Costume & Fashion in context & practice

symposium & exhibition

5th – 6th December 2016
University of Huddersfield
Costume & Fashion in Context and Practice is the inaugural event of the Fashion and Costume Thinking Research Centre at the University of Huddersfield - a two day symposium and accompanying exhibition.

Costume is a nascent academic discipline while fashion has a more established scholarly status. In recent years, platforms such as Critical Costume (www.criticalcostume.com) and the first costume-focused academic journal Studies in Costume and Performance (Intellect, 2016) have facilitated an expansion of the costume field and indicated a desire for contact and debate across costume and fashion. Costume & Fashion in Context and Practice was conceived through a compulsion to contribute to the growing, specialised, under-researched field of costume and to recognise and strengthen its dialogue with fashion. Both disciplines have hence been brought together for this event in acknowledgement of the differences and similarities they share in reputation, process and audience.

Reflecting on personal design approaches and teaching practices, the co-curators seek to connect academics, practitioners and students in support of each other within and across costume and fashion. They wish to explore how personal artistic expression and professional design practice sit within a wider critical perspective by highlighting the value of the relationship between practice, theory and context and, additionally, how this relationship might be absorbed into industry and academia through graduate understanding.

The call for submissions invited costume and fashion practitioners and researchers to share and contextualise artistic work through historical, social, political or philosophical discussion in presentation, performance and exhibition formats. The response exceeded expectations with 36 selected event contributions representing 10 countries.

The first day of the Costume & Fashion in Context and Practice symposium, held at Heritage Quay, is dedicated to costume-based presentation and performance, categorised by social, pedagogical, design and performance practices. The second day centres on fashion presentations grouped into themes of concepts & communities, footwear, sustainability & luxury, historical dress and the self, body & emotion. An accompanying exhibition, on display in the foyer of the Creative Arts Building, places the work of costume and fashion contributors alongside each other, comprising flatwork, artefacts and videos, which document wide-ranging investigations into design, material and making processes.

Conceived and initiated by Nadia Malik / Sally Dean
Co-curated by Nadia Malik / Sally Dean / Natalie McCreeesh
Produced by Nadia Malik
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| 09:10  | Keynote | Dr. Sofia Pantouvaki  
**Thinking Costume: Perspectives of a Contemporary Discourse** |
| 09:40  | Kate Lane  
**It’s alive! Design as a visual dramaturgy in a collaborative practice** |
| 10:00  | Charlotte Østergaard & Jeppe Womning  
**MASK** |
| 10:15  | Katie Barford  
**Watching Dancers in and out of Costume during Tanztheater Wuppertal rehearsals: Vollmond and Two Cigarettes in the Dark** |
| 10:35  | Giulia Pecorari  
**Ni Una Mas: Exploring clothing as psychological armour** |
| 10:50  | Discussion | chaired by Donatella Barbieri |
| 11:00  | Break                                                                   |
| 11:00  | Performance | Lorraine Smith  
**Abandonment** |
| 11:20  | Michelle Man & Dawn Summerlin  
**Porcelain Moves: When Costume Choreographs & Perceptive Fragility** |
| 11:35  | Lorraine Smith  
**The Impact of Costume on the Performing Body** |
| 11:50  | Sally E. Dean  
**The ‘Touch’ of Costume: Designing Somatic and Performative Interfaces** |
| 12:05  | Dr Natalie Garret Brown, Zoe Robertson & Amy Voris  
**Bodies and Object: process, practice and performance** |
| 12:20  | Alexandra Cabral  
**Costume Design: Ergonomics in Performance Art** |
<p>| 12:35  | Discussion | chaired by Donatella Barbieri |</p>
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Costume design is multi-faceted and lies within socio-cultural practice as an essential and integral part of the performing and screen arts. As such, it has developed as a concrete artistic discipline over thousands of years and through a diversity of live performance genres (text-based theatre, devised, physical or non-verbal theatre, dance, opera, musical theatre, circus and most recently, performance art) as well as in mediated storytelling (film, television and digital media). Therefore costume design, for both live and screen/other media-based performance, has long existed as a well-defined field of artistic practice, addressing multiple layers of interpretation for which analytical tools are needed, as well as a frame for the development of new thinking. This presentation provides an overview of the contemporary, ongoing international discourse around thinking about and through costume. Bringing together approaches to the study, production, display, sharing and research of costume, the presentation introduces projects and events that have contributed to the development of critical perspectives for the understanding of costume in recent years.
It's alive! Design as a visual dramaturgy in a collaborative practice

This is a comparative study into two recent collaborations and how the design-led practice worked within them, looking at how scenography can be used as a directorial tool. Both of the studies examined how design can be used as visual dramaturgy with the role of the body as signifier for the mechanics of the production and moving beyond costume as characterisation.

I will be examining my collective’s work (Brave New Worlds) and in particular our production Trinity in which design initiates the devising process, with aesthetics replacing traditional playwriting, and how collaboration works in conjunction to this; in particular the use of costume influencing the sound design. This will be examined in comparison with my work on a research and development residency with Opera Up Close where we explored how to stage Bela Bartók’s Bluebeard’s Castle. Specifically, we considered how the operatic score can lead the design process and develop an interplay between the use of a dancer’s body and physical space in opposition to the libretto and singers’ characters. I will be exploring how costume can be the driver in shaping and directing other scenographic elements such as set and sound. How it can be the stimulus for choreography and how this can work in a collaborative practice?
Charlotte Østergaard
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Charlotte Østergaard’s artistic work belongs in the fluid spaces between theatrical costume and fashion, between fashion and textile, between design and artistic expression. Within these fluid spaces, the inspiration for all her artistic work is a fascination with the body. The body as a body, the body as a site for an artistic expression and the body as a tool for discovery. Charlotte has designed costumes for more than 50 contemporary dance performances for Danish Dance Theatre, X-Act/Kitt Johnson and Rambert Dance Company among others. Charlotte teaches costume and textile design at the scenography department at the Danish National School of Performing Arts. From 2013-15 she did an artist research project on the subject “site-specific staging” in collaboration with the colleague Barbara Wilson. At the moment Charlotte is starting a new artistic research at the school “Textile Techniques as a costume design potential”. Over a period of fifteen years Charlotte designed the collection Charlotte Østergaard Copenhagen. A collection with focus on pleating techniques and transformation of fabrics into sculptural fashion designs. Charlotte has exhibited textile objects in exhibitions nationally and internationally and has received several grants from the Danish Arts Foundation.

Jeppe Worning
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Jeppe Worning is a freelance costume designer and maker. His artistic work often revolves around elaborated textile elements and thorough reuse and reshaping of materials. The body in movement continues to be an inspirational source calling to be explored in visual stories - with the starting point in either distinct graphics, sculptural extensions of the body, or in the sensuous/ tactile qualities of the materials. Shapes and textures that appeals to both creator, performer and viewer is central in this field, where the masked body becomes a creature always in search of new ways to unfold itself. Since graduating from the Danish Design School in fashion and textile design, his work has ranged from costume making for dance, theatre and performance, teaching at the Scandinavian Design College to film-making. His costume based short film ForMMorF has been screened on dance film festivals around Europe and he has received grants from the Danish Arts Foundation.

MASK

MASK is a collaborative artistic research project between Charlotte Østergaard and Jeppe Worning utilizing mask as a costume to examine one’s relationship to it from two perspectives (inside and outside) as well as the mask’s relevance and applications to our current social contemporary context. Their research process and methods start with artistic practice; interacting with the objects/materials of study to engage in a critical dialogue with the experiences they invoke. How can we as costume designers have an awareness of the costume from within and at the same time keep a gaze from the outside - from an observer’s perspective? Starting from the inside - we must dare to act as performers, wearing the object of study and feeling it from the inside. As the feeling of the material on the wearer’s body may be a personal experience, it is also critical to incorporate a second perspective - perceiving the mask from the outside. This critical distance from sensorial feeling allows one to consider the object of study from the perspective of the observer, as well as generating discussion on the differing perspectives of observer and wearer. And last, how do these differing perspectives facilitate an understanding and use of the symbolic mask in modern society? With self-promotion and interaction through social media being a big part of everyday life, acting as our ‘social-contemporary mask’, how can the mask costume offer an opportunity to examine its effects on the body and its diverse expressions in an artistic context?
**Watching Dancers in and out of Costume during Tanztheater Wuppertal rehearsals: Vollmond and Two Cigarettes in the Dark**

This paper takes the researcher’s visits to a series of rehearsals by the German dance-theatre company Tanztheater Wuppertal as a starting point to consider how the fragmented, costumed body can be a means of inquiring into how costume works in relation to other elements of a scenographic.

The paper begins with a discussion of the researcher’s experiences watching and drawing the Tanztheater Wuppertal dancers during different phases of rehearsals; where bodies perform at different stages of costuming and before all aspects of a scenographic are in place. It proposes methods of drawing for costume researchers that balance written annotation with drawn mark-making and focus attention towards costume items and performed actions. These rehearsal experiences are then discussed in relation to Charles Sanders Peirce’s epistemological philosophy and sources from costume scholarship. Through an analysis of two drawings made of a costumed dancer in rehearsals, this paper argues that observing fragments of a costumed body is a valuable means of inquiry.

The final section of the paper concentrates on a costume workshop that the researcher led with volunteers to reflect further on aspects of her doctoral research in rehearsal. During this workshop, visual effects and sounds created by wearing and moving in costume were explored, recorded and presented to an audience as ‘fragments’ of the costumed bodies that produced them. Through an analysis of the methods implemented for the design, experimentation and display of this work, it is proposed that this workshop practice highlights the performativity of costumed visual and sound effects.
**Ni Una Mas: Exploring clothing as psychological armour**

With ‘Ni Una Mas’ I explore mental and physical fragility in relation to violence against women and how to express this through costume by using new materials and their properties in the costume’s design.

Thanks to the dialogue and interaction between costume and performer, the two become an extension of each other and so the costume becomes a vehicle to express the concept of the piece.

The performer’s costume is her imaginary armour and protection from the external world, prone to break at any moment if something violent hits it. As the performance develops, the movement and breathing of the performer causes the costume to break apart unconsciously, causing the costume to shatter, highlighting the deterioration of her mental and physical state. Finally she is left exposed, showing her most fragile and intimate side.

‘Ni Una Mas’ was created for the contemporary theatre company ‘inoutput” during a month long residency in the Italian countryside in October 2012. It is made out of resin, white paint and over 400 hidden magnets.

Giulia Pecorari’s work is an experiment of unusual materials in order to create unique shapes and conceptual ideas through costume for performance. Her current research investigates the importance of material’s behaviours and how these can feed into the narrative of performative clothing and can be used to represent human condition. Her previous research concerns the relationship between the performer’s movement and the costume and how to express a concept through a costume’s transformation due to the interaction between the two. In this way, costume becomes closer to art piece more than just a piece of clothing. Previously, Giulia has worked for a leading fashion technology company - Studio XO, as their fashion technology integration manager. At XO she explored digital technology as a new material and tool in costume design and she acted as the link between engineering and fashion, working on projects for Lady Gaga and Wayne McGregor. Giulia is currently a Costume Lecturer at RCSSD in London. Her practice has been presented at Desenhos de Cena #1 (São Paulo - Brazil), Prague Quadrennial, Critical Costume (Helsinki - FI), Costume at the Turn of the Century (Moscow - RU), Costume in Action, The Place, V&A Museum (UK) and Venice Biennale of Dance.
Porcelain Moves: When Costume Choreographs & Perceptive Fragility

This collaborative research project explores the choreographic possibilities from the design, fabrication and wearing of a porcelain corseted costume. Summerlin’s practice-led research Perceptive Fragility focuses on the effects of non-conventional costuming of the body and how the physical restriction and sculptural elements of the porcelain corset manifest as the ‘text’ to the work that is being made. From a choreographer’s perspective, Man suggests that the compression exerted by the brittleness of the costume’s material against the muscular, fleshy body excites an aesthetics of ‘an almost breaking’. Whilst recognising both genealogies of ‘restriction’ and ‘release’ in the history of costume for Western forms of theatre dance (Claid 2006, Tomic-Vajagic 2014) and what has become to be known as ‘corset controversy’, Man’s paper expands on the phenomenological experiences of resistance and rupture from within the costume. Her embodied research explores notions of ‘self fragilization’ (Ettinger 2009) and the dis-orientating agency the porcelain costume has over her choreographic practice.

Michelle Man (choreographer, performer and pedagogue) currently lectures in Dance at Edge Hill University, having spent twenty-two years living and developing her artistic career in Spain. As a freelance practitioner she continues to choreograph internationally for circus, theatre and dance, collaborating extensively with composer, designers, architects and theatre directors. Recent projects include directing a large-scale contemporary circus show with an international cast for the Social Circus Organization Cresce-Vivir, Rio de Janeiro; the development of the Social Circus Project Explorando in Santiago de Chile. Michelle is currently a PhD candidate in Dance at the University of Surrey working with choreographic scorings and transformative encounters with light.

Dawn Summerlin (designer, art director and pedagogue) has been lecturing at Edge Hill University since 2011, as well as working as a visual theatre design technician. She holds a BA Hons in Design Technology and Art (University of Leeds) and an MA in Making Performance (Edge Hill University). She has also taught in Technical colleges in the NW of England and guest lectured at Sheffield Hallam University. Dawn has extensive experience working in film and television as both set designer and art director; credits include: Hollyoaks, Emmerdale, The Royal, Brides in the Bath, The Bin Man.
The Impact of Costume on the Performing Body

In this session, dance artist and lecturer Lorraine Smith will introduce the history of dance and costume in relation to the performing body and contextualise these connections in reference to her own professional performance, choreographic work and research. References will include projects with London College of Fashion, Lorraine’s own work through her company (Silversmith Dance Theatre) and recent costume related performance projects at Teesside University, including the student costume-based performance Abandonment.

The session will particularly focus on performer embodiment and how costume, and more importantly specific design choices, can enhance and impede the performer’s engagement with the desired intent (i.e. character, image etc). It will also touch upon the layers of meaning costume adds to how both the performer and the audience experience and read a performance. Furthermore, the relationship between costume and performer and the role of ‘play’ will be explored.

The session will engage the participants in a deeper understanding of the impact of costume on the performer and the complex and interconnected relationship this creates demonstrating that costume is not merely a ‘decorative’ addition to a performance but an essential element for both performer and audience engagement in a ‘total theatre’ experience.

Performance | Abandonment

Abandonment is a costume-based performance exploring the current themes of seeking asylum, human rights, neglect and isolation. Abandonment was originally devised in collaboration with 1st Year Fashion Enterprise BA and 3rd Year Dance BA students at Teesside University in May 2016. The fashion students were able to create a contemporary collection of garments that were used to inspire movement, choreographic and production choices and character formation.

This performance extract has been reimagined by members of Divers@tees, the student-led company by Teesside University’s final year BA Dance undergraduates and is performed by Jaye Bower, Bethany Brownless and Jessica Gibbs.
The ‘Touch’ of Costume: Designing Somatic and Performative Interfaces

This presentation is based on Sally E. Dean’s artistic research and ongoing ‘Somatic Movement, Costume & Performance Project’ since 2011, led in collaboration with costume designers Sandra Arróniz Lacunza and Carolina Rieckhof. This project devises costume design, pedagogic and choreographic methodologies centered on the creation and application of Somatic Costumes - costumes aimed to facilitate kinesthetic and multi-sensorial awareness starting with the sense of touch. These costumes are then translated into somatic and performative interfaces with a live audience.

In contemporary performance practice, costume design processes and costume performances often start from a visual pre-determined aesthetic. Costumes tend to be experienced and discussed more from the lens of the ‘eye’ as opposed to the hand of ‘touch’. Sally’s research argues for and applies a social-cultural sensorial paradigm shift where costume is designed starting from the sense of touch - the experience of the costume while wearing it. Examples of the prioritization of the visual from an anthropology of the senses perspective will be given.

Spectators are invited to become ‘performers’ in both the lecture and in Sally’s performance work through the embodied act of wearing costumes.

Performance | Acts of Wearing Somatic Costumes

Participants are invited to try on a collection of Somatic Costumes from the Somatic Movement, Costume & Performance Project. Balloon Hats, Pointy Hats, Heart Protector Costumes, Feather Fingers, Bin Bag Skirts - these costumes aim to act as ‘portals of perception’ - transforming how we move, perceive and create in relationship to ourselves, others and the environment. Instead of focusing on the visual, the intention is to encourage participants to experience costume through touch and the kinaesthetic.

Sally E. Dean has been an interdisciplinary performer, performance maker and teacher over 15 years - in university, professional and community settings across Europe, Asia and the USA. Her teaching and performance work is highly informed by somatic-based practices, her cross-cultural projects in Asia and her background in both dance and theatre - integrating site, costume and object. Since 2011, Sally leads the ‘Somatic Movement, Costume & Performance Project’ - designing costumes that create specific body-mind experiences leading to performances, lectures, films and workshops. These events have taken place internationally at such venues and festivals as ImpulsTanz (Austria), International MASQUE Theatre Festival (Finland), Oslo Academy of Arts (Norway), London College of Fashion (UK), DanceFest - Chester University (UK), Teatro Gayarre (Spain) and Taman Budaya Theatre Arena (Java). Sally’s writings about the project have been published in Studies in Costume & Performance Journal (2016), Dance and Somatic Practices Journal (2011, 2015), Embodied Lives book (2014) and Scene: Critical Costume (2014). Sally has been supported by the Arts Council England and the British Council and is an MPhil candidate at Royal Holloway University (Drama/Theatre department).
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Dr Natalie Garrett Brown, BA, MA, PhD is the Head of School for Media and Performing Arts at Coventry University. Her practice and research interests are theoretically situated within Feminist understandings of embodied subjectivity and the ways in which Somatic practices can inform dance education, making and performance.

Zoe Robertson is a jewellery artist researching jewellery within performance at the School of Jewellery, Birmingham City University. She creates theatrically sized jewellery, experiments on the edges of the discipline and enjoys working collaboratively. She is co-founder of The Dual Works an artist studio based in the heart of the Jewellery Quarter and her work is exhibited within an international arena.

Amy Voris is a dance-artist based in Manchester. Her practice is responsive and associative, driven by an interest in developing relationships with people and with movement material over long stretches of time. Her current research is concerned with Authentic Movement as a methodology for the choreographic process. Amy has worked in higher education for over a decade and completed training in Integrative Bodywork and Movement Therapy with Linda Hartley in 2012.
Bodies and Object: process, practice and performance

Authored from the position of practitioner-researcher, this joint paper focuses on a collaborative performance project - flockOmania 1 (2015), flockOmania 2 and 3 (2016) - to consider how the dancing body can negotiate, inform and co-create wearable objects. Emerging from a collaboration between jewellery artist Robertson and dance artists Garrett Brown and Voris, flockOmania features wearable objects which seek ‘to move beyond the static display of objects of veneration normally associated with jewelry display’ (Mottram).

With reference to images and film from the project, this paper begins by outlining how the design of handcrafted wearable objects emerged through an exchange between the materiality of the body, dancerly modes of production and prototype objects. Exploring the layered and cyclical dialogues across and amongst practices that underpin this projects, the paper works to articulate the collaborative process for flockOmania.

Reflecting on the culminating performative events for the exhibition which brought the wearable objects into conversation with multiple art forms (movement, sound, film, light, photography) the paper closes by arguing that the exhibition created an immersive environment, positioning visitors as co-creators of the work through their dialogue with bodies and objects.

www.flockomania.com

Performance | Conversations on wearing: Practice at play

We offer a mobile intervention involving artists and wearable objects that is designed to inhabit pathways of flow and transition amongst the conference public spaces. The objects are selected from an existing collaborative project, flockOmania. Flexible in duration and location this intervention will offer conference delegates an opportunity to witness the artists’ discussion on process as it evolves through a structured movement improvisation with 3 art objects recently exhibited as part of flockOmania 3 (Music Tech Fest, Berlin). Through this intervention we intend to deepen and develop our engagement with a central theme of our shared improvisational structure related to the notion of ‘wearing’. This intervention will serve to bring our current project into dialogue with new materials and objects that will inform our next phase of collaboration. Within the wider community of the conference, we are specifically interested to explore the known and unknown, spoken and unspoken rules of play that underpin our existing collaborative practice. Revisiting the existing performance scores, which posit bodily engagement with objects as a continuum between ‘wearing as merging’ and ‘wearing as conversation’, this intervention will open up a space for us as artists to further interrogate our collaborative dialogues on practice.
Costume Design: Ergonomics in Performance Art

The human body, in contemporary art and in fashion design practices applied to the art field, is used as a means to explore the alteration of the anatomic perimeter and its impact on the user’s self-image, expression and transformation. Costumes that defy gesture bear a reflection on dress over body and we question how functionality (or the lack of it) can influence cognition - mostly when we expect a performer to feel and express the same way a character does and when the audience aims to feel the same way the character feels. Does the performer become a more reactive user towards dress under the realm of the action field of performance art, if interacting with a ‘non user-friendly’ costume? Since costume and body cannot be separated in performance art, we explore ergonomics regarding both physical and psychological discomfort in improving the acting of a performer, namely when improvising or moving and in the contribution to a more proficient involvement with the audience. A non-interventionist methodology of qualitative basis is used, based on literary research and observation on the impact of different garments on a performer’s work, so as to obtain new indicators for costume design methodologies.
Writing Costume

The list of competencies and attributes needed to practice costume design may include a sophisticated understanding of the performing body; a specialist knowledge of material performativity; a mastery of the communication enacted by dressed bodies; and, quite simply, collaboration, stamina, the ability to manage pressure and tirelessly produce endless amounts of costumed bodies on stage. Theorising around the subject, reflection or advancing scholarship are not top of the list. These maybe ought to have been considered by the extensive field of theatre and performance studies where they appear occasionally, but only in the margins of discourse. If the complex nature of practice may not quite fully answer the question of why so little has been written around costume, given its ubiquitous presence in performance, then it is also possible to affirm that a striking feature of costume practice has been the invisibility of its processes and of its workers. Conversely, adopting Laura Mulvey’s terminology, it is notable that it is partly through the wearing of the costume that the ‘to-be-looked-at-ness’ of the performer is coalesced on stage. Through this production of visibility, and as an active agent in the construction of meaning and narrative, costume supports the performer’s expression, to whom all agency is transferred leaving costume and its workers un-remarked upon. Writing in this context becomes a process of asserting presence, of claiming a space in discourse and of gaining visibility for the practice and its workers. Equally, through reflection and the generation of perspectives, approaches to the subject offer expression and resources to new ways to exist as a practitioner.

This presentation offers a personal and scholarly journey into how, over the course of a research career that started resolutely as practice-centred, ‘writing costume’ has turned into a necessity, not only to begin to address the cavernous gap in knowledge and to challenge limited perceptions of its instrumentality, but also as the creative means through which new ways of making performance via costume may be conveyed. Writing costume therefore becomes personal, creative renewal, one however that demands to be shared so as to facilitate the empowerment of future costume workers through a trajectory that includes experimentation with performance, teaching, publishing and research.
The Golden Apple

This paper will discuss some of the design processes in a cross-institutional project between The University of Huddersfield (UK), Keimyung University (South Korea) and Ballet Octahedron (China).

Following the 2015 UK-China Year of Cultural Exchange, and reflecting the international nature of the collaborating project members and their institutions, The Golden Apple explores Norse mythology from the ‘Edda’ poems of Viking lore and draws on aspects of Far Eastern culture to re-interpret those stories into a contemporary hybrid of dance, theatre and opera.

From the UK, four members of the Costume with Textiles (BA Hons) teaching team will collectively employ their individual specialisms as teacher/practitioner (one costume designer, one textile artist and two costume makers) in collaborating to design and make costumes for the performance. This project follows the year-long time frame of our student final major projects and echoes the course content requirements of each student as one ‘whole’ person. Collaborators in China/Korea will lead on direction, choreography and performance creation.

For the UK team this project is designed to improve understanding of the final year student experience by allowing reflection and analysis of teaching methods, deadlines and assessment criteria, feeding into staff PhD research and potentially enriching modules through the application of findings. As practitioners, the UK team also have the opportunity to explore, execute and document their practice through the unusual process of distance synchronous and asynchronous methods of communication and performance creation with international collaborators, potentially informing new academic and industry practices.

Nadia Malik is a Design Lecturer on the Costume with Textiles BA (Hons) degree at the University of Huddersfield, Reviews Editor (Exhibitions and Events) for the journal Studies in Costume and Performance and a PhD candidate. Nadia’s research explores the communication of meaning to an audience through design-led performance and the implications of this in costume teaching practices. Nadia has designed costume for international festivals, stage and screen, toured internationally, co-produced for the V&A (2012) and presented costume work in group exhibitions. Nadia has lectured in costume at various universities including the University of the Arts London, the Royal Academy of Dance, Royal Central School of Speech and Drama.

Clair Sweeney is the Course Leader of the Costume with Textiles BA(Hons) degree at the University of Huddersfield and a PhD candidate. Clair was awarded an MRes in Creative Practice from The Glasgow School of Art in 2007, for which she was the Glasgow and West of Scotland Postgraduate scholarship holder. She received a BA (Hons) in Textiles (2004) from the Glasgow School of Art. Her art school education is grounded in the disciplines of both design and fine art. Research interests include: storytelling through costume, the use and interpretation of archival resources by creative practitioners, the practice of drawing and the relationship between material, process and maker.
Liz Garland
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Second Skin

This research investigates pattern-cutting via mould making techniques for body conscious, contoured clothing for the costume industry. Through considerable experience as a costume maker and educator I recognised a gap in knowledge and documentation for this pattern cutting technique. Previous experiments revealed ways to create body distorting and contoured shapes by wrapping the body, marking up seam lines and cutting into this to create accurate patterns. This method also allows for a diversity of abstract seams and manipulation of the body. The research seeks to expand and explore these approaches through a series of three-dimensional experiments that include contouring the body with moulds to achieve an abstract and sculptural form that reveal the capabilities, advantages and restrictions of the technique. It also aims to inform the development of a teaching aid that allows students to translate the three dimensional form into a two dimensional pattern, a format that initiates the exploration of the relationship between traditional pattern pieces and the body. This will expand the range of documented techniques available for costume students and professionals, allowing practitioners to draw complex style lines directly onto the body shape and inanimate objects. The research includes a variety of methodologies that investigate technical, pedagogical and historical approaches to contoured pattern cutting. Object based research considers the design and manufacture of body conscious garments. Action based research and semi-structured interviews with practitioners and academics consider the skills costume makers utilise to produce contoured clothing and the ethics connected with taking the mould and drawing styles directly onto the body. In order to contextualise the practical investigations, an extensive literature review analyses both contemporary and historical research into contoured clothing.

Liz Garland trained in the art of Costume Construction at the prestigious Theatre Wardrobe Course at Liverpool’s City College (formally Mabel Fletchers). She first started working for the Costume with Textiles course in 2006. Prior to this she was the Costume supervisor at Bretton Hall College (1995-1998) and ran Costume construction projects for The University of Leeds. Although her main career path is now within education she has had a wealth of experience both in live theatre work, film and television. She worked as a freelancer costume maker for many prestigious companies and still maintains close contacts with the industry. Theatre work includes: Manchester Library and Forum Theatres, Wexford Opera Festival, City of Birmingham Touring Opera, Oldham Coliseum, D’Oyle Carte Opera Company, Sheffield Crucible York Theatre Royal, Northern Ballet, Janet Smith Dance company, Theatre Clwyd, Film and television include: Angels Costumiers, Boda Television, SC4 and The BBC. She has covered all aspects of costume work: pattern cutting, making and fitting costumes and accessories, wigs dressing and fitting, dyeing and breaking down, Millinery, leather and fibreglass work, mask making along with organisation and maintenance of costume during production for theatre, touring, film and television.
Clothes and Choreography: a laboratory for researching body and garment in movement

Clothes and Choreography is an ongoing research project begun in 2014 by Professor in Choreography Anne Grete Eriksen and Professor in Costume Design Christina Lindgren. The research started as both Professors saw an increasing interest of their students in exploring the possibilities of costume in dance; the dancing body and the garments covering it.

Together with students, guests, artists and theorist of related fields, they explore the unity of body, garment and action through four weeks of testing in a laboratory for performance research. The students involved are master students from dance, choreography and costume design and the laboratory last for four weeks. Perspectives researched are clothes for dance as sign, sculpture, nudity/dressed/undressed as well as addressing gender, technical and sustainability perspectives. At the end of the laboratory, the students’ and teachers’ most interesting findings are collected and presented in a 90 minute informal sharing, presented at Oslo National Academy of Arts for colleagues and students. An optional discussion with artists is also included afterwards.

Normally when costume designers, dancers and choreographers collaborate they work towards a performance. For students and teachers, the research form of the laboratory has offered an alternative to the common ways of collaborating and approaching the field of garment for dance. This presentation will give an insight into the approach and outcomes of the laboratory.

Christina Lindgren is a costume designer and a scenographer. She studied at the Oslo National Academy of the Arts and Universität der Künste Berlin. In all genres, including non-narrative baby operas and art performance, she has designed costume and scenography and recently also done stage directing. The projects she has worked on are multidisciplinary, process oriented and experimental. She has a special interest in sound generating scenography, hybrid form of opera and composed theatre. Christina Lindgren is professor in Costume Design at the Oslo National Academy of the Arts. At Oslo National Academy of the Arts she has initiated extensive cross-departmental collaboration and the open national forum for discussion of multiple aspects of performance design; Costume and Scenography forum.

Anne Grete Eriksen is a choreographer and professor based in Oslo. She studied Choreography at Laban Centre of Movement and Dance, UK. As a dancer, dance teacher and choreographer she has created a variety of projects, choreographies and staged work in dance, theatre, opera and multi-disciplinary projects.
Stays and Corsets: Historical Patterns Translated for the Modern Body

Research into the Golden Ratio and clothing provides an understanding of the relationship of clothing to the body along with the size and proportion of garments. This has directly informed the development of the pattern system created for the garments that appear in my book Stays and Corsets: Historical Patterns Translated for the Modern Body.

Historical stays and corsets were constructed to control the body and to alter its natural shape, creating a new silhouette. The benefit of flat pattern drafting stays and corsets, rather than cutting them in 3D on a mannequin, is that the costumer is not restricted by the contours of the mannequin. Flat pattern drafting will enable them to alter the silhouette of the wearer.

Each pattern is developed from an original historical garment or pattern and is designed to consider the body shape of the wearer. My research informs the process of recording each historical garment through to formation of the final pattern. The process involves constructing the original to check line and proportion, calculating sizes for each pattern, drawing up the new patterns in various sizes and constructing the garment for an individual model.

The patterns date between 1735 and 1900 from collections across the country. The step by step instructions and diagrams provide a pattern that is unique to the individual, whilst remaining historically accurate.
Making Traditions: Girls’ Carnival Morris Dancing and Material Practice

Girls’ morris dancing - sometimes called ‘carnival’ or ‘fluffy’ morris - is a highly competitive formational team dance from the Northwest of England. Distinguished by short, embellished dresses with wide bell sleeves, white lace socks, pom-poms (‘shakers’) and precise, synchronous footwork - the *pas de bas’* - performed to recorded pop music. At first glance, the dance appears incongruous, if not wholly unconnected with the more widely known ‘morris’ associated with the English folk revival.

What do the distinctively modern costumes of girls’ morris dancing reveal about dominant assumptions of folk dance? Contemporary girls’ morris functions at a geographical and demographic remove from the performances associated with the folk revival and does not readily self-identify as ‘folk’. However, archival research suggests that the two communities shared a parallel history of aspects of the popular town carnival movement dating at least as far as the 1860s.

This research begins with the material artefact of the girls’ morris costume, proposed here as a mutable symbol of the performance’ complexity in the context of the English folk movement. Broadly, this reflects an inquisitiveness about the aesthetic boundaries of folk dancing, exploring girls’ morris’ difference in terms of its incongruity to an established, if little-articulated, visual ideal. However, it is also concerned with the affordances of making itself, exploring what might be learned about girls’ morris dancing - and about folk - via a substantive focus on its cultures of costume making and material practice.

As an ethnomusicologist and artist, my presentation includes an exhibition of dresses co-created with members of the carnival morris dancing community and a spoken analytical commentary. Its aim is to highlight the creativity, as well as the continuity processes at play in the perpetuation of the girls’ morris dancing tradition, suggesting that understandings of ‘folk’ may be more visually determined than usually acknowledged.
Costume Design and Ethnodrama

This presentation marks the first stage of a sustained research project focused on the form of theatre practice known as ‘Ethnodrama’, which is also sometimes known as ‘verbatim theatre’. Johnny Saldana in ‘Ethnodrama: Research from Page to Stage’ (2011) suggests that this form of performance is ‘solidly rooted in non-fictional, researched reality - not realism but reality’. My research question here concerns the use of Costume Design in diverse ethnography-based performances that are currently in the public domain, surveying current practices. This will pose questions for further research and discussion, including: How does the costume designer work with such ‘truthful’ material? How is it faked? How real can it be?
Precious?

The costume industry regularly utilizes vintage clothing for performance in theatre and film. Reflecting on garments previously encountered during a career in this industry the authors contemplate the lives and purpose of such items and their role within a working costume store. Discussion with professionals from various backgrounds evoke a wide range of questions and differing opinions surrounding the idea of value in this context, producing a subjective reaction with no definitive answer. This article contextualizes these questions through the study of a single item of historical clothing currently used as costume, encouraging the reader to consider how the value of such pieces are perceived. The concept of the costume stock room as an accessible, living archive is explored in relation to the recognized traditional archival structure of a museum store where conservation and preservation have priority.
The Science Of Craft

From the needle to smart fabrics, technology is the science of craft; a collection of techniques, skills, methods and processes used in production. Traditional costume makers, supervisors and designers may have a limited awareness of the potential of different technologies due to perceived prohibitive costs, lengthy turnaround times or a lack of confidence, access, appropriate skills and/or language to be able to make use of a desired technology or commission a skilled user. As a Costume Technician at the University of Huddersfield, I am interested in improving knowledge of and access to all the available facilities across the school of Art, Design and Architecture for both current students and staff who train the next generation of designers and makers.

Conscious of the wide range of costume budgets used in the performance industry and the potential of interdisciplinarity from a technological perspective, this research project is an investigation into modern technology; its origins, uses and limitations, how to improve industry/student access and its potential use in design and making. The presentation discusses an initial study - iterations of the same garment produced using various pieces of equipment currently available within subject specialist workshops around the school. Focusing on a comparison of material costs, time, access and required skills, this research aims to develop ways in which those with technological expertise could support emerging practitioners through exploring and understanding new working methods.
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Vertiginously Challenged: The Art of Walking in High Heels

Marcel Mauss, the French Ethnologist, wrote in The Techniques of the Body, 1934, that he could not understand how women could walk in high heels. Decades later, as heels grow higher, academics, alongside mainstream culture, are fascinated with establishing an answer to this ambiguous question. Articles featuring the towering heights of shoes and their potential health hazards are rife in media, from The Telegraph to the Daily Mail. Culture seems fascinated with high heels and why women love to wear them.

Stepping into a high-heeled shoe physically transforms the body of wearers. The calf muscles lengthen and tighten, the abdomen pulls in and the buttocks protrude creating a streamlined body. Interviews with women, who had a passion for high heels, emphasised how this transition was important in instilling confidence and empowerment. However high, these feelings affected how they walked in these shoes, often impeded but always empowered.

The high heel has a significant relationship, emotional, physical and even controversial, with the body and it is this that the paper explores. Drawing from interviews with wearers, it discusses how it feels to put on and walk in a pair of vertiginously challenging shoes. The discussion is supported by interviews with shoe designers that reveal how they consider the body when designing. How heels are portrayed in advertising imagery will further flesh out the heel’s relationship with the body. These approaches consider how the high-heeled shoe brings a cultural understanding to the body as an entity which is both present and absent.
Worn: Footwear, attachment and affective experience

My research explores our relationship with and attachment to shoes. Focusing upon the shoe as an everyday object, it explores the ways that the worn shoe may act upon us, examining how garments and people may become entwined. It suggests that our particular attachment to footwear is located in our intimate and tactile relationship to it; that attachment is created through touch and wear. Through use and wear, shoes become both a record of the wearer’s lived experience and also an extended part of themselves - a distributed aspect of the self. The manifestations of this attachment are apparent in the ways that a garment wears: the creases, folds and scuffs which are the inevitable outcomes of use. Gesture is preserved within the garment - even when our bodies are gone, traces of motion remain. These marks form a web, a map of experience. The worn garment is a repository of experience, a container of trace.

Through an iterative process of making, wearing and recording, this research makes apparent the intimacies of our relationship with shoes. This wearing was a performance enacted over many months, a performance recorded in the objects themselves. The empty shoes are records of an absent performance, of gestures which are lost to the viewer, so that only their traces, the marks upon the shoe, remain. Rather than record the narratives which we apply to footwear they highlight the material traces of the relationships embodied within the artefacts themselves.
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The Continuation of a Narrative: The Influence of a 19th Century Jacquette on the Re-fashioning of a British Army Officer’s Dress Jacket

The examination of historic garments can reveal hidden information of past construction and reconstruction processes. The research for this doctoral enquiry investigates historic re-fashioning skills through a number of cases studies. Each study captures the garment’s unique narrative through focusing on the specific re-fashioning techniques which assisted its transformation. This practice-led study continues the garment’s narrative by re-appropriating this knowledge for use in a contemporary context.

The archive records of Musée de la Mode describe a 19th century women’s jacquette as being created from a formal male dress coat circa King Louis XVI. The adapted cut, style and elaborately embroidered silk fabric are indicators that, in its original form, the coat was probably constructed for attendance at the Royal Court.

The prescribed formality of a British No.1 Army Officer’s dress jacket demonstrates similarities to the strict sartorial code of 18th century male French court wear. Military dress jackets are frequently embellished with embroidered silver and gold insignia and motifs. The aforementioned French garment is heavily embellished with embroidery, silver pailettes and gold filé.

This paper outlines and details the influences of the re-fashioned jacquette on the design, re-construction and metamorphosis of a male military garment into a contemporary women’s short coat. This research examines and interprets the feasibility of historical re-fashioning skills being re-interpreted for use in a contemporary context as a means of pro-longing the life of garments.

Matilda Aspinall is a PhD candidate at UAL: London College of Fashion. She is researching dress history, fashion and textiles; her area of expertise is the analysis of re-fashioned historical garments. Her practice-led investigation examines and interprets historical re-fashioning for use in a contemporary context. Her MA in Fashion Curation from the London College of Fashion explored the history around the recycling of garments and textiles. Currently, she works as a lecturer within the School of Cultural and Historical Studies at London College of Fashion. She has also taught at Chelsea School of Art and Design and Central St Martins. She has work published by The Mistra Future Fashion Project, an international project promoting systematic change in the fashion industry and Bloomsbury Publishing for the Berg on-line Fashion Library.
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Jambusters: designing and making post-war costumes

In 2015, Sarah was asked to design a set of costumes for a first year costume interpretation unit, based on post-war dress of the 1940s. She was very inspired by the biographical book Jambusters by Julie Summers which tells the story of the Women’s Institute, beginning with the first English group in Wallisdown where the Arts University Bournemouth is situated. Ms Summers kindly agreed to lend the trademark name and attended the final unit resolution, which was a live, flash mob event on the university campus in May 2016.

The presentation focuses on women’s dress during the Second World War and the government directives, such as rationing, the Utility scheme and ‘austerity regulations’ that affected it. Through her research and examination of extant garments, period magazines, sewing books and patterns, Sarah will discuss the style implications and simplifications and how these inspired a set of costume designs that 94 first year costume students interpreted. The process also informed the book Sarah has written, which aims to teach period sewing methods through the construction of reproduction 1940s garments.

Sarah Magill studied costume design and interpretation at BA level and has a Masters in the History of Textiles and Dress. She has been teaching for nine years and currently lectures in costume at The Arts University Bournemouth. Sarah specialises in historical cut and construction, with a particular love of early to mid-twentieth century women’s dress. She has worked collaboratively on various Arts University Bournemouth productions, including several pieces for The Arts by the Sea Festival. Sarah was also a costume interpreter for a recent series of BBC’s Father Brown. In addition to making costumes, she has a passionate interest in the history of dress: research topics include women’s dress during the Second World War, particularly the Utility and Make-do and Mend schemes. She has just written a book, Making Vintage 1940s Clothes for Women, which will be published by Crowood Press in 2017.
Conceal, Reveal: Tattoos and the Dressed Body

Tattooing, though a permanent modification of the body, is subject to fashion trends in the same way as less permanent methods of self-expression such as fashionable clothing. Yet both are used in combination as a means of forming personal identity. When we dress our bodies we are choosing a version of ourselves to present. We may choose to present ourselves in alternative ways with regards to the different situations we may find ourselves in throughout that day. For work, socialising, sport; we may wear different garments due to practicalities of use. There will however always be a choice and some control over our outwards appearance.

This study intends to evaluate how tattooed women and men choose to display their personal identities through dress and appearance. The early stages of this research involves a series of in-depth interviews and wardrobe analyses with tattooed individuals to discuss self identity, aspects of the self, the public / private body, continuing identities and identity constraints with regards to clothing and appearance. Though tattoos are permanent their meaning can be transient, changing and evolving with personal identity. Along with garments in the wardrobe tattoos can have periods of favour where they are chosen to be on display, in contrast they can also be seen as something of regret and chosen to be concealed. Over long periods of time and even on a daily basis, individuals have an evolving relationship with their tattooed bodies and the clothing they use to reveal and conceal it.
The extension of self through Fashion

My work as a fashion practitioner takes ‘fashion objects’ out of their normal role and repositions them within the bracket of ‘personal possession’ first and foremost and also an ‘identifier’. This could be further translated as a ‘memory object’. They can be used to represent certain individuals and their identity, what they do, what they represent or who they were. Objects can be classed as a ‘prompt’ to ‘our conscious lives of inexplicable mysteries which exist … as reminders of people who are absent’ (Ash, 1996, p. 220). It is this idea that objects become memories of identity and individuals that informs the nature of my fashion art sculptural practice.

I have been collecting stories as part of a wider research project from individuals regarding loved ones and how they are remembered through objects they owned, wore or identified with. These stories are then analysed for key words and phrases that generate the basis for the creation of fashion artefacts that represent these memories in a tangible form.

Antipode is a visual representation of the ‘extended self’, however the objects selected are those that remind an individual of a friend, family member or partner. The pieces explore how objects such as fashion accessories become more than an object but part of an individual’s identity and in the case of the artwork; it becomes ingrained and imprinted within a person.
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Silhouette of Anxiety, Patterns of Emotion: Practice with fashion design and Quantified Self for ‘Extimacy’

The project employs data obtained from the Quantified Self method to inform fashion design process in order to create a dialogue between clothes, the body shape and emotional well-being. It questions individual identity under the social norm on validation, promotes self-empowerment by self-tracking and suggests a fashion practice which designs creative engagement rather than commodities.

Data was collected using the Gross National Happiness (GNH) survey and signals of dissatisfaction were manifested. These data were then mapped onto different measurements of the body and a dummy was created. It embodies the individual struggle, when having to confirm to social norm for validation and capture the moment of anxiety, in a silhouette. Moreover, it questions the stereotyped body shape in the fashion design process.

Patterns found from self-emotional-tracking have been applied to inform colour and motif in designing the garments in this project. Both the self-tracking activity and the outcome serve a journey of self-awareness.

Data reveals facts about objects and people, but design tells a story in an emotional way. The combination of these two, especially when artisan making skills were employed to transpose the kinds of digital feedback into tangible forms, turned out to be powerful in both expression and communication. The observation that there is a strong satisfaction associated with the feeling of being expressed in this form, coincides with the term ‘extimacy’ coined by Lacan in 1960, especially when it refers to externalising the ‘Thing’ that ‘constitutes the subject’s intimate experience that gives meaning and existence to the external thing’ (Lacan 1960).

Caroline Yan Zheng is a designer and researcher in fashion, wearable-tech and experience design. Trained in ESMOD Paris in fashion design and making, she also holds an MA in Fashion Future from London College of Fashion. She currently conducts doctoral research at the Royal College of Art, London in Information Experience Design and Fashion. She has been working with creative quantification of emotion and manifests the data in tangible forms since 2013. She seeks to create dynamic artefacts with integrity of computational intelligence and aesthetic serendipity. Through the design of interfaces between body and space, and conversely through relations with machines endowed with emotional intelligence, she explores new means for communication and the new dynamics mediated by such artefacts. She especially explores the performativity and expressiveness of artefacts made from soft and bio-inspired robotic materials and their agency on emotive relations. Her research works on the process of mediation. It gives an equal value on technology and the richness of human subjectivity in its ambiguity; allows them to interplay through the materiality of artefacts in the process of mutual constitution. This results in cross-modal outcomes and performative, embodied interactions - specifically hybrid objects and experiences, relational artefacts and performative installations using smart materials and textiles. Coming from a Chinese background, an intrinsic part of my research also touches upon how different cultural ontologies influence my design theory shaping and practice developing.
The borrowing of Emotive Connotation: A Marriage of Convenience Between Fashion and Music

This paper explores the fluid relationship of fashion and music. Exploring the legitimisation of the cultural narrative of moment through the mutual engagement of the different visual and aural expressions. Kawamura (2005) argues that “culture is not simply a product that is created, disseminated and consumed, but it is a product that is processed by organisational and macro-institutional factors.”

The obsession of image construction of both industries creates the arranged marriage of convenience but all too often neglects the art form in favour of the proven formula. Innovation remains on the fringes of both industries neither considering each other until the commercialisation of each insists on the marriage of convenience.

Each with the aim that the other will add legimation to their own artform expression. Music gives meaning to fashion as fashion gives meaning to music. It is the dissemination channels that draw the two together each seeking to borrow an icon of the other to trigger the absorption of meaning.

How does this marriage of convenience become consumed as meaningful? Does the collaborative efforts trigger a continuing narrative within our minds each a trigger to connect with the other creating a powerful image within ourselves of which we continue to dance with? The performative self interlocks the emotive expressions with both phonological coding and visual coding each triggering the other to fire in our reminiscence, each firing further reinforces the mutual dependency embedded in our memories. The research will demonstrate the interdependency of fashion and music institutions in the cultural legitimation process.
Darning Clothes, Weaving Conversations: crafting sustainable fashion futures

As a craft-based textile designer and researcher, my practice explores relationships between sustainability, fashion, design thinking and the role of designers through individual practice and community based, collaborative projects. My former role as Research Fellow in Clothing Longevity at Nottingham Trent University (NTU, 2014-2016) was part of a wider Defra and WRAP funded initiative exploring how to embed sustainable design strategies into the fashion and textiles industry, including qualitative research into consumer perspectives on clothing purchase, use, care, repair and disposal. Alongside this, explorations into practice-based approaches to mending and repair consider the role fashion and textile designers can play in enabling solutions that support consumers to extend the life of clothing.

In this symposium I will present outcomes from personal craft-led design praxis - a series of darning samplers and visibly mended garments - developed for a series of participatory design workshops and public engagement events, informed by review of historical, existing and emerging repair practices and personal craft-led design praxis. Discussion will focus on ways to address the barriers to mending, add value to the acts of repair by re-framing them as social design-led sharing activities and the potential of participatory craft praxis as a tool to motivate greater public engagement in repair practice to support a more sustainable fashion future. Drawing on the research from the Clothing Longevity project - Strategies to Improve Design and Testing for Clothing Longevity - industry-led strategies to better support and facilitate consumer repair activities will also be considered.
Dr Karen Shah is a designer and a course leader MA International Fashion Management at Huddersfield University. Karen graduated from Leeds University with a degree in Textile Design in 1995 and then went on to complete a PhD in 1999. Since then she has undertaken a number of academic roles including positions at Leeds University and Leeds College of Art and Design. She has worked internationally with agencies such as OXFAM, Intermediate Technology Development Group and The British Council in the delivery and evaluation of development projects in India, Nepal and Zambia. In the UK she continues to work with agencies concerned with community engagement and enhancement in the delivery of focused workshops exploring recycling, clothing manufacture and communication. At the root of Karen’s practice is an exploration of textile and pattern cutting techniques that utilise waste and found materials. This have been contextualised through a number of collections and a social enterprise established to provide workshops in recycling and customising techniques - skills and knowledge she brings to her teaching through the mantel of sustainable design and design activism. Karen also helps run a community theatre group which for the past 12 years has seen her design costumes for, and perform at, a number of festivals including Glastonbury, Big Chill, Beatherder and Solfest. As a Senior Lecturer she teaches across a wide range of design disciplines including fashion, costume, marketing, architecture and multi media at both undergraduate and postgraduate level.
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Luxury Fashion Brands’ Art Foundations: an exploratory investigation

During the past thirty years, several western European luxury fashion brands have invested resources in cultural initiatives distinctive from their core commercial activities. In particular, this has involved the brands establishing organisations (typically identified as a ‘Foundation’) dedicated to collecting and commissioning contemporary art by established and emerging artists. The suggested motives for these activities range from indulging the personal interest of the brands’ owners and managers to a desire to invest their brands with cultural capital or creative heritage. This paper is the first to explicitly investigate the phenomenon of luxury fashion brands’ ownership of contemporary art foundations, with the aim of understanding its nature, scope and purpose. These will be considered in the context of the contradiction between the apparent desire for public engagement with the art foundations and the perceived exclusivity of the patron brands’ products and retail venues. The paper investigates the phenomenon in two phases. First, an insight into specific cases of art foundations owned by luxury fashion brands is offered. This explores the internal structures of the relevant foundations and examines their programmes, communications, initiatives and connections with the patron brands. Secondly, expert interviews with relevant professionals will contextualise the role of the art foundations as a presumed meeting point between the inclusivity of public engagement and the exclusivity of fashion branding. This is an exploratory study representing the first stage of an ongoing project. It is informed by secondary research and primary (qualitative) research aimed at establishing a clearer understanding of the phenomenon under investigation. The paper will provide insight into the contemporary nature of both luxury fashion branding and public engagement in an art exhibition.
The Craft of Tailoring: a cross case analysis of anticipated design concepts and practice of design in a group of tailors in Bogota

The existence of a gap between art, design and craft has been historically argued. This argument has distanced theory from practice and has demeaned knowledge situated in the experience of tailors. The aim of this research is to explore and describe the elements that can reveal the existence of design thinking, design practice and concept of design in the craftsmanship of tailors in Bogota. The study describes the ideation/creation process present in this craftsmanship and acknowledges the existence of a complete design process done by tailors.

The study used a comparative case study design to explore and describe the elements that reveal design thinking, design practice and concept of design in the craftsmanship of 5 tailors in Bogota. Cases were analyzed using an iterative design process approach. For each case analysis, synthesis, projection and communication were compared to identify patterns. In addition a participatory approach was used to involve participants in the research process.

Preliminary data analysis shows the existence of design elements in the craftsmanship of tailors. These elements are present throughout the iterative process of design. They reveal actions and attitudes used by tailors to construct knowledge about the user, the process and the design existent in the craft of tailoring. The creation of a design space where ethical and aesthetical criteria are used to unravel desires and expectation.

Finally, the craft of tailoring goes beyond the repetition of sewing patterns or predetermined movements and gestures preformed by the tailor. Its nature enables an understanding of design at the convergence of ethical, aesthetical and technical attitudes. The tailor’s intuition about the user’s expectations acknowledges and understanding his role in society.
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Sustainable Luxury Fashion

I am a fashion designer and in my academic career as a lecturer I have combined my two passions of couture and ethical fashion to research the issues around luxury fashion sustainability. As a result of this research I have launched a luxury ethical fashion brand that is traceable back to source, back to the agricultural stage of textile production.

I exhibited at London Fashion Week as part of a design collective a few years ago upcycling clothes which raised £10000 for Cancer Research UK, when upcycling was all quite a new idea. After reading books and articles on the changing face of fashion production I decided now was the time to take this to another level and start to use ethical fabrics in all of my collection. Although it was difficult to begin with, after months of research, many emails and multiple trips to trade shows, I started to make the connections I needed to source luxury ethical fabrics with the required certifications.

As a bridal and evening wear designer I am accustomed to working with luxury fabrics but some of these textiles are actually better than any silks or man-made fabrics I have used in the past and they don’t use chemical dyes. I have designed an evening dress using the world’s first certified organic peace silk and luxury handbags using a unique, eco-conscious tree bark textile, sourced from the Netherlands. As a brand we are also committed to supporting luxury UK craftsmanship.

Debbie Moorhouse is a fashion Designer and founder of a sustainable luxury fashion and evening wear brand. Her designs have been exhibited at London Fashion Week, the British Bridal Exhibition and featured in magazines worldwide including front covers of Brides magazine. Debbie is also a lecturer in Fashion Design, pattern cutting and garment construction at Birmingham City University specialising in ethical women's wear and couture. Using her experience as a couture designer and additional academic research, she has developed zero waste pattern cutting techniques based on couture cutting and construction principles and adapted these methods for use within RTW fashion. She is a fellowship member of the Royal Society of Arts and a dedicated advocate for Made in the UK fashion manufacturing.
Guerillage: Creative Cutting and Concept-led Design

Guerillage is a play on the process of traditional fashion draping also known as moulage, with a nod to the equestrian discipline of dressage and guerrilla underground graffiti pattern cutting.

Stephanie developed a process of ‘Guerillage’ during her MA studies - seeking to take patterns from more complex forms than a traditional tailors dummy or human figures. Stephanie popped up at various locations around London and Brighton to capture the forms of statues, horse statues in particular, using traditional draping techniques.

The pattern pieces are then developed and intricately reformed to relate back to human bodies. Ultimately creating unusual silhouettes and driving to give further conceptual meaning to the garments created from this cutting-led design process.
‘Communities of Practice’: Fashion Cities, Fashion Cultures and Fashion Networks

Through the development of my research work into the emergence of fashion culture and its relationship to Fashion Cities, a key part of my practice has been the engagement with a wider community of fashion scholars and practitioners. This has taken shape in the form of a large, full scale conference which took place in 2012 at the Royal College of Art London, under the title ‘Fashioning the City: Exploring Fashion Cultures, Structures and Systems’ (https://fashioningthecity.wordpress.com). Subsequent to this, I have gone on to found and develop the Fashion Research Network (FRN) with colleagues from the Royal College of Art and Courtauld Institute of Art to support and promote the work of PhD-level and early-career researchers in fashion and dress (co-founders include Ellen Sampson, Royal College of Art and Katerina Pantelides & Alexis Romano, Courtauld Institute of Art). Since 2013 the Fashion Research Network has, through over thirty events both small and large-scale, sought to act as an open forum of discussion for fashion thinking, attempting to bridge contemporary and historic-based research in addition to an engagement with the practices of fashion curating and the fashion industry.

Through this paper presentation a review of the concept of ‘communities of practice’ will be uncovered, taking my own PhD work and that of the Fashion Research Network as a case study example. Questions arising from this in the context of fashion and dress studies include how can such ‘communities of practice’ can be developed as discussion forums for fashion and dress research? What is the role of events in the context of practice of fashion and dress research? What is the role of the symposium or context in the dissemination of fashion and dress research or practice? What are the barriers to entry in the formation and participation of such ‘communities of practice’? These will be addressed through a prism of considering such issues within the current context of fashion studies and the rise of different fashion cultures and the challenges and opportunities that these present to both academic researchers and practitioners.
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