

critical
COSTUME
2022

An international conference and exhibition of costume

Theme: **Connections**

17-20 November 2022

A four-day online event over multiple time zones

A transcontinental partnership between Australia, Finland, and Brazil

Critical Costume: A Step Forward

Critical Costume 2022 (CC2022) is organized by:

Queensland University of Technology, Brisbane, Australia



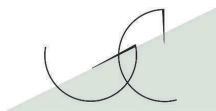
National Institute of Dramatic Art, Sydney, Australia



Aalto University, Finland



Grafias da Cena Brasil Association, Brazil



Critical Costume (CC) is an international research network focused on the promotion of new costume scholarship and practice. The purpose of Critical Costume is to support practitioners and researchers to debate the status of costume within contemporary and historical spaces and cultures. Costume is approached as an interdisciplinary and multi-faceted field, inclusive of diverse local and global communities and open to a critical reconsideration of established ideas. This takes place through CC's principal activity: a biennial conference and exhibition.

Since 2013, we have organized four successful events. This year's event, Critical Costume 2022, has been planned as an online conference and an audio-visual virtual exhibition to enable wide participation. A different continent (Australia, Europe and America) hosts the sessions successively over four days. The event is informed by learning from previous conferences and shaped through feedback from the CC community. It aims to bring together the latest research in the field of costume for discussion and exchange.

During the past two years, the Critical Costume network has advanced further. I am very happy to announce the re-launch of the [Critical Costume website](#), which will provide a record of all the CC activities past, present and future.

I am also thrilled about the new partnership of Critical Costume with the Prague Quadrennial for the [PQ Knowledge Exchange Platform](#), a space for creating an open dialogue that connects practice, research, and theory. This Platform will be active over the course of the upcoming PQ23.

I look forward to the current event as offering space to generate and share new ideas and discuss possible future directions for the Critical Costume network. I would like to invite the Critical Costume Steering Group and the wider CC community to propose ways to move towards a self-sustaining model and strategies to further expand the CC network internationally. At the same time, we will hopefully be able to meet soon in person in a physical space.

I hope you enjoy Critical Costume 2022!

Sofia Pantouvaki

Professor of Costume Design for Theatre and Film, Aalto University, Finland

Chair of Critical Costume

Critical Costume 2022

Theme: Connections

How does costume create connections?

Costumes build connections and are built through connections - to other artists, between bodies and materials, as well as with audiences and the world around us.

With this theme **Critical Costume 2022** aims to unpack the diverse ways in which costume impacts our lives as a creative connective medium. We have invited the global costume community to discuss the multiple, maybe surprising linkages and alliances costumes facilitate. These connections, enabled by costume, create and sustain networks of experiences, practices and ideas.

Therefore, costume practitioners, researchers, and artists working with costume, whether as a performance, installation, community bridge, as research, as a way of thinking, making, or communicating, will discuss their work during Critical Costume 2022 in various presentation formats: in academic papers, Flash Talks focused on practice, or in the online exhibition that is also represented in a dedicated panel in the live programme.

Topics include the following areas:

- Connecting cultures through costume
- Costume dramaturgies as connective materiality
- Collaborative connections
- Alliances and entanglements between bodies, materials and environments
- Revealing the interrelations between production contexts, processes and outcomes
- Social, political and creative connections
- Visible and invisible relations between audiences and costume
- Affinities between costume theory and practice

Critical Costume 2022 (CC2022) is the fifth event within the Critical Costume research platform. It consists of an online conference and a virtual exhibition. Conference presentations are delivered live, and not pre-recorded.

Welcome to Critical Costume 2022

We are so pleased you are joining us for what is sure to be a wonderful few days of sharing costume practice and research. As Convenors we are thrilled by the depth and range of responses to the call for participation that Critical Costume 2022 generated.

When we started planning the conference over a year ago, we quickly realised both the strength and challenges such a transcontinental collaboration offered. Working together across our many time zones and schedules for online meetings was inevitably an adventure. The same has proved for scheduling the event. During this planning we focused on ways to support and extend the Critical Costume global network of costume practitioners and researchers, reinforcing the scope of this important and unique international event. We hope that we have struck a balance to make it equitable and accessible to participants around the world, and ensure the panels, presentations and exhibition enable the cross pollination of ideas and networks that is the *raison d'être* of conferences.

It is hoped that the Critical Costume 2022 'Connections' theme and all its related topics will stimulate critical and engaging conversations about the current state of costume research and practice. The diversity of perspectives, ideas and networks that each participant brings is a source of great strength for this event, and a good reflection of the costume community as a whole. In this collective project, we are also grateful to our many colleagues and the CC Steering Group who contributed as peer reviewers and tech support volunteers.

We invite you over the next four days to seek out 'connections' both with each other and with the rich collection of ideas and themes in the conference. One of the ways to build on these connections is through our ongoing partnership with the international peer-reviewed journal *Studies in Costume and Performance*, which will host a special issue featuring research and artistic work presented at Critical Costume 2022.

Critical Costume 2022 Convenors

Dr Rosane Muniz, Grafias da Cena Brasil

Dr Suzanne Osmond, National Institute Dramatic Arts, Australia

Professor Sofia Pantouvaki, Aalto University, Finland

Dr Madeline Taylor, Queensland University of Technology, Australia

Critical Costume 2022

Peer Reviewers

Donatella Barbieri, London College of Fashion (LCF), University of the Arts London, United Kingdom

Desirée Bastos, Federal University of Rio de Janeiro (UFRJ), (Brazil)

Emily Brayshaw, University of Technology Sydney, Australia

Jessica Bugg, London College of Fashion (LCF), University of the Arts London, United Kingdom

Petra Dotlačilová, Stockholm University, Sweden

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Rachel Fensham, University of Melbourne, Australia

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Veronica Isaac, London College of Fashion (LCF), University of the Arts London, United Kingdom

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Maria Konomi, National and Kapodistrian University of Athens, Greece

Kate Lane, Central Saint Martins (CSM), University of the Arts London, United Kingdom

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Susan Marshall, Fashion Institute of Technology (FIT), Milan, Italy

Charlotte Østergaard, Lund University, Sweden

Natalie Rewa, Queens University at Kingston, Canada

Simona Rybáková, Costume Designer, Czech Republic & OISTAT Costume Sub-commission

Erika Schwarz, University of Campinas, Brazil

Marlis Schweitzer, York University, Canada

Drake Stutesman, New York University, USA

Fausto Vianna, University of São Paulo, Brazil

Yi-Chen Wu, National Sun Yat-sen University, Taiwan

Critical Costume 2022 Conference Connections

Presenters' Abstracts & Bios

in order of presentation sessions

Vanessa Lingham

Guildhall School of Music & Drama, UK

Drake Stutesman

New York University

I am Costume and I am Listening

In this performative paper I will explore the idea of connection and the work costume does in representing Gypsy, Roma and Traveller (GRT) communities and people on stage and screen. In my research I seek to create networks and spaces to build alliances with people from GRT communities who are using their creative practices to neutralise stereotypes and raise the profile of GRT communities in the performing arts. Working with GRT people I find opportune projects to observe costume activities and link discussions around the work artists do when designing-making-using costume. My practice is one in which I foreground listening: listening to people and their stories and subsequently gathering material. I propose, here, to perform some of these material connections and begin building (a) costume in a way that matters. I am particularly interested in how the costume practitioner balances the risk of stereotyping, misrepresentation, and cultural appropriation when their creative practices are being squeezed by production requirements. I look at how an understanding of people's relationships with clothing might lead to more ethical approaches to designing-making-using costume, in terms of how we might discuss concepts, develop budgets, crew projects, source materials, approach fittings and dressing techniques. This is a timely response to increasing awareness and activism seeking to address the marginalisation of GRT voices (see for example, Equity's GRT Working Group - GRTWG). My research seeks to contribute to the relatively new field of scholarship relating to the collaborative process of costume realisation (Chatterjee 2020; Monks 2010, 2014; Maclaurin & Monks 2015; Pride 2018; Taylor 2021), including the subfield of 'Critical Costume', pioneered Dr. Rachel Hann, Sidsel Bech and Prof. Sofia Pantouvaki. It also speaks to current debates on ethics and values of practice of costume in performance, which have been foregrounded by Donatella Barbieri and Prof. Sofia Pantouvaki.

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Vanessa Lingham is a Costume Lecturer on the BA (Hons) Production Arts programme and specialises in performance costume. Before dedicating her work fulltime to Guildhall School, Vanessa worked as a costume freelancer in the British Film and TV industry. Vanessa is also a current doctoral candidate at Guildhall School investigating the work that costume does in representing Gypsy, Roma and Traveller (GRT) communities and people on stage and screen. Vanessa holds a distinction in Master of Arts: *History and Culture of Fashion*, from the London College of Fashion. She has published in the peer-reviewed journal *Fashion, Style & Popular Culture*, Intellect. Vanessa has a PGCert in Performance Teaching and core foundation skills in coaching and mentoring for artistic training.

Film Light/ Fabric Weight: The Evolution of Market Fairs, Horse Rings and Prison Yards to Cinema Costumes

There are direct lines from the European 14th century city guild processions to twentieth-century film costumes through the powerful presence of fabric and its meaning. For centuries, fabric was the key product of Europe's economy. Cloth merchants known as drapers were so critical, they became symbols of the national identity. The guild processions were foundational to open-air markets and drapers were principal founders as markets expanded. The markets evolved into fairs, the fairs to horse rings, horse rings to circuses, and circuses to theatres. Fair/markets in cities were held in the frontage yards of churches and prisons. These busy core city spaces were the hub with cultural buzz. That the prison yards held executions as well as staging satirical government-baiting puppet shows increased the evolution of the market space as a melding of powers of market, church, state, entertainment, capital punishment and social rebellion. That the importance of cloth continued in theatre appears in the value of nineteenth century costume. Many scripts place costume description before stage instructions and script, typically filling a page regarding texture, silhouette, and colour. This shows how meaningful costumes were to the stage audiences and later to film ones and indicates that crucial economic and social meanings regarding fabric over the centuries were still central to all kinds of staging in the 20th century film world. Silent era film audiences, and their parents and grandparents, could not but be steeped in the intertwined meanings of fabric, staging and costume. This talk looks at these lineages and shows how these connotations and connections continued into the mid-20th century.

Drake Stutesman is Adjunct Professor at New York University, President of Women's Film History International, board member Fort Lee Film Commission, and Senior Editor of cinema and media journal, *Framework*, is the author of *Hat: Origin, Language, Style* (Reaktion Books 2019) and co-editor of *Film, Fashion and 1960s* (IUP 2018). She is writing a book on hidden American violence.

Lorraine Henry King

London College of Fashion, University of the Arts London

Caroline O'Brien

Toronto Metropolitan University

The Practice of Creating Heroic Black Skin

There is little written in the areas of film and costume studies that explores the reading of a Black actor's body or Black skin within screen narratives as heroic, socially mobile and unlimited by former social constructs around race. Black is used here to refer to the Black diaspora and to embrace all the shades of brown skin that the moniker encompasses. This area of representation intersects with studies in men's cinema (Tasker, Bruzzi, Donaldson), Black masculinities (Fanon, Staples, Hall), black screen representation (Bogle, Jackson, Snead hooks), race and ethnicity (Said, Mercer), studies in Whiteness (Dyer, Bernardi), superhero studies (Reynolds, Nama, McSweeney) and costume studies (Nadoolman Landis, Monks).

The research queried a correlation between less visible skin for Black actors within action-adventure films, equating to less opportunity for Black heroism. Exploring costume through this interdisciplinary lens is a new area of research and Will Smith, the American actor, rapper and film producer formed the cornerstone of a wider body of research into costuming Black heroes in Hollywood action films. This presentation focuses on how practice was used to support multiteity, reshape film's custom and practice of costuming the Black body and dismantle the monotonic tropes noted by Bogle. Smith offered unique examples of inversions of those limited stereotypes by being repeatedly costumed completely within Hollywood's heroic traditions as a White peer would be. It was Smith that personified the terms 'heroic skin' and 'Black skin as costume' in ways unmatched three decades later even by *Black Panther* (2018). The mixed-media practice explored colourism and racism using a range of ordinary browns transformed into precious art pieces from which superhero costumes were developed. Positioning brown as heroic, aspirational and precious demonstrated a multiteity key to support costume practitioners in seamlessly embedding equity.

Lorraine Henry King is a lecturer, textile artist and researcher teaching at London College of Fashion. Her publications include 'Black Skin as Costume in Black Panther' in *Film, Fashion and Consumption* (April 2021) and 'Heroic Skin: Superheroes, Excess and Black Skin as Costume' in *Superheroes and Excess: A Philosophical Inquiry*.

Sartorial Connections: Costume Making in the Ballet

Dancers, and especially ballet dancers, begin training very early in life, preparing to join a professional company by the age of 17 or 18. From their first moments in a studio, dress is considered and integrated into every movement. In the top professional schools in the world, costume is included in every rehearsal and performance. Dancers, then, are better prepared to incorporate costume into their performances than most performers.

Who, then, prepares their costumes, and how? Where is the reliance on a tradition of making, while at the same time the makers invent new knowledge? This paper explores the makers of costume, examining their techniques, their understanding of the body in motion, and the ways materials are combined in order to create virtuosic garments that contribute to virtuosic performances on the stage. The patterns generated in a costume workshop fragment the body, dividing it in several ways just as dancers do in the studio: above and below waist; individuating limbs and digits, concealing and revealing different parts so as to liberate it to move.

This paper contributes to critical conversations in costume, drawing connections between the ways costume makers understand the body in motion to construct costumes that will endure the rigours of performance. The research brings costume makers into focus, deepening an understanding of the intention that goes into professional costuming. Costume making employs collaborative working methods in a textless environment. Knowledge is shared through discussion and by example so that tradition and innovation live side by side in a workshop that is designed to facilitate the making.

A native of Ireland, **Caroline O'Brien** has worked in costuming and large-scale-sculpture incorporating industrial metal textiles with fashion fabrics. Caroline's research interests include material and visual culture in the study of costume. She has contributed to Luce Irigaray's *Building a New World* (Palgrave 2015) and *The Oxford Handbook to Contemporary Ballet* (2021).

Petra Dotlačilová
Stockholm University

Sally E Dean
Oslo National Academy of the Arts

Connections between costume and dancing body in the 18th century

Greeks, warriors, priestesses, shepherds, nymphs, sailors... the character was the main indicator for the form of dance costume during the eighteenth century, and the way in which these figures should be represented was highly codified. However, the dance technique also played an important role in this equation. The connection between the costume and the dancing body in the period – a relationship that has not yet been sufficiently recognized in costume and dance studies – is the main theme of this presentation.

The theatrical dance featured various styles or genres: serious, demi-caractère, comic and grotesque. Each of these styles required different movement qualities, different postures and even steps, which were then further diversified according to characters. This paper shows how costumes contributed to the creation of the dancing bodies in various styles, shaping them through the cut of fabric and accessories, in order to embody the diverse aesthetic. The relationship is explored through the study of dance treatises which describe the genres, of costume designs and inventories, and of extant costumes preserved in various European collections.

Petra Dotlačilová holds a PhD in Dance Studies from the Academy of Performing Arts in Prague (2016), and a PhD in Theatre Studies from Stockholm University (2020). She specializes in dance history and theatrical costume in Europe from 16th to 18th century. Currently, she leads the research project "The Fabrication of Performance: Processes and Politics of Costume-Making in the 18th Century", financed by Swedish Research Council and conducted in collaboration with Centre de musique baroque Versailles.

The Somatic Costume Dressing Room- Connecting through Sensorial and Material Agency

The Somatic Costume Dressing Room is an artistic research practice and portal into material and sensorial connection. As an online or live meeting place, often in home environments, Sally E Dean guides wearers through the transformative potential of wearing-dressing-making with simple materials. These haptic focused processes of embodying materiality become 'embodied conversations' (Osmond 2020), through the somatic method of 'processual attention' (Bacon 2019); attending to the non-verbal/verbal and the unstable assemblages (Deleuze 2006, Bennett 2009) of bodies (designers, performers, materials).

Examples from the Somatic Costume Dressing Room will demonstrate how haptic experience can serve as a bridge of embodied reconnection: to materiality (bodies and materials) and the multi-sensorial - widening and high-lighting our intimate experiences of the world (Pallasmaa 2012). This approach also challenges how we connect and construct meaning. By designing starting with the 'present effects' (Gumbrecht 2004) of the sensorial and material experience, what 'meaning effects' (Gumbrecht 2004) are activated? How does this differ from connection starting through the semiotic?

This research builds upon embodied costume design practices/theories: Barbieri, Monks, Bugg, Østergaard, Trimmingham, Osmond, Fortin, Smith/Karstens, Entwistle, *Costume Agency Project* as well as *The Somatic Movement, Costume & Performance Project* led by Sally in collaboration with Lacunza/Rieckhof. Sensorial design (eg. Pallasmaa) and sensorial anthropology (eg. Ingold, Classen) are also key influences.

Sally E Dean (NO/UK/USA) is a PhD Research Fellow at Oslo National Academy of the Arts, an international artist/teacher for over 20 years between the fields of costume design, dance and somatic practices and leads the collaborative (2011-2022) SMCP Project, co-designing Somatic Costumes that generate psychophysical awareness in wearers and immersive performances. www.sallyedean.com / www.betwixtduo.com

Pinar Gerçek
MSFAU

Elisa Rossin
University of São Paulo

SesTen: Sounding Costumes for Improvised Movement

In my doctoral research project titled SesTen, costumes embedded with touch/pressure sensors and various sound recordings were created for dancers who trigger the sounds with their movements and in return their movements are influenced by the sounds they create. Touch and the sharing of weight in improvised dancing with these sounding costumes create ever-changing configurations and entanglements between dancers, sounds and costumes.

The skin draws the boundaries of the body. We can extend these boundaries, play with their proportions, add new limbs through costumes. These expanded borders become new sensing agents. Detachable sensor pads of various shapes connect to the costume via conductive metal snaps. When a weight is applied on these sensors, either by one's own body or another's, the circuit is closed. The contact of bodies create constantly transforming shapes and soundscapes.

These costumes can be designed largely on bodies in motion and they find their meaning and expressions through sounds only when they are in relation with the spatial elements and/or the bodies around them. In this sense the work links to the concept of intra-action as defined by Karen Barad. SesTen is an experimentation of a performance practice that establishes intertwined and emerging relationships between moving bodies, costumes, technology, sound and space, where all elements equally affect the creation process.

Pinar Gerçek is a designer, maker and researcher from Turkey. She recently completed her PhD at MSFAU, Istanbul with her research on the performative potential of sound generation through costumes. She worked with Donatella Barbieri as a member of the Wearing Space Collective to develop Material Interaction for PQ 19.

"Farewell-Itineraries of the wind": Building a visual writing between the visible and the invisible

A presentation of excerpts from the authorial research related to the creation of the visual poem "Farewell-Itineraries of the wind", built during the pandemic in 2021. The work encompasses the encounter between mask and puppet theatre, cinema, animation, and visual arts. In this hybrid territory, the poetics of materialities is the starting point for the scenic writing and dramaturgical construction. The theme of the artistic work is death and the inexpressible infinity of our existence; it is about ancestry and the mysteries of life, such as the different passages of time, memory, and the beauty of all the immateriality we carry with us. The objective of the present proposal is to discuss how the costumes, the scenery and puppets (and all the scenic materialities) crafted by hand act as visual translations of the theme in question, assuming meanings and opening the field of perception and the imaginary. The intention is to present how this process established connections between body, objects, and subjectivity, considering the free transit between perception, affection, memory, and creation.

Elisa Rossin is an award-winning scenic director, actress, costume designer and art director, and holds a PhD in Performing Arts from the University of São Paulo. A member of Cia do Quintal (São Paulo) since 2012, her expertise in mask performance is internationally informed and recognised. Some career highlights include an internship at Familie Flöz in Germany, workshops with Donato Sartori in Italy and teaching courses in acting with masks in Brazil and Portugal. Her work "Aquarium" will represent Brazil in the Fragments Exhibition at PQ23.

Nina Vogel
Independent

Graziela Ribeiro Baena
Federal University of Pará

ANIMA - the connection between lutherie and puppetry through the costume design of Nina Vogel's Peter and the Wolf

In this talk I will present the creative process, from concept to the construction of a costume, for my authorial version of *Peter and the Wolf* as a soloist puppeteer. Puppetry and the art of lutherie share the same ancestry - the wood origins and also the "anima"- the soul or breath of life, in Latin. Therefore, in this original version, the classic story is retold using puppets fabricated out of the same instruments that are featured in the orchestral number and are reinforced by the thematic musical elements of the musical piece. The concept of the costume as an extension of the orchestra. For this, I have collaborated with Brazilian craftspeople: two brothers luthiers, who sculpted the body violin piece and the pieces of instruments as object-characters; with an automaton creator who helped me create the smaller mechanisms for the note-bird automaton in the tiara, in the right foot and left shoulder. I also worked with a historical costume seamstress for the panniers and the parts of the costume. All the characters were designed from the shape of the instruments in movement and their resemblance to the animals and characters of the story. One of the biggest challenges was to work with different materials such as wood, which requires support and structure to work properly, in movable parts of the body, such as the foot and the shoulder. As I understand the costume and other artforms being all integrated in puppetry, the costume here is also the set and a character of the story itself. In another layer, I'm inhabited by other beings, being the Forest character myself and the narrator, but also all the characters are in me. I'm the bird, the duck, the cat, the Grandfather, and also the Wolf. They all inhabit in me, and I believe this is why audiences connect immediately with this costume and this creation.

Nina Vogel is an award-winning independent multidisciplinary artist from Brazil. With many credits as director, puppeteer, lyric singer, actress and costume designer, her limitless creativity expressed in her authorial contemporary puppet theatre solos have been presented in Brazil and in more than 20 countries around the world.

Printing Techniques for an Amazonic costume: The case "The legends of Sossego"

This work is about the creation of a pattern to be used in the costume of the show "*The legends of Sossego*", presented in May 2022, in the city of Belém do Pará, Brazil. The aim is to share the process of creation of this pattern, to discuss the technology involved to develop the idea and also the printing techniques, considering that the work happened in an Amazonic context.

"*The legends of Sossego*" was inspired by the oral narratives, transmitted by generations in the Marajó Island, Amazon. « Sossego » is an abandoned property in the city of Soure. This place is considered an important centre of handicraft, one of the types of handicraft is ceramic works. So, the inspiration for the design process were those objects.

Since the pre-Columbian period, people of this region have been involved in the production of ceramics. The historical artifacts show a peculiar style, named nowadays as "Cerâmica Marajoara". The geometric style is preserved by contemporary artisans such as Ronaldo Guedes, manager of the "Ateliê Arte Mangue Marajó". The pattern was inspired by those graphic models, as well as by their colours.

Graziela Ribeiro Baena is a Brazilian costume designer, researcher and professor of the Federal University of Pará. Graduated in Literature/Languages and Fashion, Masters degree and PhD in Arts. Professional training in Costume for Dance, Theater and Opera. She writes about folkloric costume in the Northern Brazilian popular celebrations, emphasizing the Amazonic region.

Bonnie Garland
University of Calgary

Charlotte Østergaard
Lund University

Luminescent Costume as a Storytelling Element

This flash talk will focus on my experience working on Formations as Costume Electronics Designer and Associate Costume Designer. The visually transformative costume of Florence Bascomb, as dictated by playwright Meg Braem, is symbolic of the famous crystallographer's dedication to discovery and her efforts to create room for other women in the field of geoscience. The impact of the costume through the surprise reveal of hidden technology is an example of costume dramaturgies as connective materiality. The transfiguration of Bascomb's traditional 1890's garment to a human sized luminescent crystal links the scientist directly to the legacy of her work. My presentation will examine the process of designing the framework and programming for the 1,080 side-emitting LED costume piece. The physical garment provides an atmosphere of metamorphosis, historical relevance, and a visual expression of character development. This research project also involved the collaboration of many experts and afforded the opportunity to engage in the beta-testing process of new software specifically for garment-focused wearable technology. The whole creation was made possible by interdisciplinary connection with nLiten, experts in wearable technology. As a proof of concept this research was very successful and can be easily adaptable to countless future performances.

Bonnie Garland is a Drama MFA student at the University of Calgary. She has a love for theatrical design and her interest in sustainability has led her to delve into the world of EcoScenography. Bonnie was Production Coordinator and Sustainability Liaison for World Stage Design in 2022.

Ethical dilemmas of listening through and with costume

In this paper I will discuss the ethical dilemmas of listening *through* and *with* costume and the ambiguity of temporal and spatial collaborative entanglements. As a costume designer and researcher, I constantly face ethical dilemmas when I invite participants to co-investigate potential connections *through* and *with* costume. Barad writes that 'ethics is about mattering, about taking account of the entangled materializations of which we are part, including new configurations, new subjectivities, new possibilities—even the smallest matters' (Barad 2007, 384). Hence, as researcher I must embrace the messiness and ethical dilemmas that are part of the co-creative process and learn to listen 'in non-judgmental ways' (Bozalek & Zembylas 2017, 75). I need to be aware of how I act, and I must be responsible for how my actions resonate, acknowledging that we, my co-creators and myself, are interdependent in the co-creative process. It is therefore necessary to put aside my personal perspectives and assumptions in order to nurture a space where the entanglements of co-creators can flourish and create new possibilities. The designer's ethical dilemmas are also the ambiguity of collaboration, in the sense that, beforehand, I can never know how my designs affects others. Skærbæk suggests that through dialogue, knowledge arises between gendered embodied human beings as a co-creational process (Skærbæk 2009, 63–64). Through listening to my co-creators, I gain knowledge of how my design affects them. Through listening we can co-explore how and if we connect. Collective embodied listening and/or polyphonic embodied dialogues are demanding and also quite ambiguous in the sense that listening is affirmative as well as critical. How do I and we listen carefully?

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Charlotte Østergaard is a Danish visual artist/designer, educator, and researcher. Currently Charlotte is PhD fellow (artistic research) at Malmö Theatre Academy at Lund University. In her research Charlotte studies multiple ways to hosting polyphonic co-creative processes and/or costume entanglements between various agents, positions, disciplines, perspectives, epistemologies, and methodologies.

Myrsini Pichou
ATOPOS cvc, Athens

The “Worship” dresses by Travis Hutchison in the ATOPOS cvc RRRIPP!! Collection: connecting TYVEK™ as a material for performance experimentation and drag history

How can a memory of a moment of a past performance become alive again through its photographic depiction printed on a paper dress that will be worn by another performer in the present? How can a dress made for a performance signify a lived experience and in what way can it link the past with the present through its' material?

The RRRIPP!! Collection of the Athens-based ATOPOS cvc organisation - which consists of more than 500 garments made of paper or paper-like fabrics - includes a series of six dresses by Travis Hutchison. Made of TYVEK™, a paper-like material, the dresses were created in the context of the 2007 publication of “Worship”, a book by Hutchison, who is an American photographer and VR artist. “Worship” documents the nightlife of New York’s East Village in the 1990s and the emerging punk, drag and gay scene at the well-known Pyramid Club, a landmark of drag history. The dresses were designed to be used in the launch event of the book and as promotional material – each one was issued in 20 copies. The prints on these A line sleeveless dresses depict the photographs of six well known figures and performers of the Pyramid Club, like Ron Athey and Kembra Pfahler, and their concept is associated with the Paper Dress fad of the late 1960s as well as pop art of the period.

In 2022, on the occasion of ATHENS Pride Festival ATOPOS cvc decided to re-experiment and organise a fashion performance with these dresses in collaboration with Greek photographer Ioanna Chatziandreou and the bookshop Hyper Hypo. In this performance, issues of gender are addressed as well as drag culture in the effort to connect the present with the heritage of the dresses.

In this paper, and with excerpts from interviews with Travis Hutchison and Vassilis Zidianakis, ATOPOS cvc artistic director, we will discuss the various aspects behind the creation of the dresses, their use as costume for experimentation, and the connection between the depicted figures on the dresses and the environment.

Myrsini Pichou is a PhD candidate at the University of Bern, holds an MA in the History of Art (Courtauld Institute of Art), an MSc in Cultural Organisations Management (Hellenic Open University) and a BA in Theatre Studies (National and Kapodistrian University of Athens). She has published on 20th century fashion, dress and legislation, dress collections, art and fashion as well as academic dress. Myrsini works at the Athens University History Museum and collaborates with ATOPOS cvc as a research advisor.

Ilaria Martello
LCF, University of the Arts London

(BE)LONGING- Redefining Collaborations Through Material Connections

This paper intends to analyze the creative process of a short new ballet piece, which I am conceiving and producing in collaboration with two Royal Ballet dancers and choreographers, from the perspective of costume as an agential entity redefining collaborations through ideas of entanglement and boundaries. Based on my current research, which deploys new materialist theories as the framework to analyze ballet costume as an engaged material practice, I would like to analyse the relationship between objects and humans, marking a relational rather than a spatial position. The costume is constantly open to rearrangements and re-configuring of its own spatiality and actions, emerging, enacting and performing in an iterative process of (be)coming. The focus for the purpose of this paper is the analysis of a cloth - deployed in the ballet as a costume, a material, a prop, a thing, a thought, a feeling, a connection between people and their surroundings- and its role within an emerging choreographic narrative. This aims to expand the idea of costume as an entity that simultaneously materializes with and not through all the participants in the creative process, within a space occupied not only by physical bodies but also by the performative acts of mattering, where materials, people, and values emerge in what will unfold into the shape of the costume. This implies a redistribution of agency, where authorship is re-calibrated within the non-fixed nature of developing costume, as an active practice, a participatory and an ontologically determining one. The physical encounter and dialogue between people and the materiality of the cloth as well as the surrounding space, will help reshape perceptions of boundaries as differently constructed in relation to ideas of connection and collaboration. As bodily boundaries are temporarily drawn and redrawn through the intra-activity of humans and non-humans, how does matter emerge, merge and re-emerge through material connections of (be)coming and (be)longing?

Ilaria Martello holds an MA (Textiles) at Goldsmiths and is currently a PhD candidate at London College of Fashion, UAL for which she was awarded the Techne Doctoral Training Partnership in 2015. Since 2003 she has worked for Royal Opera House (UK), currently as Senior Costume Production Manager. Her costume design credits include works for the Royal Ballet, New English Ballet Theatre, the Royal Opera House. She is also a freelance consultant, writer and a guest lecturer in the field of costume.

Zuzana Hudekova
Independent

Virginia Vogel
University Nevada Reno

project METAMORPHOSIS: Collaboration of materials and bodies

Project METAMORPHOSIS started with funded research in 2020. The main goal of the project Metamorphosis is to create costumes which change their appearance and form during the time on the stage together with the body movement of the performer, light or sound - they metamorphose live on stage. The costumes are created to first function as inanimate objects on the stage - as stage design. Zuzu Hudek tries to connect various shapes and materials which could be inspirational for the performers. The costumes have more functions - shelter for the body - cocoon, intimate space for the character - the room, the costume of the character, the metamorphoses. The performers appreciate the freedom, they experiment and look for the boundaries of each costume. The active connection of the costume with the body expresses a process - illness, depression, sadness, isolation,...The costumes and materials start to create the choreography and the performers create the costumes out of inanimate objects – beautiful connection, interaction and collaboration.

Right now Zuzu Hudek is preparing and researching materials and sources for the dance performance project METAMORPHOSIS where the costumes in connection with bodies, light, projection and sounds will express the inner and the outer world of youngsters (age 15 - 18) and will bring the contemporary dance and art closer to younger audience. The costumes will be related to the nowadays style of youngsters and will work as a connecting point between the performer and them being an audience. This project is a result of long term cooperation between contemporary dancers and the visual artist Zuzu Hudek. The performance is not the only goal of the project, Zuzu Hudek aims to emphasize the importance of costume in contemporary dance in Slovakia. <https://youtu.be/fbd12cYPeCo>

During her career **Zuzu Hudek** applied for several grants to create small independent projects and art installations where she proved herself for being a writer, director and artist in the same time. Nowadays she works as a freelancer in stage and costume design, teaches art lessons and leads different creative workshop for youngsters and children. Zuzu Hudek works as a general manager for Slovak OISTAT centre PRO SCENA and is a member of the costume design group.

When Collaboration Becomes Practice: An Original Pronunciation production of “Hamlet”

If we are honest, true collaboration is still a rarity. However, for your first design conference when your director informs you that he has cast a Gertrude who will be eight months pregnant at the time of the performance, and that he is not sure exactly what that means for an interpretation of the character. You, as the costume designer, realize for the first time you are going to be able to have a significant impact on the interpretation of characters through the costume design. Connections to the internal and external life of all the characters are going to become much more important. Amplified because this production of “Hamlet,” done in Original Pronunciation*, where the reading is deliberately flat, intended to give the actors in the company the sound of the Original Pronunciation accent, without emotional emphasis or intention.

Therefore, those aspects, emotion, context, and intention, must come not only from the visual facial expression, but also from the interpretation of the costume and its intention. By drawing different lines between the characters, their emotional, psychological, social, and political agendas we can open alternative ways of pulling the audience and their suppositions, biases, and preconceived notions into an alternative universe. This paper explores the consequences of Gertrude’s pregnancy upon other characters, interrelationships, and visual dimensions which by its very nature are forced to take on new and often unconsidered consequences.

It is the audience’s perception of the nature of the costume as much as the actor’s motivations that become central and critical to this conversation. The essence of design, line, colour, and shape on the moving body speak a language all their own. Such visual messages, whether hidden or subliminal, can serve to clarify beyond language, era, and pronunciation theatre’s contemporary intention.

* Only four original pronunciation productions of anything Shakespearean have been performed in modern times; two recently at the Globe Theatre in London, one at the University of Kansas, and one at Cambridge in the 1950s. The creative team includes English linguist in the Globe’s own consultant, David Crystal, author of pronouncing Shakespeare, and British actor and scholar Ben Crystal who plays Hamlet. October 26, 2011, [Nevada Today](#)

Virginia Vogel is Professor Emerita at the University Nevada Reno where she taught theatre, art and museum studies and designed costumes for hundreds of productions. She served as resident costume designer for Nevada Shakespeare Company, Arizona Theatre Matters and for Lake Tahoe Dance Collective/ Festival. In 2010, State of Nevada commissioned her to design the inaugural ballgown for the First Lady.

Sarah Mosher
Baylor University

The Body Project: Exploring the effect of materiality on embodied human connection

The materiality of costume can reveal somatic patterns of connection when exploring embodied trauma in the context of rehearsal and performance. During the pandemic, I was struck by the ways in which disparate bodies were going through similar physiological responses to communal stressors and traumas. I started experimenting with hand weaving as a meditative practice, using bioplastics for the visceral aesthetic nature, mirroring neural networks, veins, and skin. Informed by the work of Dr. Bessel van der Kolk on the essential nature of bodily movement to psychological healing from trauma, and Kimerer L. Lemothe who argues movement as critical to bodily becoming, I engaged in practice-as-research with fellow performers culminating in a site-specific outdoor performance, utilizing the materials I crafted. Our provocation was to be present and connected as we explored the sensations of the materiality of the costumes engaging the ways in which the embodied experience of trauma held in our body assemblages, as Rachel Hann describes them, informs our relationships with the external, starting at the skin and moving outward into community. We discovered innate impulses to connect, to support, and also to hurt one another in the rehearsal space, raising questions about how we could enfold the spectator into this work. By extending scenographic costume elements from the body of the performers through the space, terminating physically under the seating of the audience, we challenged the audience to consider their own internal and external manifestations of trauma. This work attempts to enter into contemporary conversations about the role of costume as agent allowing the body to betray somatically rooted patterns of being and belonging which can invite spectator action.

Sarah Mosher is an artist exploring the intersection of costume, ecology, mental health, and hand crafts, with an interest in audience engagement and community connection in performance. She is a costume designer and educator currently teaching at Baylor University in Waco, Texas, USA.

Margot Anderson
Australian Performing Arts Collection

The Dame Joan Sutherland Costume Collection: From the stage to the Digital Realm

In 2019, the Australian Performing Arts Collection (APAC) welcomed an exciting donation of costumes worn by Dame Joan Sutherland from Opera Australia. Comprised of 30 complete costumes, the collection spans the breadth of Sutherland's expansive repertoire and features the work of leading costume designers from around the world.

Through the lens of "collaborative connections", this paper will highlight Sutherland's connections with designers and makers and how this was explored in the online exhibition 'Grand: Costumes from the Dame Joan Sutherland Collection'. The paper will conclude by examining the emergence of an exciting new partnership with Deakin University which led to the production of 3D models of some of Sutherland's most significant costumes and a virtual reality (VR) prototype designed to capture the backstage experience.

Margot Anderson is currently Head of Curatorial at Arts Centre Melbourne's Australian Performing Arts Collection (APAC). As Curator of Dance and Opera with APAC she curated a number of exhibitions including 'Kylie On Stage', 'Time in Motion: 50 Years of The Australian Ballet', 'Seamless: Where Costume Meets Dance' and 'Creative Australia and the Ballets Russes'. Margot has worked closely with companies such as The Australian Ballet, Sydney Dance Company, Chunky Move and Opera Australia to develop collections that reflect the history of performing arts in Australia. In 2020 she curated the online exhibition, 'Grand: Costumes from the Dame Joan Sutherland Collection' and most recently worked with First Nations Curator, Yolande Brown and Bangarra Dance Theatre to create the online exhibition and podcast: 'Rites: Dancing Towards a Shared History.'

Corinne Heskett
National Institute of Dramatic Art

Alessio Francesco Palmieri-Marinoni
University of Sussex

Creating costume as a Performing Object in A Memoir of Scandalous Women

A performing object is a material thing, which to 'perform', relies on a kinetic relationship with a performer. Be it a puppet, a mask, a costume, or a prop, it is the touch of the performer that creates the illusion of life and action. It is however, the audience's imagination, the invisible connection between performer and spectator, which allows the object to believably live. Andrew Sofer states that "The sheer phenomenological 'thereness' of objects can supersede or even erase spoken words because an audience's fascination with them is so intense" (2003, 15). In performing object theatre, the line between life and death is distorted. The "life" of puppets and performing objects is created by the manipulation of the material item by the performer, but also the 'liveness' of the theatrical event. The audience recognise that it is an object performing, but collectively suspend disbelief.

My practice led research project - the creation of performing costume objects for an original object-based theatre production *A Memoir of Scandalous Women* (Heskett 2021) - is driven by the idea that a disembodied costume, activated by a performer, can create startling and exciting new ways of exploring meaning and interrogating character in performance. In this paper I will examine how costume as a performing object can assume the role of the actor in creating a character. Further, I will explore the notion that a disembodied costume object can be a powerful means of exploring the nature of trauma and dissociation. Ultimately, I will interrogate the relationship between costume and identity, and challenge traditional methods of thinking about play and character development.

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Corinne Heskett is a PhD Candidate from the University of New England, Armidale, Australia. She is currently the Course Leader and Senior Lecturer at The National Institute of Dramatic Art (NIDA) in Sydney, where she graduated with a Bachelor of Dramatic Art in Costume Production (2007). Corinne has extensive professional experience as a Costume Supervisor and Head or Deputy Head of Wardrobe working on major productions nationally and internationally since 2007. She also holds a Master of Applied Theatre Studies from the University of New England, Armidale (2018), a Masters of Creative Writing from the University of Technology, Sydney (2011) and a Bachelor of Arts (Hons History) from the University of Sydney (1997).

The Thread of History. Social, Educational, and Creative Connections in the Palio di Legnano Costumes

Can a historical re-enactment, through costumes, create cultural and social connections within a community? What practices and methodologies enable a sense of belonging? Costumes' value in historical events is highly topical in academic debate (Agnew, 2004; Grapp, 2009; Fudimova, 2021). However, the focus has always been on specific functions like the embodiment of history within the historical re-enactment, leaving issues of more social and educational aspects unresolved (Caronia, 2014; Shukla, 2015). In order to understand the social importance of tailoring in historical re-enactments, the Palio di Legnano case study can be helpful. In this specific example, the need to create new costumes every year to achieve historical authenticity (Palmieri-Marinoni, 2020) led people from the districts to enquire about how to keep specific sartorial traditions alive. In particular, over the last twenty years, the various districts (i.e. Contrade) adopted new strategies to carry on sartorial and embroidery manufactures to create costumes involving only members of each community. This paper aims to present a specific case study related to the methodologies applied in the Palio di Legnano concerning sartorial education. In particular, I will present two specific examples: the teaching of medieval embroidery and the consequent awareness of medieval aesthetics and techniques; and the tailoring field and its cultural practices in Legnano connected with iconographic and textile research. Both examples will demonstrate how, thanks to the personal experiences in Legnano, it is possible to witness the creation of a social connection involving different age groups and different experiences. Above all, the exchange between different members of each cultural community enables a sense of cultural inclusion.

Alessio Francesco Palmieri-Marinoni is Adjunct Professor of History of Stage Costume and Fashion History at Fondazione Lisio in Florence, IED and Politecnico in Milan. He is member of ICOM and of ICOM Costume Committee. Since 2018 he is Director of the Costume Collection of the Palio di Legnano (Milano).

Riina Leea Nieminen & Tua Helve

Aalto University

Susan Marshall

FIT, Milan

Connecting through communication – costume designer as the facilitator of effective collaboration

Communication is a vital part of the collaborative work of a costume designer (Helve 2021; Lindgren 2020: 313; Osmond 2020). Developing the work in the field of performing arts and film includes collaborative communication with multiple artists and technicians. Furthermore, communication is needed as costume design is created based on the vision of the costume designer in tandem with the aspirations of the artistic team. Effective collaboration is valued but in what ways do designers have to do their part in such pursuits?

This presentation investigates communication from the perspective of the costume designer in the co-creative process with the aim to develop tools for effective collaboration with the team. It asks, first, what to take into consideration when communicating as an artist in an artistic team? What kind of tools a costume designer needs when adopting the position of a team leader during the process? What might be like the autonomy of the costume designer in such instances? Second, this presentation reviews different constructions for communication available for the costume designer to support the artistic process. Furthermore, it discusses the impact of communication on the work process and group dynamics and the role of the costume designer in such a setting.

In so doing, this presentation proposes insights into the core of communication that, as we suggest, are central in the work of costume designers. This presentation introduces not only costume as a creative connective medium among the artistic team but also, notably, costume designer as the person who creates sustainable connections in performance making through their work.

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Riina Leea Nieminen (MA) graduated from Aalto University in 2020, majoring in Costume Design. She also studied Costume for Performance at the London College of Fashion during her exchange year in 2017. Nieminen currently works as a freelance costume and set designer and a performer.

Tua Helve (MA) is a freelance costume designer who belongs to the artistic team of the international, Helsinki-based performance group Oblivia. Tua's doctoral thesis project 'Costume design and collaboration in Finnish contemporary dance in the early twenty-first century' is currently being pre-examined for the public defence later this year.

The Connectivity of Performative Pockets

Modular costumes connect: to each other, to the body in movement, to the dramaturgy, in a collaborative synergy. For my doctoral research in 'Insubordinate Costume', I developed flat-pack modular costumes which can be constructed in different ways to form three-dimensional shapes that can be worn and played with in order to develop a performance. Continuing with the modular theme, the costumes for 'Performative Pockets' are based around numerous modular pockets of varying forms and materials, each containing a unique secret or story to be told. From being outlawed during the French Revolution, to keep women from concealing revolutionary material, to becoming a symbol of independence and rebellion for the Suffragettes, the history of the pocket is fascinating, full of secrecy, questions of equality and subversion. The project is currently developing in two completely different directions with both a Danish choreographer/dancer and a Portuguese theatre company. The 'Performative Pockets' performances will recount small and personal narratives as well as more widely historical, humorous or tragic episodes, exploring and connecting women's lives through the contents of their pockets.

Susan Marshall is a costume designer and adjunct professor at FIT in Milan. Her Ph.D. at Goldsmiths explored the pivotal role of 'Insubordinate Costume' in performance and the fundamental importance of play in the performers' creative approach to the costumes. She is currently writing a book on 'Insubordinate Costume'.

Rafaela B. Pires

Federal University of Goiás

Bill Aitchison

Xiamen University

Liminal Self Matter

As technologies develop, the possibilities of aesthetic transformations related to our bodies and identities increase. These possibilities can occur through permanent changes (such as plastic surgeries, implants, tattoos), non-permanent changes (such as clothes, accessories, hair dyes), and there are the simulations that take place in the virtual space of the digital universe (such as avatars). In the virtual space, the possibilities, speed and dynamism of visual changes can be extreme and match with the pace of contemporary culture, the desire for the "new", in the midst of the digital culture. Lucia Santaella (Brazilian media theorist) once stated that, although the desire for changing our bodies is incessant we won't be able to transform our physical bodies completely, even with blood transfusions and surgeries, no matter how many times we slice our DNA's, it will always be the same in some aspect. From another point of view, the digital presents a wide space to experience simulations of radical transformative processes. Even though, most part of the visuals we see in digital avatars highlights exacerbated shapes of standard human beauty or the images of hybrids that permeate the science fiction or terror imagery, such as the animal-human, machine-human, human-monster or human-dragon figures. We find less images of human-hybrids with trivial objects or "non-intelligent" materials, elements that are considered disposable in consumer culture. "Liminal Self Matter" is a series of self-portraits (3D scanned and turned into 3D animation) that presents transitions of human figures with other (less ambitious) qualities of objects or materials that can be understood as symbols of extractivism in the neoliberal daily-life. As we consume the qualities of these items they also become part of what constitutes us, our culture and who we are.

Rafaela B. Pires is a designer and assistant professor at the Scenic Arts department at the Federal University of Goiás (Brazil). Her background is in fashion design, MA on "Fashion and Textiles" and PhD in "Design and Architecture" (São Paulo University). She experiments with the areas of bio-materials, digital fabrication, special effects make-up, costume design and electronics.

Rip-tease in Tianjin: an inter-cultural performance of the tuxedo

This flash talk will introduce a performance given in Tianjin (China) in 2020 at Eden Box for the Above the Clouds Performance Art Festival. This performance was in two parts; the first a social performance in which I posed as a high-value foreign dignitary at various sites around the ecologically themed property development; the second in which I ripped to shreds the tuxedo I was wearing and then walked slowly into the mountains. This will require some contextualizing of property developer funded art festivals in China, British business partnering with China, ecology, greenwashing and the status of the tuxedo in China. From a practice-as-research performance point of view, it will then identify the different strands that come together in this work: social performance, site-specific performance, inter-cultural performance, costume, Meisner technique, action art and corporeal mime. The presentation will feature both stills and editing video footage of the performance, which will also be used for the exhibition.

Bill Aitchison is a British performance artist who has presented his shows in galleries, theatres and festivals in Europe, Asia, America, Australia and The Middle East. He holds a practice-based PhD from Goldsmiths College, is curator of Last Minute Live Aid and associate professor at Xiamen University.

Ricardo André S. Bessa
University of São Paulo

Lorraine Smith
Teesside University

Women Costumes in Junean Square Dance Groups (Quadrilhas Juninas)

This presentation aims to draw attention to the costumes used by the queens and brides in Junean celebration square dance groups of Brazil's northeastern region. These square dance groups are an important cultural element of the Brazilian northeast. The costumes are of utmost importance in these square dance groups, with those worn by the interpreters of brides and queens being the ones most showcased, interacting with choreographies and enabling rehearsed movements. The costumes are essential for the square dance group's evolution.

Ricardo André Santana Bessa has a degree in Styling and Fashion from the Federal University of Ceará (1999) and a Master in Fashion, Culture and Art from the University Center SENAC- São Paulo (2010). He is currently pursuing his doctorate in Theater at the University of São Paulo, researching Brazilian square dance costumes.

You Can Take Me Home Toni: exploring memory, meaning and metaphor through costume

You Can Take Me Home Toni (funded by Arts Council England and Dance City) is an autobiographical performance project led by personal stories that explore performance maker Smith's connection to 80s pop icon Toni Basil and her *Word-of-Mouth* video album. At the heart of the work is the concept of shame and how those we idolise can empower us to embrace our past transgressions and embarrassing moments, explore our identities and achieve self-acceptance.

The project involves unique wearable art costumes/set designed by Dutch designer Daphne Karstens. This flash talk will discuss the impact Karstens' designs have had on the dramaturgical development of the work, including as sound score in the opening section. In particular, the use of costume to explore memories, both personal and cultural, to discover hidden meanings and metaphors will be discussed. The evolving relationship between spoken text, costume, and movement, as well as the role of costume to communicate and confront audiences with challenging themes (sexual assault, shame, identity, feminism, etc.), will also be examined.

Finally, the talk will reflect on the collaborative relationship between maker-performer and designer, and how connections were maintained and challenged due to COVID and international travel restrictions.

Lorraine Smith is a performance maker and senior lecturer at Teesside University. Lorraine has a 1st Class Degree in Dance Studies (University College Chichester), holds a MA in Choreography (TrinityLaban), and was artistic director / choreographer of Silversmith Dance Theatre (2006-2014). Her passions include devising costume performance, informing her research into the impact of costume on the performing body, costume as somatic tool, performance pedagogy, identity and 'otherness'.

Adele Mason-Bertrand
University of Leeds

Casci Ritchie
Northumbria University

Costumes and cultural connections: Using critical making to examine the intersections between race, place, and subcultural identity

The AHRC funded Fabulous Femininities project investigates how theatrical femininities are embodied and performed through costume within the UK's contemporary burlesque subculture. Interviews with participants have revealed the different ways that costumes convey identity through communicating artists' sense of self to audiences, and allowing wearers to personify particular feelings, traits, and experiences.

As burlesque is a white dominated subculture, the costumes worn by many PoC burlesque artists were found to be important sites for expressing the intersections and tensions between ethnic identities and subcultural affiliations. Indeed, many PoC performers donned costumes which explicitly highlighted their cultural heritage to firmly situate non-white bodies within burlesque. Despite this, the showcasing of ethnicity through costume was found to be complex. Some PoC performers discussed how their past costumes, whilst initially perceived to be empowering, were ultimately based on racial stereotypes designed to appeal to white audience members. Consequently, these costumes played a pivotal role, allowing individuals to reconsider and connect with their heritage on a personal level.

Within this paper I will reveal how examining the multifaceted relationship between ethnicity, costume and burlesque caused me to consider my status as a mixed-raced woman within my own white dominated subculture, cosplay; whose members emulate characters from geek media using intricate costumes. This inspired me to use critical making to examine and bridge my cultural and subcultural identity: constructing a cosplay costume that aimed to encapsulate both my British and Caribbean roots (Ratto, 2011). I will discuss how this design and crafting process enabled me to consider my own sense of self and belonging in terms of both ethnicity and subcultural membership. Furthermore, I will demonstrate how the construction of this costume, requiring a blend of both contemporary subcultural skills and shared generational knowledge, cemented and expanded my connection to and perception of my heritage.

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Adele Mason-Bertrand is Postdoctoral Research Fellow on the AHRC funded Fabulous Femininities Project, based at the University of Leeds in partnership with Northumbria University. She holds a background in Sociology, Cultural Studies, and Social Research Methods. Adele's research interests include participatory methods, intersectionality, subcultures, and costumes' impact on identities.

All of my Purple Life: Clothing, creativity & community within the Prince fandom

Within Prince's expansive career (1975-2016), the musician utilised costume in a myriad of ways to create connections, both visible and invisible within his fan community and the greater public. Costume allowed Prince to express his own transgressive sartorial identity, as well as foster a cohesive sartorial language within global fan communities which endures posthumously.

Informed by interdisciplinary research in fashion, museum, material culture and fan studies (including Baker 2016; Bide 2017, 2019; Keidl 2021; Lamerichs 2018; Miller 2011; Miller 2009; Woodward 2017) the paper seeks to examine how Prince's legacy can be examined through the costuming practices of fans, focusing on the under-represented voices of fan-makers.

Drawing upon the analysis of personal Prince-inspired costumes and case studies with Prince fans, I will critically examine the creative ways in which fans replicate or re-imagine Prince's dress. The paper will reflect on ethnographic research from recent Prince fan events in the UK (Glasgow & Dudley), in Minneapolis and online questionnaires. A focus will be placed on public and private levels of devotion to the musician, looking at where fans practice their fandoms within their spaces and the varying factors behind these choices.

Through adopting a multimodal approach, the paper will argue that fan-produced garments are not simply mimetic products, but function as embodied sartorial signifiers of community and friendship. Garments become vehicles to enable the expression of shared grief within fan communities, which crosses linguistic and generational boundaries.

Casci Ritchie is a PhD researcher studying Prince, fashion, and fandom at Northumbria University (UK). She has published widely about Prince's sartorial legacy in peer-reviewed academic journals including *Critical Studies in Men's Fashion*. Her book *On His Royal Badness: The Life and Legacy of Prince's Fashion* was published in 2021 as part of 404 Ink's Inking series.

Stefan Žarić
University of Novi Sad

Rachel Fensham
University of Melbourne

Konstrakta's In Corpore Sano Costuming as Artistic and Sociopolitical Embodiment of Serbia

Multilayered and ambiguous, Serbia's 2022 Eurovision entry, *In Corpore Sano* by Ana Đurić Konstrakta, was deemed as the contest's most artistic performance, with the artist winning the Marcel Bezencon Award for the Best Artistic Performance for 2022. Realized through a collaborative connection of costume designer Ivana Kesić, fashion designer Aleksandra Lalić and several other Serbian brands and designers, Konstrakta's costumes and her visual identity overall have been, as the paper aims to demonstrate, seminal for the performance's artistic value. While her costumes are not deliberate signifiers of Serbia's national identity per se, by approaching them critically we are allowed to observe costume as a connective medium, uncovering layers of meaning and communicating Serbian identity on a "European" stage. By decoding different influences embedded in Konstrakta's costuming, including but not limited to Serbian avant-garde movement of Zenitism, Marina Abramović's performance art, Lady Macbeth, Da Vinci's *Last Supper*, Allegri's *Miserere*, Meghan Markle, COVID-19 pandemic, the so-called "Borosane" shoes as the symbol of Yugoslav working-class women, the paper examines these costume(d) (dis)connections as embodiments conveying Serbia's art historical and sociopolitical anxieties. More importantly, given Serbia's cultural and political marginalization in the "backyard of Europe", Konstrakta's *In Corpore Sano* performance alongside her costuming are as well seen as the catalysts for further connecting the nation to our (dis)connected European continent.

Stefan Žarić is a Serbian fashion historian and fashion curator, focusing on Serbia's (in)visibility in global fashion systems and academia. He is a doctoral student at the Department of English Studies, the University of Novi Sad, researching women's fashions and costumes in Shakespeare's *Great Tragedies* and their transformations in haute couture.

Costume inventories: coding, semantics and choreographic connections

Costume inventories exist in many locations: museum collections, archival databases, costume warehouses, clothing catalogues, stage managers' records and dressing room instructions; and as lists, they register a set of relations that show how an itemised costume retains its 'specific and enduring financial value' at the same time as reminding us of the 'vivifying magic' which attaches to the embodied performance of a role (Jones and Stallybrass, 2000: 177). An inventory lists, it records and enumerates, it categorises and counts, and one thing is set alongside or apart from another. For costume historians the inventory is a primary form of evidence that something existed; for the artist or company, it is a way of keeping track of things in use.

While information about costumes exists in many other documents, this paper adopts the costume inventory as a source of data, coding meanings into the selection, maintenance and appearance of costumes in a choreographic work. Taking as a case study, the work "L'Ag Ya" in the repertoire of the African American dance artist Katherine Dunham, the paper visualises and plots discrete units of analysis that reveal both highly distinctive, even elaborated, variations, as well as hidden relationships between the dancers' costumes and other social and cultural codes. It builds from the data, a semantic system that draws upon Roland Barthes's *The Fashion System*, to examine how costumes might be signs within a choreography of citation, exploitation and pleasure. More generally, the paper argues for detailed examination of costumes as data in an approach that might expand the connections between vestimentary codes and performance.

Rachel Fensham is a Professor of Dance and Theatre Studies at the University of Melbourne and author of *Movement: Theory for Theatre* (Bloomsbury, 2021) and founding co-editor of the award-winning book series, *New World Choreographies* (Palgrave Macmillan). Her research and publications focus on theatre, dance, and digital humanities.

Alexandra (Sasha) Kovacs
University of Victoria

Megan Parker
WAAPA, Edith Cowan University

Re-Connecting E. Pauline Johnson Tekahionwake's "Dress" to its Costume Histories

Nine days before her death in 1913, the poet-performer E. Pauline Johnson Tekahionwake, a Mohawk (Kenien'kehá:ka)-English woman and one of Canada's first celebrities, donated her "Indian costume" to the Museum of Vancouver. Assembled in 1893 for her recital season, this costume became a key feature of a prolific performance career that secured Johnson's place as a "culture bearer" and "Grandmother" of "Native theatre and performance" (Darby, Mohler, Stanlake, 42). Arguably one of the most significant artifacts of pre-twentieth century Indigenous professional performance history, Johnson's costume is also "at the heart of contemporary debates" regarding Johnson's status as an Indigenous advocate (Neigh 36). This article seeks to enter into those debates by analyzing this costume that is part of a "vast archive or visual and material artifacts [related to Pauline Johnson] that remain to be examined in depth" (Daniher 3). Drawing on the close reading of an extensive array of photographs collected through primary research as well as auto-ethnographic reflection upon my own visits to see and touch this costume, this paper introduces the shifting and complex approaches to costuming that Johnson employed across her career and considers how these histories are obscured by the museological description of Johnson's costume as both a "dress" and an artifact of ethnology. Prompted by Margaret Werry's recent call for performance scholars to recognize how "museums stage things" (214), this paper draws on a range of costume and material history scholars (Pinasa; Schweitzer; Shukla) alongside considerations of Indigenous repatriation, misappropriation and description (Collinson, Bell and Neel; Dudley; Belcourt, Igloliorte and Robinson), to advocate and imagine a museological approach that can reconnect Johnson's dress to its costume histories and performative contexts. This research aims not only to better inform future connections with Johnson's costume that could precipitate new historiographies of this important Indigenous performer, but also to inspire further methodological reflection on the key questions theatre historians must ask when analysing performance artifacts (inclusive of costume) that are often re-staged, and in the process altered, within the museum.

Dr. Alexandra (Sasha) Kovacs is an Assistant Professor in the Department of Theatre at the University of Victoria. The focus of her research is Canadian theatre historiography. Her previously published research on E. Pauline Johnson was awarded the 2018 Canadian Association for Theatre Research Richard Plant Award for best published essay on a Canadian theatre/performance topic. She is a co-investigator of the national research partnership project *Gatherings: Archival and Oral Histories of Performance* (www.gatheringspartnership.com) that aims to deepen methodological approaches to the study and preservation of Canadian performance history.

The Mythical Norm in Costume Design

This practice-based research connects the costume design process with social and political issues regarding the representation of bodies in costume design for musical theatre. I relate Audre Lorde's concept "The Mythical Norm"; which identifies those from traditionally marginalised identities as outside the trappings of power (Lorde 1984); to the use of standardised body templates in costume rendering. I refer to Sabrina String's (2019) discussion of Durer's "Cannon of proportions" for figure drawing to understand the origins of drawing methods which standardise the representation of bodies in western art. I consider contemporary representations of the body in costume design with reference to instructional texts (Merz 2016; Huaixiang 2009) I refer to Sara Ahmed (2017) and Legacy Russel's (2020) work on othering of bodies that exist outside of established norms in social and institutional contexts. I relate this to my experiences working in costume in an elite performing arts institution for 12 years. The creative component of the project is the costume design process for a hypothetical production of Rodgers and Hammerstein's *Carousel*. I review available sources of fashion templates and croquis (Burke 2003; Fair 2020; My Body Model 2022; Raynes 1993) and discuss the representation of diverse bodies in these source materials. Instead of using croquis, I begin my costume renderings by completing body portraits which capture a high degree of specificity and detail. I discuss the ethics of using photographic images posted on social media to develop realistic full body portraits which are then recontextualised as the foundations upon which to develop concept sketches and final garment designs. In doing so, I maintain a connection to the body of the portrait subject, or performer, as I envisage their costumes. I digitally combine the garment designs with the portraits to create a cohesive series of final costume renderings.

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Megan Parker is a theatrical costumier who lives and works on the unceded lands of the Whadjuk Noongar people. She works as a costume technician at the West Australian Academy of Performing Arts. She is currently completing a Master of Research at Curtin University, studying the representation of the body in costume rendering for musical theatre. ➔

Sue Field

Independent

Susanna Suurla & Maarit Kalmakurki

Aalto University

Virtual Connections within Scenographic Worlds

This paper identifies how the collaborative process of costume design for live performance can potentially create connections which generate a scenographic ecology, a *worlding*, (Stewart 2014, 119). Multiple disparate parts - the costume, the performer's body, narrative, the environ, lighting, sound, etc. - assemble within a transformative space to realise a scenographic encounter. The term worlding identifies an active, ongoing process with no end; there are infinite possibilities and embodied happenstances. As the anthropologist, Kathleen Stewart in *Tactile Composition* claims: "An atmospheric world or thing is mobile and generative; it produces multiple potentialities for coherence and shift. An emergent world, always almost there, is itself always leaning into a mobilization" (Stewart 2014, 120). This philosophical stance, supported by the recent paradigm shift in scenography theory by (Hann 2019), (Aronson 2018), (Wallen 2018), (Joslin McKinney 2017), and (Brejzek 2015), is pivotal to my argument which speculates how the connectivity of the contemporary designing and production of costumes has the quality of "cosmopoiesis - of world creating" (Brejzek 2018). To support my argument, I examine three case studies: the recent costume designs of the contemporary international scenographers, Emma Kingsbury, Dan Potra and Gabriela Tylesova. Collectively, their creative production reveals how contemporary costume design, enhanced by digital technology and virtual communication, generate scenographic tropes which orientate, locate, and shape imaginative encounters of worlding. Their designs encapsulate the potential to visualize multiple alternate and heterogeneous realities. They transform the invisible into a material "force as some kind of real, a world" (Stewart 2014, 119). Contemporary costume design, combined with digital technology, multisensory effects and "atmospheric attunements" (Stewart 2014, 119) can evoke an amplification of the senses, creating an immersive experience for the spectator.

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Sue Field has an exemplary history of working in the performing arts industry. She has extensive experience in scenographic design, lecturing and teaching, practice-based education and research, and is a practitioner in expanded drawing as an art practice. She has written scholarly papers for journals, national and international conferences, and has published academic book chapters. In 2019 she was awarded a Doctor of Philosophy (PhD), UNSW Art & Design. Her monograph, *Scenographic Design Drawing: Performative Drawing in an Expanded Field*, was published in January 2021, by Bloomsbury Publishing. She is currently writing her second book by invitation from Bloomsbury, titled, *Anatomical Drawing: A Scenographic Intersection Between Science, the Visual Arts, and Performance*.

The embodied experience of costume materiality in devised costume design and digital character creation

This paper stems from our ongoing doctoral and post-doctoral research projects (Aalto University 2022-2023), exploring how embodiment informs the material and digital production of costume. In our presentation, we discuss our hypothesis of the ways in which costume and materials operate as connective agents in both physical and digital performances. We explore how the embodied experience of costume materiality can be used as a facilitator and catalyst for new ideas both in devised costume creation and digital animation.

In devised performance making, the costumes are often created through a discovery-led process rather than a fixed starting point such as a given text. As such, the costume designer's embodied engagement with materiality plays a vital role in the costume design process and the ways in which the costumes connect to the whole performance. The doctoral research thus focuses on the creative process itself and investigates how material-led and embodied devising methods impact how costume designers *ideate, think, and create narrative* through costume. On the other hand, the post-doctoral research study argues that in digital mediums such as animation, materials transfer similar multisensorial and embodied effects to animators in the character creation process.

In this paper, we discuss the influence of costume materiality on the (i) costume designers' subjective artistic process and (ii) animators' digital character creation via two theoretical lenses. We propose how the devised costume creation process can be examined via the lens of Material Engagement Theory (Malafouris, 2013), whereas digital character creation engages with the theory of somaesthetics (Shusterman 1999; 2008). Both research studies investigate how embodied observations of costume material engagement enrich the design process's dramaturgical connotations. Our paper argues for the benefits and opportunities of material engagement in the creation of physical and digital characters. It generates more awareness of the important multisensorial aspects of costume design.

Maarit Kalmakurki received a Doctor of Arts degree from Aalto University in 2021, and her pioneering thesis investigated digital character costume design in computer-animated feature films. Since 2004, Maarit has been collaborating as a costume and set designer in multiple theatre, opera and film productions. She is an active member of *Costume in Focus* research group and part of OISTAT Costume Design SUB-Commission.

Susanna Suurla (MA) is a costume designer, doctoral candidate and part-time lecturer in Costume Design at Aalto University, with over 20 years of professional experience in costume for performance. Her recent artistic works and research explore the relationship between mind, matter, and meaning-making through material engagement in costume.

Erika Schwarz
University of Campinas

Márcio Masselli
Federal University of Goiás

Costume Design in Circle: methodological and creative group experiments (prior to the end of the world)

This presentation shares the methodologies and techniques experimented in costume designs of the third-year performance of the Performing Arts Course of the University of Campinas. Drawings of personal memories, conceptual/thematic maps, upcycling of secondhand items curated from thrift shops have been explored, along with the inclusion of artisanal techniques brought by indigenous students. Mainly, the creative immersion of the performers/students in the universe of costume making has been valued, stimulating the group's autonomy as well as their own references and knowledge. We also reflected upon how to be onstage activating the desired images (also indicated in the dramaturgy), reinforcing the notion of diversity and community concurrently in a choir that comprehends the urgency of postponing the end of the world.

Erika Schwarz is a Brazilian Scenographer and Costume Designer, MA in Performing Arts (UNIRIO) and PhD in Visual Arts (UFRJ). Professor of Scenography and Costume Design at University of Campinas. Partook in Prague Quadrennial (2019; 2015; 2011), World Stage Design (2022; 2011), Critical Costume (2015; 2013), amongst other national and international exhibitions and festivals.

The Educational Wefts of the Costume Designers: past and present of the profession of costume design

These studies, initiated in master's research, investigate how the costume design profession emerged in Brazil and which were the educational bases, formal and non-formal that constitute the costume design profession. We seek to develop an understanding about how these professionals are currently being taught: through a formal teaching (in academic fields) or in non-formal areas (like free-courses). The data for the research arrived through already existing bibliographies, such as for the ones raised by Rosane Muniz, Joana Imparato and Paula Cozzolino, as well as documents from national archives, existing interviews published as media, among others. There is also data collected from primary sources, such as: interviews with Brazilian personalities, costume designers and educators. As a result, we expect to observe how the spaces formal and non-formal connect, what they lack and what's left, so that we can think about the regulation and the strengthening of the profession. Above all, it is expected to be a critical reflection about the impact and the importance of the multiple and crossing ways of learning to become a costume designer.

Márcio Masselli is an actor, costume designer and researcher. He graduated in Theatre Interpretation at University of Ouro Preto/MG and is currently studying for a Master's in Performing Arts at the University of Goiás/GO. He currently works as a costume assistant in audiovisual projects and coordinates an umbrella upcycling project.

San Pestana
Universidade Anhembi Morumbi

Siobhan O’Gorman
Dún Laoghaire

Corpo-instalação [body-installation] as a pedagogical strategy

The paper addresses connections between creative processes of performance costume with other languages of the performing arts, especially in the theatrical field. During the development of the research about costumes of the performance collective La Pocha Nostra, carried out at the Universidade de São Paulo - ECA/USP by this author with guidance from Prof. Dr. Fausto Viana, it was found that the performance-pedagogy developed by the collective to generate performance art material is applicable in the creation not only of theatrical costumes, but also in the creation of characters and dramaturgies (PESTANA, 2019, p. 252). Thus, based on the practices carried out during the research, the *Corpo-instalação* [body-installation] pedagogical strategy was developed, which understands the body as a plastic and political element in the visual composition of the scene. Applied in the academic field, the strategy became part of a pedagogical sequence whose objective is to scrutinize, understand and practice the stages of the creative process of scene visuals.

The presentation aims to share some of these experiences, revealing possibilities of dialogue between the creation of costumes in performance and the conception of visualities of the theatrical scene. It emphasizes the application of the pedagogical strategy as a resource for the development of plastic and political thinking about the visualities of the scene and exposes how the methodology, in addition to presenting stages of creative processes and how to make plastic compositions, aims to expand aesthetic references and form artists aware of the possibilities and implications of their bodies. Therefore, in addition to the theoretical-practical support of the performance-pedagogy of the transnational collective La Pocha Nostra, it also relies on notions developed by Ipojuca Pereira, Ileana Diégues Caballero, and contemporary thinkers such as bell hooks, Djamilia Ribeiro, Grada Kilomba, Adilson Moreira and Richard Dyer.

San Pestana is a performer and artist-educator of scene visuals. Doctor and Master from ECA/USP, Bachelor in Performing Arts from Unicamp. Professor of Visualities at Universidade Anhembi Morumbi and art educator at Fábrica de Cultura Jd. São Luís, in the south of São Paulo. Between the classroom, the rehearsal room, the street and the sewing workshop, he founded the group Resiste Corazón Invenções Artísticas, which brings together artists in collaborations that fuse performance and wearable art with other languages.

Collaborative Connections and Covert Contributions: Molly MacEwen’s Designs for Performance

This feminist historical-revisionist paper advocates for the importance of Inverness-born artist Molly MacEwen who designed for the stage mainly in Scotland and Ireland between the 1930s and the 1980s. MacEwen’s career took off after serving as Micheál MacLiammóir’s apprentice at Dublin’s Gate Theatre during the mid-1930s and following her design work on the 1938 Empire Exhibition, an initiative held at Bellahouston Park in Glasgow to celebrate trade in the British Empire and to boost Scotland’s economy.

The Molly MacEwen collection at the Scottish Theatre Archive, University of Glasgow, contains hundreds of MacEwen’s period costume designs, often undated and not labelled in relation to any specific production. Yet, several of these designs are richly detailed, carefully annotated, and shown from more than one angle. Who these characters were, and what theatrical worlds they inhabited, remains to be further evidenced. However, these designs, many of which include facial expressions and attention to movement as well as other details, reveal the effort that MacEwen directed towards imagining — towards visually conjuring — the characters in question. Her costume sketches often incorporate tartan, and fabric swatches suggesting a blend of different materials and textures are attached to several of her designs.

This paper situates MacEwen’s practice within an entanglement of influences and developments such as early twentieth-century revivals of Elizabethan stagecraft, design for large-scale outdoor events including pageants, and the modern innovations of Adolphe Appia, Edward Gordon Craig and Leopold Jessner. It also examines how collaborations with MacLiammóir and Hilton Edwards at the Gate, as well as Tyrone Guthrie in the early years of the Edinburgh International Festival, sometimes obscured the significance of MacEwen’s contributions. As such, this paper is part of wider conversations that seek to illuminate the often overlooked (and probably monumental) roles of women in the development of Irish and Scottish theatre practice.

Siobhán O’Gorman lectures in Visual Culture at the Faculty of Film, Art + Creative Technologies, IADT, Dublin. She has contributed significantly to peer reviewed journals and such events as PQ. Her books include *Devised Performance in Irish Theatre* (2015) and *Theatre, Performance and Design: Scenographies in a Modernizing Ireland* (forthcoming).

Luiza Marcier
Independent

50 meters: dress as connection, dress as manifesto

To attend Vogue's Brazilian Bal, of which the theme was Fantastic Brazilianness, the actress Leticia Colin called the fashion designer Luiza Marcier to make her a dress. The theme honoured the centenary of the Semana de Arte Moderna, which occurred in 1922. Instead of reproducing iconographies from modern painters, we decided to make a dress as a creative and collaborative experience, as a statement.

An important reference was a photo showing Tarsila do Amaral on an *essayage* with Paul Poiret, revealing the experience of dressing as a connection between artists. Another vital reference was the simultaneous dress and *ensemble* by Sonia Delaunay, for herself and her husband Robert Delaunay, as the project addressed both Leticia Colin and her partner Michel Melamed, poet, and director.

Making the costumes was a way of weaving connections in the air. The first aim was to make a painted dress inspired on a night travel on Amazonian Forest. From the young artist Chica Capeto to the artist Marcio de Carvalho: the experience was a big getting together. Marcio painted "espadas de São Jorge" from a herbal street salesman from Catete, Rio de Janeiro, with names of indigenous threatened population. The work were a celebration between cultures: afro, indigenous, Brazilian, but mainly a manifesto! A dress as a trip, but also a dress as a mural.

Walvyker de Souza, PRELO PUC Rio, Julia Roliz, Piu Gontijo, Denis Linhares, Monica Pondé, Marcio Farias were also part of the project. **50 meters** was a metaphor of the fabric's extension that could, as a tent, shelter a creative world proposition: a dress and a suit, shoes, earrings, plants, rings. Colours, paintings, hats and ties. Cloths, fabrics, goths. Feathers, threads, strings. Stones. Felts. Eyelashes. Pencils...a dress as something that we live: we artists can build dresses as "colored parachutes", as Ailton Krenak said.

Designer and teacher, **Luiza Marcier** is interested in the multiple relations formed from fashion: connections from making to thinking. Graduated in design at ESDI, master in Design at PUC Rio, professor at Arts and Design Department at PUC-RIO since 2007. Also organizes and curate fashion, carnival and art projects.

Louise Chapman

London College of Fashion, University of the Arts London

The Costumer's Lens: Narrative Potential, Costuming and Porosity in an Encounter with Extant Everyday Dress

This paper discusses costume practices employed in an encounter with extant everyday dress as part of the practice for a practice-based Ph.D. in June 2022. *Narratives of Dress: the Pink Silk Dress* explored how the costumer's lens, costuming and narrative potential (Porter-Abbott 2008) might be utilised to build porous relationships (Monks 2010) between the spectator of dress and the pink silk dress. The narrative potential within *Narratives of Dress: the Pink Silk Dress* (2022) was mediated through the costumer's lens, and a 'specific vantage point' (Gray 2003) consequentially, 'what we call the story is really something that we construct.' (Porter-Abbott 2008, p.20)

Practices, within the encounter utilised embodied knowledge (Stig-Sorenson & Rebay 2013) through the embodied practices (Davidson 2018) of costuming 'as a method of interpretation' to give 'meaning to the archaeological record' (Pettersson & Narmo 2012, p. 28) of the pink silk dress. Toiles were utilised and displayed within the encounter as iterative explorations of the cut and construction of the pink silk dress. In part, to build knowledge of the pink silk dress through the embodied practices of making, and secondly, to test the porous agency of costumes to build relations between the object, the audience and the costume within the encounter.

Continuing performative practices employed in the confirmation or mid-point review to share the founding moment, (Derrida 1996) a soundscape was created to bring the 'back stage' practices of material culture analysis (Prown 1980, 1981, 1984, 1999; Mida & Kim 2015) 'front stage.' (Riegels Melchior & Svensson 2014) The narrative framework of the soundscape, employed fictional writing (Leavy 2016) in the form of an 'object-narrative,' and material culture analysis of the dress to make hidden and fragmentary research 'present in a way similar to the presence of the mute in vision.' (Ihde 2012, p.25)

Louise Chapman is currently studying towards a practice-based Ph.D. entitled, *Costuming as an Authorial Practice: Reading and Re-Authoring an Assemblage of Every day, Aesthetic Womenswear from the Birmingham School of Art 1795-1885* at London College of Fashion with Amy de la Haye as her Director of Studies.

Maria Konomi

National and Kapodistrian University of Athens

Mia Furlong

University of St Andrews

Performing protest costume and fashion

My research aims to make a contribution towards the investigation of the social, political and creative connections of expanded costuming practices. These practices will be explored in the context of socio-political activism, and particularly in the context of social and cultural movements and political protests, while building upon an expanded notion of costume (Fajt, 2020, 2021). As protests, demonstrations and public interventions are being perceived and framed as social performative events (Fuentes, 2015) performing 'protest costume' entails a "symbiotic articulation" of the protesters' clothed bodies in functional, visual, material, as well as symbolic and performative ways. Seeking to explore the social and performative impact of clothing and costuming practices in such events, we will particularly focus on costume's sociopolitical and performative agency questioning what could constitute protest clothing, costume and fashion, what is its visual and material language and how it relates to its activist purposes and to its direct political scope. Our main aim is to investigate the diverse ways in which protest costume exercises its performative socio-political agency, visually, materially, as well as conceptually both at the level of a collective political protest and at the level of personal (and collective) identity politics; to explore "how everyday people and the societies they live in harness the visual power of dress to fight for radical change" (Benda, 2021). Towards this end, we will address some cases of contemporary protest clothing and costuming practices regarded as 'protest costume' that furthermore combine protest for political issues with implicit feminist overtones or even an overt polemic: for example, the Pussyhat Project with their use of the crafts/knitted hat in the 2017 anti-Donald Trump protests, as well as nudity used by the activist group Femen. We will also highlight the significance of the contextual sociopolitical frame by looking at a case that caused public media controversy outside the previously discussed protest context: the Democrat congresswoman A.O. Cortez's 'Tax the Rich' Met Gala 'protest gown' connects us both with practices of the activist movements and progressive fashion, while revealing the inherent ambiguity of this format of 'protest fashion'.

Maria Konomi is Assistant Professor for 'Scenography and Costume: theory and practice' at the Department of Theatre Studies at the National and Kapodistrian University of Athens (NKUA). Her artistic research and publications focus on contemporary forms of performance space and expanded scenography and costume. She has over 47 costume design credits in major venues in Greece, Cyprus and the U.K. She was co-curator for theory for Greece at PQ15 and is currently part of the curatorial team of Greece for PQ23.

Costuming the Enemy: Uniforms of the War on Terror

This paper discusses the connective use of uniform as costume in the War on Terror, and specifically, the treatment of military uniforms, orange jumpsuits and hoods by both the United States and the Islamic State. Both of these actors had an interrelated preoccupation with the role of costume in presenting a state visuality, which was a crucial weapon on both sides of the War on Terror. Building on the theories of Giorgio Agamben and Judith Butler, with reference to costume histories outlined by Jennifer Craik, the paper will share how uniforms – worn by both oppressor and oppressed on both sides of the war – were used to entangle the connections between legal and extra-legal, civilising force and unrestrained violence. In these mutual practices of costuming the body as an extension of the state through uniform, it is clear that the Islamic State performed cruelties which were the extreme of those established by the United States. The recycling, regeneration and reconceptualisation of the same items of clothing on both sides of the war demonstrates this, revealing the complications of binaries such as perpetrator and victim, performer and witness, and further, how these complications are exacerbated by the contexts in which they are received. Discussion of costume and uniform's contribution to bodily agency within discussions of political violence will draw further attention to connections between bodies, and their vulnerability and power, whilst exposing the potential for its manipulation to reinforce national visuality.

Mia Furlong is a PhD candidate supervised in the Schools of English and International Relations at the University of St Andrews. Her thesis "Unfolding War: Clothing the Body in Acts of Political Violence" discusses the symbolism of the clothed body in images of political violence during the War on Terror. She is a member of the Centre for Art and Politics, the Modern and Contemporary Research Group in English, and the Handa Centre for Studies of Terrorism and Political Violence in IR. Mia has recently worked for the interdisciplinary Visualising War project, *PeaceRep's* Global Transitions series, and *Haute* magazine.

Eero Laine

University at Buffalo / State University of New York

Ehud Joseph

Queensland University of Technology

The Costumed Connections of Protest Mascots

Sports mascots aren't usually known for their radical politics. Yet, even if they are more commonly used to promote corporate or state activities, mascot-like costumes are highly visible at various political protests. Like their commercial counterparts, costume characters at protests develop connections among people and to a cause. Some examples include Greenpeace's and other groups' polar bear costumes, the elephant costumes of the 2021 anti-corruption protests in Thailand, Montreal's Anarchopanda, as well as Philly Elmo and Gritney, both of which were prominent in the street and on social media in the US amidst recent protests against police brutality. The furry costumes lend an almost cartoonish theatricality to the protest event, opening space for communities to playfully project their interests, test the limits of representation, and share in sometimes ironic admiration. They also, however, are always inhabited by someone, whose body and identity are quite practically concealed and obscured by the fabric of the costume.

This presentation examines the theatrical play of connections across mediums that mascots afford to protests. The protesting mascots rely on the sweaty performance of an individual, even as the performance most-often relies on the wide circulation of the mascot image and its transformation through memes and social media (transforming a hockey mascot to anti-fascist icon, for instance). These costumed characters thus represent the dual labour of both protests and mascots: that of the bodies in the street and animating the suit and that of those who interpret and engage and amplify the message online through social media and memes. That is, the mascot is concomitantly produced and performed by those who wear the fur and the interpretive community who adopts the costume for its cause. Thus, costumed characters, maybe especially in their playfulness and overt theatricality, are laboriously performed while building connections to imagine new futures.

Eero Laine is an Associate Professor and Chair of the Department of Theatre and Dance at the University at Buffalo, State University of New York. He is the author of *Professional Wrestling and the Commercial Stage* and is a co-editor at *Lateral*, the journal of the Cultural Studies Association.

Costuming the queer body: how body-image impacts aesthetic and identity expression

Since the dawn of western gay culture in the early eighteenth century Europe, dress and fashion have been instrumental in defining queer identity and community boundaries (Geczy and Karaminas, 2013; Steele, 2013). Concurrently, costume-making has been essential in developing queer culture, intersecting individual creativity and communal ludic expression. Costuming has helped queer individuals express themselves through escapist joy while developing significant cultural capital through shared socialisation (Geczy and Karaminas, 2013), facilitating gender articulation and queer world-building (Buckland, 2002).

Queer individuals' body image is a negotiation of both heteronormative gendered aesthetics orthodoxies community-specific value systems (Kelly, 2007). The artificiality of the costumed performance helps challenge the subject's reality and, in doing so, highlights the queer potential for identity formation that re-negotiates hegemonic gender norms into new manifestations of queerness (Horowitz, 2012). Often, queer costumed expression results in aggressive gender policing. Despite this, through the "fabulous" (Moore, 2018) nature of costumed performance, queer individuals can express their authentic selves publicly and claim their place in society.

This paper presents the findings of a series of costume making workshops for Brisbane-based queer people as a part of a PhD project. The paper will explore how the workshop participants' creative process was impacted by their body image, reflecting the ways corporality impacted the participants' subjectivity towards their design decisions and costumed socialisation (Grosz, 1995). Specifically, the paper will analyse the ways bodies and materials coalesce in facilitating aesthetic identity formation, a reciprocal relationship between the physical experience of being costumed, the communal creative environment and the costumed performance as a social experience, which collectively engages with social expectations. The participants' design process will be contextualised within their gender identity expression, physicality and cultural heritage, offering an insight into how different bodies and communities impact queer costuming creativity.

Following an MA from Central Saint Martin's, **Ehud Joseph** worked in Europe, then showed his brand at Paris Fashion Week. Since 2014, Ehud has lectured in the antipodes, currently lecturing at the University of Canberra while studying for his Doctor of Philosophy degree at the Queensland University of Technology on queered costume-making.

Jacquey Taucar
University of Toronto

Deepsikha Chatterjee
Hunter College, CUNY

Making Costumes, Building Culture and Community for Caribbean Canadians

On the last Thursday night of July in Toronto, the grand King and Queen costumes of the Caribbean Carnival compete at Alan Lamport Stadium. While each costume performs for only 4 minutes, the audience never sees the approximately 2000-3000 hours of labour from 15-20 makers that went into designing and constructing a costume. More significantly, audiences also never see how these costume-making practices constitute what Diana Taylor calls a "repertoire" through which cultural knowledge and memory are embodied and transferred in the community. This paper explores how culture, community, and costumes are being built together in workshops called mas camps. There are no schools and no curricula for Carnival Arts here in Toronto; costume making in the diaspora is a learned art that one experiences and acquires in a community setting at mas camp through observation, apprenticeship, and practice with skilled makers. Because of the embodied nature of this practice, there is a slow rate of knowledge transmission from experts to learners, which occurs over years of labouring together. In this paper, I will discuss how costume making practices embody a Caribbean-Canadian knowledge that is only partially articulated through emergent vocabularies developed in mas camp. Through practice as research methods, I explore the ways in which Caribbean-Canadian ways of knowing, being, doing are made manifest through the corporeal and material archives of makers and costumes; a living archive that exists only with/in/through the maker's bodily relationship with their community, including the human and the more-than-human entities entangled in processes of creation. My intervention in this project critically reframes the traditional notion of archive as "texts, documents, building, bones" (Taylor 19), recognizing that costume-making practices of Toronto's Carnival artists constitute a peripatetic and material knowledge, a kinaesthetic archive of personal and community identity, migration, and relationship to the multicultural Canadian nation-state.

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Jacqueline Taucar received her PhD at the University of Toronto's Centre for Drama, Theatre and Performance Studies. She builds Caribbean Carnival costumes with Michelle Reyes, designer/performer of Saldenah Carnival's Queen Mas. Currently, Jacqueline is working to establish an archival infrastructure for documenting and preserving the primary materials and oral traditions that inform the design, creation, and performance of Toronto's Caribbean Carnival costumes.

Seeing South Asian Masks as a Rhizome

How can we see costume at the centre of many different forms of arts? How do we visualize it at the crossroads of the work of many artists, and many genres? How do costumes speak about the centre and the periphery, about archives and oral traditions, and about class and gender? The exploration of these ideas come from a range of case studies of costume and mask making practices in South Asia (India *Bhaona* and *Chhau*, Sri Lanka's *Tovil*, and Nepal's *Bhairab* dance) from a dissertation project. Using a Deleuzian and Guattarian approach of the rhizome, can we imagine costume directly connecting to performance, and additionally, through materials and objects, making other connections into art, culture, history, politics, governance, international relations, and more? Seemingly local, on the surface, the connoisseurs of these arts are from the close by communities who support them for ritual purposes, for reasons of individual and communal wellness. Yet the artists strive hard to showcase their work in larger venues, to international tourists, work with their community and with Government bodies to present them in different contexts.

This academic paper presentation will showcase the work of several costume and mask artists from these regions and discuss how their creative and generational works work beyond the narrow boundaries of the region into wider issues.

Deepsikha Chatterjee teaches design at Hunter College. She is a practicing designer with several awards to her name. She received her undergraduate degrees in India before moving to the US for her MFA in Costume Design from FSU. In April '23 she is finishing her dissertation on masked dances of South Asia at CUNY Graduate Center. She researches costumes, masks, and performance design from South Asia and publishes on these topics. Her essay on Indian dance costumes won the USITT's Herbert D. Gregg's Honor Award in 2021. She produces and presents dance from India in New York for Indo American Arts Council.

Suzanne Osmond & Barbara Doran of The Superorganism Collective

National Institute of Dramatic Art (NIDA) and University of Technology Sydney (UTS)

Superorganism - the Pollen Project

A Superorganism is a complex organisation of individual actors only able to operate and survive collectively. Bees are a classic superorganism, an indicator species of ecological change, and the touchstone of this project. This flash talk shares some insights arising out of a 2021/2022 series of durational events undertaken by the Superorganism Collective involving: dynamic public engagement, connecting nodes of knowledge and practice, space activation and environmental awareness raising. The exploratory, public facing workshops were informed by ideas about: *metabolising* (digesting materials and ideas) // *transmuting* (alchemical synthesising) // *embedding* (placemaking, spectatorship and swarming). We act as a relational protagonist, Inhabiting the urban environment dressed as aviary workers and veiled mystical 'beekeepers' collecting and dispensing "wish tokens". Costume plays a critical role in the way the Collective engage with participants and activate liminal spaces. Inspired by the 2015 PQ Tribes project, led by bees and other complex organisation systems we are part performance, part connective tissue, part ritual makers.

Superorganism is a collective of overlapping identities including: beekeeper, designer, scientist, sociologist, academic, and artist that spans transdisciplinary practices. We have a common interest in scenographic placemaking, costume dramaturgies, the impact that arts can have on promoting healthy human ecosystems and individuals, pattern finding and systems of information and knowledge exchange.

Dr Barbara Doran is an artist and academic who mobilises the language of costume, design and performance art to navigate the challenges we face as citizens of the planet. With over 20 years of practice spanning performance design, art exhibition, education and scholarship Barbara taps into our collective creativity by entertaining, informing and amplifying agency. Barbara is a senior Lecturer at the innovative TD School, UTS, Sydney.

Dr Sky Hugman is a sociologist working across disciplines. Her most recent projects focus on arts-based knowledge translation and the movement of knowledge from one discipline to another through and on the body - in public spaces. These projects emphasise the role of reflexivity, resistance, and the imaginary in the generation of alternative knowledge worlds. Sky is a lecturer at Western Sydney University.

Dr Susanne Pratt is an artist, transdisciplinary educator and researcher. Her recent work explores participatory ways we can feel possible futures to inspire environmental and social impact and change in the present. Susanne is a Senior Lecturer within TD School (Transdisciplinary School) at the University of Technology Sydney (UTS), Australia, on unceded Gadigal Land.

Penelope Cain is an interdisciplinary artist, working between drawing, photography and video. She has a background in veterinary science and recently graduated with MFA from Sydney College of the Arts (2016). She has undertaken residencies at the Australia Council for the Arts studio in Rome, Asialink residency in Taipei and most recently, the Power Institute Award residency at the Cite International des Arts, Paris. She has exhibited in Sydney, Melbourne, London, Rome, Seoul and Taipei.

Dr Suzanne Osmond is an academic and practising theatre professional who has been involved in diverse projects in theatre, live events and film as a costume supervisor and project manager. She currently works in education at the National Institute of Dramatic Art (NIDA) in Sydney, Australia. She is also an editor for the international peer-reviewed journal *Studies in Costume and Performance* (Intellect).

Veridiana Piovezan & Nicole Koutsantonis

Independents

Collaborative creation of costumes and artistic interconnections for the theatrical-circus performance

The theatrical-circus performance "*Zeitfenster oder die Farbe von meiner Wand war ein bisschen verändert* (Time-window or the colour of my wall has changed a little)", conceived by the actress Gabriela Schwab and the dramaturgist and director Mauricio Veloso performed in Germany as an itinerating open-air staging, placing the costumes as part of this dramaturgy which addresses historical and socio-cultural issues connected to 2020 quarantine year.

This performance is based on two related leading threads: Charlotte Perkins Gilman's text *The Yellow Wallpaper* (1892) with testimonials sent by women from different parts of the world, sharing their personal quarantine experiences.

The poetic and creative dimension of the costumes was upheld by visual references such as Francesca Woodman's photography, 19th century fashion and Rei Kawakubo's design connected to dramaturgy and scene movements.

As part of the creative team, we aim to reflect the importance of these costumes in correlation with the materials, body, and staging. We will also analyze the interconnections between artists living in different countries (e.g., Germany, Italy, and Brazil) collaborating in a challenging process of creating costumes through online platforms and facing their production within an unusual context in Italy.

Veridiana Piovezan is a costume designer and teacher whose studies in History, Costume, and Performing Arts were accomplished in Brazil and Italy. Her experience includes costumes creation and production for opera, theatre, and cinema besides lectures in Fashion and Performing Arts schools in São Paulo, Milan, and Florence (*Fondazione Arte della Seta Lisio*).

Nicole Koutsantonis (Nicole Kouts) is a multimedia artist and researcher. She has a bachelor's degree in Visual Arts and a Postgraduate Degree in Scenography and Costume Design (*University of Fine Arts, São Paulo, Brazil*). Her work has participated in festivals and exhibitions in more than 15 countries.

Aislinn King
Independent

Elise Maynard
Bristol University

Connecting tacit knowledge to design for site-specific performance

As the light settles, a dancer moves across the skim of water. Another follows drawing the dusk into the concrete structure, its stillness offset by the tacit lightness of the dancers' gestures. The audience on stools, their bare feet immersed in water, see the light shift through the layers of imprinted fabric as the dancers and musicians each in turn sweep through the shallow depths to connect one to the other and the site implicitly.

Within the immense scale of the concrete columns, the performers' scale and ephemerality is emphasised in contrasting white costume elements. The sense of ruin and of ancient, monolithic places that the LESS Pavilion evokes, inspires a reductive approach to the costume elements with hints of remnant silhouettes and rituals.

LESS was a site-specific performance situating the audience amidst dancers and musicians interacting with an architectural pavilion in many different conditions of light, air, rain and water across 12 performances.

Through an embodied design approach, the costumes emerged as a medium to translate and connect the contextual and interpretive qualities of the performance.

I am interested in revealing the tacit knowledge embedded within the collaboration and the layered connections between the costumes, movement, architecture and audience.

Aislinn King is drawn to creating experiences inspired by movement, light and material exploration. Graduating with a NIDA MFA Design for Performance, Aislinn was awarded the MADE by the Opera House scholarship to Denmark 2020, APDG Emerging Designer for Live Performance Award 2022, and recently exhibited at World Stage Design 2022.

Julia Trevelyan Oman: Remaining Connected

Julia Trevelyan Oman (1930-2003) is the set and costume designer responsible for some of the longest continually running designs created for the Royal Opera House, London. One of which is the iconic *The Nutcracker* (1984), performed annually since its premiere. Her method can be characterised as a highly detailed naturalism facilitated by meticulous research often centring on a period from history relating to the original conception of the narrative: the story, music or performance. As part of her design process for *The Nutcracker*, Oman spent time in Germany researching the original production and inspiration for the original setting. Oman researched through photography, gathering vast albums, collecting details from trips, books, and museums. These raw research collections created the basis for her designs and were passed along with design drawings, paint samples and fabric swatches, to the making departments. The result of this meticulous detail is an almost complete effacement; Oman's identity is lost within her naturalism, losing her connection to the designs. It is well documented in her Archive the lengths to which Oman tried to remain connected to the performance, going so far as to involve her agent when the poster for the first revival omitted her name. Prior to this Oman attempted to emphasise and assert her desire to be involved in every visual part of the performance including posters and programmes, in fact the programme sold now is still the original, designed in part by Oman. However, since her death her name has been almost completely dropped from the programme, her biography no longer features and the only reference to her is a single line in the credit list. Though her designs are continually used for marketing and celebrated as iconic, Oman's work is relatively unresearched, with no academic work published centring on her. Outside of academia, she features within biographies focused on her male collaborators such as Sir Frederick Ashton and Sir Peter Wright. This paper explores Oman's design practice when working on *The Nutcracker* and the extent to which Oman attempted to centre this design as a key part of her legacy.

Elise Maynard, MSc, BA. Currently researching Julia Trevelyan Oman's ballet designs, the importance of material literacy within costume design, and its contributions to the success of a performance for her PhD with Bristol University. She has worked in the past as a seamster and costume maker both privately and for London's West End.

Fruzsina Nagy & Simona Rybakova
Hungarian University of Fine Arts & Independent

Madeline Taylor
Queensland University of Technology

Connecting costume designers in a collaboration

Eastern Bloc is a costume based performance (a Catwalk concert performed by the Hungarian Soharóza Chior) inspired by our collective memories of the communist era; the performance connects 4 costume designers from the Visegrád 4 countries (Czech, Slovakia, Poland and Hungary) to create the visuals of the dystopian performance together. Some costumes or collections will be designed individually by one artist, some in collaboration with others, even designing costumes together. This is a new exciting experiment for us. We would like to make a presentation of this collaboration showing the process from beginning through to the end results. In a bigger scale this project connects other artists from the theatre field inviting them to collaborate, such as lighting designer, costume assistants, song-writers, dramaturgs, video artists, choreographer and associate choirs from the 4 ex-communist countries. At the moment we are in the middle of the creative process, but by the time of CC2022 we will be over the premier.

Fruzsina Nagy is a Hungarian costume designer from Budapest. She has directed several individual performances using costumes as the "main characters" on stage. She is interested in the relationship between the human body and its surroundings. She believes that costumes can be an individual form of self-expression. She likes to experiment and stretch the borders in her work. She teaches at the Hungarian University of Fine Arts and has won many prizes over the past decade.

Simona Rybáková, PhD, is a Czech costume designer and independent researcher who studied at the University of Applied Arts in Prague, at the University of Art & Design Helsinki (currently Aalto University), and at RISD (Providence, USA). Her work includes designs for opera, drama, dance, film, TV, special events and multimedia. She curated the 'Extreme Costume' exhibition at PQ11. She was awarded the Swarovski Award '96, the PQ99 Golden Triga, best costumes at WSD 2013, WSD 2017 and WSD 2022, and an iSTAN Excellence Award 2018. She is the Head of the OISTAT Costume Design Sub-Commission (2015-2023), and a member of the Czech and the European film Academy.

Emotional connections, labour and intelligence in costume production

Costume production has long been recognised as inherently collaborative and creative, but as yet, there has been little recognition of the emotional intelligence and labour required in this work. Similarly, connections, in the form of friendships, relationships and the costume community of practice are considered by academics and practitioners as vital to the operation of costume's networked industry, but as yet have been little studied. Drawing on the work of Goleman (1996) and Hochschild (2012), in this paper I tease out the differences, intersections, challenges and contributions of emotional connections, emotional labour and emotional intelligence in the work of costumers, whether makers or designers.

Drawing on a four-year project which studied four production cycles in three different Australian theatre costume workshops, this research project explores the relationships of practitioners at work and how these can impede and improve production process and outcomes. I extend upon these ideas to argue that while the deployment of emotional intelligence in the costume workshop enables effective collaboration with the many others who contributed to the costume's design development and realisation, this often turns into emotional labour, which Grandley et al. define as "job-based emotional requirements to produce emotion toward — and to evoke emotion from — another person to achieve organisational goals" (2012, 18). This expected but poorly recognised form of costume labour in part arises from the hierarchical, gendered and embodied nature of costume work, which further hampers recognition of emotional labour's value, and the skillful costume workers who provide it.

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Dr Madeline Taylor is a costume practitioner and researcher, with an interest in contemporary costume practice, design collaboration and realisation, and social engagement using clothing. She has almost two decades experience in theatre, dance, opera, contemporary performance and film around Australia and the UK. Now a lecturer in Fashion at Queensland University of Technology, she recently received her PhD from University of Melbourne.

Toni Bate

Liverpool Institute for Performing Arts

Chryssa Mantaka

Aristotle University

Connections, Collections and Costume Construction

The benefits of a material culture approach to archival research in dress have long been acknowledged as a means to explore the connections between extant historical garments and the bodies that inhabited them. The limitations of this practice have been explored in previous research which investigated the value of reconstructing historical performance costume, where the original garment no longer exists or is too fragile to be worn, by interpreting surviving primary sources such as designs and portraits. A proposed methodology was developed based on the principles outlined in Davidson's *Embodied Turn* article.

Central to the reasoning behind reimagining an absent performance costume is the opportunity to not only create a medium by which we can connect with our vocational ancestors but, that through the representative materiality of the remade costume, we can reanimate the performer and character, recontextualising them within the broader scenography of the lost performance.

In the article *Affect and Sensation*, Sampson suggests that 'garments in archives are both containers and producers of affect - an effect that, in part, stems from the bodies that wore and made them'. This paper will discuss whether a recreated, embodied costume has the same power as a connector to past experiences and whether, through this process, there may be new and unexpected connections to be made.

The call for papers for the CCA's conference *Encloded Knowledges: What Do We Know Through Making and Wearing Clothes?* suggests 'a division in both fashion academia and education between those who study through making and those who study through observation'. In response to this statement, and in consideration of the notion that both disciplines begin with contemplation of the inanimate object, this presentation will also explore the advantages, disadvantages, and phenomenological value of both approaches in relation to costume, and how they can connect us to historical performances that remain otherwise undocumented.

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Toni Bate is course leader for MA Costume Making at the Liverpool Institute for Performing Arts (LIPA). Throughout her career Toni has worked as an educator, costume maker, tailor and wardrobe supervisor. Her most recent research focuses on historical theatrical costume, with an emphasis on reconstruction, and the social history of costume making.

The wardrobe department/sewing workshop of National Theatre of Northern Greece: social, political and creative connections

Costume shops to a large extent act as intermediate factors between different collaborators and assist with their craftsmanship to determine the final visual aesthetic of a performance. The National Theatre of Northern Greece's workshop is no exception. The presentation is an attempt to ascertain the contribution made by the costume shop and its significant role in the process of costume design execution, linking the various professions involved in performance production. It provides an insight to stories being narrated by seamstresses and tailors, who apart from being technicians, were also martyrs of the historical era in which they lived, building an impressive network of social, political, cultural and creative connections. The relationship between the materiality of the artifacts created by the wardrobe department and the working conditions in which these artifacts were produced is another interesting area of investigation. The research is based on oral histories (bringing to life the official recorded history of the theatre), administrative records (contracts signed with the National Theatre of Northern Greece), personal experiences with the workshop staff as a costume designer and other sources. This study was initiated by a team research project proposed by the Hellenic Costume Society of Greece in 2018 with the purpose of documenting the working conditions in the costume shop, concentrating on the social, educational and economic backgrounds of people behind the scenes in Greek Theatre and determining how labour was organized, the hierarchy and methodologies used in costume construction. Ultimately, this is an initial attempt of an ongoing study to examine the collaboration of the workshop crew with costume designers and their input to the development of the NTNG between 1966 and 1990.

Dr Chryssa Mantaka is a stage and costume designer, Assistant Professor of Costume Design at Aristotle University and board member for the Folklife & Ethnological Museum of Macedonia-Thrace. Her design practice includes footwear and collaborations with major opera and traditional theatre companies as well as experimental theatre groups and music bands. She has extensive curatorial experience for Greek and international institutions and both her and her students' work has been widely exhibited. Her research focuses on theatre costume semiotics, art and fashion, folklore studies and theatre in education.

Laurel Jay Carpenter
Independent

The Length that Brings Us Closer

Comparing works from the span of the author's career, 'The Length That Brings Us Closer' traces a range of connectivity—inter-, intra- and extra-personal—through a reflective analysis of the sculptural wearable in visual performance. The oversized garments in Laurel Jay Carpenter's *Red Crest* (2003), *Again with Gusto* (2009), *Of Wanting* (2017), and Longva+Carpenter's *Lineage* (2019) each reposition the performer with a linear length of fabric, connecting and conflating the body with larger space and situation. The woman extends, connecting to architecture, to earth, and to the surrounding community. In these trailing dresses, she is also tethered, contained and burdened. Yet, her determination transcends the circumstance, overlapping and inverting expectations of her reach, and revealing an embodied scale of connection.

Collaborating to construct and perform the 'impossibly long' red dress of *Red Crest*, the artist encounters an intimacy with the public, an interpersonal encounter that is often the form connection is presumed to take. Other dresses in other performances indicate the elasticity of connective forces, from micro to macro. A deep, intrapersonal focus is evidenced in *Again With Gusto*, with the riant performer held to a plinth by her outstretched yellow dress. In contrast, in *Of Wanting* and *Lineage*, the visuals of these dresses slant toward spectacle—defined by way of Feminist New Materialism as an excess that breaks norms and compels awe—to manifest an extrapersonal connection, touching what is beyond the known.

Laurel Jay Carpenter's durational, visual performances have been presented in the US, UK, EU and Scandinavia, including the 2007 Venice Biennale, 2013 Bergen International and 2019 Prague Quadrennial. She regularly partners with Norwegian artist Terese Longva as Longva+Carpenter; their monograph, *10 Together*, published by PABlish, was released in September 2022.

Ben LaMontagne-Schenck
Goldsmiths, University of London

The Costumatic Approach: Costume's Transformative Connection between Actor and Character

This talk is aimed to introduce what I refer to as the *costumatic approach*. The costumatic approach is a costume led character-building technique/acting-as-research methodology which I have written on extensively within my own practice-based PhD and my recent article in *Studies in Costume and Performance*. Heavily inspired by Sally Dean's 'aware-wearing' and Donatella Barbieri's experiments with costume-led performance-making, the costumatic approach frames costume as a material tool with which the actor might alter their means of perception. Theories of enactivism and social constructivism assert that these perceptual alterations made possible by costume—and performance makeup for that matter—may result in a fundamental shift in the performer's identity, facilitating a lived experience of the *character's* identity. The significance of costume's connectivity asks the question, is the actor not actually *becoming* an other?

The costumatic approach is an effective tool which can be applied throughout a number of various contexts. Experimenting with a costume-led character-building technique acknowledges costume's agency in performance-making while also allowing the actor to experience this agency firsthand. Costume has the ability to make an embodied experience of character more attainable, regardless of training level. Within a pedagogical setting, the costumatic approach has proven to expand the practice of trained actors while simultaneously making the work of practitioners such as Stanislavski and Michael Chekhov more accessible and tangible for untrained actors and nonperformers alike. Within a research context, costume's connectivity to character places the actor-researcher in the unique position of being able to use 'character' as an active research collaborator, potentially extending their scope of research. In whatever setting, the integration of performance costume into a more formalized actor training or technique yields complex and intricate discoveries along with further questions surrounding the phenomenon of embodying a character.

Ben LaMontagne-Schenck (BA, MFA, Ph.D.) is an actor, practitioner-researcher and associate lecturer in theatre and performance at Goldsmiths, University of London. He has studied acting at California State University, Fullerton, East 15 Acting School, the Indonesian Institute of the Arts, and the Russian Academy of Theatre Arts and has worked professionally around the world. His work is published in *Studies in Costume and Performance* (Intellect).

Donatella Barbieri

London College of Fashion, University of the Arts, London

Natalie Rewa

Queen's University

Costume as site for renewal: connecting across theories, practices and sites towards transformative co-creation

The placing of subjects and objects (or bodies and materials) in a non-hierarchical relationship through the Material Interactions participatory workshop practice (Prague, London and Galway, 2019-2020) poses a challenge to the customary anthropocentricity of mainstream theatre. Its new materialist approach questions humanist binaries, not only in terms of the subject/object and mind/body of Merleau-pontian phenomenological reversibility, but also in relation to male/female, black/white, local/global, present/past and nature/culture binaries (Braidotti, 2011). I shall discuss how these workshops, as spatio-temporal, process-centred, materially-performative co-created participatory events, enact a challenge to such binaries and their inherent hierarchies.

Equally in focusing this presentation within the complexity of constituting performance through the ethical entanglements that are at the core of new materialism (Barad, 2007, Bennett 2010, Ingold 2010), I am also informed by expanded thinking about performance and materiality (McKinney & Palmer 2017, Read 2013, Lehmann, 2006). Critically in this reflecting on Material Interactions workshops I shall engage with ecological thinking presented by practice-based scholar Tanja Beer through ecoscenography (2021), as well as notions of 'bodies' as layers, open to slippages (Barbieri 2017), assemblages (Hann, 2018) and multiplicities (Manning 2013).

Inviting thinking through performance via Wearable Spaces, Material Interactions, and bodies of multiple parts in ways that are intended to impact beyond the workshop, the intention of this presentation is to trace relationalities beyond those material and bodily connections. What emerges is a costume in conversation with other contexts of practice and research, ranging from the museum to the town square, connecting to the community outside of the theatre space in processes of renewal that are social as well as cultural. The forms that are engaged re-establish performance as shared action at the core of resilience in community formation, revealing the criticality of costume not only to performance but to communal well-being.

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Costume scenographer, researcher and academic **Donatella Barbieri** (PhD) is senior research fellow and principal lecturer in design for performance at London College of Fashion: University of the Arts London, where she founded the experimental MA Costume Design for performance. She is the author of the PQ prizewinning *Costume in Performance: Materiality, Culture and the Body*, published by Bloomsbury, along with numerous articles and chapters, and is a founding editor of *Studies in Costume and Performance*. Her costume-based practice has been performed and displayed in museums and other cultural sites internationally, including a long and rich association with PQ.

Costuming Sirens for the new millennium: costumes, collaboration, citation

Costuming Sirens for the new millennium looking back to 2000.

The costume studio, and the dressing room are traditionally distinct professional architectural offstage locations – one for the designer and the other for the performer. Strictly differentiated from performance space they produce assembled figures for the stage. Costumes for *Sirens/Sirènes* an anthology of 6 new chamber operas for the millennium staged in 2000 challenged such architectonics. Making use of thick description to interrogate processes of costuming for opera this discussion sketches the connection to a fresh dramaturgy for female vocalization. In counter-distinction to the Homeric presentation of sirens who are limited to narration while remaining offstage and out of earshot, costume designer Charlotte Dean brought backstage spaces directly onto the stage as active constituents of costume thinking as performance. The costumes were located on stage from the beginning of the performance and the singers became dressers for each other. Dean created most of the costumes from second hand clothing and her alterations focused not only on period details but also on those that held out the possibilities of camaraderie versus differentiating characters. Assisting with zippers, buttons, belts and final tucks the singers segued into characters choreographed in gestural vocabularies of public presence and female responsibilities. Finally, for the last opera *Sirens – Sirènes* and its intriguing weaving of the voices of all six singers Dean mixed categories of the resources employed in these costumes asserting and playfully approximating the elements of powerful diva-esque costumes. Such costuming paralleled the singers performing a capella proposing an imagineering of a dramaturgy of "dressups" evincing a historiographic inquiry of operatic performance in itself – to be seen and heard, and of course, not to only die. Inflected by a framework drawn from contemporary opera, and the contributions of Aoife Monks, Andrew Filmer and Juliet Rufford, Doreen Massey and Peter Boenisch this presentation argues how the relational dramaturgy of costuming enacts an active mode of critical thinking.

Natalie Rewa is an author of *Scenography in Canada: Selected Designers* (2004), co-curator of the Canadian delegation to PQ07, and co-editor of *Imprints of Process* (2008), editor of *Design and Scenography* (2009) guest editor of the special issue: "Costumes and Costuming" of *Canadian Theatre Review* 152 (2013). Her research has appeared in *Performance Costume: New Perspectives and Methods* (2020), *Performing Architectures: Projects, Practices, Pedagogies* (2018) and in journals *Theatre and Performance Design*, *Canadian Theatre Review*, *Theatre Research in Canada*, *Australasian Studies*, *Theatre Journal*, and *Scene*. She is professor of Drama in the Dan School of Drama and Music at Queen's University in Kingston, Ontario, Canada.

Greer Crawley
University of London

The Diva, the Diver, and the Whale

'The switch between familiar and unfamiliar happens reciprocally - both when underwater elements are brought to land and when human technologies are submerged beneath the sea.'

This presentation will consider the trans corporeal costuming of embodied and interspecies engagements in the ocean imaginary of the feminine sublime. The focus will be on transdisciplinary, transhistorical, transoceanic encounters between the human and non-human with reference to Sarah Bernhardt, Lotte Hass, Bjork and Emilija Škarnulytė and to the biological and technological prosthetics that create their more-than-human forms.

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Greer Crawley is an Honorary Research Fellow in the Department of Drama, Theatre and Dance at Royal Holloway University. She is a member of the Material: Art : Science : Environment : Research (MASER) group at Bath spa University. Working with artists, designers and curators, her aim is to facilitate the integration of scenographic perspectives in collaborative projects between performance, arts and science.

Christina Lindgren & Sodja Lotker
Oslo National Academy of the Arts & Stockholm University of the Arts
Academy of Performing Arts in Prague

Costume dramaturgies as connective materiality

What can happen when you choose an untraditional starting point, as costumes, when creating a performance? What if *things* as garments and fabrics are the ones that initiates, guides and decides the development towards a performance? What dramaturgies will the costume create if it is being "listened to" and how does it connect all elements involved in a performative event, including the audience?

Costume Agency is funded by the Norwegian Artistic Research Program, it took place 2018-2022. The research goal was to explore the performative potential of garments holistically. It included 24 designers, 24 performers, 12 light designers, a reference group and several institutions - and it led to 22 performances. Each performance that was developed is different - different material, topic, approach. The amount of work and resources towards each work was less than in most stage productions, but this was a rapid prototyping approach that within limited constraints provided a rich and diverse set of approaches to how the agency of costume can unfold and be actuated and researched.

The costume has implications for the performer as well as the viewer, and these might differ. The performer experiences from within that the costume affords certain behaviours. The viewer experiences the costumed body with an outside eye, and this offers different sets of readings.

We have explored costume as sounding wearable, costume at the boundary between private/intimate and public space, as habitat, as layers of gender, costume as mirror, costume and perceived affordance. Costume when the body is not there, costume as animated materiality.

Now it is time to reflect on the many findings! In this presentation the main researchers will present some findings from the research, focusing on costume dramaturgies as connective materiality.

Sodja Zupanc Lotker is a dramaturge, with a special interest for scenography and costume design. Lotker is the course leader of MA in Directing Devised and Object theatre at Prague Performing Arts Academy (DAMU). She was artistic director of Prague Quadrennial from 2008 till 2015.

Christina Lindgren is a costume designer/ scenographer, as well as a stage director on self-initiated productions. She has a special interest in sound generating scenography, hybrid forms of opera and composed theatre. Lindgren is Professor in Costume Design at Oslo National Academy of the Arts.

Lotker and Lindgren are the main researchers of the Costume Agency Artistic Research project.

Anna Kuhl
University of São Paulo

Marlis E Schweitzer
York University

Memory, indignation and Homage: Costumes in *Como se Fosse* (As if it were)

We present the process of creation of the costume for the play *Como se fosse* (As if it were), a play by the Spanish author Gracia Morales, presented by Grupo Matula Teatro in 2020. In this performance it is also included updated data and real facts from violence against women. This costume was created using second-hand clothing in order to make a deeper connection with real facts, relating them with the memories of the public throughout the different times in the play, such as the character's lives of the mother and the daughter, as well as how the two characters are connected themselves. The play is about a feminicide committed by the husband of a dressmaker, using as a murder weapon the scissors of the victim, her own work instrument. Social clothing is also used as scenery – for this purpose, pieces contain embroidered names of victims of gender violence. The costume connects materially the two characters, with similar colours and formats, enhancing the physical similarities of the two actresses. Another connection the costume provides is the time lapse, enabling the audience to identify those clothes present in recent memories or pictures, as well as to perceive the decades references through the clothing. One detail that is repeated in the typology of mother and daughter's costumes is the high collar in the blouses they wore. During the process of collecting material, the blouses were chosen due to their colours and texture, but it turns out that the high collars of such blouses proved to have a valuable meaning: the forced trapping throats, the silence brought by the violence and feminicide, giving another possibility of reading our high-collared women's blouses, which may say "I want to tell my story, but I can't talk." The designed costume in the mentioned play wants to tell one of these histories.

Anna Theresa Kuhl is a costume designer, researcher, teacher and cultural producer. Master and PhD student in Performing Arts at ECA-USP, whose study focus is the relationships between memory and costume design. Anna works in the city of Campinas - SP with costume design, production and projects such as *Memórias Vestidas* (Dressed Memories), clothing and independent courses. She is a script writer and presenter of a podcast about costume, called *Pano pra Manga*.

English Paper Dolls Costumes and Imagined Connections to the Romantic Stage, c.1810-1816

A dynamic market in paper dolls flourished in London in the early nineteenth century, led by the publishers S & J Fuller, who sold their wares at the deliciously-named "Temple of Fancy" in Rathbone Place. At the height of the paper doll craze c. 1811-1812, S&J Fuller published six titles in a single year. Most books feature a central child character (a young girl or boy) who embarks on a series of adventures that inevitably require multiple changes of dress. Several books also transport readers into the world of performance and the stage, complete with fantastical costumes often modelled on those worn by actors at Drury Lane and Covent Garden. In *Frank Feignwell Attempts to Amuse His Friends* (1811), a wealthy boy uses the excuse of his birthday party to impress his friends with his "powers of mimic art," playing everything from kings and lawyers to harlequins and Scotchmen. In *Young Albert, the Roscius*, also published in 1811, a young boy reminiscent of celebrated child actor Master Betty transforms into characters from Shakespeare and the repertoire of the Romantic stage.

To date, most scholarship on the S&J Fuller paper doll books has focused on the negative gender stereotypes that arise from the scripted narratives, while acknowledging the potential for subversive play afforded by the design and materiality of the dolls themselves. Much less has been said about the specific design of the paper doll clothes/costumes or the potential influence of Dandyism on the gendered, classed, and racialized narratives that arise from the dolls' assembled wardrobes. Through an analysis of *Frank Feignwell* and *Young Albert*, this paper considers how the act of playing with and changing paper doll costumes advanced the ideals of Dandyism, inviting white, middle-class children (especially boys) to embrace the performative power of clothing.

Marlis Schweitzer is Professor in the Department of Theatre and Performance at York University (Toronto). Her books include *When Broadway Was the Runway: Theater, Fashion, and American Culture*, *Bloody Tyrants and Little Pickles: Stage Roles of Anglo-American Girls in the Nineteenth Century*, and *Performance Studies in Canada* (co-edited with Laura Levin).

Critical Costume 2022 Exhibition
“Costume Connections”

Critical Costume 2022 Online Exhibition:
Costume Connections

Following Critical Costume's tradition, the CC2022 event includes once again a costume exhibition. This time with a crucial difference: the exhibition was intentionally created, since the very beginning, for an online format.

Exhibiting costume outside the performance is always a big challenge. Often the work of each designer can be very well researched by visiting their websites and their productions on the web. The central idea for the Critical Costume 2022 exhibition is to deeply explore the work of the participating designers, by dedicating approximately five minutes for each exhibitor. The selected projects are analysed not as a result, but as a "case study" that can reveal the artist's investigation and personal interests. These projects represent a point in the designers' trajectory, with a connecting focus is chosen to highlight and a magnifying glass is placed on it. Following the CC2022 theme, 'Connections', the exhibition intends to identify traces of the connection and where such annoyance, curiosity and/or passion of the artist may have started.

The curatorial concept was to interview and provoke the costume designers to reveal their personal influences and concerns. A sometimes-difficult task, as centring designers used to being only backstage, in addition to the technological obstacles necessary to create this virtual exhibition through long distance interviewing and self-recording raised both conceptual and practical challenges. Overcoming these we arrived by instigating different connections: Physical connections (Co-costumers, Costumes, Lights, Paintings, Skins, Sounds, Surfaces); Philosophical & Psychological connections (Cultures, Life, Memories, Metaphors, Worlds); and even Political connections (Meanings, Womanism). I hope you enjoy this adventure.

Dr Rosane Muniz, Grafias da Cena Brasil
Exhibition Curator

Marwa Auda

Mansoura University, Egypt

Exhibitors' Artistic Statements & Bios

in alphabetical order by surname

CONNECTING CULTURES

The whole world was created from one body (only one body). Love and peace prevailed in the world - the sky was clear and only humanity disturbed its nations, civilizations, and evolution. Technology is a double-edged sword that develops and kills - beneficial and detrimental. The Covid-19 virus came and brought nations and continents together to find a vaccine. At the beginning of the theatrical performance, the actors wear flags indicating the identity of the nations, divided by the director and the costume designer according to the different colours and decorative symbols that indicate each continent. When one of the actresses got 'infected' by the Corona virus during the show, the actor would take off their jacket to show another uniform (the same dress for all female and same suit for all male actors), free of colours and printed with the phrases "Prevention of Corona virus" in all languages of the world. The participation of 14 different nationalities in the show helped to translate the idea of sharing the pandemic among the countries of the world and to translate those links into the garments they wore.

Marwa Auda is Instructor at the Faculty of Fine Arts, Mansoura University. She has designed costumes for a number of plays for about 48 theatrical productions. She has won 9 international and local awards in costume design. She graduated from the Artistic Creativity Center at Cairo Opera House and holds two state awards for creativity and encouragement in costume design.

Friedrich Floen

Costume designer, Norway

Iztok Hrga

Costume designer, independent researcher, Slovenia

CONNECTING MEANINGS

The performance *City of Passion* brings a city inhabited by three renaissance feminine sisters: Carmenta, Charity and Obs. They fill their days in the bubble bath, babbling, having philosophical discussions, catwalk shows, tea parties, funerals and creating dances. The performers played with how the three characters not only lived in the city, but carried it too; as well as the duality and consumer criticism that lay in it and their bodies. The universe aims to create megalomaniacs, romantic and exaggerated works and mind maps that long for true emotions. The performance drew material from characters and stories often extracted from forgotten sources to create dark and imaginative worlds that can hopefully illuminate power structures that dictate the real and often brutal form that life is. In their texts and costumes, the body is central, either as a progressive motif or obliterated, a meeting point, transformed; in many ways language is sadly inadequate to describe the body's experience.

Friedrich Floen is a Norwegian costume designer who presents his work in a range of different theatrical contexts and formats. He graduated from Oslo Academy of the Arts in the spring of 2017 with a MA in Design (Department of Fashion and Costume Design). His former education includes fashion and production design and theatre studies. His artistic practice circles around the theatrical, the associative, challenging, unfinished, fantasy and maximalism and he works on new ways of approaching identity, dressing, future, body (culture) and performance as a way of co-existence and fiction making. Together with Runa Borch Skolseg, they founded the Dionysian Corporation to protect and explore fiction in this time of crisis.

CONNECTING LIGHTS

Luminous skins are hybrid costumes conceived by the material medium of textile and the immaterial medium of light that re-examine the frontiers of the costumed body and reshape the relationship between performers and spectators. They are the central element of a 'swarm-based scenography' of a show called L.E.D, where two performers dance in pitch dark only with the help of the light they wear. Embodied light that is moving in unison with the wearers continually focuses the attention on the costumes, making spectators perceive everything that happens through the eyes and bodies of the performers. The costumes are embedded with sensors and actuators and wirelessly communicate with each other, with the scenery and the audience without the need for exterior illumination, wall sockets or lighting technicians. Performers and interactive systems are equal partners. The play is not about technologies – complex electronics are used subtly to talk about senses, sensing, emotions and awareness.

Slovenian costume designer from Ljubljana, **Iztok Hrga** has 25 years' experience in creating and making costumes for big and small productions, from classical works to musicals, from alternative or street to dance theatre in different countries. Specialised in costume design for puppets and children's theatre, he is used to working in groups, in theatre ateliers or making costumes at home, and can create costumes in all stages, from sketches through pattern making and cutting to sewing or customising the costumes. He finished his BA in Textile and Clothing Design in Ljubljana, and his MA in Theatrical Studies in Barcelona. Currently he is doing his PhD titled "The scenographic and dramaturgical potential of electronics in costume design".

Kate Lane

Central Saint Martins, University of the Arts London

Laura Marnezi

Costume designer, Mexico

CONNECTING MEMORIES

This exhibited work is my reflections on the context and creative working process for the project *Confinement* with my performance collective ceschi + lane. The project looked at the historic traditions of post-natal confinement in the context of the global pandemic lockdowns. It consists of a site-specific costume-led performance at Walthamstow wetlands in London, a series of community workshops forming a collective artwork and a series of 'echos' in the form of short films. Within the project we examined how the costumed body can give materiality to memory, form connections with community and become a critical commentary in the context of current events and wider contemporary & historical cultural traditions. The core of this project is about connection through costume both with the ecology of the landscape in its site-specific location, with collective memory and with community.

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Kate Lane is an artist, scenographer and academic with a specialism in costume. She is the Course Leader for the BA Performance: Design and Practice at Central Saint Martins and is joint artistic director of performance collective ceschi + lane. Ceschi + lane is a collaboration between theatre maker and performer Valentina Ceschi and academic Kate Lane – the two previously collaborated under the name 'Brave New Worlds'. They have been supported and performed with organizations such as Barbican Creative Learning, The Point, Eastleigh, Ovalhouse (United Kingdom), Arts Printing House (Lithuania), ACT Festival (Bilbao) and Scenofest at World Stage Design 2017 (Taipei). Exhibitions include the UK exhibit at PQ15, 'Make: Believe' exhibition at the V&A (2015), 'Costume at the Turn of the Century' (2015) & 'Innovative Costume of the 21st Century: The Next Generation' (2019), Moscow.

CONNECTING METAPHORS

The idea of the performance is that the character inspired by a deer would go for a walk in the public space with the purpose of creating a connection with people able to transmit positive messages and encourage care during the confinement that began in 2020 due to the pandemic. The deer is considered an animal that can translate the language of the gods for humans. The character is considered a majestic being that maintains the balance between feminine and masculine energy, between the ethereal and the earthly. The costume is inspired by the Yaqui culture, the texture of the fabrics comes from the inspiration of the landscapes of Hermosillo Sonora Mexico. The colour palette is an inspiration between the earthly and the divine. The Deer was walking through parts of Hermosillo, with a signboard that said, "we are free women and men, but not immortal, please take care of yourself."

Laura Marnezi is a stage costume designer and visual artist specializing in sculpture. Her artistic interest focuses on exploring sculptural values to integrate them into her costume designs to create pieces that develop a dialogue between the performing and visual arts, naming her pieces "proxemic devices". Laura disseminates her research under the title "Costume as an artistic piece". She has presented her work at the Prague Quadrennial 2019 and was the third-place winner in costume design in the Emerging Exhibition at World Stage Design 2022. One of her passions is teaching, which she does at various universities in Mexico.

Fruzsina Nagy

Costume designer, Hungary

Charlotte Østergaard

Costume designer, Lund University

CONNECTING COSTUMES

In this exhibition, I wanted to show some special costumes that I have designed in my visual performances which have real physical connecting elements, where the actors or singers are connected to each other through the costumes:

- Instrument costume (*Pesti Esti*) - where an opera singer was singing in a gigantic costume, while the actors could make music on her "skirt". The music they played connected the actors to each other as well as with the singer.
- Sex costume (*Taboo Collection*) - where the female singers are connected by pipes to the male singer. Their voices were also connected in the pipes they sang into.
- Call Center costume (*The Issue*) - in which 9 singers sang a song called 'Connections' and were connected physically with strings to the main character, "the Call Center", until she took a pair of scissors and cut herself off, disconnecting herself from the others.

Fruzsina Nagy is a Hungarian costume designer from Budapest. She has directed several individual performances using costumes as the "main characters" on stage. She is interested in the relationship between the human body and its surroundings. She believes that costumes can be an individual form of self-expression. She likes to experiment and stretch the borders in her work. She teaches at the Hungarian University of Fine Arts and has won many prizes over the past decade.

CONNECTING CO-COSTUMERS

This Critical Costume exhibition presentation derives from the twelve-hour costume-based 'performative-walk' *Community Walk* (2020). The frame for *Community Walk* was a bright yellow costume that physically connected two wearers. In *Community Walk I*, the researcher and costume designer, placed myself 'in the centre' of the co-wearing entanglements. For twelve hours I co-wore the costume in the central area of Copenhagen, DK connected to twelve different co-wearers. One hour with each co-wearing participant. In the video I share some of the values that are the foundation for my artistic practice and research – hence, for this project. I unfold aspects of the co-wearing experience. For example, that the costume orientated the co-wearers towards each other and that they as a connected pair had to navigate and negotiate the costume, by-passing spectator(s), and urban environment.

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Charlotte Østergaard is a Danish visual artist, designer, educator, and researcher. As a PhD fellow (Faculty of Fine and Performing Arts at Lund University, Sweden), she is currently doing artistic research studying multiple ways of hosting polyphonic co-creative processes and/or costume entanglements between various agents, positions, disciplines, perspectives, epistemologies, and methodologies. Her artistic practice is between costume, textile and fashion design. Central in Charlotte's practice is perceiving that 'anything' has potential as material and that material is a facilitator for actions and communication between people. She has designed costumes for more than 65 contemporary dance performances, receiving several grants, and with an extensive exhibition practice. Her designs are presented at the Danish Design Museum and The National Gallery of Denmark.

Yuka Oyama

University of Gothenburg, Sweden

Andrea Pacheco

Costume designer, Mexico

CONNECTING LIFE

There are strong connections between the costumes that I make and my private life. My costumes are an exploratory device to find out solutions to deal with situations that are challenging in my life - things that trouble me, that I am doubting and try to understand what is going on. The costumes show me some kind of answers. I cooperate with my costumes, they are research tools to find out individual responses towards specific topics that I enquire, such as self-making, relationships, grounding, and heritage. I am interested in issues for which we have to make our own individual choices. My *fieldwork* entails interviewing respondents, translating their answers as wearable sculptures, and implementing performance with the interviewees. Performances that I undertake are often theatrical and take place in the public space.

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Yuka Oyama is a Japanese-German artist who grew up in Malaysia, Indonesia, Japan, USA and Germany. She lives and works in Berlin and is Professor of Craft (Jewellery Art) at the University of Gothenburg, Sweden. Oyama's artistic practice incorporates wearable sculpture, jewellery, choreographic experimentations, performances, and video. Her life-sized costumes that she calls 'person-thing-hybrids' function as material provocations that explore the disconnections often felt in contemporary life: the degeneration of human-to-human emotional communication and an increasingly eroded sense of belonging. Everyday objects are used to upset these disconnections, facilitating our ability to act beyond set conventions.

CONNECTING WOMANISM

Missing Daughters is a performance that aims to connect the Mexican ancient myth of Coyolxauhqui, the scarified goddess that became the Moon, with the contemporary and painful reality of Latin América. I'm convinced that myths do not remain as tales from the past, rather, they adapt to contemporary narratives in order to maintain models of supremacy. In the context of Mexico, these ideas deeply rooted in our culture, take the life of 10 women every day, while thousands of girls and women are abused on a daily basis. *Missing Daughters* aims to give an insight of the implications of living and dying as a woman in my country, with the hope that it can contribute to spreading awareness and immediate action. It was significant to me to explore costume as a way of registering loss, which I believe allows us to hold on to connections that might be forgotten or let go.

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Andrea Pacheco has designed costumes for numerous theatre productions and has worked on television. She is currently pursuing a Master's degree in Performance Design and Practice at Central Saint Martins, University of the Arts London. She has won several distinctions such as a bronze medal for costume design at the World Stage Design competition held in Taipei, Taiwan in 2017.

Simona Rybáková

Costume designer, independent researcher, Czech Republic

Silje Sandodden Kise

Costume designer, Norway

CONNECTING WORLDS

This work is based on a family show inspired by seven fairy tales written by Hans Christian Andersen, which was the main inspiration for this theatre piece with strong artistic movement and musical elements. In the final video we combine production photos with metaphorical reactions to other connecting visuals. Costumes and stage design came to life thanks to the close connections of the whole team including the actors who became active co-creators of the play with the help of an interactive directing style. With the two porcelain figures, and the stories in the background, viewers are transported into the colorful world of Andersen's imagination. What crystallizes from the clash of reality and everyday routine is a beautiful and poetic message not only about Andersen's characters, but about every one of us.

Simona Rybáková, PhD, is a Czech costume designer and independent researcher who studied at the University of Applied Arts in Prague, at the University of Art & Design Helsinki (currently Aalto University), and at RISD (Providence, USA). Her work includes designs for opera, drama, dance, film, TV, special events and multimedia. She curated the 'Extreme Costume' exhibition at PQ11. She was awarded the Swarovski Award '96, the PQ99 Golden Triga, best costumes at WSD 2013, WSD 2017 and WSD 2022, and an iSTAN Excellence Award 2018. She is the Head of the OISTAT Costume Design Sub-Commission (2015-2023), and a member of the Czech and the European film Academy.

CONNECTING SOUNDS

Two signature costumes from the costume designer's collaboration with composer/singer Bodil Rørtveit, and their research on materials, their sound, and their effect in performances is the base for this presentation. The dresses are both connected and opposites. The dress of "Sustain" is composed of garbage bags, exploring the theme of over-consumption and ocean pollution. Meeting the sounds created by the singer and musicians playing on plastic instruments, this dress creates the impression of an ocean goddess. In "Røyst" (Voice), the idea was to recreate this moment with an opposite choice of materials. It used a locally sourced material: pine cones from the forests surrounding the city. The scenography of this performance fits two suitcases, for easy touring by train. One suitcase is full of pine cones; when lifted, a dress unfolds before the audience's eyes. Slowly dressing up, the cones make a little sound, as a starting point for a vocal improvisation of forests' sounds.

Silje Sandodden Kise is a Norwegian freelance scenographer, costume designer and theatre maker. She has been working since 2008 in a variety of genres: theatre, dance, music based and cross disciplinary projects and has been exploring ecological design as an artistic method in performance making.

Susana Botero Santos
Costume designer, Colombia

CONNECTING SKINS

Fasciarium is a participatory visual and auditory landscape of the human body's internal and external anatomy where audiences are invited to a fiction of an open laboratory where they can redistribute their fascia and rethink a more joyful human identity. *Anamorphosis* is a performative lecture where the artist exposes her personal body journey opening the space to other human creatures' body stories. Started in 2019, this is research on human anatomy, textile design and performance. An exploration of the body as a field that is attractive in a visual, spiritual, and kinky way, along with costumes that have agency to create characters that heal, beautify or disfigure, make someone laugh or feel embarrassed. For the designer, identity is more of a costume that can be worn or removed, and body is a medium to shift identity, to touch intimacy, vanity, sexuality, and beauty.

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Susana Botero Santos is a Colombian visual, textile and performance artist. She has worked as a designer for film and theatre. In her practice she reflects on the politics of the body when it is socially exhibited, in body - temporal or permanent - transformations and on appearance as a cultural phenomenon. Inspired by human anatomy she designs textile surfaces. She studied a Master in Textile Design at Chelsea College of Art and Design in London and is currently completing a Master in Direction of Devised Theatre in DAMU, Prague.

Julia Simmen
Costume designer, Germany

CONNECTING SURFACES

In 2021, Julia Simmen was responsible for the costume design for the contemporary, interdisciplinary theatre play *Between two Tempests* at the Dortmund Theatre in Western Germany, directed by the Burkinabe artist and director Poutiaire Lionel Somé and co-written by the Kongolese poet Bernice Lysania Ekoula Akouala. Somé and Akouala connect this work with Shakespeare's *The Tempest* (1611) and Négritude founder Aimé Césaire's *A Tempest* (1969). The Martinican poet, playwright, politician and co-founder of the Négritude movement, Aimé Césaire, kept the structure and the figures of the Shakespearean version, relocated the isle in the Caribbean and focused the story on Prospero, Ariel and Caliban. Both Tempest plays respond to Shakespeare's original play by foregrounding issues of power, feminism, colonisation and culture. The former servants become the queens of the present version in both texts.

Julia Simmen is a German visual artist, costume and stage designer, body architect and costume researcher. She has worked continuously since 2009 in costume and stage departments for opera, musical, ballet and TV productions. Julia's work concentrates on exploring the concept of Body Architecture in the form of wearable sculptures, art pieces and costumes by experimenting with unconventional materials and techniques. This process is focused on the exploration of new boundaries and possibilities of costume and stage design.

Qin Wenbao

National Academy of Chinese Theatre Arts (NACTA), Beijing

CONNECTING PAINTINGS

In recent years, one of Qin Wenbao's costume design study focuses has been the use of abstract ink art into theatrical costume design. The costume designer attentively examines the modern transformation and development of Chinese opera stage art and elaborates on the design process and performance impact, as well as the influence on the creation of Chinese opera stage costumes, by examining his own design process. The argument is not restricted to the investigation of the costume-making process alone: it extends to examine costume creation as part of the development and changes of contemporary Chinese stage art, particularly through the relationship between the designer's creation and the performance of Chinese opera actors. This helps to understand the current state of Chinese opera stage costume creation, and provides relevant creative references for exploring the transformation and development of Chinese stage costumes.

Qin Wenbao is a well-known costume and stage designer in China dedicated to drama, opera, film, and television. He received the Gold Awards in Costume Design at World Stage Design 2017 (WSD2017) and at the International Stage Art Network (iSTAN) Stage Costume and Make up Design Competition and Exhibition. He is also Associate Professor of Stage and Costume Design at the National Academy of Chinese Theatre Arts (NACTA) in Beijing.

Critical Costume 2022 Credits

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NB: The participants' work included in this Book of Abstracts is based on materials provided by the presenters. Due to the high level of non-English-speaking-background participants, some careful editing has taken place in order to ensure English consistency.

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