultural contexts. She is currently writing her Master of Fine Arts, Interdisciplinary Studies thesis and hopes to defend her dissertation in the spring of 2015.

The Ghosts of Versailles: Fashion, Transhistoricity, and the Preservation of a Memory in Sofia Coppola's 'Marie Antoinette'

One of the first images to confront the viewer when watching the opening credits to Sofia Coppola's 2006 biopic *Marie Antoinette* is an ironic portrayal of the French Queen. In this very first shot, Marie Antoinette is shown as the product of a fabricated cultural memory. In the words of the film's costume designer, Milena Canonero, 'This opening shot catapults us into a contemporary version of Marie Antoinette'. Coppola challenges our preconceived beliefs and prejudices about the last Queen of France through the reconstruction of historical fashion. As an experience that has no boundaries of time and place, fashion, in the Benjaminian sense, is used throughout the film not just as a mode of modernization but also as a mode of historicization. My paper explores the ways in which the film's conscientiously anachronistic and aesthetically (a) temporal realization of eighteenth-century aristocratic fashion and lifestyle becomes a stage for Coppola's meditations on film's capability to transmute history into a lived (and living) experience, not only through its relevance to a modern audience, but also through its reconstruction and preservation of the material objects that are the very essence of the Queen's being and witnesses to her cultural memory. Through its reconstruction of her material existence and clothing, Coppola's film is an agent in the preservation of history at the same time that it consciously seeks to alter and redefine the popular memory of the doomed Queen in the twenty-first century. Even as the voyeuristic camera lingers over shots of unchecked dissipation and luxury consumption, seemingly promoting an idealized aristocratic lifestyle, these scenes belie Coppola's own critique of modern-day consumerist culture's need to commune with the Queen through objects.

Elizabeth McFadden is a PhD student in the History of Art Department at the University of California, Berkeley, focusing on early modern fashion and dress. She is currently researching the iconographic tradition and cultural history of fur in sixteenth and seventeenth-century London, Amsterdam, and Venice. She presented a paper at the Rubenianum on the materiality of fur in the paintings of Baroque painter Peter Paul Rubens at the symposium *(Un)dressing Rubens: Fashion and Painting in 17th-century Antwerp*. She earned her BA at Hood College and an MA from the Courtauld Institute of Art in London.

Theatrical Costume: Creation and Destination

The initial question that led us to this research concerned the possibility of finding process documents within costume collections or specialized performing arts archives. During the initial literature review, knowingly not exhaustive, it was found that the few archives focused in costumes and textiles have activities oriented to the conservation and preservation of its collections from a museological perspective, which involve several techniques for storage, minimal intervention and prevention against the wearing of costumes, either at shows, or in other casual situations. Another perceived trend is the absence within the framework of Archival Science of documental typologies that can be applied to documents related to the creative process of performing arts, e.g. music drafts, sketches of costumes, indications of scene movement, mind maps, reports of rehearsals, amongst other things. In the filing up of the documents concerning the performed show, such as programs, films, recordings and photographs, it is not possible to detect institutional strategies that would denote interest in preserving and cataloguing the material evidence of a spectacle in non-paper formats, such as costumes and scenery. Despite the scarcity of documents, there has been detected the possibility of conducting a wide range of studies on the creative process to costume designing for a show. Researches into which we had access are centrally based on the 'doer' narrative, either in the researcher or as the source role. This study highlights the possibility of obtaining primary sources necessary for research through direct contact with the artistic creator, being him/herself the guardian of their own process documentation. As a suggestion for future research, it is indicated that contact with artists of the performing arts enabling the fulfilment of an exploratory study, with structured interviews and *in loco* analysis of existing collections, defining the scope of the research in costume preservation as a historical document and costume cataloguing for use also on stage.

Eva Miranda is a 29 year-old Brazilian, having experience with community theatre, where she had the chance to be princess, witch, flower, make-up artist, seamstress, scene designer and stage manager - at some point being all at the same time! She now has a BA degree in Theatre and is a Graduate student in the Masters Program of Arts and Literature of UEA - Amazonas State University, in the city of Manaus, Amazon, Brazil, conducting research about opera costumes.

Zombie Costumes: Murder and Reanimation in the Study of Irish Dance Dress

This paper will consider the problem of writing on historical costuming practices by focusing on the emergence (and invention) of national dress in the early years of the Irish state. By examining the development of Irish dancing costume in the 1920s, considering its role in the production of a generic Irish body and the evocation of a nostalgic folk identity, and then examining the redesign of this costume in the 1990s for the stage show *Riverdance*, this paper will consider the relationship between costume and the production of modernity in Ireland. The paper will also consider the ethical problems of historical research. In its zombification of its objects of scrutiny, it particularly asks what it means to examine 'bad art' and the material cultures that surround and produce it. By thinking about the – often disavowed – systems of aesthetic value and advocacy that underpin scholarly engagement, the paper will ask what it means to speak about costume that we don't like.

Dr. Aoife Monks is a Reader in Theatre Studies at Queen Mary, University of London. She is the author of *The Actor in Costume* and co-author (with Ali Maclaurin) of *Readings in Costume*, both published by Palgrave Macmillan. She is co-editor of *Contemporary Theatre Review* journal.

Designer-curator / Designer-author: Boundaries of a Cultural Ethics

The variety and richness of costume designers that are creating around the world in this exact moment are enormous. The research and publishing about the professionals and their creative processes are increasing, but are still very far from covering them comprehensively. Speaking from the inside, with the 'designer's eye, can be more powerful to go deeply into investigating this glamorous but very hard-working universe. But what methodologies we can choose to act as a 'curator' of our colleagues and also of designers that we have never met before? Or even, in the past, of our masters or inspiring professionals? Each exhibition or book generally has its own concept, a proposal to put together some provocation or specific reflection. To research and work on the choice of designers' names/creations involves the facing of boundaries of personal/professional interests, as well as financial, social and conceptual factors. 'Some of the costume designers included in this volume are close friends; and there are others who I look forward to meeting in person' (Landis). The admiration can be the first step for a choice. How to separate our preferences and styles from the impartiality or judgment is the question. This paper intends to reflect on the perspective of curatorship to choose another designer's work, to analyze if there exists a kind of worldwide cultural ethics in the field of costume design. To rethink about morality, and if it is possible to have some kind of unified thinking with so many extreme examples of different cultures and continents and also in the various ways of creating costumes. Costume design exhibitions and books will be presented as the case studies.

Ref: Deborah Nadoolman Landis, *FilmCraft*, UK: ILEX, 2012, p.12-13.

Rosane Muniz-Rocha is a journalist, costume designer and researcher; she is author of *Vestindo os nus - o figurino em cena (Dressing the Naked - The Costume on Stage)* (2004), concerning the contemporary Brazilian costume designers and their methods of working with theatre costume. She is also editor of *Diary of Schools: Scenography* (2011), and co-author of *Diary of Researchers: Costume Design* (2012). Muniz is the Brazilian Co-Curator of the *Extreme Costume Project* (PQ11) and responsible for the research and documentation of the Brazilian Theatre Design Exhibition for Prague Quadrennial 2011 (Golden Medal). She currently researches costume design understood in a national context and investigating what cultural characteristics this might imply.

From the Sketch to the Stage

I will pronounce three free produced contemporary opera cases in different performing environments. I took part in all of these cases as a costume designer and a costume maker. I will ask questions about what happens in a costuming process when the designer and the maker of the costumes are the same person. What kind of an effect will she have on the visualization of the operas? How does this effect show when one starts to look at the sketches and the pictures from the stage? Do the sketches and stage pictures have a connection; do the sketches affect the stage image? The main research material consists of costume designer's own (design) process description, sketches from different points of the costuming processes and pictures from the stage during rehearsals and/or actual performances. According to the initial result, the material will show that the sketches do affect the stage image. I assume that when the costume designer communicates with the director of the opera, or the performers/singers, the sketches she probably shows them will have an influence on their mental image of the production's visualization. Of course the interaction goes also the other way: the costume designer visualizes the early mental images of her own, but also the thoughts of the director or other artists she has communicated with, when she starts to concretize the first thoughts as sketches and designs.

At this moment, **Johanna Oksanen-Lyytikäinen** works as university teacher at the University of Helsinki, Craft Science, in the areas of clothing and pattern design, pattern making and sewing. She recently completed her doctoral research in Craft Science and her research subject was Costume as Art and as a Tool. She has created stage costumes in three different opera productions (see the monograph written in Finnish). She is an occasional knitwear designer, costume designer and craft teacher at other learning institutions.

Signs of Wear: Brechtian Influences and Contemporary Practice

Rarely are costume designers interested in costumes looking like they just stepped off the catwalk or were just pulled out of a shopping bag. In order to fulfil its narrative function performance costume reflects the psychological or inferred journey of the performer through the materiality of clothing and appearance. Costume designers symbolically reproduce what real physical exertion, chaffing, tearing, pulling, breakages, violence, struggle, neglect and forces of nature do to items of clothing and accessories. The process of breaking down, distressing or ageing a costume draws attention to the critical materiality of theatrical costume and to what theatre semioticians call the performer's 'body text'. In Barthes' 1955 essay on performance costume, he maintains that in order to serve the play's *gestus*, the frayed condition of the beggar's garment must be 'raised to a higher power'. This accentuation of wear and degradation heightens not only the spectacular or photogenic qualities of the garment, but also renders the costume into an intelligible 'argument', which balances its explicit materiality and its ideological resonances. Extending on the work of previous scholars who have contextualised the work of Brecht and designers within contemporary practice, this paper focuses on the 'signs of wear' that have the potential to gesture beyond the materiality of costume towards a symbolic representation of human drama. By analysing particular examples and strategies of 'breaking down' costumes for film and theatre, this paper explores the process of making and unmaking in which clothes become costumes as they absorb and reflect the body signs of the performer.

Dr. Suzanne Osmond recently completed a PhD at the University of Technology, Sydney (UTS). Her thesis examined the ways in which performance costume both absorbs and reflects cultural discourses of race, gender and identity focusing on representations of Shakespeare's *Cleopatra*. She has had over 20 years of professional experience as a costume supervisor and coordinator in theatre, film and large-scale events. Previous work includes the Sydney 2000 Opening Ceremony, the films *Matrix 2* and *3*, and musical theatre productions of *The Lion King* and *Love Never Dies* (Australia). She currently lectures in the areas of material culture, design history and theory at the University of Technology, Sydney.

Flesh, Body, Psyche and Costume: Strauss' 'Salome' and 'Elektra' at London Royal Opera House

Salome and *Elektra* are both key operas by Richard Strauss in which the centrality and role of body, its physical qualities and corporeality, its carnality and nudity, is of fundamental importance to understanding the psyche of the protagonists. Descriptions of, and references to, body and flesh are frequent in both libretti, so the need to describe and analyse the thingness of the body in *Salome* and *Elektra* provides important clues to the reading of both operas. In particular this assumption obliges us to investigate the connection between theories of the modern and postmodern body in relation to psychoanalysis. Two opposed bodies: Salome, the young and alive body, and Elektra, the dying and perishing one. Their flesh, nakedness and short-livedness become stage costumes, or even, sometimes, stand-alone props. So our core question is: what is the relation of body/flesh to the stage costume in these two particular operas? In my paper I will analyse two recent productions by the Royal Opera House: *Salome*, directed by David McVicar (2008) and *Elektra*, directed by Charles Edwards (2013). I will reconstruct and retrace the evolution of stage costume in both operas at the Royal Opera House, putting them in relation to the original premieres (*Salome*, Dresden 1905; *Elektra*, Dresden 1909 and the London premieres (*Elektra*, Covent Garden, 1910; *Salome*, Covent Garden, 1910) to chart the changing meanings of body and flesh between the original and more recent productions, working with theoretical approaches to the late 19th-century body by Tamar Garb (*Bodies of Modernity*, 1998) Katharina Boehme (*Bodies and Things in Nineteenth-Century Literature and Culture*, 2012), and to more theorizations of body-psyche relations such as Jill Schott (*Elektra after Freud-Myth and Culture*, 2005).

Alessio Francesco Palmieri-Marinoni graduated in Philosophy with a dissertation on History of Costume and Fashion. He also graduated in Museum Studies at Università Cattolica in Milan, where he teaches as an Adjunct Professor. He also teaches as Adjunct Professor in the area of History of Stage Costume at the Postgraduate Design School, Politecnico of Milan.

Embroidered Connections: Detailing as a Means for Personalised Costume Design

This paper presents a creative investigation of historical detailing through artistic research in costume design for *Don Giovanni Giocoso*, a performance based on Mozart's *Don Giovanni*. Costume detailing is proposed as a concept and a means to explore and transcend distance in spatial and temporal terms in contemporary performance, providing connections between actor and period costume as well as an intimate relationship between performer and his/her own costume. Based on the essential function of dress as a means for personal expression, this project searched for distinctive elements of detailing that would 'paint their wearers' individualism' (see Gregor Burcardus, *Basics of Late Period Costume Detailing, Elizabethan Costume Detailing*, <http://www.elizabethancostume.net/detailing/>). Inspired by period painting in which costume detailing was so important that 'it often served as an identifying element in portraits' (ibid.), questionnaires and free-form interviews were used to gather information on the performers' interests and preferences, as well as personal memories, collecting material for costume details of a truly personalised nature. This presentation will show how an advanced level of collaboration was established between costume designer and performers, based on sensibility, human communication, building of trust and a process of mutual sharing through the proposed methodological approach. It will also analyze the design process, in which the personal information provided by the performers was further discussed between performers and costume designer, and then interpreted, re-designed and integrated in the costume through embroidery detailing. Therefore, through continuous communication, a shared experience was generated between performer and designer based on memory, dialogue and exchange, aiming at bridging time between performer and period costume through the use of personal stories and embodied craft. The process used in *Don Giovanni Giocoso* is proposed as a method for performer-generated personalised costume design, aiming at enhancing the actors' performance through creating an intimate relationship between actor and costume.

Dr. Sofia Pantouvaki is Professor of Costume Design for Theatre and Film at Aalto University, Finland. Her professional design work includes over 70 designs for theatre, film, opera, ballet and contemporary dance productions in major venues in Greece, UK, Italy, Cyprus and Finland including Greek National Opera, the State Theatre of Northern Greece, Athens Festival, Finnish National Ballet, and collaborations with Cairo Opera House, Epidaurus Festival and La Scala, Milan. She is co-author of *History of Dress - The Western World and Greece* (2010), editor of *Yannis Metsis - Athens Experimental Ballet* (2011), and co-editor of *Presence and Absence: The Performing Body* (2014). Project Leader for *Performance: Visual Aspects of Performance Practice* (Inter-Disciplinary.Net); International Curator for costume design, World Stage Design 2013; Associate Curator, *Costume in Action* (WSD13); and co-Editor of the international peer-reviewed journal *Studies in Costume and Performance* (Intellect, 2016). She is the founder and leader of *Costume in Focus*, the first research group on performance costume, based at Aalto University.

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She's Too Big I hope for Me to Compass': Fat Suits, Gender and Costuming Excessive Corporeality in Contemporary Stagings of Shakespeare's 'Comedy of Errors'

If, as Jane Gaines asserts, 'costume assimilates bodily signifiers into character, but body as a whole engulfs the dress' (Gaines 1990: 193), then the fat suit exists in a liminal space in theatre semiotics. On the one hand it is an item of costume that contributes to the assimilation of bodily signifiers into character, but at the same time it creates bodily signifiers, altering the actor's physicality and impacting significantly on the way in which the costuming of the fat-suited character is read. In a performance context in which thin is the standard beauty ideal, the fat suit is a contentious item, a politically charged choice which is closely tied to contemporary constructions of gender, beauty and desire. This paper will explore the ways in which costuming, and specifically fat suits, have been used to depict the grotesque physicality of the character of Luce in *The Comedy of Errors*. She is described in detail by Dromio of Syracuse, who takes great delight in listing all the monstrous aspects of her physicality. She has bad breath, spots on her nose and greasy skin, but most importantly of all she is '[n]o longer from head to foot than from hip to hip; she is spherical' (III.ii.111-2). Offering a survey of the way in which the character has been depicted in recent stagings of the play, I will consider why the role is so rarely performed by fat actresses and use this as a starting point for considering the significance of the fat suit in performance. Exploring the performative quality of fat, I will demonstrate how fat becomes signifying shorthand for all that is undesirable and grotesque about the character.

Sara Reimers is a third year PhD student researching how casting conventions impact on the interpretation of Shakespeare's female roles in contemporary performance. She is on the editorial board of *Platform, Journal of Theatre and Performing Arts* and has taught on Royal Holloway's undergraduate Drama Shakespeare course. She is creative associate with Lazarus Theatre Company and Senior Research Intern at Shakespeare's Globe. She has three MAs from the University of London and a degree in English from the University of Cambridge.

Signs of Lost Bodies – Rambert Costume Collection and Dark Elegies Production, a Case Study

The research underpinning this paper stems from my active participation in the project *Rambert Moves: Unlocking the Passion*, as a Costume Cataloguing Intern between February and May 2013. This internship consisted of meticulous handling, describing and cataloguing the costume collection of the 'Rambert', one of Britain's flagship dance companies, in preparation for its move to new premises in London's South Bank. This hands-on experience provoked an interest in the mute, yet intriguing narratives retained in the garments by the sweat and make up stains, tears in the fabric and multiple labels. The analysis of *Dark Elegies* production as a case study triggered a fascinating debate on the past and lost performativity of costumes as material culture. The choreography for this production was created in 1937 and has spanned various revivals throughout the existence of the Company, as testified by both visual and written resources, as well as layers of labels that survive on the costumes. These remnants bring to light the costumiers, the wearer, or sometime the multiple wearers of the garments under scrutiny as well as providing an in-depth insight in this production. Even though the costumes under scrutiny are clearly unostentatious (undecorated, plain coloured, with functional fastening), they interact and seduce the viewer through evoking past presences. While the numerous labels are stitched-testimonies of the costume designer and the passage amongst various dancers, the stains, tears, holes and crumpling, bear the imprint of the dancers' body and movements onstage. When lifted out of the box, the costumes and their marks of wear stir involuntary fantasies that echo Proustian involuntary memories that Deleuze (2008) assigned to specific types of signs: the sensuous signs. The thrilling act of touching a costume's fabric, feeling its weight, exploring its marks of wear and label(s) arouse the emotional memory of elusive biography.

Nadia Saccardi is a 2nd year MA student in Fashion Curation at the London College of Fashion and graduated in Culture and Technology of Fashion at the Università degli Studi di Padova. She has an eclectic interest in costume, spanning from the 16th century to the present, with a particular emphasis on how to show historical garments and textiles in ways that both respect their biography and relevance, as well as engage with contemporary audiences. She was awarded a Bursary Student to the International Workshop *Early Modern Fashion in the Museum* and the Costume Society Annual Symposium, *Rites of Passage* (2014). She writes on the *Costume Society* online platforms, as one of its ambassadors.

It's So Gay: the Negotiation of Theatrical Boundaries through the Exploration of Orthodox Masculinity in Sports and the Paradoxical Erotic Experience of the Roughriders Male Fans' Drag Expressions

Saskatchewan's football team 'The Roughriders' has the biggest fan base within the Canadian football league. Male fans show their complacency to the ideology of orthodox masculinity by cheering the team and transforming the physical space of their own bodies to unconsciously participate in the stimulating voyeurism of the dedicated fan. This action stretches the limits and boundaries of the traditional theatrical space; green make up, wigs and masks and even watermelon helmets queer their bodies as a performative action that constructs and reconstructs their identities. The interaction of the fans with each other, within the geographical space, and the performative space of their own bodies in Drag enables a consideration of the material body against and within the representational body, which affects and destabilizes the experience of the performative body and its engagement as a theatrical event. The paradoxical possibilities of The Roughriders queered body's male fan, proposes a new theatrical space produced by the usage of established cultural images transformed, destroyed and rebuilt for the creation of the new carnivalesque and performative space. In this presentation I propose to explore the question of performance and the performativity of the carnivalesque, queered body of the Roughriders male fan base. I aim to analyse this performance through the lens of the match as theatrical event and to explore it as subject matter in the way that gender identities are constructed and reconstructed in the world of sports.

Jorge Sandoval is currently a doctoral candidate at Aalto University. He holds an MFA in Theatre and Interdisciplinary Studies from The University of Regina and a BFA in Art History and Studio Art from Concordia University in Montreal. Sandoval teaches Design and Performance at the University of Regina in Canada and he is the resident set and costume designer for the Banff Summer Arts Festival (Canada) since 2005, where he designs and mentors young designers from Canada and abroad. Sandoval actively researches and works in issues related to queer identity, theatre and performance as well as the production of space. Most recent exhibitions in 2014 include BODY I at University of Regina's 5th Parallel Gallery, BODY II at Gallery West in Toronto. He is a member of the *Costume in Focus* research group, based at Aalto University.

The Dancing Sari: Weaving Stories of Tradition and Femininity into/out of the Kalakshetra Sari

The sari is not a unitary garment; the continuity of its use historically is still debated amongst scholars of dress and fashion. However, there is evidence to show that it was made representative of an ideal womanhood in late 19th and early 20th century Indian nationalism. In this regard, my paper analyses an instance of how dress was used to mobilize images of ingenuity, tradition and femininity within a nationalistic art renaissance. This is the story of how the Kalakshetra school of dance and music, set up by Rukmini Devi Arundale in Madras in 1936, appropriated the traditional Kanjeevaram sari into its aesthetic expression as a symbol of its ideal student of dance, and by extension, the ideal Indian woman. Rukmini Devi, who is considered responsible for bringing the classical dance form of Bharatanatyam into the folds of upper middle-class respectability in colonial Madras, gave the dance form its unique image by setting up a weaving centre inside the school which produced traditional Kanjeevaram saris that came to be called the 'Kalakshetra saris'. The saris thus woven would represent the school's ethos of dignified, restrained womanhood that was also one of the frontal images of the nationalistic movement. These saris also became fashionable amongst women of families that were apparent connoisseurs of the classical dance and music renaissance in the Madras presidency. I will deconstruct some of the underlying discourses in writings published by the Kalakshetra foundation about the history of the weaving centre, biographical writings about Rukmini Devi, articles and exhibitions about the Kalakshetra sari to show how clothing was used to re-fashion womanhood where public performance was not perceived to be at odds with feminine respectability and chastity. There were, in effect, two performers on that stage: the dancer and the sari the dancer wore.

After graduating with a Masters in English Studies from the Indian Institute of Technology, Madras (India) with a thesis which studied the Barahmasas (performed women's songs) within the framework of Rasa theory as emotive aesthetic, **Kaamya Sharma** began her PhD. at Aarhus University (Denmark) in August, 2013, in the International Area Studies, Anthropology and Study of Religion programme. The abstract presented here is part of a dissertation that looks at the role of saris in constructing aspects of Tamil and Indian womanhood. Her research interests include gender studies, South Asian culture and politics, feminist theory, anthropology of dress, visual and material culture study, etc.

Superhero Costumes and Performing Protest: the two "Batman" cases in Brazilian popular manifestations

This paper analyses the use of superhero costumes in popular manifestations that occurred in Rio de Janeiro between 2013 and 2014, with claims against the work conditions for public school teachers, the Confederation's Cup and World Cup soccer games, among other topics that represented a sense of general dissatisfaction in the city. Thus, it investigates such performance practices, and the masking of the body, as poetic-political strategies, and presents, in this context, the Batman developed by cosplayer Eron Moraes de Melo (arrested for wearing a mask of the caped crusader in the manifestation of 25 September 2013) in counterpoint with the Batman POBRE/'POOR Batman' project, by artist Carlos D. Medeiros, in which the hero, also a demonstrator, walks through the city streets in an outfit that underlines the precarious situation, made out of garbage bags and insulating tape. In the case here presented, the use of costumes in everyday contexts (a surrealistic break or a carnivalization of popular demands?) is seen as dangerous to the idea of order and to the aesthetic pattern ruled by common sense. However, where does the danger of the mask lie? On hiding the face of the artist (ceasing to be an identifiable citizen) or in the image that, through a pop reference, sets him apart from the crowd, putting into operation concerned and ironic readings through this difference in an outfit? In what context do we understand the image of superheroes today and why do their embodiments stand out in the manifestations of Rio de Janeiro? If the prop is capable of taking us to another space (Foucault), where do the manifesting and performing superheroes take us?

Erika Schwarz is a scenographer and costume designer based in Rio de Janeiro. She holds a Bachelor of Performing Arts degree and an MA in Performing Arts, both from UNIRIO (Brazil). Currently, she is a doctoral student in Visual Arts at UFRJ (Brazil). She was a substitute professor of Costume Design at UFRJ (2012-2014) and at Senac SP (2014). Since 2007, she participates in international events about scenography and costume design, such as: the *E-Scapes* OISTAT meeting (2014), the PQ symposium *Layering Reality* (2013); the online gallery of WSD (2013); the cycle *What is Scene Design?* (2012); and the Prague Quadrennial (2011, 2007).

Noir's Femme Fatale is a Man! Costume Design and Male Identity in Film Noir

Film Noir of the WWII years, though difficult to classify as a genre, has recurrent tropes – *femme fatale*, shaken male hero, and overwhelming web like crime. These are commonly argued as reflecting angst felt by American veterans re-entering society and the *femme fatale* (typically deadly, sexual and callous) is argued to be a projection of men's resentment of women's wartime workplace status. I argue that noir's *femme fatale* is, instead, a figure of adulation for and fear of the idealized or despised male military officer [and father figure] who commanded the fate of privates. The *femme fatale* acts out much that the American G.I. wished he was [and the officer was supposed to be] because she cut through all anxiety as a cool headed independent mover in a chaotic world, able to defy or define authority with ease, be sexually confident, and both stay unscathed by violence and act violently. This presentation will show how costumes, such as Edith Head's in *Double Indemnity* (1944) and Edward Stevenson's in *Out of the Past* (1947), formed stock *noir* silhouettes – the woman in crisp gowns and suits and the man, a wrinkled coat – which mirror this theme. The costumes reveal the *femme fatale* as inviolate, representing the officer, whose uniforms, as will be shown, are well kept versus those of dishevelled privates and whose lives at war are safer and even aloof. The officer did not always act paternally, as General Douglas MacArthur, Supreme Commander of the Allied Powers in WWII, notoriously did not. The male fear of attacking the officer/father or resentment towards his, possibly corrupt or narcissistic, authority may play into the creation of the noir *femme fatale*. The costumes carry messages about this forbidden male fear of and desire for commander men, which underlies noir's crime narrative.

Drake Stutesman teaches in the Cinema Studies department in New York University and in fashion studies in the Pratt Institute. In 2014, she inaugurated the NYU conference on film costume. Her publications include work on film costume design, modern literature and other topics. She is the editor of *Framework*, a peer reviewed academic film and media journal. She is the screenwriter and producer of the film adaptation of Djuna Barnes' 1930s classic novel, *Nightwood*. She holds a PhD on the work of experimental writer Susan Howe.

Borrowed Finery: The Queer Costume Designer's Location in a Lineage

In Robin Nelson's model for *Practice as Research in the Arts*, a central focus of the given 'PaR' methodology is for the practitioner to determine the location of their praxis 'within a lineage of similar practices'. Arguing that the concept of lineage is problematically premised upon 'straight' temporal models of reproductive futurity and patrilineal inheritance, this paper explores how Nelson's model might be adapted to account for those dissident costume-design praxes which seek to resist, rather than re-assert, established industry narratives of costume design practice. Illustrated through a case-study of the author's own practice in 'Queering Costume Design', this paper explores the difficulties that Nelson's methodology presents for the queer costume designer. Where the principles of lineage might directly conflict with diasporic contextual herstories of queer costume design practice, how might we centralise those counter-cultural knowledges within rigorous models of evidence? How does one account for 'lineage' as relevant to queer praxes of relational negativity, disidentification and bricolage? This paper recognises these singularising and exclusionary standards of rigour as being symptomatic of hegemony's broader, normalising influence upon standards of knowledge. It also recognises that these very limitations are themselves invocative of an imposed lineage of subjugation, displaced identification, appropriation and improvisation. It is thus proposed that this lineage of liminality might be one in which Practice as Research in Queer Costume Design might be able to 'pass' the requisite standard of rigour, in the terms of a discourse from which it might otherwise be erased.

R. Nelson, (2013) *Practice as Research in the Arts: Principles, Pedagogies, Resistances*. Palgrave Macmillan.

Phoenix Thomas is a queer costume designer currently writing up a practice-based PhD in Queering Costume Design at the Royal Central School of Speech and Drama. Trained as a costume designer and maker at the London College of Fashion, UAL, Phoenix has enjoyed a diverse range of creative professional experience, but harbours a strong and consistent academic interest in the social politics within which that work is situated. In practice-as-research, Phoenix has recently been developing a practical toolkit through which the costume-design practitioner might aspire to resist the heteronormative influences of hegemony in future costume design practices.

Costume in Early Finnish Cinema (1921-1931)

In the 1920s, as a time of strong national upheaval for the Finnish nation, which was recovering from a severe civil war and long periods of foreign domination, Finnish silent cinema (1921-1931) had a great commercial success domestically although it was not recognised as financially or artistically successful abroad. Finnish films had their indigenous character. They were working towards reconstructing Finnish national identity by looking backward to an idealised past of pre-war times and featuring traditional Finnish values associated with human's close relationship with the nature and the country land. Thus, a preferred film genre became the rural melodrama, in which the rural culture and way of life were sharply opposed to the urban life with its profound social change. The represented character traits and practices observed in rural Finland became valued characteristics of national identity reflecting the national culture. Those characteristics were conveyed through a specific costume design practice: the inner character traits were expressed by external signifiers acting as cues for recognizing the identity as a social construct by embodying a specific manner of dress, body position, gesture and facial expression. The aim of this paper is to present costume in Early Finnish film (1921-1931) as a design practice and as a narrative tool visualising the binary opposition of rural versus urban; to outline its indigenous features which embody and reflect the Finnish cultural identity of the time. Moreover, the study aims to prove that investigating cinematic costume in early periods of a national film history cannot be disassociated from the era's aesthetics, assumptions and theoretical discourses, or depart from its social, political, and culturally specific aspects, which are rather different from ours today, simultaneously inside and outside Finland.

Dr. Elena Trencheva is a Post-Doctoral Researcher in Costume Design at the Department of Film, TV and Scenography, Aalto University. She was awarded a PhD from the National Academy of Theatre and Film Arts (NATFA) in Sofia, Bulgaria, on *Semiotics of Costume in Science-Fiction Film* (2008). She mainly researches and publishes on costume design for film while being also an active costume and production designer. She has been a Lecturer and tutor for Design for Film and Costume Design for Film at NATFA (2006-2012). Currently, she gives lectures on diverse topics in relation to the cinematic costume at Aalto University. She is a member of the *Costume in Focus* research group, based at Aalto University.

Blood, Semen and Other Fluids as Costume

The main idea of this paper is to investigate how young performers have been dealing with body fluids as costume. Semen, blood and urine become literally fluidic elements in performances where costume gains visceral power and strong symbolic representation – even when it does not exist, but triggers the imagination of the audience because of unexpected elements as odour, for example. In that sense, the paper investigates performances done by T. Angel, a performer from São Paulo who handles bodily suspension with butcher's hooks, body art, scarification and other ritualistic – and other non-realistic elements – that are gender discussions through nudity and female costumes. He also offers a valid discussion on the body of the performer and the skin of the performer as costume – tattoos and piercings become part of the inner exposure of the artist. From Rio de Janeiro, a couple – Felipe Espíndola and Sara Panamby – come to illustrate the same topic but in performances done in pairs, where every kind of fluid and different substances provoke thought on costumes. In this case, blood is not used alone. In one of the performances, he uses needles to surpass her skin surface and place seventy-five feathers of vultures. The name of the performance is *Vulture*. As a last case, the paper proposes the analysis of the 'costume' used in the performance done by Regina José Galindo, from Guatemala. *Piedra*, as she named the piece, is done by her, alone. She gets in, body painted in black charcoal and bends on her knees, in a public square or space. Men from the audience are invited to come and urinate over her, thus altering the initial costume and offering multiple interpretations as to who the woman is and how she got to be there. She then stands up and goes away, without saying good-bye. Or any word at all. The book focuses on the process of creation of performance costumes. Although centred on one artist, the idea is to stimulate reflection on costume processes of the contemporary scene and its diverse variety.

Fausto Viana is a set and costume design Professor at the School of Communication and Arts at São Paulo University (USP). He gained his doctoral degree in Arts (2004) at USP and an additional doctoral degree in Museology (2010) at the Lusófona University of Humanities and Technologies, Portugal. He wrote, among other books, *The Theatrical Costume and the Renovations of the 20th Century* (2010).

Researching the Conditions of Costume Designers' Work through the Narrative

The history of costume design work in Finland is still a largely unexplored research area, as the both profession and its research were for a long time considered marginal phenomena. As we are still quite unaware of the chronological past concerning the costume for the stage and screen, costume design and designers, the nature of producing the costumes and the roles and identities of the makers of the costumes, it is important to investigate the traditional questions of what happened and when, even when many of the other disciplines have long passed this phase. As our knowledge and awareness have increased since the times of the positivist tradition of history research, we simultaneously have to regard the questions of hierarchies, gender, personal experiences and significance of costume, its use and reception. It is important to try to find methodological tools to help in this work. The subject of my research is the conditions – practices, values and ideals – of a costume designer in the recent history of the profession in Finland. I investigate my subject primarily through the narrative of costume designer Liisi Tandefelt concerning her career in the years 1958–1992. In my thesis I focus on fifteen different theatre productions especially relevant to her. I have used mainly oral history research as a methodological tool for viewing Tandefelt's career and the established understanding of the history of the profession, and survey also Tandefelt's narrative, its construction, themes and the stories of costume designer's work. Use of costume sketches and photographs play an important part as a research method. Observations of contents and the structure of Tandefelt's narrative as well as the research process make it possible to suggest new and different ways to approach the history of costume design and designers, but also the practice of researching the subject.

Joanna Weckman is a costume researcher and designer, with an MA and currently a doctoral student at the Department of Design, School of Arts, Design and Architecture, Aalto University. Weckman is a free-lance costume designer for theatre, dance and opera since 1996, and has published several research articles on the history of costumes for stage and film since 2001. She is a visiting lecturer at Aalto University and the University of Helsinki, and a visiting costume expert and curator at the Theatre Museum of Finland, currently featuring the costume exhibition *Made of Dreams*. She is a member of the *Costume in Focus* research group, based at Aalto University.

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The Real Professional: Designers and Discourse in Hindi Film Costume

Costume design in Hindi film since the mid-20th century has frequently been a fragmented process involving many designers and costume specialists of various kinds. In recent years, however, single designers or close designer partnerships are more likely to take on responsibility for a film; increasingly also, these practitioners are known more for their film work than their fashion work, when as recently as the late 1990s and nearly 2000s, the parallel exploration of fashion design with film design was common in the top rank of films. For these designers, achieving 'realism' is widely regarded as a positive sign of progress in the industry towards greater discipline and rational practice, but the call for realism itself contains assumptions about what is plausible or implausible to the imagined viewer, and who is best suited to achieve it. This impulse has tended to differentiate designers and their assistants from the costumers and costume supply shops that previously enjoyed a certain autonomy on matters of design, on grounds that only designers possess the requisite taste and knowledge of design to create both the lived worlds of the rich and fashionable and those of the poor and marginal. At the same time, the shift in the nature of designer claims regarding what they can do (and others can't) parallels adjustments in the conception of overall film design, where both large films and small, independent ones strive to unify all components of design together. This paper addresses three related questions: first, what realism 'is' or consists of according to various practitioners to do with costume (and more broadly, film design); second, why the pursuit of realism in film is so closely connected to narratives of 'professionalization' and 'corporatization', and third, why these narratives accompany and explain upheavals in work allocation and organization in the industry.

Clare Wilkinson is Associate Professor of Anthropology at Washington State University, having earned her PhD at the University of Pennsylvania. She has been studying art, creativity and culture in India for many years, most recently focusing on how costume production is understood and organized in the Hindi film industry, popularly known as 'Bollywood'. Her book on this research, titled *Fashioning Bollywood: Costume and Culture in the Hindi Film Industry* was published in 2013.

Just Landed Like Fresh Tilapia: Race, Gender, and Ambivalence in Asian American Drag Performance

Since its premiere in February, 2009, *RuPaul's Drag Race* has enjoyed considerable success as the first American reality television competition series centring explicitly on drag queens and drag culture. Notably, the series has featured numerous contestants of Asian descent throughout its six seasons, in stark contrast to similar competition shows like *America's Next Top Model*, from which *Drag Race* draws many of its inspirations and generic formulae. Taking these drag performers as a starting point, I ask how Asian American drag queens use elements of bodily adornment, including costume, makeup, and wigs, along with performance in order to construct their characters. I ask how their intersecting racial, gender, and sexual identities inform, and perhaps are informed by, their drag characters. To this extent, I explore not only their physical appearance but also the ways in which they identify their own characters through a close reading of their appearance on their respective seasons of *Drag Race*, their promotional materials, and how they present themselves on social media platforms. In addition, I use personal interviews with and live performances by Asian American drag queens in order to gain further insight into the ways in which they themselves view their drag characters. Drawing from performance studies, media studies, fashion theory, queer and feminist theory, and critical race theory, I use a semi-ethnological approach to question Asian American drag performance. I seek to synthesize Judith Butler's theory of gender performativity with Michael Omi and Howard Winant's theory of racial formation to propose a hybrid theory of race performativity, noting that Asian American drag queens in particular often seem highly ambivalent about performing their Asianness on stage.

Eric Zhang is a graduate student in the MA Visual Culture: Costume Studies program at New York University. His research looks broadly at the visual cultures and representation of Asian American women and queer men, specifically vis-à-vis issues of costume and the body. He is also interested in the histories of Orientalism in Western art and design, particularly the appropriation of Asian styles of dress in Western fashion design.

Posters

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Costumes for Curators

In 2013 Amelia Beavis-Harrison began a new performance series called *Costumes for Curators*. The series sought to investigate the role of costume within the incidental performance of the everyday, challenging its use as a visual tool or extra and instead using it as an integral element to the work. The project further looked to question the role between artist and curator by creating a situation where the curator became consumed within the art work as an active performer through the wearing of the costume. The series opened up questions about authority, authorship, identity of the art work and the unintentional performer. The curator was integral to the work as the costume was made for the curator responding to them as an individual, their working role and the context the costume is worn in; gallery opening, conference, performance tour. The incidental performance occurring due to the authority of the costume merged the object into the individual. These performances were documented in photography and exist as photographic prints.

Amelia Beavis-Harrison (1986) is an artist based between UK & Norway. She is currently completing her MA at Kunstakademiet i Oslo and writing her thesis on the role of costume within object theatre. Amelia curates independently and co-directs the performance commissioning organisation *Lincoln Art Programme*. Her work often uses costume as a tool within performance as an autonomous object and a constituent part. Amelia has exhibited within festivals and exhibitions including; SPILL Festival (2012), World Event Young Artists (2012), Dimanche Rouge, Helsinki Art Museum (2013), Gamblers Judgment, Kunsternes Hus (2014). In 2014 Amelia was awarded the Ungkunststipend by Festspillene i Nord-Norge.

The Dressing Act

Installation. 2014.

‘In front of the camera my body transforms, shifts identity. Symbols become uncharged, then recharged. The ritual is in the act. Repeating. Arranging. An including selection that excludes. If getting dressed is a strategy, then what is the goal?’ Conscious or not, when dressing our bodies we take part in the performative aspects of everyday life. Experiences of performing gender and identity was the starting point of the investigation of my exam project at Steneby HDK: Textile – Garment – Design. It was an investigation revolving around clothes as language, as action and as a tool. The dressing act is an act of categorizing, arranging and selecting. It is an everyday routine, performed in solitude, prior to a meeting with the world outside - the stage. It can also be a game, an exploration of identities, an expression and a character. And sometimes it can be an irrational act which results in ambivalent expressions, readings and interpretations.

In 2014, **Pia Gyll** received a BFA in Arts and Crafts with specialization in Textile–Garment–Design. She was educated at HDK, Gothenburg University and at the Gerrit Rietveld Academie, Amsterdam. Textile is the foundation of her artistic practice, however in the widest sense, and the body is always present in her work. She works in a project-based manner within the fields of art, performance, fashion and costume for theatrical and other scenes, as well as in writing. A theoretical approach is important, and she is currently developing her understanding on topics related to fashion and clothing through ethnological studies at the University of Stockholm.

Vehicle Costumes

The original project consists of fifteen cars or other types of urban vehicles transformed into wearable costumes. People make associations between the particular car brand that a person drives and their status in society. The vehicle costumes portray, in a humorous manner, my personal view on such associations. For example, the actor wearing the Trabant costume smoked a cigarette to emulate the infamous, polluting two-stroke engine of the East German communist-era car. He wore brown leather sandals with white socks to represent the unfashionable and cheap nature of the car. By way of contrast, I chose a beautiful blonde actress to wear the shiny red PVC ball gown that mirrored the Porsche – reflecting its status as the queen of cars. I carefully matched the individual actors' physical appearances and personality characteristics to each costume, to achieve as authentic a representation as possible. In creating these costumes, I used some unusual materials such as plastic, silicon, PVC and imitation leather, combined with objects found in households and everyday life.

Fruzsina Nagy is a costume designer working on theatre/film productions in Hungary and abroad. She studied in London (1993), and completed an MA in Textile Design in Hungary (1998). She studied Theatre Costume and Set Design in Nottingham and Textile Design at NCAD, Ireland. Presently, she is completing research for DLA studies, focusing on teaching methods for theatrical masks. She takes a structured approach to projects, enabling her to conceptualise relationships between varying aspects. Over the past decade, she directed four costume shows, using experimental and unusual media/techniques as 'main characters' of the stage. She teaches at the Hungarian University of Theatre and Film Arts.

Representation of the Protagonist as an Antihero through Film Costume in Three Case Studies: 'Rain Man' (1988), 'Forrest Gump' (1994) and 'A Beautiful Mind' (2001)

A character's appearance, particularly a protagonist's, is one of the important impact tools in a film. The inner features of a character are made perceptible through the visual composition of the protagonist's costume. Marginal protagonists demand unusual rule-breaking compositions and aesthetic decisions in costume design. A primary example of a marginal protagonist is the antihero. The antihero is a central character in a story lacking conventional heroic attributes. The films *Rain Man* (1988), *Forrest Gump* (1994), and *A Beautiful Mind* (2001) respectively present the protagonists Raymond Babbitt, Forrest Gump and John Nash as antiheroes. They experience certain difficulties with peer interactions: they are passive, live in their own world, and possess special extremely developed gifts. They fail to articulate their feelings and thoughts appropriately and do not undergo dramatic or extreme changes throughout the development of the story. Social deficits, as consequences of autism and schizophrenic symptoms, create misunderstandings between the antiheroes and their surroundings. This labels the antiheroes' behaviour as awkward, thus motivating other characters to avoid interacting with them. The aim of this presentation is to investigate how the audience recognizes an awkward behaviour visualized and enhanced by the antihero's appearance. How is the antihero envisioned through proportions, silhouette and composition of film costume? To analyse the film costume of complex characters, such as Babbitt, Gump and Nash, formulating comprehensive psychological portraits is needed. Thus, the research employs concepts from psychology and psychiatry, in order to find correlations between a symptom of a disease and an impression of a character created by costume.

Anastasiia Umanets is a PhD student in cultural studies at Humboldt University of Berlin. She has completed the Bachelor of Ethnology and Magister of History at Odessa National Mechnikov University (Ukraine) and a Master of Arts in cultural studies at Humboldt University. Her thesis concerns the representation of certain types of protagonists through film clothing. The research focuses on topics, such as the rhetoric function of film costume for visualisation of the character and the transformation of film costume representation methods over film history. In September 2011, Umanets was awarded the Erasmus Mundus External Cooperation Window Grant for study in Germany. Since November 2013 she holds a Friedrich-Ebert-Foundation scholarship; since October 2014, she is a fellow at HPI School of Design Thinking, Potsdam. She has extensive experience in various creative spheres and is highly interested in meeting researchers in the field of film costume analysis.

Flash Talks

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Connecting the Threads

Faced with shockingly different climates, landscapes, and cultures, Susan T. Avila, a textile artist living in California, USA & Rui Xu, a fashion designer living in Beijing, China decided to bring together these differences as a point of departure for collaboration. This Flash Talk describes the results: textiles transformed into performative costumes animated by the physical and/or invisible body. Avila's unique textile constructions begin with waste discarded from the garment industry and evolve into complex embroidered and printed cloths. The spiral motif, prevalent in both ancient western and eastern cultures, recurs as a symbol of movement and growth; silk fabrics allude to Chinese history as does the auspicious colour red. Xu's garment designs derive from ancient Chinese costume, where nobility could display their conspicuous leisure through layers of fine cloth, carefully yet impractically draped over the body, impeding movement. In Xu's interpretation, however, the absurdity of the garments is reflected through movement, both when worn on the body as a moving armature or alluding to the vacant body through ironically placed (and distinctly western style) collars and cuffs. In this presentation, examples of ideation, process and product will be shared along with brief video clips showing the garments in motion.

Susan T. Avila is an artist, Professor and Chair of Design at the University of California, Davis, and a Chutian Scholar at Wuhan Textile University in Wuhan, China. Her textile artwork is included in several books and periodicals and she has exhibited work in numerous international and national exhibitions.

Critical Thinking/Critical Practice: Developing Practice Research in the Undergraduate Curriculum

The BA Costume Production programme at Rose Bruford College, UK, has recently introduced a practice-research option for final year students, as an alternative to the traditional written dissertation. Students on a vocational, industry-focused programme may understand the need for and value of research, but we have found the traditional dissertation model is uncomfortable for many students who see it as irrelevant to their developing professional craft practice. However, research applied directly to the construction of a garment is understood by students as informative and valuable. By combining these two models into a practice-research dissertation, students who may previously have shied away from 'academic' research forget that their investigation/exploration is 'research' and engage with it with ease and understanding as an integral part of their work. As a result, students both use research based on conventional primary and secondary attributed sources, and carry out research through their own practice. Equal emphasis is given to the written 'critical commentary' and the practice-research demonstrated through the artefact. We will explain our methods of demystifying research and introducing 'research by stealth' to practical students who have embraced the approach and flourished within the academic parameters and regulations set by the validating university.

Programme Director **Angela Ball** started work at Rose Bruford College after supervising and making in wardrobe departments in a variety of regional theatres, including Hull Truck, Harrogate and Durham also gaining experience in costume production at the BBC in London. Whilst at Rose Bruford College, Angela has played a significant role in the growth of the BA (Hons) Costume Production programme, developing it from being an option in the combined Stage Management course to a named award in its own right. From this modest start the programme has grown in strength and reputation to the well-regarded programme it is today.

Natasha Dodsworth graduated with an honours degree in Costume Production from Rose Bruford (1999). Since then, she has worked extensively in roles as diverse as personal tailoress to an international pop star to a wardrobe mistress to the foremost touring chamber opera company in Britain, having started her career as an alteration hand in the costume workrooms of the National Theatre. Now she is a Lecturer and a Module year coordinator on the Costume Production degree at Rose Bruford, being primarily responsible for Productions modules, also devising the accompanying documentation. She is about to have part of her PGCTHLE portfolio published in e-book form.

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Where is the Body in the Costume Design Process?

Sally E. Dean leads the *Somatic Movement & Costume Project* in collaboration with costume designers Sandra Arróniz Lacunza and Carolina Rieckhof since 2011. This project offers an alternative costume design methodology based on starting from the body or 'soma' - a multi-sensorial, somatic and holistic approach. This approach is based upon Sally's background as a somatic practitioner, performer, performance maker and teacher. This Flash Talk gives examples from the project's design approach - working with a 'live, moving and multi-sensorial body' to create 'somatic costumes' through co-creation, collaboration and participation. Costume designers are actively engaged in trying-on materials and costumes through all stages of the process with the following overarching question: What are the materials/costumes doing to the body (body image and body schema)? Through these experiential methodologies, the project aims to return and relocate the body into the costume design process.

Sally E. Dean (UK/USA) has been an interdisciplinary performer, performance maker and teacher over fifteen years - in university, professional and community settings across Europe, Asia and the USA. Her teaching and performance work is highly informed by somatic-based practices, her cross-cultural projects in Asia and her background in both dance and theatre - integrating site, costume and object. Sally's work has been supported by the Arts Council England and the British Council. She is the artistic director of Sally E. Dean Performing Arts Inc. and the Kolaborasi Project (2006-present). Sally is a certified teacher of Skinner Releasing Technique, an Amerta Movement practitioner (trained with Suprpto Suryodarmo from Java), and a British 'Wheel of Yoga' certified Scaravelli teacher. She has a background in butoh, physical theatre, improvisation and playwriting. Since 2011, Sally leads the 'Somatic Movement & Costume Project' - designing multi-sensorial costumes that create specific body-mind experiences, in collaboration with costume designers, that lead to workshops, performances, films and talks. Her writings about the project have been published in the *Journal of Dance and Somatic Practices* (forthcoming in 2015), *Embodied Lives* book (2014), and *Scene*, Vol. 2, 1+2, Special issue on Critical Costume (2014). She is an MPhil candidate at Royal Holloway University (Drama/Theatre department). www.sallyedean.com and www.kolaborasi.org.

Clothing Praxis of Protests

The field of research I wish to present is how we can analyse costume practices outside of theatre that have strong performative aspects. Using sociological perspectives I have observed costume practices in protests. Protestors often use masks as an element of expression that has become a constitutive part of the protests. Masking up on protest occurs mostly for protection reasons of an individual and of the group as a whole, but it is also used to express solidarity, symbolic messages and to add humour in the protests. As clothing praxis, masking enables group identification and opens new political space for communication. The protest mask should be understood in a multi-layered way, as a part of the movement's tactic, that protects the protestor, but at the same time as a part of the protest culture, that uses mask as a means of symbolic expression.

Mateja Fajt graduated from Cultural Studies in the Faculty for Social Sciences, University of Ljubljana. She is currently working on her MA in Scene Design at the Academy of Theatre, Film, Radio and Television, Ljubljana. She is an activist and an artist exploring the field of performative aspects of protests.

Fantasy in Costume - My Personal Experience as Scenographer in Reinventing Established Approaches to the Traditional Costume Designing for Stage Musical

As a practising set and costume designer for stage I wish to present my personal attempt at re-envisioning traditional ways of stereotype thinking in designing costumes for a musical show. A presentation of photos from the musical *Academy of Mr. Kleks* (adaptation of a famous Polish book for children by Jan Brzechwa, ROMA Theatre, Warsaw) will show examples of researching design in creating costumes, some of them derived from the experience of experimental contemporary fashion. I tried to work with innovative methods, such as incorporation of light technologies into fabrics (LEDs), luminescent colours, light emitting fabrics, costumes painted with transient light as well as unconventional materials: paper-like Tyvek fabrics, prints, technical fabrics, duct tapes. The actor's body, the silhouette in costume - transformed and distorted, has been used as an abstract sign and an integral part of the scenic picture. This is a general problem of creating a fully integrated image of widely understood set and costume. All of these attempts to upturn established approaches deepen my language as a costume designer working for contemporary theatre. As I am also an academic teacher, such experiences help me to suggest alternative methods of thinking about costume and to open the imagination of my students to a wider context of references.

Dorota Kolodynska is a costume designer and set designer for theatre, film and TV, as well as a teacher. She graduated in 1991 from the Graphic Department and in 1995 from the Scenography Department of the Academy of Fine Arts, Warsaw; from 1991-92 she held a one-year scholarship of the Tempus International Programme in Milan, Italy. Her PhD was awarded in 2008; Post-doctoral Degree, 2011. From 2007 she teaches costume design at the Academy of Fine Arts in Warsaw. Throughout her career until today she has collaborated (over 100 works) with the best Polish theatres, such as the National Theatre in Warsaw. She had the opportunity to work with acclaimed stage directors. With Jacques Lassalle, eminent French stage director, she worked on the Polish staging of the classics - Moliere, Marivaux, Musset and Shakespeare (recently *King Lear*, April 2014). She designed costumes for most of the hits of the biggest musical theatres in Poland, Roma in Warsaw, e.g. *Peter Pan*, *Cats*, *Singin' in the Rain* and *Dance of the Vampires* (with the artistic care of Roman Polanski). She also cooperated with well-known Polish film animation artist Piotr Dumala on his feature films *Forest* (2009) and *Elderly* (still in production).

Presentation of Costume Design Practices at School of Drama, Aristotle University of Thessaloniki: Working with Alternative Materials, Photography, Installation and Screen Mediation Costume

At the School of Drama, Aristotle University of Thessaloniki, students in the field of Costume Design, amongst other scientific and artistic teaching methods, are strongly encouraged to exploit the dynamics of alternative costume construction materials that at the same time embody and interpret their principal ideas in the best way. The interrelation between material, form and body, whether physical or not, becomes intriguing especially since it becomes tested according to space and light within the complex narrative of the resulting final composition. This Flash Talk aims to present an idea of the research methodology and costume construction experiments practiced by the students during different study levels and in relation to specific assignments. Students' experimentations with alternative costume construction materials can be related to a character, to a set of characters, or to the general interpretation of an idea or of a theatrical play in a three-dimensional construction. In many cases these materials offer new perspectives in the mediation of meanings stemming from the costume as a work of art. Additionally, as our examples will prove, integrating photography and film as useful costume designing tools can both serve the documentation of costume design projects as to the broader testing of the effectiveness of the design concept itself. At the same time, film or photography impose new tasks by the designer, since the whole picture composition becomes re-organized by the artistic principles central to these media. As a result, costume design becomes a powerful means of communication.

Chryssa Mantaka is Doctor of Theatre Studies and Assistant Professor of Costume design at the School of Drama, Aristotle University, Thessaloniki. She studied German Language, Theatre and Shoe-Design. She worked as a stage and costume designer and participated in exhibitions such as *Melina Merkouri Foundation*, Thessaloniki and *Balkan Bridges*, Krajujevac. Selected publication: 'Defining Costume in the Russian Avant-garde. The G. Costakis Archive at the State Museum of Contemporary Art in Thessaloniki as a Source of Didactic Material in Classes on Theatre Costume', *Endyesthai [to Dress] Conference Proceedings*, Athens 2010, in: *Endymatologika*, vol. 4, Nafplion, Peloponnesian Folklore Foundation, 2012, p. 58-62.

Words, Costumes, Drawings

This is a view from Luiza Marcier's work from 1997 to 2014. A list of questions, where the matters of body, costumes, performance, space, and system, are emphasized. Then, these questions were made in an intuitive perspective. Now, seen as a path, or steps, they can offer new perspectives, new answers and even new questions: (1) working with images, working with words, working with costumes (2) beginning with the circle (3) material / immaterial (4) showing or not showing the body (5) wrapping the body with cloth or clothes (6) making costume out of anything (7) from only-one-shape and unity, the square, several possibilities to ad-dress the body (8) collection: every piece as a whole (9) proposing new ways to present costumes (10) models and real people (11) clothes that contain movement themselves (12) the drawing of the dress and a dress made of a drawing (13) making costumes for theatre, dance and movies (14) designing books and costume-performance from books (15) markets (16) monologue fashion show: performing drawings around the body from one dress (17) showing costumes in an art gallery (18) creating a fashion gallery (19) catalogue made with dancing (20) a fashion museum (21) teaching.

Luiza Marcier is a fashion artist, teacher and designer. She graduated in Design by ESDI-UERJ, Rio de Janeiro, in 1997 and holds an MBA in Fashion Business, IBMODA, São Paulo, 2010. Luiza is a teacher at PUC Rio Arts & Design Department, Rio de Janeiro. Luiza has developed several collections, fashion shows and exhibitions, since 1998. She also works as a costume designer for video clips, movies, theatre and dance. From 2009 2014 Luiza had been coordinator and director to the public Fashion Museum Project in the Secretariat of Culture of Rio de Janeiro.

Costume as a Message Feature Costume

We are a society of images. In the world of technology, we need a swifter action and a constant flow of information. Following the idea of the new technology, designers create simple and communicative images and objects. Costume is also a message, a shortcut of thought. The primary function of costume is communication. This is why we can regard costumes as links in the web.

Body – The starting point. The body is a medium. Together with costume, it creates a whole. Our body can use the tools of new technology and the technology might be a kind of costume itself. The unification of costume is creating one organism/body on stage, one-body costume. For example: in a motion capture system, the same technology involves costume, space and the actor's physical fitness. Nowadays, the virtual world, the rules of computer games, and digital animation might be an inspiration for creating costumes. Maybe in the future we will use only digital tools to create costumes. Maybe costume could be a hologram and we, as audiences, will be able to change the picture ourselves. Minimalism: Less is more. Costume should be a simple message without any additional decorations.

Material: To create new materials, textiles, using recycling materials. Other materials: light body painting and body painting.

Karolina Mazur is a scenographer, costume and fashion designer of Polish origin. She studied at the Academy of Fine Arts in Cracow (MD) and at the Weißensee Kunsthochschule Berlin. She worked in numerous theatres in Poland, with various directors. Her most significant productions include: *Ubu King*, 2014; *Oedipus the King*, 2013, both directed by Jan Klata, Stary National Theatre in Cracow. She worked with the director Paweł Świątek (*Healter Skelter*, 2012; *Disappearing Schools*, 2013; *The Black and The Jungle People*, 2014). Karolina Mazur's body of work reflects her interests and experience in creating the theatre space with different cultural, architectural and social observations.

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High Techne Fashion: Computer enhanced wearables for the aestheticisation and sonic extension of the human body.

This is practice-based research into computational fashion and footwear-based interfaces for gestural musical expression (described as 'Fashion Acoustics'). The research presents knowledge from the fields of biomechanics, fashion theory, footwear design, performance and information technology. Research outcomes include a taxonomy of motions and how collected data from on-body actuators influences sound, fashion and dramaturgy in live art.

Contributors: Alexandra Murray-Leslie, Dr. Andrew Johnston, Dr. Sam Ferguson and Dr. Jonas Rubenson.

Alexandra Murray-Leslie is a PhD candidate, *Creativity and Cognition Studios*, The University of Technology, Sydney, lecturer at *Interface Cultures*, University of Art and Design, Linz, and co-founder of *Chicks on Speed*, an internationally renowned art ensemble. Chicks on Speed have exhibited and performed at major biennales and cultural institutions and museums like: *The Fashion World of Jean Paul Gaultier, From the side Walk to the Catwalk*, National Gallery of Victoria, Australia, 2015; Whitney Biennale, New York; Museum of Contemporary Art, Australia, 2014; Australian Pavilion vernissage, 55th Venice Biennale, 2013; Turner Prize, Tate Modern, London, 2011; & MoMA, New York, 2008. Alex has published her research widely including: *Journal for Critical Studies in Fashion and Beauty*, *Costume Colloquium 4*, *Colours in Fashion*, 2014, *NIME (New Interfaces for Musical Expression)*, *ISWC, International Symposium for Wearable Computers*, 2013. Book's published: *Chicks on Speed, Don't Art, Fashion, Music* (2010) and *Chicks on Speed: It's a Project* (2005), Booth Clibborn Editions, London. In 2012-2013 Alex held the position of Entertainment Director at the 34th America's Cup World Series, and was co-director of Diane Pernet's *A Shaded View on Fashion Film*, CaixaForum Museum, Barcelona, 2013. Alex's current practice-based research is entitled 'Fashion Acoustics: wearable musical instrument design for live-art performance focussing on the development of computer enhanced footwear': the *Biped000Shoes* for dance practice and movement notation with possible health applications. The *BipedShoes* are a joint research project between The University of Technology Sydney, SymbioticA, University of Western Australia, Department of Kinesiology, College of Health & Human Development, The Pennsylvania State University and shoe designer Max Kibardin.

Costume Project(ion) – The Costume Rehearses

Costume Project(ion), presented as part of the *Costume in Action* series of events at the World Stage Design Exhibition 2013, Cardiff, Wales, is a workshop exploring the problems, limitations and opportunities offered by working with fabric and technology. It focuses on the transformation that occurs with the use of technology and fabrication specifically on the digital and material transformation of the costume during a rehearsal. The participants used ideas drawn from their own clothes and were called throughout the duration of the workshop to reflect on the questions: a) how does technology affect the creative process (in the specific case the making of a costume) and b) how can technology be incorporated in the rehearsal process with a hands-on and playful manner so as to organically contribute to the performance outcome? In this Flash Talk I will go through the different stages of the workshop outlining the collaborative processes, the ideas and outcomes that occurred during the interaction of the group members with each other, their making processes and their use of technology. This workshop adds to other approaches and practices of inventive and playful ways of engaging with technology and costume in rehearsal, with a wider aim to contribute to the performativity of the costume.

Xristina Penna is a designer, performance maker and a PhD candidate at the School of Performance and Cultural Industries, University of Leeds. In her current performance practice, the 'aswespeakproject', Penna uses scenography and cognitive theory as a way of devising work exploring new hybrid spaces in which the private and the public are intertwined. Her work has been presented internationally in various festivals and venues such as *Currents* 2013, *The Santa Fe International New Media Festival*, New Mexico, USA; *The Bluecoat*, Liverpool (2013); *The Round House*, London (2011); The Benaki Museum, Athens, Greece (2010). She has contributed to scholarly debates and international academic conferences in the field of scenography and in the special issue of *Scene on Critical Costume*, Vol. 2, 1+2, with her visual essay 'Uncovered– Performing Everyday Clothes'.

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Reflections on *Spill 2014*: Adorning the Body

‘SPILL Festival is... a UK based arts organisation’ that makes and tours an ‘award winning body of radical live performance around the world’ (Pacitti Company, 2014) Award winning. Bodies. What are these ‘body’s’ and bodies of which we speak? What are these leaking forms of flesh and blood and bone? What materials adorn these fleshy figures; silk or skin, cloth or costume? How do these materials speak, and what do they say? From the 29th October to the 2nd November 2014, Natalie Raven will attend Spill Festival of Performance in Ipswich, UK. She will be in attendance as a selected ‘Spill Writer’, documenting and reflecting upon the art works selected. Writing from the position of artist-academic, Natalie will consider notions of adornment in contemporary, body-based performance work. She will observe what questions might begin to emerge from the witnessing of performing bodies and their interactions with material/s. Natalie will deliver her reflections at Critical Costume in a lively and poetic way, with adjoining visual materials.

Pacitti Company (2014) *Pacitti Company* [Online]. Available from: <<http://spillfestival.com/pacitti-company/>> [Accessed 21.10.14]

Natalie Raven is a doctoral candidate at Plymouth University, UK. She is a practising live artist, and has shown work inter/nationally. Her performance and research interests lie in Feminism and Live Art, specifically the use of material/s and their relationship/s to the living body. Her performance and written work is poetic in style, as she enjoys playing with what she terms the ‘elusive signifier’.

Alien - Costume and Spatial

Alien: The opening and closing ceremonies of the Karlovy Vary International Film Festival, where it is possible to experiment with new visual performance principles in a short and specific event, has been the field of operation of this production team for many years. In this case, the combination of ‘human puppets’, the deformation of the dancer, a ‘puppet’ ratio and LED screens together with a few other media created an intriguing spatial illusion. In a way, it was a reference to the Laterna Magika principle where the playfulness of the live actors is combined with technical elements and video records. Inspiration, process, method and a view to backstage will be the content of this flash talk presentation.

Simona Rybáková is a Czech textile and costume designer, and independent researcher. Her PhD dissertation focused on alternative and new ways in contemporary costume design. Her work includes designs for a wide range of performance events in both conventional theatres and special events. Rybáková is an active member of the OISTAT Performance Design Committee (Costume Design Group). From 1997 to 2007 she was the Czech representative in the OISTAT Executive Committee, and she is the winner of the PQ 1999 Golden Triga. Alongside exhibiting her work in several international exhibitions, she was the curator of the *Extreme Costume* exhibition at PQ 2011. She was also winner of the Golden Medal for Costume Design at World Stage Design 2013.

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'Modemuze', Studying Costumes in Museums

Modemuze is a platform for lovers of fashion and costumes in the Netherlands: for inspiration, discovery and understanding. *Modemuze* is an initiative of seven museums: the Amsterdam Museum, the Centraal Museum in Utrecht, the Fries Museum Leeuwarden, The Hague Gemeentemuseum, Museum Rotterdam, Palace Het Loo and Rijksmuseum. This first version of our website, www.modemuze.nl, has just been launched. Dutch museums have numerous large and small fashion and costume collections, which can count on the interest of a broad and growing audience. Because of the vulnerability of the garments, the costumes are not permanently visible to the public. The tens of thousands of clothes and accessories together represent the vast majority of five centuries of fashion and costume history, starting in the sixteenth century and ending today. *Modemuze* wants to connect collections and stories with each other as a source of inspiration for a wide audience. The platform will be expanded in the coming months with new content and functionalities. Besides the ability to search all the costume collections at *Modemuze* both fashion professionals and interested parties play a role in contributing to the platform not only by responding, but also by adding information, narratives and images themselves. The plan for the joint online platform *Modemuze* is a logical continuation of the long-standing cooperation between the museums. Museums were involved in recent years an active network of curators, aimed at sharing knowledge and practical coordination of the collections and exhibitions of their fashion and costume collections. The whole fashion and costume collections of the seven museums will be findable and searchable on this platform. *Modemuze* collaborates with *Europeana*, a European portal for fashion and costume collections, to make fashion and costume collections available online.

Leonie Sterenberg studied Art History and Museum Studies at the University of Amsterdam. She worked with several costume collections at the Gemeentemuseum in The Hague and Museum Rotterdam. Currently, she works as a Junior Curator of Fashion and Costume at the Amsterdam Museum.

Life of the Cloth: Stories in the Making

'(Storytelling) does not aim to convey the pure essence of the thing, like information or a report. It sinks into the life of the storyteller, in order to bring it out of him again', writes Benjamin (1). The act of making cloth within a costume can be seen as a primary form of storytelling. The cloth within a finished costume conveys a narrative which is threefold: the first is expressed in the language of the cloth itself; it is through the act of marking, staining, and stitching that the cloth speaks, it surprises. The second story that is told is that of the creator who gives life to the cloth and speaks of the material enquiry into the process of making; the learning through making, the mistakes, risks and accidents that lead to the final piece of cloth and third story is that of the activated and animated cloth in terms of life it has on the performer. This presentation will focus upon the first two, which are often neglected or forgotten. In the present work, the language of the cloth and the language of the making are explored by crossing the disciplinary boundaries between Textiles and Costume to achieve a novel perspective. The theoretical discussion is enriched by the review of case studies in the form of creative process journals developed by final year students on the Costume with Textiles BA (Hons) course at the University of Huddersfield. These journals represent a data collection method that involves the students positioning their practice within the context of a specific performing art; then observing, recording and reflecting on the process of designing and making their costumes.

(1) W. Benjamin (1999). 'The Storyteller: Reflections on the works of Nikolai Leskov.' In *Illuminations*, H. Arden (ed.), H. Zohn (trans.). Great Britain: Pimlico, p. 91.

Clair Sweeney is the Course Leader of the Costume with Textiles BA (Hons) course in the School of Fashion and Textiles at the University of Huddersfield. Clair joined the University as a Lecturer on Textile Crafts BA (Hons) and Costume with Textiles BA (Hons) in 2009. She received a M. Res. in Creative Practice (2007) and a BA (Hons) in Textiles (2004) from the Glasgow School of Art. Her art school education is grounded in the disciplines of both design and fine art. Research interests include: the use and interpretation of archival resources by creative practitioners, the practice of drawing, the relationship between traditional hand craft techniques and technology and the relationship between material, process and maker.

Madaleine Trigg

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Feel Me

In this Flash Talk I will discuss my practice, with specific reference to the politics of costuming the female body, the role of materials in creating a visual dramaturgy which relates to this body, and designing from a (syn)aesthetic perspective. Commencing with *Sutre* (a solo performance of a disintegrating dress which was transformed into a hologram), this presentation will also consider my piece, *Felt Me* and current research projects. In discussing *Felt Me*, I will explore how Machon's definition of the (syn)aesthetic articulates and values the slippage between visual and haptic senses, recognising the potency of this 'language of the flesh'. My experiments with alternative photographic printing processes and chromic fabrics in costume will also explore how light transforms the garment and acts as a fundamental scenographic element to illuminate the emotional score of the performer. These projects are relevant as when exploring the image of the female body, it is important to expose the actualized and socially constructed perceptions of this body. The fluctuating images, colours and tones of these costumes visually (and arguably emotionally) reflect this.

Madaleine Trigg is a performance artist, photographer and scenographer. Her practice predominantly explores the image and issues of the female body, using sculptural materials, costumes, movement and photography to (re)present this body. Madaleine's photographic practice experiments with performances in darkrooms, camera-less photography and alternative printing processes, enabling her to expand upon her material concerns by creating images on materials as diverse as wood, metal and fabric. Madaleine is a lecturer at the BA in Performance Arts and the MA Scenography at the Royal Central School of Speech and Drama.

Charlotte Østergaard

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The Fold as a Form-generating Element; 'The Body and the Space Around or Outside the Body'

In my professional work I have always been interested in the fold (the pleat) as a form-generating element. The French philosopher Deleuze writes in *The Fold*: 'The fold should be seen not just as a technical term/unit, but could be understood as a case study in developing a diversity of differentiation potential, while it is maintaining continuity. Where folds are not only an expression of tension and release, the contraction and expansion but also an expression of involutionær and evolutionary development. Unfolding is increasing, to grow; while folding is to reduce that pull into the pits'.

Based on my previous work, I am awarded with a residency at the National Workshops for Arts in Copenhagen, November 2014 to March 2015: 'The body and the space around or outside the body' is an artistic research of *plisse* rings, techniques of scale related to the space around the body; partly the close space around the body but also the space outside the body. this is research into how artistic expressions can move away from the body into space without losing the relation to the body. The Flash Talk will be a presentation of this artistic research.

Charlotte Østergaard holds a Masters of Arts Degree. She studied at the Design School in Kolding, Denmark, Department of Unique Clothing. She is an associate teacher at the Danish National School of Performing Arts. She received a work grant from the Danish Arts Foundation, a residency at the Danish Art Workshop, artistic research 'WØ608' at the Danish National School of Performing Arts. Her artistic work has been represented at the Design Museum in Denmark and the National Gallery of Art. Costume design credits are Danish Dance Theatre, X-Act, The Pantomime Theatre, Rambert Dance Company, Skåne Dance Theatre, The Royal Opera of Sweden and the Norwegian Royal Ballet.

Critical Costume 2015 @Social Media

Facebook: <https://www.facebook.com/criticalcostume2015>

Twitter: @CriticalCostume #CriticalCostume2015

Related activities

Exhibition *Made of Dreams*

A production's costumes carry performers and audience members to a different time, place, and cultural and moral context, but period costumes have an extensive history of their own. Theatre artists – directors, performers, costume designers, and costumers – have always created their own interpretation of the work and the period in which it takes place, but many other things have also affected the appearance of costumes. Why have period costumes looked the way they do, and how did period costumes come to look the way they look these days? Borrowing from the collections of the Theatre Museum, this exhibition features period costumes created between the late 1800s and the 2000s. These costumes have served as objects of admiration for contemporary audiences, masterworks of execution, and high points of costume designer's careers. The exhibition offers the opportunity to enjoy costumes worn by unforgettable actors giving unforgettable performances, as well as explore the thinking that shaped the design and execution of the costumes.

Exhibition curator: Joanna Weckman,
Theatre Museum associate researcher / *Costume in Focus* research group,
Aalto University

Exhibition run: 13th February 2015 – 10th January 2016
Theatre Museum, Cable Factory, Tallberginkatu 1 G, Helsinki
Scheduled visit: **Thursday 26th March at 18**

Exhibition ERIK SALVESEN–SKENOGRAFIA

Theatre Museum, Cable Factory, Tallberginkatu 1 G, Helsinki
Scheduled visit (opening of exhibition): **Thursday 26th March at 17**

Exhibition *Told by Costume - Costume in Early Finnish Cinema (1922-1931)*

The exhibition is a visual outcome of the research project *Representations of Finnish Identity through Costume in Early Finnish Cinema (1921-1931)* undertaken by Post-doctoral researcher Elena Trencheva within the FiDiPro *Costume Methodologies* research project. The aim of the exhibition is to popularize the specific outlook of costume in early Finnish film (1921-1931) and to outline its dynamic functions, characteristics and aesthetics. It consists of selected film and production stills from preserved Finnish films produced between 1921 and 1931. The exhibition is hosted at cinema *Orion* of the National Audiovisual Institute, in the centre of Helsinki, and is organised in collaboration with *Fashion Film Festival Vintage*, Helsinki.

Exhibition curator: Dr. Elena Trencheva,
Costume in Focus research group, Aalto University

Exhibition run: 27th March – 5th April 2015
Cinema *Orion*, Eerikinkatu 15, 00100 Helsinki
Scheduled visit: **Friday 27th March at 18:30**
The visit includes a film screening of the film *Juurakon Hulda* [The Farmer's Daughter] (Valentin Vaala, 1937) with introduction by Elena Trencheva; subtitles in English.

Post-conference publication

Papers and visual essays from Critical Costume 2015 will be published in the new international peer-reviewed journal *Studies in Costume and Performance* (Intellect, 2016).

Journal editors: Donatella Barbieri, Kate Dorney and Sofia Pantouvaki.
Journal website: <http://www.intellectbooks.co.uk/journals/view-Journal,id=235/>

Deadline for the submission of final papers: 20th April 2015

The presentation of the participants' work is based on abstracts and biographies provided by the presenters.

Due to the high level of non-English-speaking-background (NESB) participants, careful editing has taken place in order to ensure English consistency.

Language Editing and Corrections
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