

# Traditional Costume 2020 Conference Working Groups

Online, in groups on zoom August Friday 21st till Sunday 23rd 2020

#	G #	DATE/TIME	MODERATOR	TITLE	TOPIC/ FOCUS/ PERSPECTIVES/ QUESTIONS	PRESENTER (-S)	KEYWORDS
1	Friday August 21st 15:00-16:30	Aoife Morris	<b>Costume Agency</b>	Following the agency of costume – always between the person/practitioner and current matter – from textiles matters, to the designer, from the people that put together the costume to actors and even the audience, this session will explore the network of agencies of people and objects that all have influence on how costume performs	Loisak Chapman: The Exotic Costume as Embassy	agency, the meeting, collaboration	
2	Friday August 21st 15:00-16:30	Rachael Harrn	<b>Decorating Costumes</b>	This working group asks how, when, and if costume reinforces or transgresses colonial perspectives on power and appearance. With papers on the costumes of Black Panther and performing ballet, the overall aim is to further examine the practical, and privileges inherent in costume as a vehicle for colonial representation and offer possible routes to decolonial perspectives.	<ul style="list-style-type: none"> <li>Lorraine Henry: The Power of Coloured Skin: Superheroes, Masks and Reading Colour in Black Panther</li> <li>Andriela Vieira: How to Perform 'Business': Crafting Possibilities Through Costume Design</li> </ul>	power, appearance, politics, identity	
3	Friday August 21st 15:00-16:30	Troid Lossus	<b>Non-traditional Materials</b>	From biomass materials to sound created by material, this session will investigate how the new approach to materials and new research into materials have changed how we make costumes and how they perform. Understanding the specificity of a material gives costume a uniqueness that draws attention to its particular agency within performance.	<ul style="list-style-type: none"> <li>Inqell Foshem: Material Agency: Collaborating with Microbes in Contemporary Costume Design</li> <li>Natalie Blank Price: Touching Sound</li> </ul>	material, sound	
4	Friday August 21st 15:00-16:30	Joelin McCrevey	<b>Performativity and Ethicality</b>	Informed by discussions about the materiality and agency of things and the implication for costume, this working group will focus on the notion of ethicality (Baud 2007) and its relationship to the materiality of costume. Key questions to address will include: How does an ethical approach re-configure anthropocentric views of the performance of costume? And what are the implications for designers and performance theorists?	Donatella Barbieri: Costume as Archive of Gesture and Meaning: Its Methods and Ethics	ethics, materiality, agency, performativity	
5	Friday August 21st 15:00-16:30	Barbara Pithodova	<b>Costume Thinking</b>	This session will develop the concept of 'costume thinking' as a mode of critical thinking that applies processes and strategies of costume designing beyond the stage and screen. We will discuss how costume performs by reframing it as a discursive tool and a critical practice.	Sofia Partoutzaki: Costume Thinking as a Strategy for Critical Thinking	criticality, theory	
6	Friday August 21st 15:00-16:30	Nadia Malk	<b>Agency through Form</b>	This working group will explore the multiple ways in which the form of a costume can initiate, lead and shape different types of performance design, from choreography and puppetry to fine art and multimedia spaces: meaning-making through the material reality of a costume's 'being'.	<ul style="list-style-type: none"> <li>Tamara Tomić-Vajčić: Colombo's Falls and Ballet's Topples: The Agency of Issey Miyake's 'one piece of cloth' in William Forsythe's The Loss of Small Detail (1991)</li> <li>Ivana Bakić &amp; Marina Petrović: Costume Design: Explorations in Contemporary Croatian Performing Arts</li> </ul>	material, form, performativity	
6a	Friday August 21st 15:00-16:30	Sodja Lokar	<b>The Body Tells a Story</b>	Looking at two projects, including 'Isak shows with their dramaturgization practice', this session will explore work of Czech costume designer Simona Rybková and how she creates through collaboration with directors, choreographers, performers and the stage designers.	<ul style="list-style-type: none"> <li>Simona Rybková: This Body Tells a Story: Two Different Approaches to Designing Costumes for Characters with 'Othered' Bodies</li> </ul>	body, dance, collaboration	
7	Friday August 21st 15:00-16:30	Emily Bryshaw	<b>Pop and Politics</b>	This session revolves around two presentations, both looking at popular formats (TV series, mainstream film), and explores the potential of a deeper culture of pop. The first presentation looks at slavery, exploitation, and fugitive towards African Americans in the film <i>Beats</i> (1992). And the second explores queering the agency of costumes in the BBC <i>Killing Eve</i> series (2018- )	<ul style="list-style-type: none"> <li>Daria Bakstein: <i>Melodrama, Costume and Super Fly</i> (1972)</li> <li>Fashion Forward: <i>Killing Eve</i> Costumes, Costume and Queerball Camp in <i>Killing Eve</i></li> </ul>	pop, film, TV, power, politics	
8	Friday August 21st 19:00-20:30	Marietta Fartouh	<b>Shared Agency</b>	The latest writing by Donatella Barbieri points to the complex network of agencies within contemporary dance, where one cannot clearly separate what or who 'initiates dance' – but it is all made through a collaborative dialogue. This session will discuss the shared agency of the costume, costume designer, choreographer and dancer within the practice of contemporary dance.	Lorraine Smith: Who is Choreographing the Costume Performance? A Discussion on Shared Agency	dance, costume, performance, collaboration, agency	
9	Friday August 21st 19:00-20:30	Troid Lossus	<b>Costume in Animation</b>	Costume in animated film are an inseparable part of the character: they make the character, but they also re-assemble/relevant. This session will explore developments in costume design for animated film in the recent decades by looking at specific artists working in this art, as well as by exploring the depiction of materials – textures and textures that are crucial for this art.	<ul style="list-style-type: none"> <li>Nancy Jaray: Costume Design in Animated Films and Television – Character Artist or Costume Designer?</li> <li>Masak Katsuraki: The Agency of Materiality in the Definition of Digital Characters' Costumes</li> </ul>	film, animation, material, artist, technology	
10	Friday August 21st 19:00-20:30	Patrick Du Wors	<b>Embodied Time</b>	Two case studies will be presented, examining the essential dramaturgical role of period costume in mid-seventeenth century Russia and the UK. The 1969 film <i>Anna Karenina</i> , with costume design by Lela Luo, will be examined as evidence of a new historical aesthetic in the reversion of the overall image that emerged in Russia during the Post-Soviet 'Time' since post-war approaches to costume designed for Shakespearean performance, and in particular a methodology that emerged from the Centre School of Art, and the teaching of North-West, <i>Journalists Costume</i> , <i>Margaret Hootman</i> and the <i>Isabel Design Group</i> , will be examined as the primary agent of dramaturgy in relation to communicating a period.	<ul style="list-style-type: none"> <li>Alexandra Ovtchinnikova: Time and the Physicality of Memory: Agency of the Historical Dress in the Film <i>Anna Karenina</i> (1969)</li> <li>Amy Hoak: The Phenomenon of Costume in Historical Performance: An Exploration of Shakespearean Costume in <i>Post-War Britain</i></li> </ul>	agency, film, historical	
11	Friday August 21st 19:00-20:30	Barbara Pithodova	<b>Subverting Costume Tradition</b>	This session will explore the significance of costumes in the traditional Yoruban <i>Aṣṣṣṣ</i> theatre and in the transculturally and transnationally expanded form of the Japanese <i>Noh</i> . We will discuss how costume performs in the traditional, conventionalized theatre forms, and how it performs in their contemporary relations.	<ul style="list-style-type: none"> <li>Tunde Bakare: <i>Dialectical Importance of Costumes in Performance of Traditional Aṣṣṣ Theatre</i></li> <li>Jakub Koutný: <i>Japanese Noh Theatre Costume Design</i></li> </ul>	tradition, performativity	
12	Saturday August 09:00-10:30	Christina Lindgren	<b>Male and Move</b>	Through movement, the potential of the costume garment is manifested as a multisensory experience for the wearer, the ensemble, the audience and the designer. The method of designing and moving (laterally) opens up opportunities that it is to be found in an embodied approach to costume design.	<ul style="list-style-type: none"> <li>Burke Forth: <i>Costume Making as Practice of Phenomenology: An Embodied Approach to Materiality and Movement in the Creation of Performance Wearable</i></li> <li>Sonia Szyc: <i>Magic to BROUGHTNESS: How can Dynamic Cutting as a Costume Making Process be Explored in the Context of Dance Performance to Further Evolve the Method</i></li> </ul>	material, the making, form, dance, body	
13	Saturday August 09:00-10:30	Sodja Lokar	<b>Costume Design at the Prague Quadriennale</b>	This session moderated by the artistic director of the PQ 2008-2016, and presenting the current artistic director, will look at the curatorial issues of a play, and in these two hours we will brainstorm about the curatorial potential of the field and ways to embed costume.	Marietta Fartouh: Costume Design Curator – Beyond the Separation of the Traditional Design Fields	curator	
14	Saturday August 09:00-10:30	Syrene Bernhoff	<b>Costume Design in Collaborative Performance with the Contemporary Dance</b>	Starting from a series of case studies collected by Tui Hesse in her doctoral research, this session will explore contemporary dance projects in Finland in order to trace collaborative work around costume design: Making and performing costumes is always collaborative work and it is important to understand the network of thoughts, actions and connections between people that are surrounding the art. Agency here is understood as dynamics of the essential – of the material, people and the connections.	Tui Hesse: <i>Interaction Involves Agency – Costume Design Within Contemporary Dance Performance in the 21st Century Finland</i>	dance, collaboration	
15	Saturday August 09:00-10:30	Madeline Taylor	<b>Spectacular Failures</b>	Costumes performed via the body and extended to the space of the stage and to the social, cultural and economic landscapes they inhabited, but what happens when they 'believe badly'? This session will explore costumes agency that happened in unintended ways.	Emily Bryshaw: <i>Spectacular Failures: When Costume Goes Pop</i>	spectacular, performativity, pop	
16	Saturday August 09:00-10:30	Joelin McCrevey	<b>The Performance of Activated and Historical Costume</b>	This working group will consider performance as a strategy for presenting and exploring the agency of activated and historical costume. Questions to consider will include: How does the performance offer new ways to engage the public with historical costume, and what can be learned through this approach? How might an activated performance costume have agency and perform in its own right?	<ul style="list-style-type: none"> <li>Emily Collett: <i>The Fourth Presence: Archaeology of Costume (an experimental exhibition)</i></li> <li>Melissa Pae: <i>Contribution of an Icon</i></li> </ul>	archive, historical, agency, audience, engagement	
17	Saturday August 09:00-10:30	Nadia Malk	<b>Technology</b>	This working group will explore the multiple ways in which technology and costume can come together. From the physical integration of electronics to digital costume with a performative life of its own, technology reconfigurates the potential experiences of both performer and audience.	<ul style="list-style-type: none"> <li>Katerina Athanasiadou: <i>Her Voice Through the Ghost Veil</i></li> <li>USK Hoge: <i>Potential of Electronics in Costume Design</i></li> </ul>	technology, digital, experience	
18	Saturday August 09:00-10:30	Sofia Partoutzaki	<b>Costume as Vehicle for the Communities of Things</b>	This session discusses ideas of community creation when performance-making, such as the fitting room and the rehearsal space. The discussion focuses on notions of genderality and the ambiguity of the tactile dimension as a means for the designer to connect with the bodies of the performers from concept (thing/designing) to realisation (production).	<ul style="list-style-type: none"> <li>Charlotte Østergaard: <i>The Fitting Room: Communities of Practice and the Ambiguity of Touch</i></li> <li>Filipa Mavrić: <i>From Skin to Presence: Sculpting in Rehearsal as a Process of Creation in Costume Design</i></li> </ul>	body, touch, fitting room, the making	
19	Saturday August 09:00-10:30	Sodja Lokar	<b>The New Materialities</b>	Agency of material is something very well known to artists working with material (costume designers, puppeteers, sculptors...), artists working through constant dialogue with material. The new Materiality is a theoretical movement that explores agency, performativity and even creativity of material in order to understand the humans and the world in more complex and de-centred ways. In this working group we will focus on the relationship of costume and the maker (performers, designers etc.) – how the costume and its material perform (move, speak, trigger, react) but also how it creates together with the makers.	<ul style="list-style-type: none"> <li>Katherine Garza-Davies: <i>That's Me Over There! Corporate Proximity and the Agency of Costume</i></li> <li>Noemi Baumratt: <i>Costume Designing Performance</i></li> </ul>	material, the making, performativity	
20	Saturday August 09:00-10:30	Sally Dean	<b>Costume as Embodied and Collective Bodies</b>	In this working group we will discuss how costume acts as extended and collective bodies. Topics will include body architecture, the performative relationship between bodies and jewellery, and the affects, movement, spatial and perceptual shifts from the intended relationship.	<ul style="list-style-type: none"> <li>Silke Kaestner: <i>Costume as Painted Collective Skin</i></li> <li>Elise Supper: <i>TTRPO (Shapes in Transit)</i></li> <li>Lavinia Rosselli &amp; ...</li> </ul>	body, architecture, jewellery, movement	
21	Saturday August 09:00-10:30	Sigrid Marx	<b>The Costume and the Politics of Identity</b>	Following the paper by Viky Kamour that 'specifically looks at two costumes, purple and light as an expression of Muslim self and practice of faith' this session will explore how film and specifically costume not only depict a specific identity (ethnic, religion, gender) but also influences identity in a performative space through its materiality.	Viki Kamour: <i>Thattam and the Hijab: Interactions of Local and the Transnational in Muslim Women's Identities of Contemporary Malaysian Cinema</i>	identity, religion, film	
22	Saturday August 09:00-10:30	Liesbeth Groot-Nobels	<b>Orbits Atmosphere</b>	This panel investigates the close relations of costume, climate and bodies as expressive arrangements, in immersive dance and kinaesthetic. Performance. We will look at costume as a co-existence of bodies, (cyclical) materials, spaces and affects, emerging through movement patterns of origin and contamination.	Michele Danjou: <i>Dance, Costume, Climate and Contamination: Expressive Entangled Relations in Immersive Dance Theatre</i>	body, dance, material	
23	Saturday August 09:00-10:30	Barbara Pithodova	<b>Subverting Costume Agency</b>	Drawing on Philipp Dugl's <i>Race Against Value</i> (Chapman's) online performance on Pinterest as a case study, this session will explore the potential of costume studies to discuss the politics of the body. We will discuss the concept of agency, as generated not by garments but by body manipulations, and its relationship to theatricality and embodiment.	Jorge Sandoval: <i>An Exploration of Agency, Embodiment and Theatricality in Violet Chazkin's Gendered Costuming</i>	body, identity, agency	
24	Saturday August 09:00-10:30	Sigrid Marx	<b>The Monsters</b>	Based on a project called the Shadow Tender, this session will explore the creation of monster via costume design and the psychological mechanisms of dehumanization/demonization at the root of extreme nationalist policy through costume, mask, language, emerging technologies, and performance.	Natasha Kotovskaya: <i>Haptic Trajagonism: Contemporary Demon-tending Through Mask, Costume, and Design</i>	mask, fantasy, politics, technology	
25	Saturday August 09:00-10:30	Amy Cohen	<b>Body Inheritance</b>	A playful subversion of the body and materials, through the creation of costumes, to reveal the influence of femininity in relation to external and visible aspects of identification. Seeking a sense of belonging, reimagining objects and materials, creating reimagined narratives to explore possibilities of multicultural nationality, community and coexistence. The case studies on this panel (WCS) are inspired by the collective creative process in the context of the Caribbean Carnival of Toronto and Circus, exploring how a lived or reinvented experience manifest visually and internally through the costume. Caribbean Carnival costumes are analysed – based on Michèle Rayna's 2018 award-winning <i>D'Réve de Cheryl Basson</i> – as a way of thinking, feeling, and existing in a world that is challenging, especially for the recent, classed, and gendered bodies. <i>Costume Experience</i> , analysed by the perspective of choreographer and mise-en-scène, is focused on artists' interaction and collective costume-making processes with the designer Sara Tonia, in which three abandoned parades were transformed into costumes, used as principle of suspension, risk and rescue, allowing the emergence of 'reimagined narratives'.	<ul style="list-style-type: none"> <li>Jacquy Touret: <i>The Beautiful and Shrewd: Concepts of Caribbean Carnival in Contemporary Circus Performance Making (RQ)</i></li> <li>Michèle Marie-Frédérique: <i>Costume Agency and Containment in Contemporary Circus Performance Making (RQ)</i></li> </ul>	body, material, femininity, politics, identity	
26	Saturday August 09:00-10:30	Nadia Malk	<b>Performance Concepts</b>	This working group will explore the different ways in which costume designers interpret concepts for contemporary performance, from how a designer's personal interpretation allows contemporary and historical social issues to connect through costume, to material-body/costume-performer interaction.	<ul style="list-style-type: none"> <li>Christina Mankos: <i>Aspects of Tuguey in Stage Costume Design and the True Story of the Designer-performer</i></li> <li>Doga Nares: <i>Queen Precarious Body: Designing and Performing Through the Material</i></li> </ul>	historical - contemporary, material - body	
27	Saturday August 09:00-10:30	Patrick Du Wors	<b>Folk Costumes as Performance</b>	The role of Folk Costume will be explored in defining it as a creating boundaries within artistic performance. The Miranese historical parade <i>Palo di Legnano</i> is explored in an investigation seeking to define historical re-enactments as artistic performance. While, through the lens of Brazilian popular theatre, the boundaries of folk costume in performance will be examined alongside the contemporary idea of costume design as a scenic signifier.	<ul style="list-style-type: none"> <li>Alexandro Francisco Palmar-Marinoni: <i>Cloning Identity: The Costumes of the Historical Parade of the Palo di Legnano as an Expression of Ethnic and Community Performance</i></li> <li>Tatá Maciel Vasconcelos: <i>Boundaries of Costume in Brazilian Popular Theatre</i></li> </ul>	historical, public space, popular	
28	Sunday August 09:00-10:30	Madeline Taylor	<b>Resistance / Pop</b>	'As an act of civil and social disobedience, the wearing of scarves can make powerful statements about identity and bodily presence' while 'contesting the fast, shows the potential to define a psychological autonomy as well as a political status in performance,' following presentations of Viveka Kjellmer and Dr. Alexandra Murray-Leslie this session will explore how non-clothing part of the costume design use their performative agency politically.	<ul style="list-style-type: none"> <li>Viveka Kjellmer: <i>Smelling-Viol: Chastity, Olfaction, Controlling and the Act of Performing as Resistance</i></li> <li>Alexandra Murray-Leslie: <i>Expressions of Shoes in Pop Music: Performance, Mediated Through Humanistic Abstractions of Technology</i></li> </ul>	political, sport, shoes, performance, agency, performativity, technology	
29	Sunday August 09:00-10:30	Christina Lindgren	<b>Character</b>	In traditional Chinese operas, the masks and costumes are used to symbolize a character's role, fate, and illustrate the character's emotional state and general character, and the characters are given previous to each story. The characters are the first port, so costume expands the potential of text and the text expands the potential of costume.	Alex Tam: <i>Theatre Florin – Children's Literature Theatre Project</i>	character, text, visual dramaturgy	
30	Sunday August 09:00-10:30	Sofia Partoutzaki	<b>Processes of Costume Creation</b>	This session brings to discussion creative processes of designing costume and ways of collaboration between costume and stage designers as well as the ways in which research can be incorporated into a creative process. The presentations address the agency of costume in creating communication between the stage and the audience, through bodies carrying concepts (mythology or becoming a portrait of a whole city on stage).	Tasos Protopapadopoulos: <i>Blossom Peach Trees: Costume as a City Portrait</i>	collaboration, agency, audience, body	
31	Sunday August 09:00-10:30	Sally Dean	<b>Outlets by Material</b>	In this working group we will discuss how the material informs the costume making, designing and performance process. How does the material inform the relationship between the costume and the performer and the material's 'character', characters it generates? We will consider choices between fabric, various non-fabric materials, the effect of color (if the costume is designed for stage, gallery, public spaces, etc.) and collaboration strategies.	<ul style="list-style-type: none"> <li>Katerzyna Ogólska: <i>Stage Costume, Between Fabric and Movement: The Material Deutscher, a Reflection on the Visual Costume Research Project 'SESSIONS'</i></li> <li>Daphne Karastera &amp; Lorraine Smith</li> </ul>	material, agency, collaboration	
32	Sunday August 09:00-10:30	Liesbeth Groot-Nobels	<b>Outlining Non-normative Bodies</b>	This panel examines how costumes act upon non-normative bodies and how these bodies in turn invite a closer understanding of the intimate relationships between bodies, materials, prostheses and physical objects. We will explore material and visual topics of the non-normative, and ways in which costumes allow for rethinking and reestablishing identity.	Suzanna Osmund: <i>Costuming Diversity</i>	body, material, non-normative	
33	Sunday August 09:00-10:30	Jessica Brug	<b>Black Dance Heritage: Body-Costume Agency</b>	This working group explores how 'historical costume archives' can help to recover and understand the complexity and impact of black dance heritage on identity while cultural bodies and audiences in a European context. It unpacks the significance of 'body-costume' as active agency in the crafting of fact and experience, multi-sensory relations and atmospheres during performance, as well as before and after it.	Astrid von Rosen: <i>Coloured Costume Ecologies: Black Dances, White Bodies, Swedish Settings</i>	identity, dance, identity, multi-sensory	
34	Sunday August 09:00-10:30	Aoife Morris	<b>Making and the Public Space</b>	Costumes and making are part of our everyday lives – we express and perform ourselves, our belonging through them. From costumes for Fibus de Gandry of the carnival in Salvador to the use and rules connected to masks and making during the Covid-19 pandemic – this session will explore the connections between personal and public, suppression and expression via costume and mask in public space.	<ul style="list-style-type: none"> <li>Maria Fajó: <i>Making as a Political Performance in Times of Covid-19 Pandemic</i></li> <li>Fabián Viana: <i>The Costumes of the Atón Fibus de Gandry from Bahia, Salvador</i></li> </ul>	mask, corona virus, public space, politics, identity	
35	Sunday August 09:00-10:30	Jane Collins	<b>Historical Costumes</b>	The two papers in the panel discuss the 'historical' capacity of costume as performance and its ability to challenge the status quo. Through the types of performance described either formally, one re-performing traditional narratives and the other experimenting, both emphasize costume's potential to subvert and its ethics scope for play.	<ul style="list-style-type: none"> <li>Susan Marshall: <i>Insubordinate Costume</i></li> <li>Fruzzina Nagy: <i>The Issue</i></li> </ul>	play, abstraction, rhetorical, tradition	
36	Sunday August 09:00-10:30	Amy Cohen	<b>Island Characters: Uncovering the Body and Material</b>	This panel explores the scenic intentions and costumes of the Opera <i>Salome Schögenibel: Art History, Adornment, and Agency in The Ascension of Esther</i> . This costume that incorporates the 'protagonist's' social, political and psychological behaviors, also, their presence – one to save lives and the other to kill. The costumes for <i>Salome's Opera</i> are created from the fusion of the singer's bodies with the psychological aspects of the characters. While, to re-present and to reimagine <i>The Ascension of Esther</i> , the costumes by local artist Robert Lovelace are used as a reimagined starting point for the creative process, since the performance took place on a specific site – the artist's studio, and a former Anglican church.	<ul style="list-style-type: none"> <li>Verónica Ploceanu: <i>Scenic Intentions and Costumes of the Opera Salome Schögenibel: Art History, Adornment, and Agency in The Ascension of Esther</i></li> <li>Natalie Rovin &amp; Designer</li> </ul>	body, material, social, agency	
37	Sunday August 09:00-10:30	Rachael Harrn	<b>Power of Costume</b>	This working group examines the power of costume to shift, change or provide new readings of performance, both historically and in the contemporary moment. With papers on Ellen Terry's crimson costume and the postcolonial contribution of the wedding dress, this session will ask: what agency costume has as a tactic for remembering and (re)configuring renewed bodies at history and the aged in the Anthropocene?	<ul style="list-style-type: none"> <li>Veronica Isaac: <i>'Masking as Politics: Examining the History and Highlighting the Agency of Ellen Terry's Red Silk Legal Robes'</i></li> <li>Daria Harshin: <i>ISLAND BRIDE: Costume and the 'Subjects' in the Anthropocene</i></li> </ul>	historical - contemporary, agency, anthropocene	
38	Sunday August 09:00-10:30	Nadia Malk	<b>Ethics</b>	This working group will explore how costume design might be approached through the application of personal ethics to the development process.	Anal Manner: <i>Ethical Thinking Through Costume Design</i>	ethics	