

**Costume & Fashion in Context & Practice Symposium & Exhibition 2016**

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## COSTUME: 5TH DEC 2016

08:30 Coffee

09:00 Introduction

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**

Katie Barford  
10:15 **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**

Sally E. Dean  
11:50 **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

Costume & Design Practices

Costume & Performance Practices

## COSTUME: 5TH DEC 2016

Lunch

12:45 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**

Christina Lindgren & Anne Eriksen  
14:35 **Clothes and Choreography: a laboratory for researching body and garment in movement**

Mandy Barrington  
14:55 **Stays and Corsets: Historical Patterns Translated for the Modern Body**

15:15 Discussion | chaired by Dr. Sofia Pantouvaki

Break  
15:25 Performance | Dr Natalie Garret Brown, Zoe Robertson & Amy Voris  
**Conversations on wearing: Practice at play**

Dr Lucy Wright  
15:45 **Making Traditions: Girls' Carnival Morris Dancing and Material Practice**

Hilary Baxter  
16:00 **Costume Design and Ethnodrama**

Toni Bate & Liz Garland  
16:15 **Precious?**

Selina Riley  
16:30 **The Science Of Craft**

16:40 Discussion | chaired by Dr. Sofia Pantouvaki

16:50 Conclusion

Costume & Pedagogical Practices

Costume & Social Practices

## Dr. Sofia Pantouvaki

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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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**Dr. Sofia Pantouvaki** is a scenographer (PhD) and Professor of Costume Design at Aalto University, Finland. Her background includes over 80 designs for theatre, film, opera and dance productions in Europe, as well as numerous curatorial and exhibition design projects. Co-author, *History of Dress - The Western World and Greece* (2010); editor, *Yannis Metsis - Athens Experimental Ballet* (2011); co-editor, *Presence and Absence: The Performing Body* (2014). She is Vice-Head for Research, OISTAT Costume Design Group and Co-Editor, *Studies in Costume and Performance* (Intellect, 2016). Project Leader of *Performance: Visual Aspects of Performance Practice*; Costume Curator for *World Stage Design 2013*; Associate Curator, *Costume in Action* (WSD 2013). In 2013, Sofia founded *Costume in Focus*, the first research group on performance costume, currently based at Aalto University, and leads a 1.2M€ Academy of Finland research project on *Costume Methodologies*. Sofia has taught, lectured and published internationally.

## Kate Lane

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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 and 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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**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: Sadlers Wells, Southbank Centre, V&A* and international 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. Bakhrushin State Central Theatre Museum, Moscow in July 2015.

## Charlotte Østergaard

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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 of us also be a desire to sharpen the observer's view on his/her own body. To understand the viewer's perspective, we must have a dialogue with the objects 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), 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.

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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 "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.

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## 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 rehearsals 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.

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**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.

## Giulia Pecorari

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### 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.

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**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*.

## Michelle Man

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### 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.

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**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 infilm and television as both set designer and art director; credits include: *Hollyoaks*, *Emmerdale*, *The Royal*, *Brides in the Bath*, *The Bin Man*.

## Lorraine Smith

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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.

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### 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 reimaged 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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**Lorraine Smith** is a British dance artist based in the North East, where she currently works as Senior Lecturer in Dance at Teesside University and MA Programme Leader for the MA Professional Dance Practice (Dance City). Lorraine has worked as a dance artist in a wide range of professional, educational and community settings. Her main passion is devising dance theatre and costume based performance. As artistic director/choreographer of Silversmith Dance Theatre (2006-2014) Lorraine has showcased work in the UK, Slovakia and Portugal, and has worked as Choreographer in Residence for several organisations and collaborated on numerous projects as creator and performer. Lorraine spent 5 years working as a choreographer and performer with the MA Costume for Performance at London College of Fashion, including taking on the role of choreographer for the University of Huddersfield Costume with Textiles Degree Show 2015. This has sparked her research interest in the impact of costume on live dance performance.

## Sally E. Dean

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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 anthropology of the senses perspective 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.

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### 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.

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**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).

## Dr Natalie Garret Brown

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## Zoe Robertson

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## Amy Voris

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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](http://www.flockomania.com)

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## 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.

## Alexandra Cabral

PhD Candidate in Design

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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 acting 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.

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**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.

## Donatella Barbieri

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### Keynote | 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 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.

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**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), *Old 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 Cetl* 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.

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## 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 and asynchronous methods of communication and performance creation with international collaborators, potentially informing new academic and industry practices.

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**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.

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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, which include contouring the body with moulds to achieve abstract and sculptural form to explore 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.

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**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, 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.

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### **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.

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**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.

## Mandy Barrington

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### **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.

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**Mandy Barrington** is a Senior Lecturer in Costume at the Arts University Bournemouth and has been teaching our next generation of costume makers for over 14 years. Mandy has taught internationally in Japan and Taiwan, where she delivered specialist courses in historical pattern cutting and costume making techniques. Mandy has worked professionally making costumes for hit shows such as *My Fair Lady* at the National Theatre, *Sleeping Beauty* at The Royal Opera House London and *Wicked*. Within her role of Senior lecturer, Mandy has used her experience of pattern drafting and garment construction to support the production of costumes for professional theatre productions at The National Theatre, London, The Theatre Royal, Winchester, Oxford Playhouse, and recently for the BBC television series 'Father Brown'. Mandy is dedicated to applying her practical problem-solving approach to the creative arts. Her interest in clothing in a historical social context, together with her fascination with garment proportion has enabled Mandy to develop a new and highly accessible system to draft historical patterns for a modern body shape. This has resulted in her publication in 2015 '*Stays and Corsets Historical Patterns Translated for the Modern Body*'.

**Dr Lucy Wright**

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## **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.

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**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.

**Hilary Baxter**

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## **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 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?

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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).

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### 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.

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**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 Clwyd, Angels Costumiers, Boda Television, SC4 and the BBC.

## Selina Riley

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### 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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**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, 'COROnation 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, Kylie 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

Exploring  
Footwear

Historical Dress &  
Fashion

The self, the body & emotion

## FASHION: 6TH DEC 2016

Lunch  
12:30 Exhibition Viewing  
Performance | Dr Natalie Garret Brown, Zoe Robertson & Amy Voris  
**Conversations on wearing: Practice at play**

Angharad McLaren  
13:30 **Darning Clothes, Weaving Conversations: crafting sustainable  
fashion futures**

Dr Karen Shah  
13:50 **Explorations in Time and Space: Re-thinking Global Recycling  
Practices**

Alessia Grassi  
14:10 **Luxury Fashion Brands' Art Foundations: an exploratory  
investigation**

Camilo Rodríguez-Peralta & Martha Patricia Sarmiento Pelayo  
14:30 **The Craft of Tailoring: a cross case analysis of anticipated design  
concepts and practice of design in a group of tailors in Bogota**

Debbie Moorhouse  
14:50 **Sustainable Luxury Fashion**

15:10 Discussion

15:20 Break

Stephanie Price  
15:40 **Guerillage: Creative Cutting and Concept-led Design**

Nathaniel Dafydd Beard  
16:00 **'Communities of Practice': Fashion Cities, Fashion Cultures, and  
Fashion Networks**

16:20 Discussion

16:30 Conclusion

Sustainability & Luxury

Concepts &  
Communities

## Dr Naomi Braithwaite

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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 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.

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**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

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### 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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**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.

## Matilda Aspinall

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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 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 pro-longing the life of garments.

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**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.

## Sarah Magill

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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.

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**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.

## Natalie McCreesh

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### 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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**Natalie McCreesh** joined Sheffield Hallam University in 2016 as Senior Lecturer in Fashion Marketing & Communication, having previously been Lecturer in Fashion Industry at the University of Huddersfield. Natalie's current academic research interests are focused on Sustainability, Fashion Subcultures, Fashion Bloggers / Blogging, Body Image and Tattoos. Natalie has a multidisciplinary academic background spanning life sciences and fashion history / communication. Gaining a PhD from the University of Manchester in Biochemistry - Archaeological Science, researching hair and material fibres from ancient remains. Her research interests have focused upon human interaction and views of the self, which has been pursued in both historical and modern areas of fashion.

## Charlotte Goldthorpe

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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.

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**Charlotte Goldthorpe** is a senior lecturer and course leader of Fashion communication and promotion at the University of Huddersfield in West Yorkshire UK. She is currently working towards her PhD by practice investigating into the storage of lost love within created artefacts. Recent investigation has involved an ethnographic approach to the collection of stories of lost love. As a fashion practitioner Charlotte has worked as a freelance accessories designer, collaborating with brands such as antithesis.co to produce high-end multi function luggage. She completed her MA in Fashion Artefact at London college of Fashion and continues to work in platinum cure silicone creating translucent moulds as finished elements combined with traditional natural leather making techniques.

**Caroline Yan Zheng**

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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 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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**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.

**Claire Allen**

Senior Lecturer

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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 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.

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**Claire Allen** joined the University of Huddersfield in 2003. She is Senior Lecturer in Fashion Communications, teaching on BA(Hons) Fashion, Communication and Promotion and BA(Hons) Fashion Design with Marketing and Production. She was Course Leader for BA (Hons) Fashion, Communication & Promotion 2004 to 2012 and established the course in 2004. She has broad interests in the creative context but in a sense they centre round the interface of design, business and communications. Having spent time delivering the BA(Hons) Fashion, Media and Promotion course Top up in Hong Kong and she has a real interest in cross-cultural communications. In her early career she worked as a designer and marketer for over ten years designing for companies such as Marks and Spencer, Halifax, Motorola, Woolworths, Boots and Honda. Claire has designed promotions material for retail, events, promotions and exhibitions and organised managed national retail promotional campaigns. In 2003 she joined the University teaching fashion marketing and promotion along with creativity and consumer behaviour. 2005 – 2009 she managed Fashion, Media & Promotion course in partnership with a Hong Kong franchise including delivery of teaching at 3 points in the year in Hong Kong. 2007 – 2008 short term secondment as Subject Leader overseeing 3 design business courses.

## Angharad McLaren

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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.

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**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.

## Dr Karen Shah

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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.

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**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 has 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 mantle 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.

## Alessia Grassi

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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.

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**Alessia Grassi** is a Ph.D. Candidate at the Fashion Thinking Research Centre of the School of Art, Design, and Architecture, University of Huddersfield. She is teaching assistant in Fashion Marketing for Fashion Industry and Fashion Marketing and Production BA modules, and International Fashion Management MA module at the University of Huddersfield. Her background is in business management and accountancy.

## Camilo Rodríguez-Peralta

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### 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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**Camilo Rodríguez-Peralta** is an industrial designer from the Universidad Nacional de Colombia. During his studies in design, he developed a particular interest on menswear fashion, specifically on sartorial suits. Therefore for his master's degree, his thesis research project focuses on finding the design traces in the sartorial craftsmanship. He has been partner in research and academic programs at institutions such as the Applied Design Observatory, the Institute of Aesthetic Studies, the Social Interaction Program and the Permanent Education Program at the Faculty of Arts from the Universidad Nacional de Colombia.

**Martha Patricia Sarmiento Pelayo** is an Industrial Designer, Ergonomist, and Ph.D. Candidate in Disability Studies. I have been a Professor at the National University of Colombia for undergraduate and graduate level. My interest is on the intersection of design and disability.

## Debbie Moorhouse

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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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**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.

## Stephanie Price

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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.

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**Stephanie Price** is currently a Lecturer in Fashion at the University of Huddersfield, where she has recently started her PhD research into Future Fashion Desig Utopia's. She is particularly interested in the pattern cutting and construction process within the Fashion Design Industry. Her own research through her MA and beyond graduating has been revolved around concept led design. She relates her own processes of pattern cutting into her Lecturing and has specifically developed Sample Development and Pattern Cutting workshops to engage students to go beyond traditional techniques and encourage innovation. While in industry Stephanie worked as a Design Consultant, Freelance Pattern Cutter and Illustrator. Taking on several unique projects and namely working on projects for Lady Gaga and The Black Eyed Peas whilst working with Studio XO.

## Nathaniel Dafydd Beard

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### **‘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.

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**Nathaniel Dafydd Beard** is a PhD Candidate at the Royal College of Art, London, Senior Lecturer and Programme Leader of MSc in International Fashion Marketing at Coventry University London Campus and is a Co-Founder of the Fashion Research Network (FRN), established in 2013. His work has been published in *Arc*, *Address: Journal of Fashion Writing and Criticism*, *BIAS: Journal of Dress Practice*, *Fashion Theory: Journal of Dress, Body and Culture*, and *Sexymachinery*, in book chapters published in Germany, Italy, UK and USA and in papers presented at the universities of Brighton, Helsinki, Oxford, London, Sheffield, and Warwick, The Costume Society, Institut Français de la Mode (Paris), London College of Fashion, Royal College of Art, and Università Cattolica de Sacro Cuore (Milan).