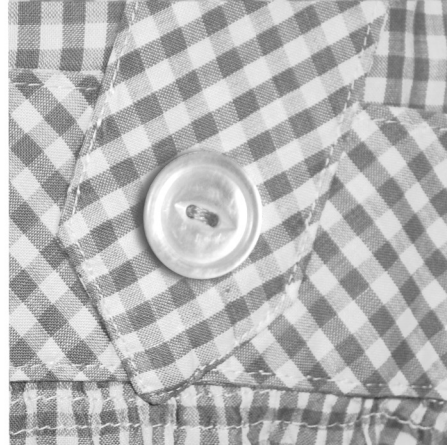


**critical**  
COSTUME  
2024



**Got Fiction?  
Whatever the Medium:  
Costume is the Character**

6-9 March 2024, Los Angeles, California, USA

David C. Copley Center  
for the Study of Costume Design  
UCLA School of Theater, Film and Television

**Abstracts and Biographies**

Critical Costume 2024 is supported by the UCLA School of Theater, Film and Television and the David C. Copley Center for the Study of Costume Design.

UCLA acknowledges the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and So. Channel Islands). As a land grant institution, we pay our respects to the Honuukvetam (Ancestors), 'Ahihirom (Elders) and 'Eyoohiinkem (our relatives/relations) past, present and emerging.



**Critical Costume 2024** sought original research exploring the role and significance of costume design in motion pictures, television, and live performance, as well as examining the interrelationship between these different areas of costume practice and research. The field of costume design is multifaceted and draws on expertise from diverse disciplines such as theater, film studies, fashion, literature, art, and history. In the costume design and production process, there are various media used to convey the designs, which inevitably influence the outcome and its reception. Whether worn, viewed on stage, the large or small screen, or as objects in a museum, the association and sensations that costume evokes shifts with each format and dramatic context. Theater, cinema and television audiences, costume exhibition attendees, gamers and cosplayers bring their personal expectations when encountering costume.

We invited submissions from scholars and practitioners that examine the intelligence, artistry, skill, and technical knowledge of costume designers, with special focus on its impact on popular culture and on the intersections between formats and media. Since the beginning of motion pictures and television, costume designers have contributed to powerful cinema storytelling. With this conference we encouraged delegates to reflect upon the design, the production process - including creative collaborations with filmmakers and actors, and the significance of costume design to the shaping of our identity, gender, politics, memory, and every aspect of international culture.

We welcomed an interdisciplinary approach and encouraged contributors to expand the field with relevant scholarship. Our goal has been to showcase the importance of costume design as integral to performance and to advance our understanding of its role in shaping our shared cultural heritage.

All submissions to Critical Costume 2024 were peer-reviewed by an international team of reviewers consisting of scholars with both artistic and theory-based backgrounds. Submissions for paper, flash talk and exhibition were double-masked peer-reviewed. Where opinions varied, the submissions were reviewed by up to four or five reviewers. The feedback provided was shared with the participants for further reflection towards development of the presentations. This thorough peer review process reflects our shared aim, to critically evaluate, update, and expand existing literature on costume design, building links between theory and practice.

The Critical Costume 2024 program presents new ideas by artists and researchers from 24 different countries, representing 5 continents.



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## **Critical Costume 2024: Back Together**

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

Founded in 2013, Critical Costume celebrated last year its first decade of activities that include five conferences and exhibitions (2013 Edge Hill, 2015 Helsinki, 2018 Surrey, 2020 Oslo/online, 2022 Australia-Finland-Brazil/online) and four panels at the PQ Talks series of the Prague Quadrennial (2015, 2019 and 2023). Our activities were presented at the PQ2023 panel 'Critical Costume Connections' which can be viewed online. The Critical Costume website provides a record of all the CC activities past, present and future.

Since giving an inspiring keynote at Critical Costume 2015 in Helsinki, Distinguished Professor Deborah Nadoolman Landis has been an active member of the Critical Costume community, as well as contributing to the CC Steering Group. Her commitment to the promotion of costume design as a professional field is known globally and has been the key motivating force behind bringing Critical Costume to Los Angeles and to The David C. Copley Center for the Study of Costume Design at UCLA School of Theater, Film & Television.

Critical Costume 2024 is the sixth conference within the CC research platform and the first in-person event after two online editions. This event focuses on film and television costume design.

We are excited to be hosted in Los Angeles on the 2024 Academy Awards weekend and to meet the 2024 Oscar nominated costume designers during the 14th annual Sketch to Screen costume design panel on the day following the conference.

Our warmest thanks go to Professor Deborah Nadoolman Landis and her UCLA team, including Natasha Rubin, Director of Research at the David C. Copley Center for Costume Design, and Sophia Weltman. We look forward to seeing you!

Sofia Pantouvaki  
Professor of Costume Design for Theatre and Film  
Aalto University, Finland  
Chair of Critical Costume

## **Welcome from the David C. Copley Center for the Study of Costume Design**

It is a pleasure to welcome the Critical Costume Steering Group, Chair Sofia Pantouvaki, scholars, faculty, designers, students, and guests!

The UCLA David C. Copley Center for the Study of Costume Design is privileged to host Critical Costume 2024. As the founding director, the Center has followed a research path deconstructing design practice and the history of film and television costuming. Copley's Director of Research, Natasha Rubin, coordinates the writing, teaching, and publishing emanating from the Center. She has been an invaluable partner in the success of this groundbreaking enterprise, helping to spearhead the creation of an historic cinema costume cache in Hollywood.

With the demise of the Hollywood studios in the sixties and their long goodbye, which lasted almost until the rise of Netflix, the history of costuming and its designers is mostly unchronicled. Except for MGM and Paramount costume studio chiefs Adrian and Edith Head, most designer's names and the contribution of the tailors, seamstresses and drapers of the studio work rooms have disappeared from the record. Most of the original costume illustrations were dumped into landfills. Hollywood costumes were remade, dyed, altered, and upcycled dozens of times. In effect, the designers, the drawings, and the costumes were studio assets until they were all discarded.

Many of our Critical Costume delegates are investigating and chronicling their own country's film and television history. The Copley Center's goal is to capture the rich and emotive history, the people, art, and culture of American cinema costuming, global in its impact, which remains an undiscovered landscape. The field is open, and the research possibilities are abundant. Here is an opportunity for historians to mine university and studio archives, libraries, and public and private collections to build a scaffold that others may climb. The Center and the David C. Copley Chair are perpetual endowments and will continue to grace UCLA long after an eventual retirement. Our field can thank David Copley for his vision and trust that the Center would honor his legacy and his passion for costume design. Now fourteen, the Copley Center is proud to host the international Critical Costume conference in Los Angeles at UCLA. This is a landmark event that we can celebrate together.

Thanks to our TFT leadership, Professors Michelle Liu Carriger, Chair of Theater, Amy Villarejo, Chair of Film, Television and Digital Media, and our Dean, Brian Kite, for their support. Thanks to Sofia Pantouvaki for her generous guidance. Thanks also to Sophia Weltman and Natasha Rubin for their tireless efforts to bring this conference together.

Deborah Nadoolman Landis  
Distinguished Professor, David C. Copley Chair  
Director, UCLA TFT David C. Copley Center for Costume Design

### **Critical Costume 2024 Academic Host, Conference Chair**

Deborah Nadoolman Landis, PhD, Distinguished Professor  
Director, David C. Copley Center for the Study of Costume Design  
UCLA School of Theater, Film and Television

### **Critical Costume 2024 Organizing Committee**

**Deborah Nadoolman Landis, PhD** UCLA (US)

**Sofia Pantouvaki, PhD** Aalto University (FIN)

**Natasha Rubin** UCLA (US)

### **Critical Costume 2024 Conference Coordinator**

**Sophia Weltman** UCLA (US)

### **Chair of Critical Costume**

**Sofia Pantouvaki, PhD** Aalto University (FIN)

### **Critical Costume Steering Group**

**Donatella Barbieri, PhD** University of the Arts London (UK)

**Jessica Bugg, PhD** University of the Arts London (UK)

**Sarah Gilligan, PhD** Northumbria University (UK)

**Deborah Nadoolman Landis, PhD** UCLA (US)

**Christina Lindgren** Oslo National Academy of the Arts (NO)

**Rosane Muniz, PhD** Grafias da Cena (BR) and OISTAT Performance  
Design Commission/Costume

**Suzanne Osmond, PhD** National Institute of Dramatic Art (AU)

**Natalie Rewa, PhD** Queens University at Kingston (CA)

**Simona Rybáková, PhD** Costume Designer (CZ)

**Marlis Schweitzer, PhD** York University (CA)

**Madeline Taylor, PhD** Queensland University of Technology (AU)

**Fausto Viana, PhD** University of São Paulo (BR)

**Sodja Zupanc Lotker, PhD** Academy of Performing Arts in Prague  
(CZ)

Early career representative:

**Nadia Malik** University of the Arts London (UK)



## **Critical Costume 2024 Peer Reviewers**

**Donatella Barbieri, PhD** London College of Fashion (UK)  
**Emily Brayshaw, PhD** University of Technology Sydney (AU)  
**Jessica Bugg, PhD** University of the Arts London (UK)  
**Christin Essin, PhD** Vanderbilt University (US)  
**Mateja Fajt** University of Ljubljana (SLO)  
**Sarah Gilligan, PhD** Northumbria University (UK)  
**Lorraine Henry King** University of the Arts London (UK)  
**Christina Lindgren** Oslo National Academy of the Arts (NO)  
**Nadia Malik** London College of Fashion (UK)  
**Sabrina Notarfrancisco** Connecticut College (US)  
**Suzanne Osmond, PhD** National Institute Dramatic Art (AU)  
**Alexandra Ovtchinnikova** Aalto University (FIN)  
**Natalie Rewa, PhD** Queens University at Kingston (CA)  
**Simona Rybáková, PhD** Costume Designer (CZ), OISTAT  
Performance Design Commission/Costume  
**Jorge Sandoval, DA** University of Lethbridge (CA)  
**Marlis Schweitzer, PhD** York University (CA)  
**Drake Stutesman, PhD** New York University (US)  
**Madeline Taylor, PhD** Queensland University of Technology (AU)  
**Phoenix Thomas, PhD** Royal Central School of Speech and Drama  
(UK)  
**Fausto Viana, PhD** University of São Paulo (BR)  
**Sodja Zupanc Lotker, PhD** Academy of Performing Arts in Prague  
(CZ)

## Keynote Speaker



L to R: Costume designer Jacqueline West (back) with *Killers of the Flower Moon* actresses Janae Collins, Cara Jade Myers, Lily Gladstone, and Jillian Dion.



Jacqueline West has earned Academy Award nominations for her work on *Killers of the Flower Moon*, *Dune*, *The Revenant*, *The Curious Case of Benjamin Button* and *Quills*. For *Killers of the Flower Moon*, *Dune* and *Benjamin Button*, she also received BAFTA and Costume Designer Guild Award nominations, winning the Costume Designers Guild Award for Sci-Fi/Fantasy for *Dune*. West received another Costume Designer Guild Award nomination for *Argo*.

After graduating from the University of California at Berkeley, West followed in the footsteps of her mother, a popular avant-garde fashion designer in the 1940's and 50's. From 1988 to 1997, West ran her own company and designed a nationally acclaimed line of clothing. West went on to own retail stores in the Bay Area and her clothes were featured in the contemporary departments in Barney's New York and Tokyo.

West's first foray into film, as a creative consultant on *Henry and June* (costume designer Yvonne Sassinot de Nesle), was the start of a long relationship with award-winning director Phillip Kaufman. This led to future projects with such illustrious filmmakers as Terrence Malick, David Fincher, Alejandro González Iñárritu, Ben Affleck, Denis Villeneuve, and Martin Scorsese. She has designed five films with Malick starting with *The New World* and including *The Tree of Life*, *To the Wonder*, *Knight of Cups*, and *Weightless*.

She also designed *Live By Night* for Ben Affleck, *The Gambler* for Rupert Wyatt, *Water for Elephants* for Francis Lawrence, *The Social Network* for David Fincher, and *State of Play* for Kevin MacDonal amongst others.

West's most recent credit is the upcoming epic *Dune: Part II* for director Denis Villeneuve.

West spends her time among Los Angeles, her ranch in Deadwood, South Dakota, and Aix en Provence, France.

# Exhibition Abstracts

## Exhibitors

Erika Gómez

Zuzu Hudek

Hyun Sook Kim

Dorota Kuźniarska

Christina Lindgren

Snežana Pešić

Maria Sirén

Qin Wenbao 秦文宝

## **Erika Gómez**

### **Subterranean Goddesses: The Costume as a Symbol of Social Protest**

Theatrical costumes are the actor's second skin; without costumes and makeup the character feels incomplete. In the play *Subterranean Goddesses*, these particular pieces of costume give strength and power to the fiction, to the discourse of the story and to that raised fist. To the protest captured in an embroidery. Without all this, it would only be the body. The costume as a symbol of social protest seeks to touch the most sensitive fibers of the viewer, capturing in the pieces that reality that unfortunately surpasses fiction.

Erika Gómez is a scenic, graphic and fashion designer, who has designed more than 120 scenic projects, presenting her designs in Mexico, Spain, South Africa, Colombia and three plays at LATC, Los Angeles (2017 and 2023). She was a participant in PQ 2023 and is a member of the National System of Art Creators of Mexico.

## Zuzu Hudek

### **METAMORPHOSIS**

The topic of the process of transformation in adolescence offers a huge number of subtopics that could or should be addressed: processing reactions to changes in the body, self-evaluative processes, the search for identity, unclear futures, social events and the uncontrolled influence of social networks.

The METAMORPHOSIS project lovingly draws attention to our youth, to whom this dance performance is dedicated. It does not refer to any particular issue of the human developmental period. The creative team has drawn on their memories, feelings, sensations or thoughts of the period in which they were shaped into the stage of adulthood. The dance performance was based on the visual ideas of the artist Zuzu Hudek. Various recycled materials, pieces of clothing, forms and shapes were the inspiration for the choreography by Barbora Janáková.

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

## Hyun Sook Kim

### **'Snowflakes' - Poetic Representation of Recreated Korean 'Cultural Costumes'**

Costume and dance performance, and the transformation of the performers' body look and movement.

This artistic contribution of costumes symbolizes and represents the concept of snowflakes in wintertime. This artistic costume contribution was designed for dance movement in a Korean dance, titled "Choon Hyang." It was recreated and reinvented from aesthetic elements of the Korean traditional costumes to serve the dance performance. We can see how the costumes in this dance performance can transform the performers' look and movement. This artistic costume contribution can transform the performers'/dancers' appearance and their body look to project the metaphysical concept of blowing winter snowflakes and the poetic emotional ambiance in the pure white color and the flurry texture, far beyond the level and reality of the performers' actual physical state.

Hyun Sook Kim is Professor of Costume Design at California State University, Fullerton, USA, and costume designer. She has been teaching and designing professionally over 35 years. One of her great designs was the epic musical *The Last Empress* created for more than 70 cast members. Her costume designs have been selected and presented in the exhibition "Costume at the Turn of the Century 1990-2015," at the A.A. Bakhrushin Central State Theatre Museum, Moscow; in World Stage Design 2009 and 2017, and in the Prague Quadrennial 1999, 2019, and 2023.



## **Dorota Kuźniarska**

### **AI-Enhanced Digital Costumes: Exploring Postmodern Identities in the Digital Age**

Nowadays, where identity is increasingly viewed as unfixed and evolving, my research explores the transformative potential of artificial intelligence in the creation of digital costumes. This project serves as a bridge between the realms of visual art, fashion design, and digital technology, offering a cyborgian perspective that sees the fusion of human and machine as a source of new creativity.

The core of this project involves the software's interpretation of a series of abstract paintings I created, named the "Momentstates". These paintings, drawing on the complexities of modern existence, undergo a digital metamorphosis through AI, resulting in the creation of digital costumes that blur the line between the artist's intention and the machine's interpretation. This process not only showcases the dialogic and translational prowess of artificial intelligence but also emphasizes the indispensable role of creative intervention in shaping technology's output.

Influenced by the career of Tomasz Machciński, renowned for his chameleon-like ability to assume a multitude of identities through costume, my project draws inspiration to explore identity through artistic expression. Through this endeavor, I aim to not only reinterpret my "Momentstates" through the lens of AI but also to investigate the dialogue between human creativity and machine learning. This investigation into the translational and conversational capabilities of artificial intelligence underscores the ongoing need for creative, authorial engagement with technology, challenging us to rethink the boundaries of artistic expression and identity in the digital age.

Dorota Kuźniarska is a visual artist, fashion and costume designer, researcher and lecturer at the Abakanowicz University of the Arts Poznan and Fashion School in Poznan, Poland. She works mostly in costume, textile, 3D pen, upcycled objects, and painting. She gets her inspiration from the internet, virtual reality and fashion. Her expertise in digital costume has led to numerous conference appearances since 2020, including the National Museum in Warsaw and the Pozna Festival of Science and Art (PL). She is a member of OISTAT and Polish Filmmakers Association.

# Christina Lindgren

## Hedda Gabler and Her Costume Changes

The film *Hedda Gabler*, is staged to show the relationship between costume design and other elements of production, such as the performer's body, the dramatic text, directing, and the production design.

We hypothesized that costume is a dynamic entity of garment, body, action, and context. To test our hypothesis, we decided to make a set-up: The performers performed six versions of Scene IV, Act IV of the play *Hedda Gabler*, by Henrik Ibsen. We made three of the components as stable as possible; the actors were the same, the actors performed as similarly as possible, and the context was the same - an apartment in the upper town of Oslo. One component changed in each of the six versions: the costume of the main character, Hedda Gabler.

To capture the effect of the change of costume, the actors were interviewed directly after each version. The actors were asked how the costume impacted them. The actors said they never thought that costume could have such a huge effect. One actor said the costume change had a "domino effect."

Christina Lindgren is professor in costume design at Oslo National Academy of the Arts. Together with Sodja Lotker, she was main researcher in the Costume Agency artistic research project (2018-2023) and convener of Critical Costume 2020. As artistic leader of the company Babyopera, she creates performances starting from scenography and costume.

## Snežana Pešić

### Sutured

The presentation of costumes created for the Modified Bodies project could be focused on film solely or include video footage and photographs from the workshop performance. While the costume is an agent of the actors' transformation and overall narrative in both mediums, how garments are projected to the audience radically differs in film and the theatre.

Modified Bodies is a costume design research project that explores contemporary body modification practices and their performative value. Designed garments and masks aim to address aesthetic body modifications and examine their agency. The project thus far has manifested in *Suture*, an award-winning short film, and a workshop performance developed and presented at the Costume Agency research project in Oslo in August 2021. Both the film and workshop performance were conceived and directed by Pešić, presenting a costume designer in the leading authorial role.

With the rapidly burgeoning technological capacity to transform our biology, Modified Bodies considers the degree to which the enhanced, modified corpus has come to function as costume and, by extension, how costume becomes part of a wearer's body. Such transformations are examined as a performative act culminating in creating a new, self-fashioned persona. The project's—and most especially the film's—emphasis on the cultivation of immaculate silhouettes and photogenetic, two-dimensional, social media targeting makeovers make it an ideal fit for discourse on the dialogue between photography (still or moving), lighting, and mise en scène. *Suture* and the larger Modified Bodies project explore corporeal transformations in a world where the boundary between visual culture and self-regard seems on the precipice of total collapse.

Snežana Pešić is an award-winning Serbian-Canadian scenographer and design educator. Her designs have been seen in theatres across Canada and internationally. She has participated in numerous international exhibitions, including the Prague Quadrennial (2007, 2015), World Stage Design (Seoul 2009, Cardiff 2013) and “Costume at the Turn of the Century 1990-2015” (Moscow 2015). Snežana curated and designed the Canadian National Exhibition at the Prague Quadrennial (2019).

## **Maria Sirén**

### **Ritualistic Masks from Recycled Sneakers for Post-Apocalyptic Sci-Fi Movie *Memory of Water***

*Memory of Water* (2022) is a Finnish post-apocalyptic sci-fi film based on Emmi Itäranta's novel. The world of the film is created based on possible scenarios and research on global warming. The world is becoming waterless, cities are overpowered by the military, people live in poverty and there is a lack of everything while technology is highly advanced. Costume-related study about materials that possibly have survived through apocalypse and are recognizable in our era of fashion, play an important role in costume design. Sneakers were chosen as one of the costume elements, but not used in the regular form of shoes, but remade again as masks for ritualistic use. In this post-apocalyptic world, all the animals have become extinct and only mutual knowledge of their visual appearance remains. During the annual Moon Day festival inhabitants wear animal-shaped masks to salute the memory of the animals. In the design process, I have researched the idea of dominant features of different animals that will possibly pass through mutual storytelling through generations as it is and the features that may change and transform animals into magical creatures.

Design and realisation of the masks; Maria Sirén, assistant costume designer.  
Costume design of *Memory of Water*: Tiina Kaukanen.

Maria Sirén is a freelance costume and textile designer based in Helsinki, Finland. She has been working in the field of theatre, dance, opera, and film since 2007, and she received a Young Golden Award at the International Stage Art Network (iSTAN) Stage Costume and Makeup Design Competition and Exhibition, Beijing 2018.

## **Qin Wenbao 秦文宝**

### **Color is Role**

The “madam” is a special role in dramas and movies. In cinema, this role is played by an actress. However, on the East Asian drama stage, it is mainly played by male actors, who imitate the behavior of women as a performance, and it has formed a typology and routine. In traditional culture, it is a negative and derogatory role type.

I met such a character during the play creation this spring. I spent the entire morning watching him rehearse at the rehearsal venue. The black casual clothes he wore during the rehearsal gave me new ideas; I had to create a set of performance costumes that were different from the traditional ones to give new meanings to the characters.

I used colors to create paintings on fabric and colorful embroidery techniques to enhance the expression of color that is the character.

When the actor put on the new costumes to perform, the role type had changed. The confidence, equality, and beauty of colors allowed the actor to feel the new meaning of the role given by this costume.

Qin Wenbao 秦文宝 is an award-winning costume designer and professor of Stage and Costume Design at The National Academy of Chinese Theatre Arts, Beijing, China. In 2019 he served as the Chinese curator for the international costume exhibition, “Innovative Costume of the 21st Century: The Next Generation,” in Moscow, Russia. He is the recipient of the 2017 World Stage Design (Taipei) Gold award and the 2018 International Stage Art Network (ISTAN) gold award for costume design. He has presented at the USITT Annual Conference and most recently the PQ 2023.

# Flash Talk Abstracts

## Flash Talk Presenters

Graziela Ribeiro Baena  
Hilary Baxter  
CDG Pay Equity Steering Committee  
Mahatma Ordaz Domínguez  
Hannah Marie Dulong  
Petra Egri  
Rachel Freire  
Nancy E. Friedland  
Courtney Gaston and Robin L. Mazzola  
Erika Gómez  
Vannia Graciela Cardenas Guzman  
Lisa Haselbauer  
Alison Heryer  
Dorota Kuźniarska  
Elina Lario and Teemu Muurimäki  
Francine Lecoultre  
Sydney Maresca  
Pawel Mendrek and Agata Zalewska  
Anat Mesner  
Fruzsina Nagy  
Sabrina Notarfrancisco  
Snežana Pešić  
Erminio Pinque  
Julie Ripley  
Gøje Rostrup  
Simona Rybáková  
Sara Salomon  
Qin Wenbao 秦文宝

## Graziela Ribeiro Baena

### **The Use of WhatsApp in the Creative Process of Theatrical Costumes: a Brazilian Experience**

In the conception of Manuel Castells, “The formation of networks is a very old human practice, but networks have gained new life in our time, transforming themselves into information networks energized by the Internet”. In the context of the contemporary technological communication, the application known as WhatsApp emerges in 2009. It is currently characterized as a multimodal device, which allows the exchange of messages in text, image, video, files, links, sounds and a variety of media.

Due to the easy access and simplicity, in terms of usage, the tool gained significant popularity in Brazil because of the possibilities of exchanging free data. It has been a support for the connection between creators in process, gathered in groups and communities.

This work speculates about two creative works in the field of theatrical costume design, which used WhatsApp groups as a workplace for exchanging ideas, images, inspirations, references, researching materials and other.

It is relevant to mention that the cases presented in this flash talk happened in Belém, an Amazonian city and refers to artistic productions that the author of this communication worked as costume designer: *The Wedding Dress* (2023) and *Aná returns* (2023), both projects used WhatsApp as a workplace that joins the cast, directors, producers, lighting, costume and stage designers, sound creation.

The methodology is based on ethnography and netnography. The references includes Manuel Castells, Pierre Levy, Sonia Rangel, Michel Maffesoli, Roland Barthes and Cecília Salles.

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



## Hilary Baxter

### Reflection: Ethnography Based Feminist Costume Scenography

The desire to see changes in contemporary UK culture, both societally and in theatre-making, was the catalyst for my PhD practice-based research project from 2017-2022. This was an inter-disciplinary Drama and Healthcare studentship at St Marys' University, Twickenham, in which new applied methods were developed and used to interrogate the invisibility of the mid-life (or menopausal) female in UK culture. Using and developing visual languages from a small, randomised sample of interviewees, the costume scenography layered individual life narratives, Greek mythology, and feminist theatre practices, to imagine alternative and more sustainable communities. This short presentation is a celebratory reflection on the outcomes of this research, asking whether the newly imagined present can be actualised in costume, conveying real changes in the lives of women.

Hilary Baxter, PhD, is a freelance researcher, theatre-maker and academic, based in London. She completed her Scenography practice-based PhD studentship at St Mary's University (Twickenham) which was developed from her professional designs for the theatre. Previous research concentrated on 'show' costumes (specifically masques, showgirls, drag queens), and different aspects of contemporary scenography practice: immersive, site-specific, site-responsive. Published chapters include, 'Masquerade, Pride, Drag, Love and Marriage' in *Masquerade, Essays on Tradition and Innovation Worldwide* (2015), ed. Deborah Bell, and 'Alison Chitty - The Public Sketch' in *Designers' Shakespeare* (2016), eds. John Russell Brown and Stephen di Benedetto. Her current research interests focus on issues of social justice. In 2021, a published submission from her PhD, was included in the evidence for the UK Parliament's Women and Equalities Committee's inquiry, 'Menopause and the workplace'. Her most recent post was as a Research Associate and co-author of a 'Re-framing' report for UK conservatoire actor and technical training, completed in January 2024.

# **Costume Designers Guild Local 892, Pay Equity Steering Committee, Whitney Anne Adams and Daniel Selon**

## **Pay Equity for Costume Designers**

We would like to shed light on the existing gender and wage inequity, the value of costume design and its outsize influence, as well as the question of royalties and intellectual property in film and television.

Of the film arts, costume design has a huge impact on audiences - from inspiring their clothing choices, informing their perception of others, to directly influencing buying habits. These behaviors occur separately from a television show or film. Despite this, current costume designer scale rates are nearly 30% less per week than a production designer whose duties and responsibilities are substantially similar, with less ancillary value.

Studios have much to gain from our designs as additional revenue streams. Costume designers generate this additional post-release income for studios without any further compensation. We are “work-for-hire” and the studio owns the rights to our intellectual property. Even when our designs become iconic cultural touchstones, we can go without credit or financial compensation.

We will present the compelling data we have gathered including the history behind the gender disparity, the power of costume design, and the path forward into fair pay and recognition.

CDG Representatives: Whitney Anne Adams and Daniel Selon

The Costume Designers Guild, Local 892, is a union of professional costume designers, assistant costume designers, and illustrators working in film, television, commercials and other media. The CDG is not an employment agency, it is a labor union. As a member of the International Alliance of Theatrical Stage Employees (IATSE), the CDG protects member’s wages and working conditions through collective bargaining. There are many additional benefits to being a member, among them health insurance and a pension, as well as being a part of a vibrant community of over 1200 members who shape future policy through participation, sharing ideas, and supporting each other.

## Mahatma Ordaz Domínguez

### **The Scenic and Autonomous Pre-Existence of Scenographic Costumes in the Multidisciplinary Project *Somos Arena. Canto de una madre.***

The proposal was born from my participation as a designer in the multidisciplinary project in process *Somos Arena. Canto de una madre.* A scenic project that reflects on motherhood marked by the disability of a child. My design explores from existentialism, the costume as a scenographic space and the transformation of the female body in its different stages of life through the costumes. The design is materialized in the textile layers: diverse in textures and shapes, made from the clothes of women and children with stories related to the project. The fabric of the garments is reused, visually intervened and patterned in different levels. The idea is to recreate the emotional depth of the stories, the memories of the mothers with their children, and bring them to life through body movement.

Performing the Costumes tries to go beyond the limits of stage costumes, and asks what are their scope on stage outside the performer's body? If we start from Tadeus Kantor's notion of "scenic pre-existence," we propose the costume as a "previous existence" to the stage, as a scenographic space that has its own history and dialogues with the objects and the lighting from its own autonomy.

Mahatma Ordaz Domínguez is a Mexican scenic designer with a Masters in Art History and an MPhil in Aesthetics and Art. In addition to theater, she has worked in television as a set designer and art assistant, and costume assistant for film. Since 2021 she has worked as a dresser in Cirque du Soleil *Joyà, Mexico.* She is an elected committee member of the Asociación Mexicana de Investigación Teatral (AMIT) who have supported this work.

# Hannah Marie Dulong

## **Capes and Catsuits: Archetypes in Science Fiction Costuming on Screen**

Archetypal characters exist within all forms of media, the genre of science fiction is no exception. Within the sub-genre of Space Opera, there exists the 'Smuggler' and the 'Scientist,' all with their particular roles, and distinct aesthetics. These character archetypes within the story also exist in their costuming. Through an in-depth investigation into existing science fiction costumes, particularly those within the cultural lexicon of Space Opera, recurring styles, pieces and silhouettes emerge.

Capes and Catsuits is an investigation into the relationships between character archetypes and the costumes they wear. This talk delves into how genre costuming is used to more easily convey characters from an imaginary world to an audience. Using this understanding Capes and Catsuits culminates in a collection of images, designs and descriptions of idealized versions of these archetypes, expanding character archetypes to not only include a textual definition but a visual representation. Understanding how to utilize and/or subvert these unconscious standards, a designer can direct how the audience feels in a more authentic or surprising way.

The genre of science fiction is full of strange new worlds, spanning from post-apocalyptic warzones to interplanetary politics. Their distinct costuming is the tool used to connect them more intimately to an audience in our universe.

Hannah Marie Dulong is a Toronto-based costume designer and textile artist. Currently studying Performance: Production at Toronto Metropolitan University, her recent works include dance productions Astro-Hive, RISE: Fall Dances, and is currently designing a reimagining of The Bacchae and a new production called The Mine. After completing her studies she hopes to bring her perspective on genre-costuming and interdisciplinary textile art to the costume world.

## Petra Egri

### **Fashioning/Staging the Deconstructive Costume: Rei Kawakubo**

The premiere of Olga Neuwirth's opera *Orlando* took place before the pandemic era, on December 8th 2019, at the rather conservative Vienna Opera House. For Neuwirth's production of Virginia Woolf's famous novel, the Japanese provocateur Rei Kawakubo, founder of the Comme des Garçons brand, was chosen as costume designer. This special collaboration was a way of raising awareness around the need to address gender stereotypes, and to bring plays written by women, and costumes designed by women, to the opera stage. In my flash talk, I focus on the way in which Kawakubo deconstructed the costumes using the perspectives of feminist literary and fashion critics Julia Kristeva and Elizabeth Wilson. I am interested in how Kawakubo's costumes appear on stage, how they deconstruct the stereotypes of the usual stage costume styles, and how gender performativity—the main theme of the Woolf novel—is embodied in deconstructive costumes.

Petra Egri, PhD, is an assistant professor and the Head of the Department of Applied Arts at the University of Pécs. Her book on radical fashion performance, *Divatelmélet, teatralitás, dekonstrukció: Kortárs divatperformanszok* (Eng: *Fashion Theory, Theatricality, Deconstruction: Contemporary Fashion Performances*) was published in 2023. Egri has published her research in professional journals and served as a co-editor of three books about theatrical performances. Her paper, on late socialist neo-avantgarde fashion performances, was published in *Russian Fashion Theory* in 2019. In 2024, her book chapter will be published in *Digital Fashion: Theory, Practice, Implications* by Bloomsbury. In 2022, her co-curated fashion exhibition “SOCIAL\_EAST: Searching for Identity, Finding Nylons and Blue Jeans” was presented in New York City.

# Rachel Freire

## The Process of Co-Designing a Connected Costume as a Body Extension

Costume designers have always balanced practicalities and contemporary technologies - darts, zips, velcro quick changes; now, integrated electronic functionalities must combine useability and aesthetics. Often, the costume designer must retroactively incorporate pre-made electronics. Negotiating hard electronics and soft textiles to instead co-design with engineers and performers throughout fabrication is of massive importance.

Through interviews, iterations, and performances, we designed a breathing 'Anti-Corset' for a classically trained singer. The garment is part of a performer/audience biofeedback network for multiple actors to modulate their collective sound through intuitive body extensions. We employed fabric mechanics and active textiles for simple, robust sensors and contemporary aesthetics. Our goal was a symbiosis between corset and performer: parameters can be tweaked so she can feel her body, yet not need to over-adapt or feel 'the costume is wearing her.'

This experience revealed that more methods and time to co-design are needed, even through simply refining workflows in the planning stages. eTextile approaches can converge with garment design, but working with vulnerable hard-soft connection points becomes a discipline in itself. We balance clothing and costume in a stable, contemporary approach to augmenting humans, where the design neither biases nor becomes the character, but allows elegant and intuitive performance extensions with technology.

Rachel Freire is an artist, designer and researcher in clothing, costume and garment technology. Their art inhabits the liminal spaces where disciplines meet, with emphasis on intricate, evocative detailing, narrative garments and exploring the relationship between futuristic applications and traditional techniques. Their art is designed to tell stories, or to inspire them.

## Nancy E. Friedland

### Collared: The Collar Reveals Character

The collar of a (collared) garment can serve as a focal point on the body of the wearer. It most often divides the head and the body at the neck and shoulders which helps draw attention to the face. Collars provide a functional or decorative purpose for different types of garments: dresses, shirts, and coats. They have over time evolved in design defining the stature and revealing characteristics of the wearer. They can protect the neck, hide the neck, and accentuate the body around and above the shoulders. This garment piece can often reveal individual characteristics of a person's identity, occupation, class and wealth. There have been numerous styles of collars associated with men's and women's fashion for millennia. The world of fashion and costume design in film have long and often experienced a reciprocal relationship of influence. Fashion styles have been influenced by original costume designs and costume designers have routinely looked to trends in fashion to shape a costume appropriate to the character on screen. One simple part of design, the collar, in varying styles, has often been incorporated into costume design to reveal different aspects of a character's life, even an emotional center. Collars have also added story elements taken from fairy tales and the supernatural. When incorporated into a costume, the collar can tell us a lot about a character.

This paper will discuss the history of collared garments and the influence of the collar in costume design for film. Several films will be discussed in the context of how the collared garment added to character development and, importantly, the story.

Nancy E. Friedland is the Librarian for Film Studies and Performing Arts at Columbia University. She is also an adjunct professor at San Jose State University's iSchool where she teaches graduate students preparing to become librarians, archivists, and curators. She edited and contributed two volumes for the *Performing Arts Resources* monographic series -- "Documenting: Costume Design" (2010) and "Theatre Architecture: Restoration, Renovation, and New Construction" (2019). She served as the President of the Theatre Library Association. She is currently the Chair of the Media Archives Committee for SCMS. In 2020, she was awarded the Louis Rachow Distinguished Service in Performing Arts Librarianship Award.

## Courtney Gaston and Robin L. Mazzola

### **Lit from Within: Merging the Disciplines of Lighting and Costume**

This flash talk presents collaborative research bringing wearable lighting to its greater potential beyond spectacle. Embedding lighting technology into costuming has been a challenge for many years; from the weight and technological limitations to the artistic compromises. With the rise in popularity of LED lighting, the cost has become less prohibitive, making it an accessible option for many theater-makers. In this developing/expanding field, costume construction methods and the substructures needed to support lighting systems in durable, safe ways have yet to be fully explored. The integral nature of the two disciplines is served best when created in tandem so neither hampers the function and impact of the other. Our research aims to answer these technical questions and create dynamic art in the process. Imagine if the titular costume of *Joseph and the Amazing Technicolor Dreamcoat* suddenly came to life in strips of multi-colored light or if Titania's magic was beaming light in her moments of climactic power. Finding ways to create these seemingly effortless moments involves a lot of behind-the-scenes work; questions of integration, timing, design aesthetic and safety—among many others—must be answered.

Courtney Gaston is a lighting, scenic, and media designer specializing in integration of new technology with live performance. They are the Assistant Professor of the Practice of Lighting & Media Design at Wesleyan University in Connecticut and hold an MFA in lighting, scenic, and media design from the University of Iowa.

Robin L. Mazzola is the Costume Shop Manager and Assistant Adjunct Professor of Theater at Wesleyan University's Theater Department in Middletown CT. She is an educator/designer/theater-maker using technology, costume and crafts construction to create wearable storytelling.



## Erika Gómez

### **The Costume as a Symbol of Social Protest**

At 26 years old, in Mexico City, I learned what the fear of not returning home is, the fear of disappearing. Now I have the opportunity to capture in my work the anger and empathy for this situation that tears many families apart, many women. *Subterranean Goddesses* is a play that starts from the Greek myth of Demeter and Persephone and true stories of women who were kidnapped by sexual slave traffickers in Mexico. Demeter, mother of Persephone, begins a desperate journey to find her daughter. She walks with the fathers and mothers who are looking for her daughters even under the ground.

This proposal starts by merging in the costume the symbols of resistance of those who search, those who hope to find their loved ones alive; it seeks to convert the costume into a symbol of social protest, using embroidery, textures, and neutrality as a resource. Can the power, resilience and pain of those who search be captured in a costume piece? How to find strength in community, disobedience and subversion? We want this issue not to be forgotten, that it be discussed; forced disappearance is no longer a problem of a single country, or of a physical stereotype, of an age range, or of a skin color. Let it be shouted: Alive they took them away, alive we want them.

Erika Gómez is a scenic, graphic and fashion designer, who has designed more than 120 scenic projects, presenting her designs in Mexico, Spain, South Africa, Colombia and three plays at LATC, Los Angeles (2017 and 2023). She was a participant in PQ 2023 and is a member of the National System of Art Creators of Mexico.

# Vannia Graciela Cardenas Guzman

## **Exploring Performative Creativity Through Costume: An Experiment in Theater**

This flash talk presents the outcomes of a costume creation and making laboratory conducted with students from the Bachelor of Theater program at the Autonomous University of Baja California, Tijuana, Mexico. Within this creative space, we delved into the expressive possibilities of performative costume, acknowledging its pivotal role in stage expressions, character development, and theatrical narrative.

Under the guidance of the costume professor, students embarked on a journey that began with identifying their personal interests and creative visions. Following an intuitive and self-exploratory process, each student connected with their passions, areas of interest, and life experiences. The experimental production didn't merely reside in theory; once the designs were defined, students ventured into uncharted territory, materializing each garment. They collectively and collaboratively explored techniques such as sewing, dyeing, printing, textile manipulation and technology, further enriching the design process.

The project culminated in a costume runway, where all creations were showcased in front of an audience. Here, students had the opportunity to unveil the depth of their explorations and the costume's ability to narrate stories and evoke emotions. This highlighted an innovative approach, emphasizing the remarkable outcomes achievable through personal exploration and experimentation.

Vannia Cardenas is a stage designer, holding a degree in scenography with honors and a master's degree in scenic design. She has worked for independent and commercial theater companies, serving as a set designer, costume designer, lighting designer, and makeup artist, developing an interest in the technical and logistical aspects involved in stage production. Her career includes various theater, dance, and opera productions with notable directors. She has participated in numerous national and international performing arts festivals. Currently, she is a professor at the Universidad Autónoma de Baja California, where she teaches Stage Design, Production, Costume, and Makeup.

## Lisa Haselbauer

### **The World Woven Into a Garment: Costume as a Tool of World Building**

While it's widely acknowledged that costume plays a role in creating fiction, little attention has been paid to the costume's role in constructing fictional worlds, across various media such as film, television, literature, and theater. Costume serves as a worldbuilding tool, organizing aspects such as time, place, and status. It can also alter them to varying degrees, creating alternative, secondary worlds that form the foundation of any story. This flashtalk will explore Alice Babidge's costume design for the film *True History of the Kelly Gang* (2019), which offers an eccentric take on the life story of Australian bushranger Ned Kelly. The costumes not only reflect an overall ahistorical approach, they also visually represent the interplay of social norms, institutions, and power dynamics within the film's world, laying the groundwork for the narrative structure and shaping how the story unfolds.

Lisa Haselbauer holds an MA in Theatre Studies and is currently a PhD candidate supervised at the University of Munich. Her thesis discusses the narrative potential of costume and fashion in film and exhibitions. Since 2015 she has worked in various costume departments, currently as a dresser at the Gärtnerplatz Theatre in Munich. As a writer, she explores different modes of storytelling in her short stories.

# Alison Heryer

## ***Sanctuaries***

*Sanctuaries* is a site-specific opera about gentrification and displacement that premiered in 2021 in the historically Black Albina district of Portland, Oregon. The production served as a ritual reclamation of the Moda Center sports complex and blended elements of jazz and spoken word to convey the experiences of residents who lost their homes in the urban renewal initiatives of the 1960s and 1970s. Costume concepts were devised in collaboration with community members and performers and played a crucial role in actualizing the character archetypes who recounted the histories of the space. The costumes were created using repurposed textiles sourced from existing neighborhood residents. Dye, paint, and pigment were used as a medium for conveying the dual themes of erasure and rejuvenation that permeated the piece. The project reflects nonhierarchical models of performance ideation emerging from social justice initiatives in the United States post-pandemic.

Alison Heryer is a designer, educator, and performance maker whose career explores intersections of clothing and identity in various narrative contexts including theater, film, and contemporary art. She is a member of United Scenic Artists, Local 829, and the faculty of Portland State University's School of Art + Design.

## **Doroła Kuźniarska**

### **AI-Enhanced Digital Costumes: Exploring Postmodern Identities in the Digital Age**

Postmodern individuality is often described as being devoid of a fixed and unequivocal identity, seeking its place in today's complex world and culture. My research has centered on understanding how artificial intelligence can transform abstract images into realistic costumes. To achieve this, I employed the Midjourney software. In 2019 and early 2020 I created a series of paintings titled "Momentstates." These abstract portraits of characters were inspired by specific contemporary activities or conditions, such as lactose intolerance. In early 2023, I returned to the project armed with new tools and a concept to create realistic digital costumes, drawing inspiration from these painted portraits. One of the key sources of inspiration for this project is the body of work created by the Polish artist, performer, and non-professional actor Tomasz Machciński. He gained fame as the "man of a thousand faces," assuming various identities through his unique costume stylizations. The final result was a digital performance which showcased innovative digital costumes as a standout feature. Utilizing generative technology, these costumes allowed for a unique exploration of identity, highlighting the fusion of artistic expression and digital advancement.

Doroła Kuźniarska is a visual artist, fashion and costume designer, researcher and lecturer at the Abakanowicz University of the Arts Poznan and Fashion School in Poznan, Poland. She works mostly in costume, textile, 3D pen, upcycled objects, and painting. She gets her inspiration from the internet, virtual reality and fashion. Her expertise in digital costume has led to numerous conference appearances since 2020, including the National Museum in Warsaw and the Pozna Festival of Science and Art (PL). She is a member of OISTAT and Polish Filmmakers Association.

## Elina Lario and Teemu Muurimäki

### **IT'S CRAZY, IT'S PARTY: Costume Design for Finnish Rapper Käärijä for Eurovision Song Contest and How His Costume Became a Media Phenomenon**

Käärijä is a Finnish rapper who represented Finland in the iconic *Eurovision Song Contest* in Liverpool in the spring of 2023, finishing second in the competition with the song “Cha Cha Cha.”

The international competition had 200 million viewers worldwide. The artist's disarmingly sympathetic presence gained unprecedented popularity and media visibility, both in Finland and internationally. Käärijä gained immense popularity and media attention for his unique visual look, particularly his green bolero.

The artist's green bolero became a media phenomenon, a recognizable symbol whose influence cut across the entire Finnish society: Finns showed their support for their emerging favorite artist by dressing in homemade versions of the artist's outfit, and companies used elements of the outfit in their advertising.

Behind the costume for Käärijä is the costume design team, costume designers Elina Lario and Teemu Muurimäki, and stylist Vesa Silver. The design team's collaboration began with analyzing the core value of the competition song and familiarizing themselves with the artist's personality and style. In this presentation, we will explore the concept of how costumes can transform into media phenomenon and shape the artist's character.

Elina Lario has worked extensively as a costume designer in film and television productions since 1991. Currently, she is employed as a costume designer at YLE (Finnish Broadcasting Company). Elina Lario is an Aalto University graduate.

Teemu Muurimäki is a fashion and costume designer, who graduated with an MA degree from Aalto University in 2001. Throughout his international career, he has designed for several fashion houses in Paris, Milan, Sydney and Helsinki.

## Francine Lecoultre

### Stop-Motion Live Action Animation Hybrid

Growing up in Switzerland, I had a passion for sewing and hands-on activities. At age six, I received an Elna Junior sewing machine and started fabricating clothes for my doll. Years later in my Hollywood studio, I still love creating unique characters and sculptural accessories, with innovative fabrics, using technological developments and process, such as 3D printers.

I designed the costumes for the stop-motion, live-action, animation hybrid 16mm feature film *Divinity* (2023), directed by Eddie Alcazar and presented by Steven Soderbergh. Its world première was at the Sundance Film Festival in 2023, where it was nominated for the NEXT Innovator Award.

This flash talk investigates new horizons in the field, bringing research of a visual language with black & white reversal film photography, collaborating with the director, cinematographer and set designer. Additionally, I will highlight the collaboration with master artisans: tailors, specialty fabric pleaters, painters, metal platers, puppeteers, puppet makers, and more.

Francine Lecoultre is a costume designer and textile artist. She has created costumes and unique, special fabrics for movies, television, TV commercials, musical circus, and opening events around the world. Born in Switzerland, Lecoultre graduated in Art Education at the University of Bern and received her diploma in Costume Design from the Advanced Program of the Fashion Institute of Design and Merchandising in Los Angeles. Francine has a passion for innovation and science fiction, with cutting-edge technology, combining research and history.

## Sydney Maresca

### **“A Little Wisp of a Thing”: Recreating Historic Dress to Evoke Character and Movement on the Broadway Stage**

While historic garments held in collections are no longer strong enough to survive the rigors of wear, theatrical costumes reproduced from extant dress can re-animate archival objects, illuminate character and period, and offer the potential for richer understandings of historic dress for scholars and historians. In this paper, I examine the recreation of an antique dress for use as a costume in the 2023 Broadway production of Sandy Rustin’s *The Cottage*, for which I was the costume designer. Set in 1923, this production was an ideal case study for the value of recreating historic dress, as the 1920s is a notoriously difficult period for costume designers—clothing that felt shockingly modern in the 1920s can seem unflatteringly frumpy to modern audiences and performers. I explore a behind-the-scenes perspective on the opportunities and challenges of recreating a historic garment for the stage. The original dress—found stored in a trunk in Ithaca, NY—was cut in a boxy silhouette in dark navy silk with pleating on the sleeves and skirt. Materials and construction suggested the potential to accentuate the wearer’s movements—qualities of dress that would be difficult to parse in a fashion plate or photograph. A child-like bounciness and frivolity were essential parts of actor Dana Steingold’s performance of the character of Dierdre—described as “a little wisp of a thing” in the text—and were effectively activated by the movement of the recreated dress. Using my own experiences as a costume designer and dress historian, and the actor’s embodied performance of character in this dress, I show how recreating surviving historic garments for the stage holds the potential to activate performances, unlock period movement to evoke character and storytelling on the stage, and amplify the value of historic reconstruction as a method of dress scholarship.

Sydney Maresca is a costume designer and clothing historian. Notable design projects include the Broadway premieres of *The Cottage*, *The Lighting Thief*, and *Hand to God*. Sydney is a Visiting Assistant Professor of Theater at Williams College, holds an MFA from NYU, and is completing an MA at the Bard Graduate Center.



## **Pawel Mendrek and Agata Zalewska**

### **Victim, Hunter, Perpetrator – Classic Noir Characters in a Neo-Noir Surreal Art Film**

The flash talk dissects the cine noir classic genre archetypes of victim, perpetrator and hunter in costumes created for an experimental neo-noir and surrealistic short film currently in production through international artistic and academic collaboration.

Here costume is the sole bearer of the cinematic universe with almost absent production design. It oversteps the department boundaries. Through the three characters we look at three relationships between the costume and other departments: with production design, reduced to essential props, the costume provides us with all information about the film's universe, society rules, conflict, time and space; sound - where costume determines the audio layer of the film; and with make-up, dehumanizing the actors silhouette and erasing facial recognition.

The universe created by Maxim Didenko and Igor Tsvetkov originally in animation drawings is turned to film as part of academic statutory research "From idea to copy. Film form laboratory" at Academy of Fine Arts in Katowice, Poland, with focus on microbudgets - the financial reality of student and art films.

Pawel Mendrek is a visual artist and creative director based in Vienna, Austria. His creative production methods in film allow viewers to empathize and become an emotional accomplice with the characters and their surrounding atmosphere. Associate Professor of experimental film and visual narration at the Interdisciplinary Action Studio and Head of Faculty of Intermedia and Scenography at the Academy of Fine Arts in Katowice, Poland.

Agata Zalewska is a film costume and set designer and sociologist who has designed productions in Poland, the UK, Germany, and Greece. Interested in the character identity formation process and the haptic aspects of film image. Researcher of experimental film and visual narration at Faculty of Intermedia and Scenography Academy of Fine Arts in Katowice, Poland.

# Anat Mesner

## **Late Summer Blues - Costume Design in a Protest Film**

*Late Summer Blues* debuted in 1987 amidst conflict reminiscent of today's war in Gaza, capturing Israeli society's essence during turbulent times. Inspired by Vietnam War-era American cinema, the film depicts young people facing conscription against the 1970 Egyptian border war backdrop. Despite taboos surrounding military refusal in Israel, the production persevered, presenting a narrative of art over conflict. The costume design, despite challenges, authentically portrays 1970s summer fashion.

The talk will focus on:

- Dressing young non-actors in evolving 1970s fashion during the 1986 filming without the film's director's support.
- Exploring the cultural and fashion impact of American protest films and British pop bands.
- Addressing costume challenges for a film set in a hot summer but filmed in freezing conditions, especially in outdoor scenes.

Despite its temporal setting, the film remains relevant, prompting a musical adaptation for the stage.

Anat Mesner, a graduate of The Central School of Art & Design, London, is an Israeli scenographer and costume designer. Since returning to Israel, she has designed sets and/or costumes for approximately 300 performances (mainly theatre). She has designed costumes and acted in feature films and has been an art director on several television productions. Mesner is the representative of the Israeli OISTAT Centre and curated the Israeli exposition for PQ 2015, 2019 and 2023. She has been a member of the costume working group since 1996. She has taught theatre design for over thirty years and was awarded a lifetime achievement award from Assitej Israel in 2021.

## Fruzsina Nagy

### Interaction Between Costumes and Projection

Since 2005 I have been experimenting with projecting moving images on the surface of my costumes with the intention of changing them dramaturgically, or giving them a new meaning (e.g: life-size naked female bodies on white chadors; life-size ageing or weight-changing bodies on a projection screen-like triple costume; developing pregnancy on Margarita's costume in Goethe's *Faust...*). Or simply used the projection to create the style, the pattern and colour of the costumes to give them an additional mood.

In a dance performance called, "There is Nothing Out There," the images of the projection designed by the video artist, I used as inspiration, and similar images were printed on the costumes. These two medias together created a new visual content. From above an infra-red camera was following the movements of the dancers, which modified the projection of these patterns on the floor in real-time. I also put costumes in blue box on stage with a live camera creating a projected image, which used the costume in a very unique and unexpected way.

Even the lack of projection can end up as motivation to create alternative costumes, such as built in iPads showing naked body parts in see-through garments.

Fruzsina Nagy, DLA, is a costume designer from Budapest. She has directed several individual performances using costumes as the 'main characters' on stage. She is interested in the relationship between the human body and its surroundings. She teaches at the Hungarian University of Fine Arts. She has won many prizes over the past decade.

# Sabrina Notarfrancisco

## Corsets as Personal and Cultural Time Capsules

Corsets continue to be an intriguing part of the pop-culture zeitgeist. Whether it be the inaccurate tight-lacing scene in the hit mini-series, *Bridgerton*, or Billie Eilish's bombshell *Vogue* cover, this controversial and misunderstood undergarment continues to make waves as it continues to enforce and occasionally deny the enduring male gaze. During this flashtalk, I will share insights from my "Corsets and Crinolines" class in which students explored the history, design and technology of the corset as well as the pop-cultural myths perpetuated by film and television. Emphasis will be placed on the time capsule nature of the corset as represented in the media, as an extant garment representing the era that consumed it, and as a "frozen" representation of the body for my students to reflect back on many decades from now.

Sabrina Notarfrancisco, a native of Berlin, is a costume designer and Associate Professor at Connecticut College where she recently received the John S. King Memorial Excellence in Teaching Award. An active member of OISTAT, Sabrina has presented at symposia around the world and has written several articles for *TD&T*.

## Snežana Pešić

### **Costume in Between Two Worlds (Film and Theatre)**

A brief, comparative study of how the same costume (garments created as a part of the Modified Body project) appears and projects differently in film and theatre, combined with production elements specific to these art forms.

Modified Bodies is a costume design research project that explores contemporary body modification practices and their performative value. Designed garments and masks aim to address aesthetic body modifications and examine their agency. The project thus far has manifested in *Suture*, an award-winning short film, and a workshop performance developed and presented at the Costume Agency research project in Oslo in August 2021. Both the film and workshop performance were conceived and directed by Pešić, presenting a costume designer in the leading authorial role.

With the rapidly burgeoning technological capacity to transform our biology, Modified Bodies considers the degree to which the enhanced, modified corpus has come to function as costume and, by extension, how costume becomes part of a wearer's body. Such transformations are examined as a performative act culminating in creating a new, self-fashioned persona. The project's—and most especially the film's—emphasis on the cultivation of immaculate silhouettes and photogenetic, two-dimensional, social media targeting makeovers make it an ideal fit for discourse on the dialogue between photography (still or moving), lighting, and *mise en scène*. *Suture* and the larger Modified Bodies project explore corporeal transformations in a world where the boundary between visual culture and self-regard seems on the precipice of total collapse.

Snežana Pešić is an award-winning Serbian-Canadian scenographer and design educator. Her designs have been seen in theatres across Canada and internationally. She has participated in numerous international exhibitions, including the Prague Quadrennial (2007, 2015), World Stage Design (Seoul 2009, Cardiff 2013) and *Costume at the Turn of the Century 1990-2015* (Moscow 2015). Snežana curated and designed the Canadian National Exhibition at the Prague Quadrennial (2019).

## Erminio Pinque

### **Creature Patterns and Performance Mutations in the BIG NAZO LAB**

In his Flash Talk, BIG NAZO founder, Erminio Pinque, will conduct live, onstage costume transitions and embody a variety of characters while demonstrating a “pattern mutation” fabrication process and how reducing emphasis on preconceived results allows interplay of design and improvisation in costume creation as well as the storytelling inspired by it.

Sometimes performances that strive to break outside of convention or aesthetic norms require built-in disruptor elements like performing in risky outdoor environments, casting un-rehearsed actors, incorporating unpredictable live animals or working with found objects and props not made to serve a particular narrative concept. Creating masks, body parts, and creature costumes as a starting point for performances that are then developed in response to them is the process that has served BIG NAZO LAB in its three decades of irreverent, genre-shifting street theatre and forays into the world of more traditional stage, television and film projects.

In order to support performance pursuits, illustrator, sculptor, filmmaker Pinque did freelance costume creation for college theatre, off-Broadway productions, independent film projects and a variety of commercial clients. He managed to retain ownership of the design and accumulated a menagerie of foam rubber, latex-acrylic coated puppet heads, body parts, tentacles, clawed gloves and monster suits which were used to expand the ranks of his own productions. This led to scripts inspired by and populated with altered versions of the pre-existing costumes. The mixing and matching of these diverse and unconnected elements resulted in irreverent “happenings” which often subverted the boundaries of the audience/ performer relationship. The “creature show & tell” demonstrations and on-stage audience “dress up” sessions incorporated into the performances inspired spontaneous street parades and creature dance parties populated by audience members who had assumed they’d be sitting back to watch. Costumes granted them permission to bend the rules.

Erminio Pinque is a performer, puppet & prop fabricator, instructor of “Creature-Creation” at the RISD FAV department and Artistic Director of BIG NAZO LAB, an international touring troupe and creature-making studio that employs a variety of mask and wearable sculpture techniques to create mobile spectacles and audience-interactive alien creature theatre.

## Julie Ripley

### **Cardigans, Cuckolds and Corporate Strategy: Costuming Power Relationships in *Succession* (HBO, 2016-2023)**

The cultural impact of HBO's *Succession* was reflected in the media saturation surrounding its fourth and final season. Hours of airtime and millions of column inches of commentary and speculation in mainstream and specialist news media and a blizzard of memes and TikTok videos brought the show's themes and characters into the discourse around consumerism, politics, gender and a plethora of other topics. Debate centred mainly on the savage business and personal relationships at the heart of the show, with a particular focus on the script by Jesse Armstrong and the effects of the narrative on the development of the central characters. The portrayal of the family of billionaires at the heart of the show also came in for scrutiny in popular discourse, including the lavish interiors of their homes and their clothing. Devotees engaged in social media speculation as to the source and meaning of specific garments worn, whilst published interviews with Michelle Matland, the show's costume designer, established her skill in conveying character through them.

This level of audience engagement was fostered in part, this paper will argue, by *Succession's* portrayal of power dynamics in a real-world context in which sexual, financial, legal and even scientific authority was shaken by world events, their media coverage and the public's response, with social media and user generated content as the engine of change. The paper will establish that costume plays a significant role in the representation of power relationships in *Succession*, from the cardigans sported by Logan Roy, scion of the media empire and the dysfunctional, entitled offspring fighting to inherit it, through the hoody of the barefoot rival who attempts to buy it, to the Moncler gilet of the socially inferior son-in-law who eventually does.

Julie Ripley, PhD, is senior lecturer and course leader for BA (hons) Costume Design for Film & TV at Falmouth University. She has published on film costume and clothing cultures and her current research interests are around film and TV costume and politics.

## **Gøje Rostrup**

### **SPEKTAKELVEN/Peculiar Noises - The Relationship Between Costume, Sound and Movement**

In my designs for the costumes for SPEKTAKELVEN/Peculiar Noises it was my aim to explore the relationship between costume, movement, and sound. As a costume designer I have most often been confronted with the challenge to avoid noise from the costumes, for example a crackling windbreaker or squeaky shoes on stage. These costume noises are linked to the movements. Though in popular folklore and ceremonial dance costumes of some indigenous peoples around the world the sound of the costumes is used as a way to extend or focus on the movement (shells, bells, coins, grass skirts, etcetera).

During a process including several workshops with a choreographer, two dancers and a composer a series of costumes took form, and the possibilities of the costumes/movements/sounds were examined in an open-minded process. Based on this production different characters and a storyline emerged and developed into a performance for children aged 3- 8 years.

The performance includes characters such as Spektakelven (translates into "Noisy-and-strange-friend") the main character in the coat made with layers of crackling cellophane paper, the twins with the head pieces with little tin music boxes, activated when the dancers spin their heads in circular movements, the noisy dancer with the heavy shoes with hi-hats within and several others.

The performance premiered on October 16, 2018.

Costume and set designer Gøje Rostrup, educated at The Danish Design School, has been working with opera, theatre, musical theatre and dance in Denmark and internationally for more than 30 years including productions at The Royal Danish Theatre, Danish National Opera, as well as theatres in Norway, Sweden and Germany.



## **Simona Rybáková**

### **Costume design as a tool of communication**

The process of communication in the creative process of making a theatrical or film production always takes different forms depending on many aspects. It is different whether it is an established team or a newly forming creative entity. Also important is the relationship with the producer and the trust that has already been built or is still emerging. A costume design can take the form of an oral description, a graphic reference, an artistic expression or a physical pre-existing clothing reference. These forms are used in the conceptual development of a project, especially in the relationship between director, set designer and costume designer. In the case of film, also the cinematographer. Equally important is the communication through all forms in familiarizing the actor with the proposed costume style for his/her dramatic character. The costume sketch is the first impulse for the dialogue between the costume designer and the actor and can greatly influence the psychology of their relationship and future collaboration.

Simona Rybáková, PhD, is a Czech costume designer and independent researcher who studied at the University of Applied Arts in Prague, Helsinki and at the Rhode Island School of Design in Providence, USA. Her career includes designs for opera, drama, dance, film, TV, special events and multimedia. She is past EC member and Head of Costume Design sub commission OISTAT (2015 - 2023) and member of the Czech and European film Academy. She curated the Extreme Costumes exhibition at PQ11. She was awarded the Swarovski Award 1996, PQ 1999 Golden Triga, Istan Excellence Award 2018 in Beijing and a prize for best costumes in WSD 2013 Cardiff, 2017 Taipei and 2022 Calgary. In October 2023 she was been selected as the Head of Fashion design studio at the Academy of Arts, Architecture and Design in Prague. She is working, lecturing and exhibiting her own designs internationally.

## **Sara Salomon**

### **The Evolution of Costume in Jewish Dance in Mexico: A Cultural Investigation of Identity Through Costume Design**

The Aviv Festival is a dance festival in Mexico City that focuses on Jewish folklore and culture. This year marks its 50th anniversary and it has become a cultural phenomenon both within and beyond Mexico City's Jewish community; approximately 5,000 people participate each year, including dancers and observers. Through a combination of professional and amateur designers and choreographers, costume design has helped create an inventive, powerful, and engaging image for dance. Thus, provoking a deep cultural and social exchange in our community, which was defined by pre- and post-war immigrants of the Middle East and Europe.

Over the decades, costume design for Jewish dance has evolved as a result of inventive collaborations with choreographers. Creative freedom and teamwork have pushed the boundaries of aesthetics, form, and materials implied in costume design. Our Judeo-Mexican aesthetic is based on research of historical attire and proposes a new folkloric image that balances the traditional and contemporary. In this Flash Talk, I will show imagery of my costume design contributions for Jewish dance productions and focus on how I approach and conceptualize costumes for choreography, my research, exploration of materials, and physical testing for groups of 70+ dancers. I will also critically reflect on these processes in relation to the final result on stage.

Sara Salomon has designed costumes for more than 200 dance, theater, and opera projects. Her designs have been presented in various forums and festivals in France, Spain, Israel, Argentina, Cuba, Canada, the United States, and Mexico. She exhibited a miniature of her designs at the PQ 2023 in Prague. She has won several theater recognitions.

## **Qin Wenbao 秦文宝**

### **Color is role**

The “madam” is a special role in dramas and movies. In cinema, this role is played by an actress. However, on the East Asian drama stage, it is mainly played by male actors, who imitate the behavior of women as a performance, and it has formed a typology and routine. In traditional culture, it is a negative and derogatory role type.

I met such a character during the play creation this spring. I spent the entire morning watching him rehearse at the rehearsal venue. The black casual clothes he wore during the rehearsal gave me new ideas; I had to create a set of performance costumes that were different from the traditional ones to give new meanings to the characters.

I used colors to create paintings on fabric and colorful embroidery techniques to enhance the expression of color that is the character.

When the actor put on the new costumes to perform, the role type had changed. The confidence, equality, and beauty of colors allowed the actor to feel the new meaning of the role given by this costume.

Qin Wenbao 秦文宝 is an award-winning costume designer and professor of Stage and Costume Design at The National Academy of Chinese Theatre Arts, Beijing, China. In 2019 he served as the Chinese curator for the international costume exhibition, “Innovative Costume of the 21st Century: The Next Generation,” in Moscow, Russia. He is the recipient of the 2017 World Stage Design (Taipei) Gold award and the 2018 International Stage Art Network (ISTAN) gold award for the costume design. He has presented at the USITT Annual Conference and most recently the 2023 PQ.

# Paper Abstracts

## Paper Presenters

Aly Renee Amidei	Jerry Moore
Clare Barman	Caroline O'Brien
Ashley Bellet	Fadekemi Olawoye
Liza Betts	Alexandra Ovtchinnikova
Lauren Boumaroun	Sofia Pantouvaki
Emily Brayshaw	Karen Perlman
Chloe Chapin	Eva Phillips
Fleur Dingen	Nick Rees-Roberts
Joanne Entwistle	Kelly Richardson
Christin Essin	Louisa Rogers
Mateja Fajt	Natasha Rubin
Michelle Tolini Finamore	Heli Salomaa
Amy Hare	Julie Scharf
Lorraine Henry King	Coleen Scott
Maarit Kalmakurki	Stephanie Sporn
Anna Keszeg	Drake Stutesman
Christina Lindgren	Madeline Taylor
Elizabeth Castaldo Lundén	Silvia Vacirca
Saloni Mahajan	Fausto Viana
Nadia Malik	Diana Weis
Chryssa Mantaka	Sophia Weltman
Paula A. Martins	

## Aly Renee Amidei

### Princesses Join Space Harems: Eroticism and Orientalism in Science Fiction Costuming

When considering costuming for science fiction entertainment, arguably one of the most enduring tropes is the exotic, Orientalist “space harem” costume. Typically, these costumes involve the appropriation of traditional clothing, accessories, and symbols from Eastern cultures without proper context or respect for their cultural significance. Further, these are usually reserved for enslaved women or those who are depicted as either sexually promiscuous or sex-positive. This ‘exotic’ framing speaks to a Colonial mindset in regards to Eastern cultures that is regularly used as a symbolic device in science fiction entertainment. As a prime example, the *Flash Gordon* comic strips and films feature the alien planet Mongo, its villainous ruler, Ming the Merciless, and his lustful daughter, Princess Aura. Considering the waves of ‘Yellow Peril’ content rampant in 20th Century media, these characters are clearly coded as East Asian in origin and lean heavily into racial stereotypes. Costuming for Princess Aura uses the Orientalist space harem look to establish her as a dangerous femme fatale for the virtuous hero Flash Gordon. Employing a cultural studies methodology alongside my background as a theatrical costume designer, this paper examines the use of space harem attire in character costume designs for *Flash Gordon* properties: *Flash Gordon* (film serial, 1936), *Flash Gordon Conquers the Universe* (film serial, 1940), *Flash Gordon* (film, 1980), and *Flash Gordon* (television series, 2007). Furthermore, I will conduct a historical review of interviews and scholarly discourse to shed light on the deliberate narrative implications and audience reception stemming from these costume choices. By examining the way these futuristic fusions of cultural styles with overtly sexualized designs are used as a storytelling device in this seminal science fiction media property, we can reveal how these costumes show the evolution of gender roles, sexuality, and themes of colonialism within these far-off worlds and our own.

Aly Renee Amidei is an Assistant Professor of costume design at the University of Wisconsin, Madison. Her professional design practice focuses on new works and re-envisioned classics. Her research interests center on design for immersive theatre, Japanese art and fan culture, and the growing complexity of costume design for video games.

## Clare Barman

### **The Golden Age Beyond the Screen: Hollywood Character and Costume in Irish Popular Culture**

This paper is situated in the cityscape of Dublin between 1929-1949, where – as in other cities worldwide – the predominant form of entertainment centred around film culture, celebrity lifestyles and the cinema-going experience itself. Although celebrated by the masses, the influence of film was often feared by the new Irish Free State government and the Irish press whose agenda was upholding traditional and Catholic values, facilitating film censorship and placing Church and State at the core of Irish national identity. As nation-building imagery presented women at home or in rural landscapes, film celebrity constituted one of the most important mediums for bringing modernity to Ireland.

How did ‘celebrity culture’ facilitate the vibrant popular culture of Dublin under the Irish Free State? How did local and global influences integrate as performance in everyday life? Using primary ephemera including film archives, posters, cinema catalogues, newspaper adverts and focusing predominantly on Ireland’s only film fan magazine, *The Screen*, at the archives of the Irish Film Institute, this paper analyses the impact of Hollywood celebrity on women’s fashions, hair and make-up in Dublin of the 1930s and 1940s. I also examine events such as Film Q prizes for best costume, film star look-alike competitions, prizes for Hollywood screen tests, celebrity-themed costume balls, and the uniquely Irish cine-variety experience. The multiplicity of representations both tangible and intangible, material and immaterial are the focus of this research.

The representation and remediation of celebrity character constitutes a significant aspect of the social and cultural life of Dublin at this time. My intention is not to deliberate the well-established ‘tradition versus modernity’ discourse, but to highlight the uniquely Irish representation of characters as performers of transnational identities, exemplifying how local and global influences intersect in the negotiation of hybridic identities.

Clare Barman lectures in visual culture and character, costume and production design at the National Film School, IADT, Dublin. She has a Masters in Design History and Material Culture, BA in Production Design and Art Direction, and experience in film make-up and prosthetics, as well as museum and exhibition design.

# Ashley Bellet

## Ma and the Energetic Negative: Framing the Agency of Wearable Space

'Ma' is a Japanese term that refers to the power and energy that a negative space has within a larger composition of elements. Be it a visual, aural, or physical experience, this idea of a breath, or an aesthetic pause, conceptualizes the negative space that exists between a costume and the performer's body in motion. This paper utilizes the idea of 'ma', Jane Bennett's agentic assemblage, Donatella Barbieri's materialist costumes workshop, and Graham Harman's perspective on object ontology to assert the agency of negative space as a powerful and directive 'object' within the experience of costume.

This paper argues that the energetic negative space between the costume and the body is an alert and responsive 'object' that holds as much agency as the costume, laying out a theory of the relationship between the three entities engaged in a costumed experience: the object-body, the costume-object, and the object-space in between. Together these make up the object-dynamic, or the energetic, materialist combination of objects. The power of 'ma' is essential in this relationship, tying the individuals together in an active composition.

Through collaboration with a performance colleague, workshops with performing objects, and experimentation with architectural costume, I demonstrate how this negative space may command not only the performer's movement but the costume's response. I will apply this concept of the energetic 'ma' to a brief analysis of filmed performances by Martha Graham and Alwain Nikolais, drawing connections between their use of costume-objects and my research with Sonia Biacchi's costume-objects. By engaging with critical theory, filmed performance, and experiential practice, this paper will offer a working vocabulary for costume theory within this conference. This paper will outline not only the agency of this negative space but the power it exerts in practice, performance, and in the efficacy of the costumed body.

Ashley Bellet is the Assistant Professor of Costume Design at Purdue University. She received BAs in English and Theatre Design from Sewanee, an MFA from the University of Memphis, and is completing her PhD at the University of Wisconsin, Madison. She is a costume designer and crafts artisan, and has worked for The Santa Fe Opera and American Players Theatre. She is the Secretary of USITT and an active member of ATHE and ASTR.



## Liza Betts

### **Seam Allowances: Legitimised Margins, Identity Politics and Costume**

The aim of this presentation is to explore the meanings produced at the very margins of costuming, pushing beyond the service to narrative or character / clothing as distraction binary (Bruzzi, 1997, Landis, 2018), to suggest the language of contemporary costuming makes visible tensions at play within subjective formations of gender. Via close readings of HBO's *Euphoria* and *The Idol* the presentation discusses the intersection of subjective 'truths', and the identity politics of costume practice. Exploring through 'intonation' within the language of costume and body politics, the unease around industry expectations, the subject position of the practitioner and positioning the subject.

The paper will focus on the implicit meanings sewn into the objects and the wider implications of those meanings for representation discourses around gender suggesting that representing women and their bodies in the manner of the texts analysed compounds implicit and hegemonic patriarchy. The language of costume/dress works here to produce not only a gendered form of alienation, despite the gains of the #metoo movement, a dangerous soporific feminism which is read as empowered acceptance and consent continues to affect the condition and experiences of women.

Bruzzi, S. (1997) *Undressing Cinema: Clothing and Identity in the Movies*. London Routledge.

Landis, D. N. (2018). "Character and costume in cinema: The Hollywood Costume exhibition" from *Studies in Costume & Performance*, 3(1), pp.91-96.

Liza Betts, PhD, is a senior lecturer and researcher in cultural studies at UALs London College of Fashion and is co-creator of 'Solidarity Space' - an online space for working class academics. Her research positions contemporary costumed screen representations within the fields of cultural and class and gender politics.

# Lauren Boumaroun

## **Selling Stories: Costume Design(ers) and Experiential Marketing**

Ever since the film industry began, audiences have wanted to dress like the stars. Scholars like Charlotte Herzog and Sarah Berry point to the 1930s as the height of screen fashions, when boutiques opened solely to sell adaptations of film costumes. These stores were not only a response to consumer demand but an effective way for studios to promote their films and stars to women audiences. However, little has been written on the integral role costume design(ers) continue playing in film and television promotions. This presentation begins with a brief historical overview of costume design and marketing before focusing on the present day, which I argue is a second golden age of screen fashion. Using case studies like JR Hawbaker's *Moda Operandi* collaboration for *Amsterdam* (2022), I highlight costume designers' roles in promotional deals and the value they add as experts on the story world.

Experiential marketing typically refers to transient experiences like themed pop-up restaurants rather than material goods like licensed clothing. However, I argue that screen fashion can transcend the material, allowing consumers to experience the story world by "becoming" the characters and bringing them into their everyday lives. In doing so, they serve as walking billboards for the film or television series on which their clothing is based. Framing screen fashion as experiential marketing emphasizes the importance of involving the original costume designer in brand collaborations. Whether they are a consultant, curator, or designer for the screen fashion collection, costume designers bring an intimate knowledge of the story world, the source material, and the characters that makes collections more authentic and effective promotional vehicles. After illustrating my argument through case studies, I conclude by discussing the importance of fair pay and the various approaches costume designers have taken to ensure proper compensation for their additional labor.

Lauren Boumaroun, PhD, is a costume designer and scholar, who earned her doctorate in Cinema and Media Studies from UCLA in 2023. Her research focuses on costume designers, fandom, and cinematherapy. She is currently working on a book exploring the fan fashion industry through questions of labor, identity, and authorship.

## Emily Brayshaw

### **Costuming the Gothic: Using Literary Criticism as Costume Design Methodology in Film**

The use of literary criticism as a methodology within costume design and making practices has been largely unexplored within scholarship, yet as Stutesman (2021) notes, the consideration of a film's genre is crucial to conducting research for a production. This case study discusses and documents my costume design research approach and processes for a short, young adult gothic film, *Oil on Canvas* (forthcoming), about a 14-year-old Catholic school girl, Cassie, whose major artwork contains an unknown, unseen, evil presence that terrifies the younger students at her school. Cassie's painting also sends the headmaster, a Catholic priest, into a violent rage and her new-age art teacher insane. There has been a marked increase in young adult gothic fiction, films and television series over the last thirty years, a genre built upon recognisable, generic conventions found in gothic literature (Smith and Moruzi 2021). Costume design does not happen in a vacuum; rather it functions in 'critical dialogue with existing works and theories' (Rocamora and Smelik 2016: 4). The design approach, therefore, carefully considered the conventions of the gothic literature as outlined by Smith (1996) and broad thematic concepts of the young adult gothic literature that include liminality, monstrosity and transgression within the context of a design practice (Smith and Moruzi 2021). Once I had determined the conventions and themes used in *Oil on Canvas*, I viewed numerous young adult gothic films and television series to ascertain how other costume designers interpreted similar conventions and themes. Finally, I applied Stutesman's (2021: 23) foundational and contextual questions around time period, budget, actors and filming location to consider how to position each question within the design hierarchy and to establish the best semiotic, aesthetic and material approaches to the film's costumes that would also refer the film's audiences to the vast, intertextual realms of the young adult gothic genre.

Emily Brayshaw, PhD, is an Honorary Research Fellow at the University of Technology Sydney. Emily's inter-disciplinary research examines the past, present, and future of critical fashion and performance costume with a focus on identities, material costume, embodiment, and costume design methodology from the nineteenth-century to the present. Emily also contributes to the professional and community arts in Sydney, working as a costume designer on critically acclaimed theatrical productions and playing as principal violist of the Woollahra Philharmonic Orchestra.

# Chloe Chapin

## **An Elegant Scoundrel: Costuming Beau Brummell**

British dandy Beau Brummell reigns supreme as king of the dandies; the very origin of Western masculine fashionability. On page, stage, and screen, Brummell is portrayed as a fashion maverick, inventing radical styles that others eagerly copied. In reality, styles championed by Brummell had been fashionable for over two decades before he adopted them. If Brummell's character wasn't constructed by his costume, why was he so legendary? To address this question, I conduct a comparative analysis of film costumes of Beau Brummell over the last century (John Barrymore & Mary Astor, 1924; Stewart Granger & Elizabeth Taylor, 1954; James Purefoy & Hugh Bonneville, 2006). I ask: how has the costume helped to create and sustain such a lasting character in the sartorial imaginary? Various cast as a melancholy womanizer, a political revolutionary, and a gambling rogue, audiences have long been fascinated by this son of a valet who befriended a prince. Rather than dismiss either the character or the costume for a lack of authenticity, I turn to the fictional construct of the Beau in order to better understand changing attitudes towards both menswear and masculinity over the last two centuries. I focus on three key elements to Brummell's sartorial performances—captured by costume designers, but previously overlooked by fashion scholars. First, the tension between Brummell's visually plain but materially expensive dress. Second, the labor of Brummell's (often unpaid) tailors, valet and laundresses. Finally, I argue that the audiences for Brummell's performances of taste—both film audiences and Brummell's groupies within the script—are a critical element of constructions of both men's fashion and modern masculinity. It is only when we examine Beau Brummell as a character, and his clothing as a costume, that the lasting sartorial impact of the king of the dandies can truly be understood.

Chloe Chapin received her PhD in American Studies from Harvard University in 2023. She holds Masters' degrees in History (Harvard), Fashion and Textile Studies (FIT), and Costume Design (Yale School of Drama). Prior to returning to graduate school, she worked as a theatrical costume designer. She has taught at the Fashion Institute of Technology, Parsons the New School of Design, Reed College, and the Harvard Extension School. Her writing has been published in *Dress and Fashion Theory*; her current book project is "Suits: the Founding Fathers, the Industries of America, and the Making of Modern Men."

## Fleur Dingen

### **The Magic of Cuir Bouilli: From Medieval Knights to *Wonder Woman***

“His jambeaux were of quirboilly,” writes Geoffrey Chaucer in his famous *The Canterbury Tales*. The old-Norman term cuir bouilli, literally translated as ‘boiled leather,’ refers to a medieval leather processing technique that uses a mould, water and heat, which together alter leather’s molecular structure, resulting in a rigid, extremely strong and waterproof material. Consequently, cuir bouilli objects mostly served protective functions until the mid-twentieth century. Medieval knights and their horses wore cuir bouilli armour, firemen donned ‘boiled leather’ helmets and even water bottles were made of this material.

However, both the big and small screen have granted cuir bouilli a second life through costume design which refers back to the original protective function. For example in the film *Wonder Woman* (2017), in which the titular superhero and her fellow Amazons wear leather cuirasses made by Whitaker Malem, a London-based duo of leather craftsmen with extensive experience in both film and fashion. In 1997, for example, they worked on Alexander McQueen’s first collection for Givenchy.

In recent years, possibly as a result of the popularity and ubiquity of superhero flicks in the current pop cultural landscape, wet-moulded leather has become a fashion staple among brands like Schiaparelli, Loewe and Balmain. Whether it looks like armour, or is masterfully draped such as the custom-made Balmain dress Zendaya wore on the red carpet for the premiere of *Dune* (2021) at the 78th Venice Film Festival, evoking the sand dunes against which the film is set.

This paper will examine how the material’s inherent transformative power and its mysterious historical context have made cuir bouilli extremely suitable for superhero movies, fantasy television and cosplay. As Andrew Bolton wrote in the catalogue *Superheroes: Fashion and Fantasy*: “Fashion, like the superhero, celebrates metamorphosis, providing unlimited opportunities to remake and reshape the flesh and the self.”

Fleur Dingen is a Dutch art historian who graduated with honours with a specialisation in dress history. She has worked as a freelancer for various Dutch fashion collections, such as Kunstmuseum Den Haag and Centraal Museum Utrecht. Currently she is employed as a curator at the Schoenenkwartier in Waalwijk, the Netherlands. Her research interests include fashion in popular culture and gender identity, themes that she hopes to explore in a future PhD.

# Joanne Entwistle

## ***The Golden Girls: Fashion, Style and the Older Woman***

This paper will examine the role played by costume in representing older women in situation comedies, specifically focusing on the popular 1980s/1990s show *The Golden Girls* with comparisons to *And Just Like That*. *The Golden Girls* is considered a landmark TV show in how it represented older women. Indeed, by the very fact of choosing to centre the narrative on four older women, the series challenged the relative invisibility of older women within mainstream media at that time. However, to the contemporary eye, the style of the 'golden girls' (clothing, hair, and make-up), has not aged quite as well as the comedy. Viewed with a contemporary eye and compared to representations of older women today, they are styled in ways that look older and old-fashioned.

Through personal and scholarly reflection, the paper examines how these depictions have aged, by comparison, to imagery of older women in the 21st century and suggests some reasons for this shift in perception and representation. The paper contrasts the style of *The Golden Girls* with *And Just Like That*, first broadcast in 2022. It asks questions as to how these on-screen representations might be read as cultural markers of broader attitudes to women's age and aging and to culturally shifting fashions for older women. What has happened between 1985-92 and 2022-23 to change perceptions, representations and styling of 'older' women that might explain the significant differences between *The Golden Girls* and contemporary representations?

Joanne Entwistle, PhD, is Reader in the Department of Culture, Media and Creative Industries, King's College, London. She is a sociologist and author of *The Fashioned Body: Fashion, Dress and Modern Social Theory* (Polity, 2023) and *The Aesthetic Economy: Markets in Clothing and Fashion Modelling* (Bloomsbury, 2009).

## Christin Essin

### **Strong Women and the Kilt as Costume in Scottish Highland Games**

The National Theatre of Scotland's 2023 production of Nat McCleary's *Thrown* featured a five-woman amateur team of wrestlers training for Scotland's Highland Games circuit. Before landing at the Edinburgh Fringe to sold out crowds, the production toured to several towns hosting Highland Games, emphasizing the growth of women's participation in these traditionally male-centered events. All athletes competing in wrestling or the "heavy events"—hammer throw, caber toss, stone put—wear kilts, a nationally recognized garment historically associated with men. Popular films and television like *Braveheart* and *Outlander* reassure non-Scottish viewers that the men wearing these "skirts" are ultra-masculine warriors. When worn on the visibly powerful bodies of woman-identified athletes, however, the kilt exceeds strict gender binaries, uncoupling the association of strength with masculinity. The garment that has given men the physical freedom to fight and compete unencumbered now does the same for women, compelling viewers to embrace a more inclusive, modern characterization of Scottish identity.

This presentation is part of a larger research project that analyzes the uniformed bodies of woman-identified athletes through materialist costume theory to investigate the gendered politics and dynamics of sporting performances. As a performance garment, the kilt is a useful dramaturgical tool for centering the potentials of woman-identified bodies and motivations of actors and athletes. I base my analysis on Sabrina Henry's costume designs for *Thrown*, the uniform kilts worn by athletes in the Mull Highland Games and Middle Tennessee Highland Games, my observations at these performance events during the summer of 2023, and my interviews with participants.

Christin Essin, PhD, is an Associate Professor of Theatre at Vanderbilt University and the current Acting Chair of its Department of Gender and Sexuality. She edits the *Studies in Scenographic Practice, Theatrical Design, and Technical Craft* series for Routledge Press. Her monograph, *Working Backstage: A Cultural History and Ethnography of Technical Theatre Labor* (2021) won the American Theatre and Drama Society's Frick Award and United States Institute of Theatre Technology's Golden Pen Award.

## Mateja Fajt

### **History of Costume Design in Small Language Environment: A Case Study of the Slovenian Costume Design Community in Transition from Yugoslavian Socialism to Late Capitalism**

The history of costume design, or histories of costume design, is only partially documented and remains mostly unknown. This strongly applies to smaller costume design communities located outside the more influential geopolitical and cultural centres. With this paper, I will present the specifics of the history of costume design for cinema in Slovenia, a small language environment with a young and underfunded cinematography. The first Slovenian feature film was released in 1948, and costume designers, manufacturers, and other collaborators were first drawn primarily from theatre, which had a longer tradition and provided better social stability and creative space. Over the decades that followed, narratives about war and partisan uprisings—some of which featured costumes taken directly from the battlegrounds—dominated post-World War II cinema, however gradually new approaches to film and filmmaking were adopted. The present-day costume design community struggles with precarization, deprofessionalization, and discontinuity. How did the artistic labour of the costume design community change from post-World War II socialist Yugoslavia to the post-socialist period after 1991 in the new context of neoliberal capitalism? Based on my research methods, which include oral history, archival footage, and documentation of the costume design community in Slovenia, I seek to analyse how production processes in the art world, specifically costume design, shape, correlate, and influence the ideologies of costume design. I focus on costume design from the perspective of collective artistic labour, drawing on Becker's sociology of art with an emphasis on the material and political conditions that shaped the knowledge, imagination, and valuation of the costume design community. In my presentation, I will share some findings from my ongoing PhD research. My research led me from Slovenia, where I was interested in the oral history of the costume design community, to the United States, where I had the opportunity to reflect on my research from a cross-cultural perspective.

Mateja Fajt is a costume designer and researcher, focused on the theory and practice of costume design. She graduated in Cultural Studies at the Faculty for Social Sciences, University of Ljubljana, finished MA in Scenic Design at the Academy of Theatre, Radio, Film and Television, University of Ljubljana, in 2019, and continued her PhD research at the David Geffen School of Drama at Yale University as a special research fellow within the Fulbright grant program. Currently, she is writing her dissertation at the University of Ljubljana's Performing Arts Studies program.



## Michelle Tolini Finamore

### **The Ghosts of Yesterday: Silent Film Costume Designers and the Career of Madame Frances**

Until recently, early costume design has been shrouded in mystery because the great majority of films between 1900 and the 1920s did not include costume design credits. Although more is now known about the very active role costume and fashion designers played in the early days of cinema, designers such as Madame Frances continue to be ghost-like figures, with very little known about their participation in the New York film world. Mme. Frances (Frances Schwartzburg Spingold, 1881-1976) was a New York City-based couturière whose successful fashion career was sparked by her designs for the theater and film industries. She started her dressmaking career with a “tiny shop” on Seventh Avenue near the Palace Theater in the early 1910s. One of her first great successes was dressing famous Vaudeville actress Valeska Suratt for *The Red Rose*, which drew the attention of Lillian Gish, who begged D.W. Griffith to extend her wardrobe allowance to purchase one dress by Madame Frances. She continued to dress various films and, although there are only eleven films firmly attributed to Mme. Frances, there are undoubtedly numerous films she costumed that are still unknown. Mme. Frances’s name is consistently mentioned in film magazines and contemporary accounts reveal that she was the preferred dressmaker of famous actresses such as the Talmadge sisters, with Norma wearing her creations in films such as the 1918 *The Ghosts of Yesterday*.

Madame Frances’s great success was aided by her film presence, and she eventually opened of a larger scale atelier on Fifth Avenue near 56th Street that occupied an entire brownstone. She continued to dress films that focused on fashions of the current day including hits such as *The Perfect Flapper* (1925) with Colleen Moore. The mysteries surrounding her career are compounded by the fact that she shuttered her business in 1927, at a time when costume designers were finally receiving on-screen credit. Mme. Frances was one of countless talented, skilled, and entrepreneurial women designers who saw opportunity in the burgeoning film industry. This presentation aims to uncover her contributions to early cinema within the context of how little we know about these “ghosts of yesterday.”

Michelle Tolini Finamore, PhD, is a fashion and design historian, curator and author. She has curated exhibitions including *Fashioning America: Grit to Glamour*, *Gender Bending Fashion*, *#techstyle*, and *Hollywood Glamour: Fashion and Jewelry from the Silver Screen*. Her 2014 *Hollywood Before Glamour: Fashion in American Silent Film* was the first in-depth book on the subject. She has lectured widely on fashion/design/film history and written for both the scholarly and popular press.

## Amy Hare

### **Character, Craft and Cut: Exploring the Influence of Period Costume Cutting Techniques at British Art Schools, 1950-2000**

On the shelves of every costume workroom in Britain and beyond, you will find well-thumbed copies of *Corsets and Crinolines* (1954), *The Cut of Men's Clothes* (1964), or *The Cut of Women's Clothes* (1968). Canonical books, filled with historical cutting diagrams, all by Norah Waugh (1901-1966). But Waugh was never a professional costume maker or designer. Instead, she taught at the Central School of Arts and Crafts in London from 1931 until her sudden death in 1966, where her extraordinary scholarship and enthusiasm for the study of historic garments resulted in a set of patterns that have become synonymous with period costume making across the globe. Waugh and the Central School of Art have been instrumental in the development of period costume as a unique craft practice. My current research explores the evolution of teaching period costume, post-1966, when Waugh's methods and publications became the cornerstone of visionary costume companies such as John Bright's Cosprop in the 1970s, and on new and highly influential costume courses such as the Costume Design and Interpretation degree at Wimbledon School of Art under Michael Pope in the 1980s.

The research presented in this paper will establish the origins of historical cutting techniques for period costume in post-war Britain, it will explore the subsequent development of a unique craft practice from which a new relationship between character, historicism, authenticity, and technology emerged, and it will trace a network of embodied knowledge passed from tutor to student, from designer to workroom, to performer and viewer. This knowledge network identifies and brings to light the enduring legacy of key agents in the field such as Waugh, Bright, Pope, Anthony Powell, Margaret Woodward, and Janet Arnold. The central thesis of the paper will be that it is only through the cut of a garment that the performer can truly inhabit the movement and gesture of the past, while creating the character of the present.

Amy Hare completed an MSt in the History of Design at the University of Oxford in 2017 and is currently a PhD candidate at Kingston School of Art, a lecturer in Historical and Contextual studies for Costume at UAL Wimbledon and co-ordinator for the Costume Society Patterns of Fashion and Patterns for Performance competition. Prior to her career as an academic, Amy worked as a freelance costume maker.

## Lorraine Henry King

### Will Smith: Pioneering Heroic Skin and Black Skin as Costume

American Oscar-winning actor, rapper and producer Will Smith has for over three decades been typecast as Hollywood's go-to Earth-saving Black action hero (Tasker, Toliver). His body is framed and costumed heroically in direct opposition to popular media readings of Black people in general and Black men specifically (DeVernay) as dangerous and threatening (Menakem). White skin carries embedded readings of privilege, mobility, and infinite possibilities in stark contrast to Black skin (Dyer, Hall). How Smith's Black skin as costume is used to emphasise his heroism in *I, Robot* (2005) and *I am Legend* (2007) is explored. Introducing the contentious terminology of 'Black skin as costume' and 'White skin as costume' (Henry King 2021) this research explores how skin colour carries its own agency and encourages different access to the actor's body (Monk).

Smith's consistent box office successes should allow him free reign on the roles and narratives he explores, yet he appears subtly restricted by Fanon's (1957) 'fact of blackness' where his skin colour impacts the characters he can construct. This original research focusing on the interaction between his costumes and the agency of the skin on which the costume sits expands the traditional skin as costume definition. The themes of invisible whiteness (Bernardi), race and ethnicity (Hall, hooks), skin as costume studies (Gilligan, Henry King), colourism, and how Smith helped create 'heroic skin' is discussed.

Smith's 'heroic skin' was only matched decades later by *Black Panther* (2018). Ruth E. Carter's Oscar-winning *Panther* costumes and the dramaturgy contributed by them also extended the framing of Black skin as heroic. This presentation offers a unique contribution to the underrepresented areas within men's cinema (Tasker, Bruzzi), and Black skin positioned as heroic, socially mobile, and unlimited by former social constructs around race (Conor).

Lorraine Henry King is a senior lecturer and artist/practitioner at the University of the Arts London (UK). She is a broadcaster, Senior Fellow of Advance HE, leads EDI initiatives and is a C-Suite Race Equity Mentor. Henry King's knowledge exchange interventions use costumes, embellished textiles, and superheroes to support equity by positioning Black skin as heroic.

# Maarit Kalmakurki

## Is it Real or is it Digital? Costume Design in CG Features

Over the past 20 years, computer-generated (CG) effects in live-action filming have expanded from the creation of environments to building special digital features in characters and costumes. For this reason, there has been an expanding need for costume designers to shift their design from physical actors to digital characters. Yet little is known what kind of aspects are involved in the design process of digital characters and research studies on the topic are scarce. This paper presentation responds to this gap by exploring some of the key characteristics of costume design for digital characters by using CG feature films *Avatar* (Cameron 2009) and *Avatar: The Way of Water* (Cameron 2022) as case study films. Data consist of interviews with the films' costume designer Deborah L. Scott and comparative analysis of the costume renderings, physical materials from the design development process and specific scenes in the films. Deborah L. Scott has previously pointed out that there is a strong connection with the tactile study of physical materials in the design process of the digital costumes (Duncan & Fitzpatrick 2010). Similarly with designing digital characters in computer animated films, physical materials are examined in the costume design and digital garment making process (Kalmakurki 2021). I am therefore particularly interested in the relationship between digital and tangible materiality, such as the use of textures and colours from real-world examples or reproduction of realistic cloth behaviour, i.e., the ways materials fall on a body and reacts to human movement. The paper builds on my prior doctoral research where I focused on digital costumes in computer-animated feature films. I also explore the creative value of digital costumes and its implementation in CG films. This paper brings to light important knowledge about the different aspects that are related to the design process of digital costumes for digitally rendered characters in CG films.

Duncan, Jody and Fitzpatrick Lisa. 2010. *The Making of Avatar*. New York: Abrams.

Kalmakurki, Maarit. 2021. *Digital character costume design in computer-animated feature films*. Espoo: Aalto Arts Books. Doctoral thesis.

Maarit Kalmakurki, DA, is a scenographer, researcher and educator. Her pioneering doctoral thesis investigated digital character costume design in computer-animated feature films. She has also contributed to practice-led research projects by making digital reconstructions of historical costumes. Maarit works as a principal lecturer at Xamk - South-Eastern Finland University of Applied Sciences and she teaches topics related to her research and design practices internationally.

## Anna Keszeg

### **Escaping Othering Through Fashion. Representation of the Hungarian Transition in the *A király / The King* TV Series**

Central and Eastern Europe occupy a rather peripheral position within the global fashion landscape. Fashion trends originating from this region often exhibit tendencies towards self-colonization, racial appropriation, or the disregard of local influences. Simultaneously, the emergence of high-quality television productions happened only recently on the Hungarian market, catalyzed by the advent of global streaming services. In 2022, the commercial TV channel RTL launched its own streaming platform, unveiling a compelling addition to its content line-up: a 10-episode television series entitled *A király / The King*. This series delves into the life of Jimmy Zábó, the iconic Hungarian pop singer of the 1990s who remains a polarizing figure in the country's cultural landscape.

As the foremost national star of his era, Jimmy Zábó symbolizes the struggles within Hungary's celebrity ecosystem, marked by conflicts between a bourgeois aesthetic sensibility and the cultural values of the declining lower middle class. Despite possessing an extraordinary eight-octave vocal range, Zábó faced disapproval from the elites while amassing an immense popularity and inspiring the nation's first wave of media fandom.

*The King* holds the distinction of being the first Hungarian original series to explore the lives of historical figures who are still alive. It masterfully reconstructs the material culture of Hungary during its challenging transition period. Notably, the show captures Jimmy Zábó's penchant for loud luxury items, imbued with a distinctively trashy undertone. The presentation uses semantic analysis and expert interview to unfold the depiction of the material culture associated with the character which avoids the pitfalls of nostalgic othering.

Filmed on the actual locations of the singer's life, *The King* vividly portrays Hungary's tumultuous journey from a politically dual-dependent nation, characterized by the phenomena of FashionEast (Djurdja Bartlett), to a post-transition society marked by the assimilation of coveted Western lifestyles and a conspicuous emphasis on status-oriented consumption.

Anna Keszeg is an associate professor in fashion theory at Moholy-Nagy University of Art and Design, Budapest. She is affiliated to the Department of Theoretical Studies and teaches collection development methods to students in fashion design. In 2022 she published a book in Hungarian on the different media regimes of contemporary fashion.

# Christina Lindgren

## The Domino Effect of a Mickey Mouse-pyjama

What does the costume “do” in a performance? How is the relationship between the costume and other elements of a production and how does changes in the costume impact the experience of the fellow actors and the audience? These are central questions in the initial phase of the artistic research project Costume Agency, affiliated at Oslo National Academy of the Arts (2018 - 2023). We decided to start our research with an experiment, documented as a film.

We had the following hypothesis: costume is a dynamic entity of garment, body, action, and context. To test our hypothesis, we decided to make the following experiment: The performers played six versions of Scene 4, Act 4 of the play *Hedda Gabler*, by Henrik Ibsen. We made three of the components as stable as possible; the actors were the same, the actors performed as similarly as possible, and the context was the same - a 1900-apartment in the upper-class area in Oslo. One component changed in each of the six versions: the costume of the main character, Hedda Gabler, changed just before the film recording started.

To capture the effect of the change of costume; the actors were interviewed directly after each version. The actors were asked how the costume impacted them and how their perception of the main character changed. The actors said they never thought that costume could have such a huge effect, that in some costumes it was impossible to perform the role as rehearsed. The main actor said that the costume changed her inwards, because the way she looked in other people’s eyes. One of the actors said the costume had a domino-effect on them.

In this presentation I will analyze the response of one performer, the husband of Hedda, in one specific line of the scene, namely when she expresses she finds beauty in the suicide of Eilert. I will also analyze the response of Hedda at the point where she discovers that the “suicide” was an accident. As a result of the analysis, I will revise the hypothesis that costume is a dynamic entity of garment, body, action, and context.

Christina Lindgren is professor in costume design at Oslo National Academy of the Arts. Together with Sødja Lotker, she was main researcher in the Costume Agency artistic research project (2018-2023) and convener of Critical Costume 2020. As artistic leader of the company Babyopera, she creates performances starting from scenography and costume.

## Elizabeth Castaldo Lundén

### **Spectacular Costumes: A Chronicle of the Costume Design Category at the Academy Awards**

Costume design's cultural influence and potential for marketing synergy are undeniable, ranging from merchandising and fashion tie-ins to inspiring dress codes. Despite the evident cultural and economic impact of this aspect of filmmaking, costume designers continue to toil for the industry to meet their demands, a struggle possibly rooted in the historical gender bias of understanding sartorial practices as a primarily female interest.

The significance of costume design at the Academy Awards is worthy of examination for similar reasons. It took the Academy nearly two decades to incorporate this category into its ceremony, presenting the inaugural awards in 1949 amid a series of lobby actions that eventually led to the establishment of the Costume Designers Guild in 1953. Initially, two statuettes were presented for achievements in black and white and in color films. While introducing this category magnified the profession's visibility, I argue that this segment—along with the Best Original Score category—also benefitted the Academy in helping materialize NBC's executive Sylvester 'Pat' Weaver's vision for *The Spectacular*, securing the continuation of the ceremony as a media event. Since the inception of the Oscarcast in 1953, the ceremony has prominently capitalized on the visual allure of costumes, effectively staging a show within the show for television audiences.

Departing from archival sources and data assessment, this presentation explores the historical evolution of the costume design category at the Oscars, shedding light on the intricate dynamics of labor and spectacle within the film industry. It delves into the politics behind the category's origins, assesses what constitutes award-winning costumes, and discusses costumes' pivotal role in shaping the Oscars as a spectacular media event vis-à-vis the industry's failure to meet the designers' demands for wage equity, copyrights, and proper recognition.

Elizabeth Castaldo Lundén, PhD, is a Fulbright Scholar and a SweAmfo Research Fellow at the School of Cinematic Arts of the University of Southern California. Her most recent book, *Fashion on the Red Carpet* (EUP, 2021), historicizes the Academy Awards' red-carpet phenomenon. Castaldo Lundén is the winner of the prestigious Rettig Prize 2024, awarded by the Royal Swedish Academy of Letters, History and Antiquities. She is currently writing a book about the history of fashion in newsreels for Edinburgh University Press.

## Saloni Mahajan

### **Bhanu Athaiya's Film Costumes and Their Influence on Indian Fashion: A Glimpse into the 1960s**

Bhanu Athaiya, an iconic figure in Indian cinema, made history in 1983 by winning India's first Academy Award for Best Costume Design for her contribution to the film *Gandhi* (1982). This accolade not only solidified her position in global costume design history but also thrust Indian costume design onto the international stage. Spanning from the 1950s to 2015, Athaiya's talent had a lasting impact on the Bombay-based film industry, widely recognized as Bollywood.

While she is celebrated for her period costume designs in award-winning historical films like *Gandhi* and Oscar-nominated *Lagaan* (2001), among others, Athaiya also made significant contributions to contemporary films. Her designs from the 1960s set major fashion trends during that era and played a crucial role in the pioneering movement of new Indian fashion. These designs continue to resonate with a broader audience even today.

Athaiya's versatility was evident in her ability to craft costumes for urban Indian settings, where she designed modern styles ahead of their time. In the 1960s, a period when only a small segment of Indian society embraced Western fashion, Athaiya experimented with innovative fabrics, cuts, artistic necklines, patterns within Indian clothes, and novel ways of draping saris. Her designs resulted in a distinctly modern look that influenced fashionable young women. This presentation delves into the silhouettes, color choices, and tailored costumes of Athaiya's films released in the 1960s, examining her trendsetting contributions to Indian fashion during the technicolor era.

Saloni Mahajan is an Assistant Professor of Theatre Arts at Appalachian State University, concurrently pursuing a PhD in Performance Studies at the University of Hawaii, Manoa. She completed her MFA in Costume Design at the University of California, Los Angeles. Her experiences span working in Bollywood, designing costumes for films, music videos, theatre, and dance productions across Los Angeles, Hawaii, and North Carolina.



## Nadia Malik

### **Costume Curation: A Case Study on Experimental Pedagogy**

This research examines a project where pedagogy meets industry in an area of emerging practice at the university level that is referred to variously around the world as 'knowledge exchange' (KE), 'co-creation', 'experiential learning' and other terms. The project regards an assignment for the MA Fashion Curation and Cultural Programming students from London College of Fashion (LCF) at University of the Arts London (UAL). Its content was to create three costume-based interventions as part of the yearly Performance Festival at the internationally renowned Victoria and Albert Museum (V&A). The aim of the project was to pilot the expansion of traditional 'curation' into the performative and performance-related realm of 'cultural programming' and, hence, for the students on the course to experience a richer range of opportunities for employment. The interventions used multisensory, digitally immersive and live formats to celebrate the contributions of selected costume designers through offering audiences interactive, contemplative and personal experiences that creatively explore costume design.

Through curating the contributions of costume designers as an in-curriculum project, students collectively co-created interactive public works as part of their course, alongside practitioner and hosting venue partners. The analysis makes four observations about the intervention research, development and delivery that demonstrate how the pedagogical approaches used through this project employed costume as a catalyst to develop curatorial thinking. In turn, this grew the forms and aspects of costume with which the public can engage, revealing the synergy between costume and popular culture. This project serves as a case study on costume pedagogy, or teaching about costume, by demonstrating the process of development and dissemination of costume into the public sphere through curation. It also relates the mechanisms and mutual benefits of the interrelationship between education and industry through 'knowledge exchange'.

Nadia Malik is a costume designer and has exhibited and curated costume events and conferences. She is the Performance Department Head at London College of Fashion, UAL, and a Reviews Editor for the journal *Studies in Costume & Performance*. Her doctoral studies focus on Knowledge Exchange between academia and industry through experimental pedagogical practice.

## **Chryssa Mantaka**

### **Towards a Research Methodology for Costume Design in Greek Cinema: Questions, Dilemmas and Initial Observations**

Costume design in the Greek cinema is a rather unexplored and problematic scientific field due to a number of reasons. One possibly being that specific academic film and costume studies in the country have developed quite recently not spanning more than the last two decades. A restricted number of publications and conferences on cinematic costume offered till now some interesting results which can be considered more as a starting point for a more detailed and broader research. A lot of questions still remain to be answered. One of the most pressing is, to what extent Greek costume designers have contributed to the process of creating the film narrative and the building of character. From my initial research this has been underestimated or even gone unnoticed until recently.

Contemplating a possible historical line and methodology that could be used in studying the evolution of costume design in Greece is a great challenge. Selecting the artistic profiles and biographies of the designers themselves is another task that has to be implemented. Their working conditions, salaries, legal rights and relations to other artistic components are scarcely known. Primary and secondary sources are also of interest. Where can we trace them? To what extent can we use or not broad taxonomies in studying costume? Is there any similarity between Greek costume designers, do they have something in common? What makes their contributions worthy of study? Did Greece as a vulnerable, colonized country with a very complex historical, political and cultural background create an idiosyncratic filmic language that found its expression in costume?

By addressing such challenging questions my presentation will attempt to throw some light offering useful information on the subject in the hope that it will encourage other researchers to accept the challenges that the field offers to us.

Chryssa Mantaka is a graduate of the German Language and Literature Department, of the School of Drama, and doctor of Theatre Studies, Aristotle University of Thessaloniki, stage and costume designer. She studied shoe design at the Arsutoria School of Milan, Italy. She worked as a shoe designer and throughout her career until today she has collaborated with important theatres. She is Assistant Professor of Costume Design in the School of Drama at Aristotle University and a member of the administrative board of the Folk Life & Ethnological Museum of Macedonia-Thrace.

## Paula A. Martins

### **Eco-Artsy Approaches Amidst the Climate Crisis: An Overview of Sustainable Costume Design in Brazil**

Clothing transcends geographical, linguistic, and media boundaries and serves as a universal language par excellence. Through aesthetic and ethical expressions, clothing has evolved into a medium that resonates with the visual and material challenges of sustainable practices in the art industry. Establishing an eco-artsy approach in developing countries such as Brazil poses multifaceted challenges. This research offers insightful reflections derived from meticulous analysis aimed at diagnosing sustainable practices within South America's socio-political context. Focusing on costume design throughout their lifecycle - from creation to post-use phases - this study addresses pertinent questions: What progress has been made in sustainable costume design in Brazil? How do global initiatives address this issue? What challenges arise when producing low-environmental-impact costume designs in a developing nation?

This presentation provides an overview of environmentally friendly design systems in Brazil, drawing on international methodologies and theoretical frameworks. For this, a rhizomatic approach is used to explore the creative and productive process with ecological concerns. This perspective values the multiplicity of thinking methods and connects concepts while understanding the national context.

In addition to providing a brief overview of ecological practices in stage costumes in the performing arts, I examine sustainable costume design in telenovelas within the framework of Brazilian television, having Rede Globo as a case study. Rede Globo is a leader in audience ratings, with over 200 million people watching it daily, and its *Green Productions Guide* (2023) is the reference point for exploring its sustainable design practices.

In a global context increasingly attuned to environmental concerns, the creative process of costume designers predicated on sustainable practices has become an imperative measure. Given Brazil's rich cultural diversity and creativity, local design production offers fertile ground for exploring and addressing the challenges set forth by the 2030 agenda. This presentation is part of the ongoing doctoral research at the University of São Paulo and aims to contribute to this discourse by revealing sustainable costume design practices and their implications.

Paula A. Martins is a visual artist, set designer, and costume designer. She is a member of the Stage Costume, Clothing, and Technology research group at the University of São Paulo and a PhD researcher on sustainable artistic practices in costumes and scenery in the performing arts in São Paulo, Brazil.

# **Jerry Moore**

## **Merlin: How Do Costume and Popular Culture Shape a Character?**

This paper utilizes the ancient figure of Merlin to define our influence as consumers on a character's evolution. Figures such as Merlin have been omnipresent in the entertainment and publishing industries since they began and will continue to flourish for generations to come. Merlin transcends his depictions in various novels and scripts and exists in a social consciousness waiting for the next Merlin to arrive 'on the scene'.

This paper examines a selection of case studies from various motion picture depictions of Merlin to prove that costume is the essential factor in each iteration. King Arthur, although an important figure, has set values and a constructed mission. Merlin on the other hand has raced through time and been manhandled by the likes of the Monty Python team and heroized by Sam Neill. He has survived on screen from sci-fi wacky haircuts to band t-shirts and hoodies as well as anything else we could throw at him. His infamous robe and white beard punctuate his image in our minds, but Merlin has certainly become more than that.

This paper is based on research I am currently conducting for my PhD thesis, which examines the evolution of Merlin's costume from a teacher to a warrior and how we, as creators of popular culture, have altered his image.

Merlin has become the ultimate catalyst to prompt our values in film. He champions the underdog, builds societies, transcends gender and known the world over. Merlin stands as a beacon of history and popular culture combined. A character that has defined his costume and been defined by it.

Jerry Moore is a Costume Lecturer at Arts University Plymouth and a PhD candidate at the University of Plymouth. Working as a costume designer, tailor and maker, Jerry focuses his academic research on how character can be demonstrated through costume and its fundamental components and construction.

## Caroline O'Brien

### Virtuosic Collaborations

Santo Loquasto is an American production, scenic and costume designer for film and live performance. Loquasto has garnered an exhaustive list of awards and was inducted into the American Theatre Hall of Fame in 2004.

This paper looks at his lesser-known costume designs that he completed during an illustrious collaborative relationship with National Ballet of Canada's (NBC) choreographer James Kudelka and its costume workshop staff. From 1990 until 2005, Loquasto added a range of classical works to the repertoire along with a number of contemporary ballets. Loquasto's design career in Canada is not featured in his numerous biographies, yet his creative collaborations inspired and provoked costume makers to contribute transformative garments, transfixing audiences for more than a decade.

The paper aims to give an account and analysis of the collaborative design and making process in the costume workshops at NBC, establishing ballet costume as a virtuosic contribution to live performance. The paper centres on costume, revealing the importance of makers to the success enjoyed by a designer, and highlighting the role of the makers as co-authors in the performance. Artefacts are employed to demonstrate how objects are used to create a material habitus in live performance.

The paper argues that costume is integral to the performance of ballet: it is used to discipline the body in training, it co-constitutes the body in performance, and it makes visible otherwise invisible makers, materialising their skills through the performance. It aims to bring together the designer, the makers and the garments themselves as a way to foreground the intelligence, artistry, skill and technical knowledge shared in a costume workshop. Loquasto was a master in combining traditional conventions of making with experimental techniques and materials, who inspired an already masterful team of makers to push the boundaries of costume for live performance.

Caroline O'Brien is Associate Professor in Costume Design, currently Chair at The School of Performance at Toronto Metropolitan University. Her award-winning designs have been exhibited across Canada and internationally, includes costuming as well as large-scale sculptural installation incorporating industrial metal textiles with fashion fabrics. She completed PhD research at NCAD, Dublin.

# Fadekemi Olawoye

## Costume and Makeup as Fluid Elements of Cinematic Art in Nollywood

This paper focuses on the link between costume design and makeup, which are two essential aesthetic elements in film production. The primary aim of this study is to explore the relationship between costume and makeup and to examine how their fluid boundaries play out in Nollywood— Nigeria’s film industry. My central contention in this article is that costume and makeup are not only essential components of filmmaking but that the close relationship between the two components demands they be studied together rather than as separate, distinct elements of film production. I explain the major points that I develop in this article by using Kunle Afolayan’s *Swallow* (2021)—an adaptation of the popular Nigerian literary text, Sefi Atta’s *Everything Good Will Come*. Beyond this, I am equally interested in how these visual elements perform identities in the narrative. I frame these identities as: fashion, national and cultural.

Fadekemi Olawoye is currently a final year doctoral candidate in the “Configurations of Film” ([www.konfigurationen-des-films.de](http://www.konfigurationen-des-films.de)) at the Goethe University, Frankfurt, Germany. She holds a Master’s degree in Performance Studies from the Institute of African Studies, University of Ibadan, Nigeria and a Bachelor of Arts degree in English language from the University of Lagos, Nigeria. Her PhD research explores the semiotics of costume and makeup in Nigerian historical cinema. Fadekemi is presently part of an editorial board for the publication of a book project titled *Sticky Films. Conceptual and Material Explorations* which is set to be published in the spring of 2025. Her research interests include: Nollywood studies, costume and makeup, identity formations, and popular culture.

## Alexandra Ovtchinnikova

### **Costume in Motion: The Folds and Layers of Apocalypse in Béla Tarr's *The Turin Horse* (2011)**

In this paper I will discuss the expressive agency of costume in the film of the Hungarian filmmaker Béla Tarr, *The Turin Horse*. The film's costume and production designer László Rajk follows a stylistic pattern that Tarr has favoured in his other notable films – such as *Sátántangó* (1994) – where costumes are stylistically ambivalent, often deceptively unassuming, and, yet, impressively precise when it comes to the way they shape spatial relations and sensorial experience of the film. Here, the costume, like the mise-en-scène at large, carries a strong material presence that both acts upon and comments on the action.

Premiering in 2011 the film marked the end of Tarr's filmmaking career. After eight feature films, often categorised as slow cinema, the director proclaimed, "I've said everything I want to say". This sense of finality permeates the film – its plot, characters, and atmosphere. Shot in black and white, it presents a striking visual exploration of loneliness and desperation – an apocalyptic parable captured in the dreary daily routine of an ageing father and his daughter.

In my examination of the film, I address the way the reciprocation between costume and various forms of movement help to shape this sense of collapse and ruin. For this purpose I borrow the term 'motion forms' from the film scholar Jordan Schonig. Schonig applies the term to various kinesthetic forms that can be found in film – using it to refer to movements that are both deliberately shaped, such as the camera movement, editing, choreography; and those that are often spontaneous, such as the movements of the environment (water or wind) and the micro-gestures of actors. In my discussion of *The Turin Horse* I want to focus on two specific 'motion forms' that are integral to the way the costumes shape the sense of doom in the film – the long take and the wind.

Alexandra Ovtchinnikova (MA) is currently a doctoral candidate at Aalto University, Department of Film, and a member of the Costume in Focus research group. Her research interests lie primarily in the area of film costume, specifically on the subjects of poetic, slow, and national cinema.

## Sofia Pantouvaki

### **Costuming the Extreme: A Critical Analysis of Concentration Camp Prisoner Costumes in *Schindler's List* (1993)**

Costumes in films about the Holocaust provide representations of concentration camp inmates based on visual and material references drawn from historical research. Unlike documentaries, in feature films such historical evidence is filtered through the parameters set by the dramaturgy, the creators' aesthetic approach, and the film's production needs. There, film costume designers make decisions that may differ from a historically accurate representation of a time. Combining professional costume design expertise with two-decades-long experience researching dress history within the WW2 concentration camp context through primary sources, my interest lies in how camp prisoner clothing is depicted in fiction films as costume. This paper examines the prisoner costumes in Steven Spielberg's drama *Schindler's List* (1993) designed by the Polish costume designer Anna Biedrzycka Sheppard. The film offers ground for a critical analysis of garments, materials and accessories used to portray prisoner characters and crowds on screen, tracing the historical information of their extreme conditions embedded in the costumes. While Oskar Schindler was a man of style, depicted in the film, the costumes of the prisoners, including those for the extras, present even greater interest. The analysis focuses on the prisoner costumes, including Itzhak Stern (portrayed by Ben Kingsley), who was Schindler's Jewish accountant and himself a prisoner involved in the compilation of the list of "Schindler's Jews". The paper also examines the costumes for the crowds that represent the prisoner populations in the camp. The costume designer used many original garments collected locally in Poland, where the film was shot. *Schindler's List* was filmed entirely in black and white to intentionally achieve a documentary feeling. The analysis offered here provides an opportunity to examine the connections between dress history and costume design practice, and to uncover how the alliance between these two fields can offer exciting and historically informed costume dramaturgies for the screen.

Sofia Pantouvaki, PhD, is a scenographer and Professor of Costume Design at Aalto University, Finland. She is an awarded practising designer with over 90 credits in major European venues and curator of international projects. She is chair of Critical Costume, editor of *Studies in Costume and Performance* and lead editor of *Performance Costume: New Perspectives and Methods* (Bloomsbury, 2021). She is currently preparing the monograph *Dress in Auschwitz: Clothing and Survival in the Holocaust* (Bloomsbury).



## Karen Perlman

### Embodying Reflective Light: Embellished Film Costumes by Adrian

The art of costume design for film is to create an illusion that transports the imagination of the viewer. The costume designer relied on creative design, embellishments, accessories, and expensive fabrics to create costumes for storytelling. One costume designer of historic importance was Adrian of M.G.M. (1928-1941). Adrian crafted the image of film stars by his use of materials, and understanding the nuances of black-and-white filming during his prolific career.

Adrian imbued costumes with lavish embellishments that reflected light for an otherworldly effect. Reflective light was achieved by lamé, metallic-embroidery, glass, sequins, and bugle-beads. Feathers and fringes embellished gowns in bountiful proportions for specific reasons. Accessories of headdresses and jewelry elevated the costume to the spectacular. For example, a sequined cape in *Sadie McKee* (1934); a bugle-beaded Modernist ensemble in *Letty Lynton* (1932); a satin, jeweled evening gown in *China Seas* (1935); and a gown's flowing fringes in *Midnight Mary* (1933) achieved the design intention.

The costume's quality is regarded as a factor that facilitates the performer to submerge their own identity to become the intended character. The current research proposes that the role of "embodiment" is a determining factor. Embodiment of daily dress concerns how one inhabits the garment as part of self-identity. The author proposes that embodiment extends beyond daily dress to film costume. Also, adornments are critical communicators in the embodiment process, which is emphasized by the author. The process of embodiment is understood within the framework of phenomenology (i.e. subjectivity of body in costume) and concepts of reflective light from materials, which is an original approach by the author. Archival images and an in-person costume viewing will illustrate this interpretation. Also, original Adrian sketches will be presented. The integration of these perspectives applied to characteristics of film costumes can provide a unique contribution to film/fashion studies.

Dr. Karen Perlman earned a MA in Fashion and Textile Studies from F.I.T. in 2023. Academic honors included a two-year research fellowship at F.I.T. and catalogue research chosen to be displayed to represent a course for NASAD. Dr. Perlman received the Jim Liles award to present a paper for CSA. Interest in film costume was inspired by her grandmother, who sewed couture for Adrian, Ltd. Dr. Perlman has volunteered at FIDM and Zandra Rhodes Studio. Her prior career was as a psychologist, and her clinical work was featured in the *New Yorker*, CNN and the *Los Angeles Times*.

## Eva Phillips

### **The Cyborg Feminine Myth: Disassembling, Interpreting, and Rebuilding the 'Robot Woman' in Sci-Fi Cinema**

I aim to dissect, interpret, and reassemble the trope known as the 'robot woman' in sci-fi cinema, through the medium of costume design. Three films/concepts are utilized to understand the full myth. ENCASSED looks at *Metropolis* (1927) establishing the cyborg feminine myth, with the concept of woman becoming machine, and about the 'idea' of the woman, when sex and gender are gone, utilizing critical theory of performance and gender. *Blade Runner* (1982) moves the myth into the next stage; SKIN, where cyborgs are shown with agency, their bodies are their costume. Theories of the body, as well as cyborg theories are explored. In BENEATH, *Ex Machina* (2014) progresses into the present day in cinema. The machine beneath holds the most importance, the gender of robots no longer holds significance, and the focus is more upon the agency of these cyborgs.

Sci-fi is a prolific genre, combining elements of fantasy, realism, the future, and technology, while exploring society in a new way. Through this interrogation of the female cyborg body in sci-fi, the line between fiction and reality becomes blurred. These different media, theories, and bodies become intertwined to create a new cyborg feminine myth in the 21st century, one for and by women, that can operate and aid in today's modern society. As we are now in the future, what is the direction that cyborgs must take to lead us onward?

Born and raised in Los Angeles, Eva Phillips spent her youth being immersed in the film industry. She has designed collections, directed, shot and costumed music videos, and spends her time in London studying Fashion Histories and Theories at Central Saint Martins.

## Nick Rees-Roberts

### **Costume and the Queer Art of Failure: Nonbinary Aesthetics in Luca Guadagnino's *We Are Who We Are* (HBO/Sky Atlantic, 2020)**

Across the spectrum of contemporary arts and humanities scholarship, failure has emerged as a key term of critical inquiry (Sandage 2005; Bailes 2011; Kane 2019; Appadurai and Alexander 2020). Failure studies aim to engage with aesthetics, design, and creativity as they relate to a normative economically-driven definition of success. This paper proposes to develop a specifically queer inflection of failure (Halberstam 2011) in relation to costume by thinking about the relation between the queer body, identity, and styling. To do this, I will consider the nonbinary aesthetics of the 2020 coming-of-age TV mini-series, *We Are Who We Are*, co-conceived and directed by Luca Guadagnino for HBO and Sky-Atlantic. Coming three years after the director's award-winning queer heritage drama *Call Me By Your Name*, the series, set on a fictional U.S. military base in Italy, uses design and styling creatively to tell the story of two queer and nonbinary teens. My reading will underscore the importance of a fashion sensibility to the aesthetic mode of the series. Building on Jonathan Faiers' scholarship on the "cinematic negative wardrobe" (Faiers 2013) and the negative dialectic of Vicki Karaminas and Adam Geczy's "Gaga aesthetics" (Geczy and Karaminas 2022), the paper will attempt to position purposefully "fugly" designs in contemporary costume in relation to queer forms of failure. The paper will therefore position queer aesthetic negativity in relation to what Susan Sontag famously termed camp's "failed seriousness" (Sontag 1964). The contribution of costume designer Giulia Piersanti for Guadagnino (in particular her incongruous use of avant-garde designer fashion labels) will be used to reflect on the categories of success and failure critically through the lens of costume: not just to debate what is or is not successful or failed (or good or bad) design but rather to think about how costume contributes to the narrative visualization of queer failure as it is creatively re-articulated through the aesthetic of ugliness, vulgarness, and ordinariness. My aim is to unpack the creative interrelationship between costume, failure and queerness by asking how designers and directors might embed a critical negativity into their creative collaboration.

Nick Rees-Roberts is Professor of Media and Cultural Studies at the Sorbonne Nouvelle University, Paris, France, where he convenes the MA program in Fashion and Creative Industries. He is the author of *French Queer Cinema* (2008/2014), *Fashion Film: Art and Advertising in the Digital Age* (2018), co-author of *Homo Exoticus: Race, Classe et Critique Queer* (2010), and co-editor of *Alain Delon: Style, Stardom, and Masculinity* (2015) and *Isabelle Huppert: Stardom, Performance, Authorship* (2021). He is currently writing a book on failure in fashion for Bloomsbury Visual Arts (2024).

## Kelly Richardson

### Materializing Good and Evil: Anthony Powell's Cruella DeVil

In 1956 Dodie Smith introduced her villain in the book *The Hundred and One Dalmatians*. A few years later, Disney artists animated Cruella DeVil, earning her a place on the American Film Institute's list of 100 Greatest Heroes and Villains (<https://www.afi.com/afis-100-years-100-heroes-villians/>). Disney revisited Cruella in 1996 with a live-action version starring Glenn Close, followed by *102 Dalmatians* in 2000. While neither film made top ten lists, the character of Cruella DeVil endures through Anthony Powell's imaginative and visually stunning designs, brought to life by the makers at Barbara Matera, Ltd. and inspiring devoted fans. Powell's costumes for Close are a marriage of high camp and high fashion that continue to delight and astonish for their audacity, conceptual wit, and impeccable artistry. His creative yet consistent designs utilized a restricted range of colors, motifs, and silhouettes, effectively communicating the character's inner states. Those designs and their execution resulted in some of the most remarkable costumes to hit the silver screen, enabling Close to embody so well a villain we all love to hate. Cruella—now reimagined as a career woman—literally is her wardrobe, her style on display as predator, savior, and devil in disguise. From a 1960s-inspired prison uniform to fur surrogates to a Chanel-style suit barely containing its unhinged wearer, Powell's hyperbolic designs for Close materialize good and evil in an unparalleled achievement in film costuming.

Glenn Close collected nearly every element of Cruella's looks from both films. Those costumes, now preserved in The Glenn Close Costume Collection, serve as a hands-on resource for students, scholars, and practitioners. Using careful, first-hand examination of these costumes along with interviews and articles, designs from both *Dalmatians* films will be analyzed for the ways Powell helped Close to embody one of cinema's most fashionable and enduring villains.

Kelly Richardson is the Director/Curator of the Sage Collection at Indiana University. Selected exhibitions include *The Art of the Character: Highlights from the Glenn Close Costume Collection*; *The Illustrated Woman*; *Ubiqui-Tee: Fashion, Design, Culture*; and *Halston: Line and Legacy*. She has an MA in Historic and Cultural Aspects of Clothing.

## Louisa Rogers

### **This Barbie Is... Taking Down the Government!**

Both fashion and fandom scholars have long acknowledged the power of costume in creating connective cultures between the screen and material and social practice (Boumaroun, 2017; Fron et al., 2007). Cosplay offers fans the transformative potential of dress and ready-made global communities built around blockbuster entertainment properties. The “Barbiecore” trend encouraged a mainstream iteration of cosplay through brand collaborations and viral social media memes. However, whilst many have noted the resurgence of hyper-femininity and the California cool aesthetic as commercial fashion trends in the lead-up to the *Barbie* (2023) release (WGSN, 2022), less attention has been paid to how pink has become a protest uniform. The *Barbie* film’s costumes featuring vibrant colours, sequins and unapologetic femininity are now being redeployed in the name of radical global politics.

In Mexico, the Barbie look draws attention to the thousands of missing girls and their ‘searching mothers;’ in the Philippines, ‘anti-imperialist Barbies’ march through the streets; in Berlin, calls to ‘Occupy’ the dream house. To better understand how the *Barbie* aesthetic has transcended from fashionable film fantasy to social action, Ilya Parkin’s (2015) theorizations on neoliberalism will elucidate how gender and crisis are discursively reframed in visual culture. This paper argues that not only does Jacqueline Durran’s interpretation of the Barbie costume incite political optimism but that this “militarization of Mattel” represents the logical, if unexpected, recontextualization of a global pop culture icon in challenging gender violence.

Boumaroun, L. (2017). “Becoming Annie: When Film Costume and Fashion Converge.” *Fashion Theory*, 21(6), pp.647-666.

Fron, J., Fullerton, T., Morie, J.F. and Pearce, C. (2007). “Playing Dress-Up: Costumes, roleplay and imagination.” *Philosophy of Computer Games*, 2007.

Parkins, I. (2015). “Hurricane Sandy in Vogue.” *Australian Feminist Studies*, 30(85), pp.221-237.  
WGSN (2022). “Fashion need-to-know: Barbiecore.” WGSN [online] [www.wgsn.com](http://www.wgsn.com).

Louisa Rogers is a long-time Barbie collector and a lecturer in Fashion Communication at Northumbria University. Her research interests include representations of gender, militarization and screen cultures in contemporary fashion contexts.

## Natasha Rubin

### **Modes of Production: Costume Design in the Golden Age of American Television (1948-1959)**

Although television is a largely visual medium, its true parent was radio, not cinema. Because it was free (to those who owned television sets), the financial structure of the medium, as with radio, was based on sponsorship/advertising (not on selling tickets). The earliest television broadcasts arrived in the United States in the 1920s, but it wasn't until the late 1940s that the first costume designers were staffed by networks. Nevertheless, like the movies in America, the birth of network television was in New York. And early television took a page from New York's other entertainment mainstay: Broadway. Most of the medium's early designers came from that background.

Each of the four American television networks had a different structure when it came to costume design staff. While some created an in-house department, others leaned heavily on the staff of costume rental houses. Individual productions might also have independent staff, packaged by agencies. Much like the movies, costume designers had to make swift adjustments in the early years of the evolving medium including issues with screen size and resolution, color costumes on black and white screens and issues with live productions. Because the business model centered on ad revenue, shows were sponsored and the medium was ground zero for on-screen product placement—including costuming (whose low budgets sometimes relied on the generosity of sponsors). Television was deemed a lesser medium by creatives due to its tight budgets (including lower pay scale), lack of star power and grandeur, technical shortcomings and minimal pre-production. However, as viewership grew over the 1950s, so did the ingenuity and quality of the output. Production soon shifted from largely live productions to pre-recorded programming. And with that shift, productions moved from New York, with its limited stage and storage space, to new studios built in Los Angeles, where the medium swiftly evolved.

Natasha Rubin is the Director of Research at the David C. Copley Center for the Study of Costume Design at UCLA. Her writing has been included in *Hollywood Sketchbook: A Century of Costume Illustration* (author: Deborah Nadoolman Landis), *Hollywood Heroines: The Most Influential Women in Film History* (ed. Laura L. S. Bauer) and most recently *The Encyclopedia of Film and Television Costume* (ed. Deborah Nadoolman Landis). She received her MFA in Film Production from the University of Southern California.

# Heli Salomaa

## The Social Play of Costume in Multiplayer Online Games

Costume is an integral part of game character design as a communicator of character's attributes, game's narrative and context. Although costume designers are increasingly hired to assist the character development in game productions, there is very little research conducted on their role and integration into game developer teams and costume's significance to the player.

This paper inspects player's relationship to game character/avatar's costume, and how different aspects of this relationship affect a costume designer's collaboration. The audience's (player's) participatory role, the somatic experience of playing (Nielsen, 2010), and the interactive nature of the medium allows a "wearing" of the character/avatar costume. Furthermore, customisability and player's control over their character/avatar's appearance has an effect on both their relationship to the costume (Fron et al., 2007) and the costume designer's contribution. Lastly, this paper identifies the technical restrictions in replicating costume's physicality in the digital realm and the communication with the technical team at different stages of a game's production, that affect both the design and manufacture of game costume.

The aspects of customisability, technical restrictions and communication with technical teams are discussed and demonstrated through my contributions to video games as a costume designer, focusing on the multiplayer online game *Pax Dei*. As *Pax Dei* is based on social interaction and collaboration between thousands of players sharing the game world, costume plays a role in self-expression and role-play in the digital realm. While the player character's appearance is formed by regional and economic dictates of the game world, it also activates the social and skill-based game mechanics within the historical and cultural framework of *Pax Dei* and reflects players' individual preferences.

Fron, J., Fullerton, T., Morie, J.F. and Pearce, C. (2007). *Playing dress-up: Costumes, Roleplay and Imagination*. Paper presented at the Philosophy of Computer Games Conference, January 24-27, 2007.

Nielsen, H. S. (2010). *The Computer Game as a Somatic Experience*, *Eludamos: Journal for Computer Game Culture*, 4(1), pp. 25-40.

Heli Salomaa is a digital costume designer and researcher who has designed costumes for physical and digital bodies for 40 productions from stage to screen, including medias of animation, video games and VR. Her thesis on digitalizing analogue methods of costume design (Aalto University) was awarded three acknowledgements for pioneering Master's research in 2018.

# Julie Scharf

## The Costumed Audience: Spectator as Designer, Artist as Text

When Florence Welch, of Florence + the Machine, looks out from the stage, it is like looking into a spectral mirror. In the audience, are scores of people all dressed in her honor. The costumed concertgoers take a dramaturgical approach to the creation of their ensembles, utilizing the oeuvre, influences, and identity of the singer the way a costume designer would analyze a script. And while the “script” being used is not typed and bound, these devotees strive for a similar legibility in their creations. The costume stands in for a desired conversation with the artist.

Costume is a transformative medium. While audience members dressing for a concert don't alter their identities, the act of putting on a costume transforms the relationship between the fan and the artist. By taking on the visual mantle of the performer, the spectator attempts to shift the meter of public intimacy towards the intimate. Using interviews with fans and the writings of social theorists such as Erving Goffman, Joseph Roach, and Judith Butler, I chart the motivations behind the replication of the artist's image and how costume is deployed for a ritual in which she is high priestess.

The gaze of the performer acknowledges the effort and value of fan's interpretations. In the age of social media, this affirming gaze validates from afar. The documentation of costumed crowds position the physically-present audience as performers in their own rights. Dressing for an event, whether it be in full Florence regalia, silver for Beyonce's Renaissance, or sequins for Taylor Swift's Eras Tour, these looks are not wasted on the disinterest of the stranger two seats down. This essay explores how audience costumes are chosen, worn, and chronicled to facilitate communion with the artist's world. Today, audiences have audiences and disciples are designers.

Julie Scharf is a costume designer and writer based in Brooklyn, NY. Graduating from Carnegie Mellon University, she earned a Bachelor of Humanities and Arts in Drama and Creative Writing. She finds joy in fairy tales, overcrowded antique stores, and coats with hems that nearly graze the ground.



## Coleen Scott

### **The Private Collector as Cultural Curator: Exploring Larry McQueen's Collection of Motion Picture Costume Design**

Larry McQueen is a Hollywood costume collector with over 30 years' experience working with auction houses and film studios in the identification, archiving and display of film costume. Throughout the years, he carefully selected exceptional examples of costume design and construction for his own collection that he felt not only had value as part of film history and popular culture, but also had the capacity to withstand the rigors of exhibition. Pieces from Larry's extensive collection have been featured in exhibitions all over the world, including the iconic 2012 "Hollywood Costume" exhibit at the Victoria and Albert Museum. Currently, museums are seeking to diversify the history being told within a collection as endowed artifacts are not always representative of a wide variety of class and culture. The private collector does not necessarily need to concern himself with representation, but when it comes to the collection of Hollywood costume, he is one of the last guardians of these articles. In-process research includes learning more about why Mr. McQueen chose the pieces in his collection, and studying the historical details about each costume designer, film, and performance contributing to the significance of the artifact. This research is being conducted for an upcoming Routledge, Taylor and Francis publication entitled *The Costumes of Hollywood*. Especially in the case of Mr. McQueen, who desires his collection be seen and the costume designer celebrated; is the cultural history represented here enough to stand alone as a valuable future resource for historians and designers? This author argues that Mr. McQueen's history as a collector, careful preservation of his artifacts, and absolute admiration for the art of costume design is more than enough to warrant future endowment support to keep the collection in-tact as a research library and further expand its cultural breadth by funding new acquisitions.

Coleen Scott is faculty in Costume Technology and Makeup at Santa Rosa Junior College. She is a costume designer with an MFA from Boston University, and over 25 years' experience in theater, opera, film, and television. She is the author of *The Costumes of Burlesque: 1866-2018* (Routledge/Taylor and Francis), and a member of USA Local 829, Costume Society of America, and USITT.

# Stephanie Sporn

## Sweeping Statements: The Cape in American Cinema, 1920-1935

Seductive, suggestive, commanding, entrancing. Capes were indispensable parts of the Hollywood screen siren's wardrobe in early American cinema. But what could have easily been an unstructured afterthought became a platform for experimentation and gesture, thanks to legendary costume designers like Natacha Rambova (1897-1966), Adrian (1903-1959), and Travis Banton (1894-1958) whose ingenious cape creations served as sumptuous agents of glamour and transformation.

Drawing on movies, including *Salomé* (1923), often called the first art film, *Madam Satan* (1930), *Dishonored* (1931), and *Cleopatra* (1934), this paper analyzes and theorizes why this specific accessory was the ultimate tool for conveying feminine power and exoticism during this critical period of cinematic history. By examining trade and fan magazines, as well as fashion and entertainment press, the Hollywood cape's relationship to everyday dress is also illuminated, contextualizing them on and off screen.

Essentially unisex and universally fitting, the cape is reflective of a time in which gender, ethnicity, and class were becoming experimentally fluid. It is, therefore, no surprise that when equipped with this garment, each of the films' female characters subverted traditional power dynamics in some way. There is a unique duality embedded in this outerwear style: with expansive volume, reminiscent of a creature augmenting its surface area to either intimidate an enemy or attract a mate, capes can present a thin line between seduction and danger, much like the enigmatic heroines who donned them. Used for both shielding and revealing, the cape is singular in its dramatic delivery of a grand entrance – and an exit to remember.

Stephanie Sporn (MA, NYU Costume Studies '19) is an award-winning arts and culture journalist and fashion historian based in New York City. Specializing in the intersection of fashion, art, and design, she has written for *Vogue*, *Harper's Bazaar*, *The Hollywood Reporter*, *The Art Newspaper*, and *Christie's*, among others, and has presented her academic research internationally.

## Drake Stutesman

### **Second Skin: The Costumes of Nicole Tran ba Vang in *Body Double X***

Conceptual artist Nicole Tran ba Vang deems her own artwork a “second skin,” often taking the human body as fabric by stitching it. My presentation focuses on costumes she designed for “polydisciplinary” queer performance artist Jean-Luc Verna in video artist Brice Dellsperger’s 2000 re-enactment video, *BODY DOUBLE X*. Dellsperger has produced 35 short re-enactment videos where he resets and revises famous films. He creates a queer context, conceiving his productions as “re-approach[ing] narrative” to “empty the fiction and draw out all the action of the [original] film.” *Body Double X* is his longest video, re-enacting Andrzej Żuławski’s entire 1975 *L’important c’est d’aimer*. Verna, lip-syncing all the voices, plays all the characters, appearing in multiple, overlapping versions of himself as male/ female/ young/ old and wearing intense drag makeup. Tran’s costumes are faithful to those designed by Catherine Leterrier in 1975, using similar fabric, style, cut or tailoring and appearing as common street wear. But Tran includes overt drag elements, such as a brassiere Verna always wears, whatever character he plays. This mix is key to reading the narrative because Tran’s costumes are recognizably familiar in the video’s lyrical, jarring digital space with Brechtian staging and distinct (Verna personalizes each character’s body language) but indistinguishable characters (Verna plays each one). But Tran and Verna explore this stability of clothes as drag and clothes as cultural classifications by combining them (and performing them) in a way that subverts how they can be read. Dellsperger partly fills his “emptied” narrative by toying with the meaning of clothes/costumes, asking - what happens to the cinematic fantasy world, what happens to the storyline, if the referents, such as costumes, are played, not as referents, but as narrative structures? Dellsperger’s, Verna’s, and Tran’s combined artwork play with ideas of costume codes in unprecedented ways.

Drake Stutesman, PhD, is an adjunct professor at New York University. Author of cultural history *Hat: Origin, Language, Style* (Reaktion Books, 2019) and co-editor of *Film, Fashion and the 1960s* (IUP, 2018), she is the Senior Editor of the peer-reviewed journal *Framework*. She is curating an international costume exhibit for the Gene London Collection.

# Madeline Taylor

## Learning in the Costume Workshop: Exploring Costume's Communities of Practice

Costume practitioners learn through doing, from one another, and from past practitioners via working on and around extant costumes. This presentation uses Lave and Wenger's (1991) Community of Practice (COP) framework to interrogate how learning from others occurs in costume workshops. Such learning incorporates not only explicit techniques, skills and cultural knowledge but also the tacit beliefs, values, and behaviours that underpin the profession. While existing research and much of professional discourse has productively positioned the costume industry as a community of practice, as yet there has been little exploration of costume communities of practice (CCOP) as a pedagogical structure.

The pedagogical function of CCOP has value both for formal students, via the internships and study placements that are critical parts of many tertiary costume courses, and experienced professionals, providing the lifelong learning many suggest is a key joy of the design process. Also crucial is the sense of belonging and shared understandings of professional practice that flow from such learning. However, as practitioners are socialised into the norms of the costume community, costuming processes, hierarchies, and values may begin to appear 'natural' rather than something to be instructed on. This paper argues for the value of using COP theory to interrogate and explicate how this tacit knowledge is taught and learned. Making this function explicit can enable professionals, emerging practitioners and costume educators to more effectively activate CCOP for the transmission of knowledge. I argue this has individual benefits for career longevity and progression, and collective benefits, in retaining knowledge, addressing the current worldwide skills shortage, and the creative outcomes we see on stage.

Lave, Jean, and Etienne Wenger. 1991. *Situated Learning: Legitimate Peripheral Participation*. Cambridge; New York: Cambridge University Press.

Madeline Taylor, PhD, is both a maker and researcher of costume. Her research explores contemporary costume practice, design collaboration, and social engagement using clothing. A lecturer in Fashion at Queensland University of Technology, she recently finished her PhD at University of Melbourne. She has almost 20 years' experience costuming theatre, dance, opera, contemporary performance and film around Australia and the UK.

## Silvia Vacirca

### **Gino Sensani (1888-1947) and the Birth of the Italian Film Costume Design Tradition**

Considered the father of modern Italian film costume design, Gino Sensani managed to innovate the role of the costume designer by combining “design work on paper” with “careful research and manipulation of materials.” He made both the costumes of films of contemporary setting as *Il Signor Max* (1937) by Mario Camerini and those with a historical setting, such as *Lorenzino de’ Medici* (1935) by Guido Brignone, as well as the famous *La cena delle beffe* (1942) by Alessandro Blasetti. This paper situates itself at the nexus of the material history of film costume design, visual culture and politics. Umberto Tirelli, in his autobiography *Vestire i sogni* - written with Guido Vergani - declares: “Soffici, Palazzeschi and De Pisis’ fellow traveler, Sensani did not limit himself to renewing the costume tradition. He overturned it by relying on historicity, on exact reconstruction such as cuts, fabrics, use of materials and sub-materials. His Renaissance was the true Renaissance.” Sensani’s costumes were characterized by an elegant passion for detail and rigorous historical reconstruction that managed to reactivate past eras, creating ‘living people’, with costume as “the skin of the character”. This paper aims to unearth the history of how Gino Sensani’s ‘well documented’ costumes revolutionized the way of conceiving the cinematic dress, while at the same time challenging the widespread simplistic view of the ‘historical authenticity’ of Italian film costume, in order to rediscover the fertile creativity and value of Sensani’s mind and fine hand. Sensani saw costume as the projection of a “creature” in action - on the set or on the stage - which therefore lives in the scenic function. In fact, painting was the inexhaustible source of costume design in the 1930s and guided the research of costume designers, now fully defined as a profession in theater and cinema.

Silvia Vacirca is a fashion & film scholar, working in visual art, fashion, film, architecture and their intersections. She is Postdoctoral Fellow at Sapienza University, Rome, where she teaches ‘Fashion in Audiovisuals’. She is author of *Fashioning Submission. Documenting Fashion, Taste and Identity in WWII Italy Through ‘Bellezza’ Magazine* (Mimesis International, 2023).

# Fausto Viana

## The Costumes of the Companhia Cinematográfica Vera Cruz: 1949-1954

Ambition and audacity were the key elements in the process of creation of the Companhia Cinematográfica Vera Cruz, one of the first professional film studios in Brazil in 1949, and that had a very brief existence: the company bankrupted in 1954. Founded and idealized by Franco Zampari (1898-1966) and Ciccilo Matarazzo (1898-1977), both Italian immigrants who had built their fortunes working and owning companies in the metallurgical industry, Vera Cruz was the answer to their plans of developing the cultural life of a prosperous and wealthy capital that still held the cultural model of a 19th century colonial villa. It is very true that they saw the amazing numbers behind the productions and the money they could make.

This paper will focus - in panoramic manner - mainly on the means of costume production in the company, very much connected to costume creation in the Teatro Brasileiro de Comédia, also founded by Zampari in 1948, and supplier of costume designers to Vera Cruz. It is our purpose to understand who these designers were; their educational background; the names the production team adopted at the time and their function (wardrobe keeper and costume illustrator, e.g.); what strategies they followed or developed for black and white film and above all, to highlight what the costumes were like based on a collection of 920 costumes we have been working with from that golden era that are now under research at the University of São Paulo by a group of ten people.

Some of their outstanding achievements: *Caiçara* (1950) won Best Film in the Cannes Film Festival; *Sinha Moça* (1953) won Honorable Mentions in the Golden Lion in Venice and the Silver Bear in Berlin and *O cangaceiro* (1953) won Best Film in Cannes, 1953.

Fausto Viana, PhD, is a set and costume design professor at The School of Communications and Arts at University of São Paulo, in Brazil. He has designed sets and costumes for over 50 productions. As an author, he has published sixteen books on costumes. Together with Professor Isabel Italiano, he has worked on the reconstruction of Brazilian costumes from the 16th to the 19th centuries.

## Diana Weis

### **Making Heroin Chic: Echoes of *Christiane F.* in High Fashion**

This paper focuses on the wildly underestimated contribution of costume designer Myrella Mondriaan for Uli Edel's social drama *Christiane F.* (1981). Partly style critique, partly oral history, this paper traces the development of a specific aesthetic of glamorized squalor, that not only inspired subcultural fashion practices, but has since seeped into the luxury market. Although originally intended as a cautionary tale, the distinct look of the main character has become a staple of "edgy" High Fashion.

I will argue that Mondriaan's contribution as a costume designer not only played a crucial part in the film's success, but established a visual code that has since become a pop cultural commodity. By the time the term "heroin chic" was coined in the 1990's, the film was already an influential point of reference. Gucci's S/S 2016 campaign was filmed at original sites in Berlin, re-enacting scenes with teenage models resembling a cleaner, richer version of the original cast. The specific image Mondriaan created for the role, continues to sell products, from Dior's Addict perfume to the popular Gen Z drama *Euphoria*.

Diana Weis, PhD, studied Theatre, Film and Television Science in Munich and Berlin, and wrote her thesis on Botox in popular culture. She works as a professor of Fashion Journalism at BSP Business & Law School in Berlin.

# Sophia Weltman

## Forbidden: Helen Rose and the Fabric of Imagined Futures

The costumes Helen Rose designed for *Forbidden Planet* (1956) not only played a major role in establishing a sartorial aesthetic for fictional futures, but served as anticipations of real-world fashions to come. In this paper, I look at Rose's designs for Anne Francis in her role as Altaira as they relate to the psychoanalytic and technological frameworks that characterize both the world of *Forbidden Planet* and modernity. I consider the revealing nature of the costumes as a reflection of the fetishized bareness modernism relies upon and continues to promote. As an address to the social and artistic collision of futurity and corporeality found within the costumes Rose designed for Francis, this exploratory essay employs an approach that calls on philosophies of time and material history working in concert.

The human-constructed predictions of robotic productions that are Francis' costumes lie at the crossroads between absence and presence, their present moment and the time ahead. From suitless bathing, to Francis' shimmering nude minidress, Rose's personal philosophy regarding the progression of the female body informed designs that sit at the forefront of a lineage of barely-there women's clothing. Material innovations troubled long held notions of exposure and coverage, and speak to a modernist interest in surface. A long sleeved, calf length, skin-tight jumpsuit meant to be worn by Francis beneath a knee length, transparent coat— neither seen on film due to their revelatory nature— affirm the idea that the surface is not just a cover.

As Rose's designs flirt with bareness and coverage in a world in which Freudian psychoanalysis and technological advancement has been stretched to un-Earthly dimensions, key components of modernity intersect. It is at this intersection that, from their fictional position, the costumes of *Forbidden Planet* demand a renegotiation of surface that our reality is still reckoning with.

Sophia Weltman's research addresses sartorial moments that define or trouble the notion of the modern subject and the processes that bind the dressed body to regimes of recognition. She is pursuing a PhD in Theater and Performance Studies at UCLA, where she received her MFA in 2023. She holds a BA from UC Berkeley.



This collection is based on abstracts and biographies provided by the presenters.

In aid of the many non-English-speaking-background (NESB) participants, light editing for readability has taken place. The participant's choice of British or American English has not been altered.

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