Conceal, reveal: tattoos and the dressed body

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<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>08:30</td>
<td>Coffee</td>
</tr>
<tr>
<td>09:00</td>
<td>Introduction</td>
</tr>
</tbody>
</table>
| 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 Worning  
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  
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                                               |
| 12:35 | Discussion | chaired by Donatella Barbieri                                                            |
| 12:45 | Lunch  
Exhibition Viewing  
Performance | Sally E. Dean  
Acts of Wearing Somatic Costumes                                                          |
| 13:45 | Keynote | Donatella Barbieri  
Writing Costume                                                                               |
| 14:15 | Nadia Malik & Clair Sweeney  
The Golden Apple                                                                                         |
| 14:25 | Liz Garland  
Second Skin                                                                                                                                  |
| 14:35 | Christina Lindgren & Anne Eriksen  
Clothes and Choreography: a laboratory for researching body and garment in movement       |
| 14:55 | Mandy Barrington  
Stays and Corsets: Historical Patterns Translated for the Modern Body                    |
| 15:15 | Discussion | chaired by Dr. Sofia Pantouvaki                                                            |
| 15:25 | Break  
Performance | Dr Natalie Garret Brown, Zoe Robertson & Amy Voris  
Conversations on wearing: Practice at play                                                   |
| 15:45 | Dr Lucy Wright  
Making Traditions: Girls’ Carnival Morris Dancing and Material Practice                  |
| 16:00 | Hilary Baxter  
Costume Design and Ethnodrama                                                            |
| 16:15 | Toni Bate & Liz Garland  
Precious?                                                                                         |
| 16:30 | Selina Riley  
The Science Of Craft                                                                                                           |
| 16:40 | Discussion | chaired by Dr. Sofia Pantouvaki                                                            |
| 16:50 | Conclusion                                                                                 |
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**Keynote**  
**Thinking Costume: Perspectives of a Contemporary Discourse**

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.

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Kate Lane is a Scenographer specialising in design-led performance with a particular focus on costume. She is a founding member of performance collective Brave New Worlds. Kate graduated from MA Costume Design for Performance (Distinction) at LCF where she won the MA Centenary Award for Costume. She has a BA (Hons) in Sculpture from Camberwell College of Arts. She's been an Associate Lecturer at CSM & LCF and is currently Lecturer in Scenography at Middlesex University. Her design work has been shown nationally (UK) and internationally, including Lilian Baylis Studio: Sadler's Wells, Southbank Centre, V&A and internationally at Ravenna Festival, Italy, Musique Cordiale, France and Cork Festival, Ireland. With her performance collective Brave New Worlds she has held held residencies at the Barbican as part of their Open Lab Programme, The Point; Eastleigh (UK), Plateau Gallery; Berlin and Arts Printing House, Lithuania. Her work with them was selected as part of the UK Exhibit for Prague Quadrennial, Make:Believe Exhibition at the V&A, 2015 and “Costume at the Turn of the Century 1990-2015” at the A.A. Bakhruishin State Central Theatre Museum, Moscow in July 2015.

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**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 were examining how design can be used a 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 collectives work Brave New Worlds and in particular our production Trinity where design initiates the devising process, with the 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 Bartok's Bluebeards Castle. Here we explored how the operatic score can lead the design process develop an interplay between the use of the dancers body and the physical space; in opposition to the Libretto and singers characters. I will be exploring how the role 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?
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**MASK**

MASK is an artistic research of the mask as a costume in a contemporary context. In a time where self-promotion on social media and in interaction is as big a part of everyday life, the mask seems to actualize an opportunity for examining the body's diverse expressions in an artistic context.

The intention of a costume is to increase the observer's gaze on the performers body and character. A costume can be both for promoting the performer and their work on social media, and for the viewer, from within the space of performance itself. To understand the viewer's perspective, we must have a dialogue with the object of study. We must dare to have a critical dialogue on our artistic methods and expression. We must also dare to act as performers wearing the object of study and feel it from inside. Thereby we achieve recognition and understanding of the object of study (in the enclosed material we are the wearer), and as the objects themselves, we gain an understanding of our artistic practice and method, and it also sharpens our eye for the dialogue with the observer. We therefore gain knowledge of the theory that lays within the artistic research.

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 "sitespecific 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 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, theater and performance, teaching at the Scandinavian Design College to filmmaking. 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.

**Watching Dancers in and out of Costume during Tanztheater Wuppertal rehearsals: Vollmond and Two Cigarettes in the Dark**

This paper takes as starting point the researcher’s visits to a series of reheasals by the German dance-theatre company Tanztheater Wuppertal 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 researchers’ 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.

Katie Barford is currently employed as an Associate Lecturer and AHRC-supported PhD researcher at Wimbledon College of Arts, University of the Arts London. She is also a freelancer in costume design and collaborative dance projects and is a member of the Critical Costume Steering Group. Her interdisciplinary doctoral research (awaiting VIVA) is concerned with developing new methods to look at and analyse the costumed body in performance, and incorporates drawing, costume practices, scenography, and Peircean theory. Katie has disseminated her research and practice at a number of national and international symposia; including TaPRA, IFTR, and Critical Costume (2015). In 2015, she exhibited her research drawings at the New Costume Performances and Practices exhibition at Aalto University in Finland. Recent work includes design and concept of experimental costume-led performance Weighted Movement/Weighted Costume; shown at the 2015 Festival of Performance at the Victoria and Albert Museum in London.
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.

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 come 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.
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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 yr Fashion Enterprise BA and 3rd yr 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, character formation and overall performance.

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.

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The ‘Touch’ of Costume: Designing Somatic and Performative Interfaces

This lecture/presentation is based on Sally E. Dean’s artistic re-search and ongoing ‘Somatic Movement, Costume & Performance Project’ since 2011. This project devises costume design, pedagogic and choreographic methodologies, centered on the creation and application of Somatic Costumes - costumes aimed to facilitate kinesthetic and body-mind awareness through the sense of touch. These costumes then become translated into somatic and performative interfaces with a live audience.

Costume design processes and costume performances, often start from a visual pre-determined aesthetic. Costumes tend to be ‘seen’ more than ‘touched’. 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 anthropological viewpoint of the senses will be given.

Spectators are invited to become ‘performers’ in both the lecture/presentation and in Sally’s performance work through the embodied act of wearing costumes. These include the ‘heart protector’ costumes from her performance ‘Something’s in the Living Room.’ Examples of design and performance methodologies will also be shown through video and photo examples.

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 kinesthetic.

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 ImpulsTanzt (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 Uni-versity (Drama/ Theatre department).
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 though 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 which 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 an 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.

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Costume Design: Ergonomics in Performance Art

The human body, in contemporary art, is used as a means, as it also is in fashion design practices applied to the art field that explore the alteration of the anatomic perimeter in 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 ‘nonuser-friendly’ costume? Since costume and body cannot be separated in performance art, we explore ergonomics, regarding both physical and psychological discomfort in improving the action of a performer, namely when improvising or moving and in the contribution to a more proficient involvement with the audience. A noninterventionist 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 methodology.

Alexandra Cabral is Portuguese and lives in Lisbon. Her practice includes fashion design and lecturing, costume design and research. She holds a Licentiate degree in Fashion Design (2004) and an MA in Fashion Design in the field of Fashion and Contemporary Work of Art (2010) from the Faculty of Architecture of the University of Lisbon. She is currently developing her PhD research in the field of Costume Design at the same institution, where she is also a Guest Lecturer. Her experience in fashion design since 2001 includes design project, styling, design management, creative direction and costume design. She was awarded the Young Creators Prize 2003 (Portugal) with a collection acquired by the Casoria Contemporary Art Museum (Italy) in 2006. Her research work includes fashion as a creative industry and fashion and heritage, but the interdisciplinary approaches of fashion as art, namely in the field of costumes, represent her main interest.

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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 unremarked 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, 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 instrumentalities, 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.

Donatella Barbieri is the author of the forthcoming Costume in Performance: Materiality, Culture and the Body and the the founding editor of Studies in Costume and Performance. She is the author of a number of research projects, most of which have produced both physical and textual research outputs. They include Encounters in the Archive at the V&A and on-line (from 2009), Wearing Space at PQ15 (2014), Oid into New at PQ11 (2011), Ariel as Harpy at the British Library (2016), Drawing and the Body (group show) London and Stockholm (2011), Moving / Drawing part of Clip Cell at University of the Arts London (2005), LES / Forest at the Disk Theatre, Prague (2005), and Designs for the Performer London, Sheffield, Prague and UK national tour (2002-2005). The last three projects offered the research foundations on which the writing of the validation of the MA Costume Design for Performance at London College was generated, a course that Barbieri established ahead of being awarded the joint V&A and LCF Research Fellowship, from where she published articles, curated displays and produced performances. She currently teaches on the MA that she founded, and supervises PhDs at London College of Fashion. Barbieri has practiced as a theatre designer for twenty years, while also teaching in a number of institutions in the UK.
The Golden Apple

This paper will discuss a cross-institutional project between The University of Huddersfield, UK, Keimyung University, South Korea, and Ballet Octahedron, China.

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

From the UK, four members of the Costume with Textiles teaching team will collectively employ their individual specialisms as teacher/practitioners (costume design, textile art and costume construction) in the creation of the costumes. The full cast of characters will be designed by Designer and Textile Artist in collaboration then two characters will be developed in further collaboration with Makers to create an embroidery-based textile interpretation and a print-based textile interpretation of each character. This project follows the year-long timeframe of the final year costume student 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 collaboration with Makers to create an embroidery-based textile interpretation and a print-based textile interpretation of each character. This project follows the year-long timeframe of the final year costume student 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.

Liz Garland

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 Construction Lecturer at Bretton Hall College (1996-1998) 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’Oyly 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, dye-ing and breaking down, Millinery, leather and fiberglass 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 since 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 and 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, clothes for dance as sculpture, clothes for dance and nudity/dressed/ undress, clothes for dance in a gender perspective in addition to clothes for dance in a technical perspective and regards to sustainability. During the laboratory the students and teachers most interesting findings are collected and presented for colleagues and students in a 90 minutes display with possibility for discussion with the artist 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. The presentation in Huddersfield will give an insight to the approach and the outcome of the laboratory.
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 as 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.

Lucy Wright is an artist and researcher at the University of Sheffield. She is interested in the relationships between performance and material practice—in particular, in the intersection of costume- and tradition-making in the girls’ carnival morris dancing community in the Northwest of England. Her recent practice-led PhD, Making Traditions, included the co-creation of costumes with a range of contemporary ‘folk’ performers, and culminated in a pop-up exhibition and performance at the People’s History Museum in Manchester. Currently employed as Research Associate on the AHRC-funded Digital Folk project, she also undertakes occasional artist’s residencies, including last year’s KULES at the Airspace Gallery in Stoke-on-Trent. She also exhibits work in group shows, including this year at Bank Street Arts, in Sheffield. In this way, as a researcher, she attempts to inhabit a shared space between social science and art.

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 nonfictional, researched reality- not realism but reality’. My research question here concerns the use of Costume Design in divers 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?

Hilary Baxter
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Hilary Baxter is a Theatre Designer, Visual Artist and Researcher with considerable experience of Costume Design for theatre, film and television. She has taught BA design students, most recently at Wimbledon College of Arts, where she was also Programme Director of Theatre and Screen until 2015. Her costume research has been funded by the AHRC and the British Academy. She was the Principal Investigator for The Oral History of British Theatre Design, part of the National Life Stories Collection at The British Library. Professional design credits include theatre productions for the RSC (Dr Faustus for ‘The Other Place’) and the Crucible Theatre, Sheffield. She also designed the world premiere of ‘The Mistress’ for the Teatro Flaiano in Rome written and directed by Arnold Wesker. In practice-based research she seeks ways to bring together costume design inspired narratives with performers, costume construction, direction and public performance, most notably at The Banqueting House in Whitehall (Soane Banquet 2010). Her research interests are focused on Costume, Theatre Design and Costume in Public Performance, including the influences and working practices embedded in the processes currently used by professional practitioners. Published work includes a chapter on ‘Masquerade, Pride, Drag, Love and Marriage for ‘Masquerade’ (ed. Bell: Macmillan 2015) and a chapter on Theatre designer Alison Chitty for ‘Designer’s Shakespeare’ (eds Brown & Di Benedetto: Routledge 2016).
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 evokes 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.

Toni Bate joined the University of Huddersfield in September 2012 as a Costume Construction Lecturer on the BA (Hons) Costume with Textiles degree. Prior to this she worked as the Costume Workroom Supervisor at the Liverpool Institute for Performing Arts (LIPA), as a Specialist Costume Technician at Edge Hill University, Costume Lecturer at Liverpool Community College and Wardrobe Supervisor at the Arden School of Theatre. Since graduating from Liverpool Community College’s Theatre Wardrobe course in 1994, Toni has also worked as a Costume Maker, Tailor and Wardrobe Supervisor for theatre, film, television and dance.

Liz Garland is a Lecturer in Costume Construction at the University of Huddersfield and teaches on the BA (Hons) Costume with Textiles degree. Previously, Liz was the Costume Co-ordinator at Bretton Hall College and taught at The University of Leeds. She has a wealth of experience as a costume maker in live theatre work, film and television. She has worked for a range of companies including: Sheffield Crucible, Manchester Library and Forum Theatres, Wexford Opera Festival, City of Birmingham Touring Opera, Oldham Coliseum, D’Oyle Carte Opera Company, York Theatre Royal, Northern Ballet, Theatre Ciwyd, Angels Costumiers, Boda Television, SC4 and the BBC.

Selina Riley’s career in costume has spanned over 18 years including supervision, making and designing nationally and internationally. She has worked in a diverse range of performance genres including contemporary dance (Northern Ballet Theatre, Phoenix Dance, Royal Opera House, Northern School Of Contemporary Dance (2004-6), Lea Anderson, Hofesh Shechter, Yolande Snaith), theatre (Red Ladder, Richmond Theatre Royal, Doncaster Cast, ‘COR0nation Street on Stage’, Kneehigh, Liverpool Everyman/Playhouse, West Yorkshire Playhouse (2000-04), Aberystwyth Arts Centre, Stephen Joseph Theatre, Royal Exchange Theatre), TV (‘Dr Who’ BBC Wales, Hat Trick Productions, Rollem TV Productions) and international events (London 2012 Handover Ceremony at Beijing Olympics, Kyle Minogue Tour). Selina spent four years as a Sample Machinist and Pattern Technologist in the fashion industry, going on to graduate from the ‘Theatre Costume Interpretation’ course at Liverpool Community College (known as the Mabel Fletcher’s course). She has taught at various academic institutions and run many training programmes, including University of Leeds (2011-15), NSCD, Leeds City College, Leeds College of Art, London College of Fashion, Yorkshire Young Dancers and Aim Higher Humberside. Her current role as Costume Technician at the University of Huddersfield has revitalised her academic aspirations - this is her first presentation at a symposium.
FASHION: 6TH DEC 2016

08:30 Coffee
09:00 Introduction
09:10 Dr Naomi Braithwaite
Vertiginously Challenged: The Art of Walking in High Heels
09:30 Ellen Sampson
Worn: Footwear, attachment and affective experience
09:50 Matilda Aspinall
The Continuation of a Narrative: The Influence of a 19th Century Jacquette on the Refashioning of a British Army Officer’s Dress Jacket
10:10 Sarah Magill
Jambusters: designing and making post-war costumes
10:30 Discussion
10:40 Break
11:00 Natalie McCreesh
Conceal, Reveal: Tattoos and the Dressed Body
11:20 Charlotte Goldthorpe
The extension of self through Fashion
11:40 Caroline Yan Zheng
Silhouette of Anxiety, Patterns of Emotion: Practice with fashion design and Quantified Self for ‘Extimacy’
12:00 Claire Allen
The borrowing of Emotive Connotation: A Marriage of Convenience Between Fashion and Music
12:20 Discussion
12:30 Lunch
13:00 Exhibition Viewing
Performance | Dr Natalie Garret Brown, Zoe Robertson & Amy Voris
Conversations on wearing: Practice at play
13:30 Angharad McLaren
Darning Clothes, Weaving Conversations: crafting sustainable fashion futures
13:50 Dr Karen Shah
Explorations in Time and Space: Re-thinking Global Recycling Practices
14:10 Alessia Grassi
Luxury Fashion Brands’ Art Foundations: an exploratory investigation
14:30 Camilo Rodríguez-Peralta & Martha Patricia Sarmiento Pelayo
The Craft of Tailoring: a cross case analysis of anticipated design concepts and practice of design in a group of tailors in Bogota
14:50 Debbie Moorhouse
Sustainable Luxury Fashion
15:10 Discussion
15:20 Break
15:40 Stephanie Price
Guerillage: Creative Cutting and Concept-led Design
16:00 Nathaniel Dafyd Beard
‘Communities of Practice’: Fashion Cities, Fashion Cultures, and Fashion Networks
16:20 Discussion
16:30 Conclusion
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 effected 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, when designing. How heels are portrayed in advertising imagery, will further flesh out the discussion is supported by interviews with shoe designers, that reveal how they consider the body, and it is this, which the paper explores. Drawing from interviews with wearers, it was important in instilling confidence and empowerment. However high, these feelings effected 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, which 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.

Naomi Braithwaite spent many years working in the luxury fashion industry where she worked for Harvey Nichols, Knightsbridge, as well as managing the international wholesale markets, including UK, Eire, America, Australia and the Far East for a designer shoe brand. In 2007 she decided to move back to academia and completed an MRes in Anthropology at University College London. In 2012 Naomi was awarded a PhD in Material Culture, from Nottingham Trent University. Her research drew from ethnography to explore the creative practice of British shoe designers. Naomi has lectured extensively in the fields of Visual Culture, Design, Fashion Theory and Marketing at Nottingham Trent University (NTU), Manchester Metropolitan University and Hong Kong Design Institute. Following a post-doctoral role as a Research Fellow in Product Lifetimes and Consumer Behaviour at NTU, Naomi returned to lecturing in 2015 and is now a Senior Lecturer in Fashion Marketing and Branding. Her current research interests include the cultural meaning of shoes and clothing and how the fashion industry responds to a more sustainable and resource efficient future.

Ellen Sampson is a material culture researcher, artist, and curator. Using film, photography and installation, her work explores the relationships between bodily experience, memory and artefacts. She addresses the ways that material objects can become records of lived experience and how these traces of these experiences can be read or understood by the viewer. Exploring the resonance of worn and used artefacts, she seeks to uncover how attachment is produced and maintained - the way that an object which is worn or held close to the body can become incorporated into the self. Ellen also works as a fashion curator specialising, in working with footwear. Clients include the National Trust, Northampton Museum and Art Gallery, Westfield and The British Fashion Council. She is cofounder of the Fashion Research Network, an interdisciplinary and inter-institutional network for doctoral and early career researchers, in fashion and dress. The FRN (founded in 2012) runs symposia, reading groups and exhibitions tours with an aim of strengthening the relationship between contemporary, practice-based and historical fashion and dress studies. The FRN frequently collaborates with cultural institutions (Somerset House, NPG) on events.

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.

Ellen Sampson
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 case 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 paillettes 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 prolonging the life of garments.
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 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.

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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.
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 externalise the ‘Thing’ that ‘constitutes the subject’s intimate experience that gives meaning and existence to the external thing’ (Lacan 1960).

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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 legitimation to their own art form 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 legitimisation process.

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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.

Angharad McLaren is a craft-based textile designer and researcher whose practice explores relationships between sustainability, fashion, design thinking and the role of designers through individual practice and community based, collaborative projects. Her 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. Angharad is currently Lecturer in Textile Design and Sustainable Clothing Research Coordinator at NTU. Prior to this she worked as a self-employed creative design professional on a variety of projects including WRAP’s Love Your Clothes campaign with Zero Waste Scotland and Creative Carbon Scotland, and as a weave and textile designer at textile mills in the UK, Italy and India.

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Explorations in Time and Space: Re-thinking Global Recycling Practices

Each year it is estimated that 14 million tonnes of garments are discarded from American wardrobes each year. Garments that often have life left in them and which, if correctly handled, could be reborn and used again. This presentation will propose methods for re-appropriating clothing waste into global modes of manufacture and will draw on case material from a UK and Tanzanian context. Since 2004 Ketchup Clothes, a social enterprise based in Leeds, UK, has been taking waste garments and transforming them into saleable, usable clothes. In the process it has reversed the flow from catwalk to skip and demonstrated both the value of material that is thrown away and appropriate techniques for transforming it. Delving into the bins and detritus left on the streets of Hyde Park, an inner city area of Leeds, and this paper will illustrate the types of garments that are left behind in the wake of global consumption together with the impact this has on both the local and global communities. It will discuss how skip raiding and its associated design activist tendencies have had an impact upon how development is viewed and pursued, and how local place-making can inspire us as fashion designers. Practice-led methodology employed in the research has been inspired by psycho geographic tendencies and the desire to capture and response to local issues and tensions – thus specific designs and design solutions will be presented in order to reflect upon sustainable business models and the types of products that will be appropriate for a sustainable future. In the process it will investigate how new paradigms in fashion research and practice are both responding to and pushing forward social and environmental change and the expected impact this will have on global fashion systems of governance.

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.
**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 Bogotá**

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 Bogotá. 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 Bogotá. 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 up cycling clothes which raised £10000 for Cancer Research UK, when up cycling 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.

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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 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.