

Matilda Aspinall

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The Continuation of a Narrative

A 19th century woman's jacquette is described by the archive records of the Musée de la Mode, Paris as being created from a formal male dress coat circa of the period of King Louis XVI. The adapted cut, style and elaborately embroidered silk fabric of the garment are indicators that in its original form, the coat was probably constructed for attendance at the Court. The coat was subsequently re-fashioned in the late 19th century into a female garment known as a jacquette.

It is an interesting example of the re-use of clothing, as it is was the first time that French women had appropriated and adapted male clothing deliberately for the purpose of fashion. The re-fashioning was done with clear intent and with skill and in terms of fashion statements it was bold as well as suggestive of aristocratic heritage. It is not possible to ascertain why the garment was re-fashioned or where the jacquette was worn. However, by applying a material culture methodology to investigate the garment, a hypothesis was formed that details the history of the garment and why it is was re-fashioned. By employing the findings from the investigation, I re-interpreted and experimented with the extracted 19th century re-fashioning techniques and applied them to adapt a traditional senior rank British Army No.1 dress jacket in to a contemporary women's coat.

This experimentation is not as bold or as suggestive as the 19th century re-fashioning of a male court coat into female jacquette. However, it was my choice to re-purpose a man's jacket into a women's coat as I considered it important for this research not only to experiment and work with the extracted 19th re-fashioning skills and techniques, but also to explore them within a comparable context of male to female clothing.



Photo: Wendy Lee-Warne

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

Katie Barford

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Costume Research Practices: Blind Drawing and Design Laboratories

The two rehearsal drawings and video piece displayed here showcase different approaches to practice-as-research used to look at and analyse costumed bodies in performance.

The two drawings demonstrate exploration of blind drawing and annotation methods, as a means of looking closely at the costumed body over the course of different rehearsals by the German dance theatre company Tanztheater Wuppertal. Through this blind approach, the researcher refrained from looking at her paper surface while drawing; in order to maintain a gaze towards the subject, stay open to unexpected moments, and avoid pre-conceiving the final image. The two drawings featured here were made during two different rehearsals, but include observations of the same costumed body. A comparison of these drawings invites the viewer to consider shifts in mark-making and focus between the two images.

The video exhibit showcases three costume laboratories designed by the researcher following periods of drawing practice. Each laboratory focusses on particular themes or questions relating to costume moments experienced while drawing; testing and exploring them within a controlled laboratory environment.

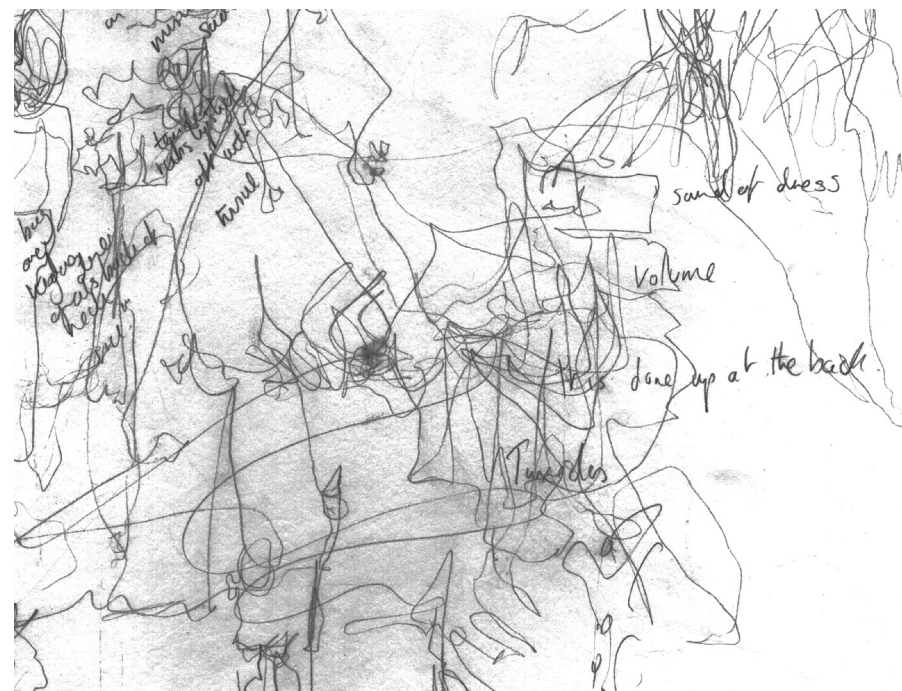


Photo: Katie Barford

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

Mandy Barrington

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Stays and Corsets: Historical Patterns Translated for the Modern Body

1785–88 half-boned stays from a collection held at Chertsey Museum

1820 white cotton sateen corset from a collection held by Hampshire Arts and Museums services

The hand drawn patterns, organza stays and corsets together with diagrammatical drawings, form part of the research, development and illustrations for Mandy Barrington's book *Stays and Corsets; Historical Patterns Translated for the Modern Body*.

This exhibit demonstrates the process of recording each historical garment, constructing the original patterns in organza to check line and proportion, through to the final garment.

Research into the Golden ratio and clothing provided an understanding of the relationship of the body and the size and proportion of garments; this has directly informed the development of the patterns for these stays and corsets. Each pattern is designed to reflect the body shape of the wearer and will provide a pattern that is unique to the individual, whilst remaining historically accurate. The completed stays and corset have been constructed for an individual model and form part of a wider collection.

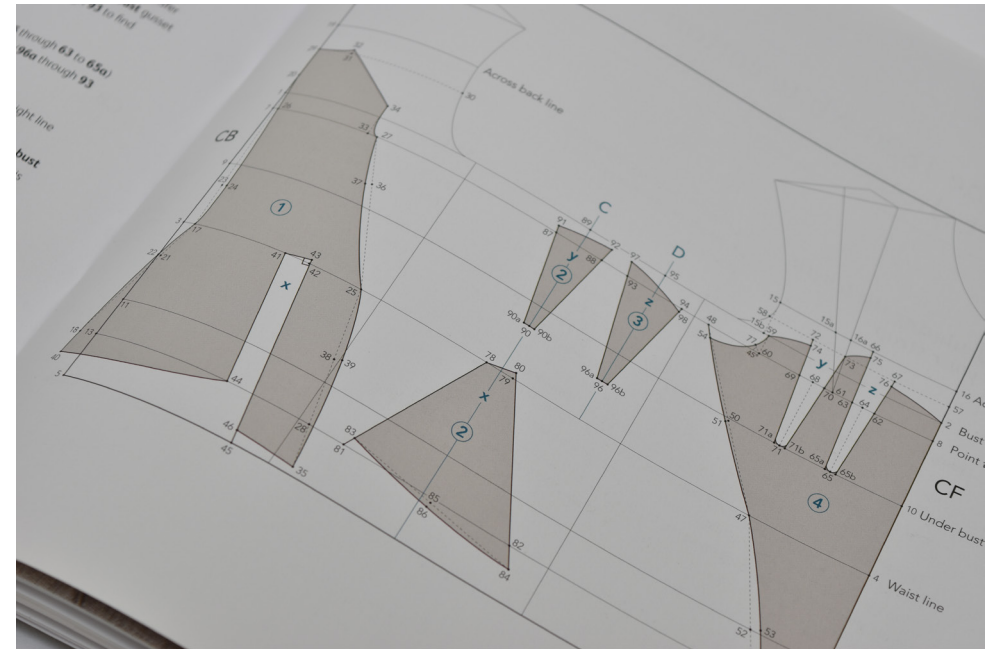


Photo: Samuel Edwards

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

Brave New Worlds

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TRINITY

TRINITY explores the aesthetics of gender and the idea of sacredness in our visual culture, challenging the objectification and iconification of the female form, from the Venus of Willendorf to the Virgin Mary. The performance questions the ethics and politics involved in the representation, mutation and transformation of the female form in our collective visual consciousness, from renaissance art to folklore and pop culture.

TRINITY has been developed through Barbican's Open Lab programme and premiered at the Arts Printing House Vilnius, Lithuania. It was supported by Arts Council England and Lithuanian Arts Council.



Photo: Camilla Greenwell

Brave New Worlds are a performance collective based in South-East England and Lithuania. They create design-led performance, where the narrative, movement and moments on stage are instigated by an aesthetic concept or visual theme. Valentina Ceschi, Guoda Jaruseviciute and Kate Lane work as Director/ Designers using the aesthetics as a form of visual dramaturgy. For Trinity they have been collaborating with sound designer Demetrio Castellucci (Dewey Dell) weaving the visual landscape with a sculptural immersive sound experience.

Sally E. Dean

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Here and There

'Here and There' is a participatory costumed performance work created by Sally E Dean and adapted for this exhibition. Viewers are invited to try on a Pointy Hat, walking with it through the exhibition space as well as outside, and then returning and watching the 'You're Not Supposed to Be Here 2' film while continuing to wear their hat. How does wearing a Pointy Hat affect how you move and perceive an exhibition space, experience an outdoor environment and other people, as well as watch a film? The aim of this work is to also link a live moment of wearing costume - taking place in the present time 'here' - with a past or future moment 'there', through the film. This work is part of the Somatic Movement, Costume & Performance Project.



Photo: Sergio M. Villar

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

Liz Garland

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Second Skin

Second Skin' research investigates pattern cutting via mould making. The development of this research produced a teaching aid that both enhances students understanding of traditional pattern cutting methods and facilitates the production of complex structures.



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

Dr Natalie Garret Brown

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Zoe Robertson

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Amy Voris

Artist and Lecturer

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flockOmania

flockOmania is an installation and series of intervention performances which showcase jewellery created in response to a collaborative relationship with two dance artists. Their background in contemporary dance, movement improvisation and site based performance provides the catalyst for this body of work. The resulting jewellery is theatrically-sized to explore themes relating to the scale and movement of the body and have been meticulously handmade using a mix of traditional craft skills in combination with industrial processes and new technology.

flockOmania challenges the traditional display of jewellery whereby the work hangs freely in the space and not typically displayed behind glass. The installation space is seen as a laboratory of making in which the dance artists improvise movement and the audience is invited to interact with the work on show. The interdisciplinary and collaborative nature of flockOmania moves beyond jewellery and into the fields of performance, sound, film, dance and photography. This cross disciplinary approach enables the creation of experiential environments which invite audience interaction and participation. Working across art forms these artists create an atmospheric, dynamic environment within which the dancers explore the ever-changing relationships between object, body and space. www.flockomania.com

Dr Natalie Garrett Brown, BA, MA, PhD is the Head of School for Media and Performing Arts at Coventry University. Her practice and research interests are theoretically situated within Feminist understandings of embodied subjectivity and the ways in which Somatic practices can inform dance education, making and performance.

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

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



Photo: Christian Kipp

Charlotte Goldthorpe

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Antipode 1 & 2

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

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

Antipode is a visual representation of the 'extended self', however the objects selected are those that remind an individual of a friend, family member or partner. The pieces explore how objects such as fashion accessories become more than an object but part of an individual's identity and in the case of the artwork; it becomes ingrained and imprinted within a person.



Photo: Alexandra Julia Oddy

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

Sarah Magill

Lecturer

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Jambusters: designing and making post-war costumes

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

Research and examination of extant garments, period magazines, sewing books and patterns inspired a set of costume designs that 94 level 4 costume students interpreted and then performed in. The style implications imposed on dress through government directives during the Second World War, such as the Utility scheme, 'austerity regulations' and rationing also heavily influenced the designs. The students learned to draft patterns, based on 1940s cut, and used a combination of period and contemporary costume construction techniques. They worked closely with Sarah to source fabrics, notions and decoration and participated in costume fittings, where decisions about fit, proportion and decoration were made. The costumes were completed with the addition of shoes, jewellery and accessories and the look finished with 1940s-style hair and make-up. The process also informed the book Sarah has written, which aims to teach period sewing methods through the construction of reproduction 1940s garments.

The images show students in 1940s costumes on the day of the performance and reproduction 1940s costumes from Sarah's forthcoming book.

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



Photo: Alex Magill

Nadia Malik

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The Golden Apple

This exhibit shows some of the design processes in a cross-institutional project between The University of Huddersfield, UK, Keimyung University, South Korea, and Ballet Octahedron, China.

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

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

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

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

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



Photo: Nadia Malik

Natalie McCreesh

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Mark Howe

Photographer
UK
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Reveal, Conceal

There are many reasons people chose to become tattooed however one overriding theme is love. This can be romantic love, familial love, friendship, happiness in love and heartbreak. Tattoos are a visible means of expressing such powerful feelings however the true meaning is known only to the wearer. We might presume a heart shape relates to love, but we do not know the depth of meaning, or what compelled the wear to have these feelings permanently inked onto their skin. This project set out to collect tattoo stories relating to love, in gathering the stories the meaning behind the tattoos were revealed. This concept was further explored in the photographic series where the raw emotion behind the tattoo was stitched into the worn garment revealing concealed feelings and emotion.

Fashion Design / Costume BA (Hons) student contributors:

Clara Feely
Gemma Newsome
Katherine Cumberland
Mai Nguyen Ho
Ella Di Gregorio

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

Mark Howe is a UK based photographer working mainly in portraiture. For work he captures the portraits of corporate clients who have ranged from suited city workers to fire fighters. It is people and their personalities who capture Marks heart; this shines through in his photography creating portraits that show the spirit of the sitter. Mark is an associate lecturer at Sheffield Hallam University, where his background in graphic design and experience in PR place him in good stead to contribute as creative consultant.

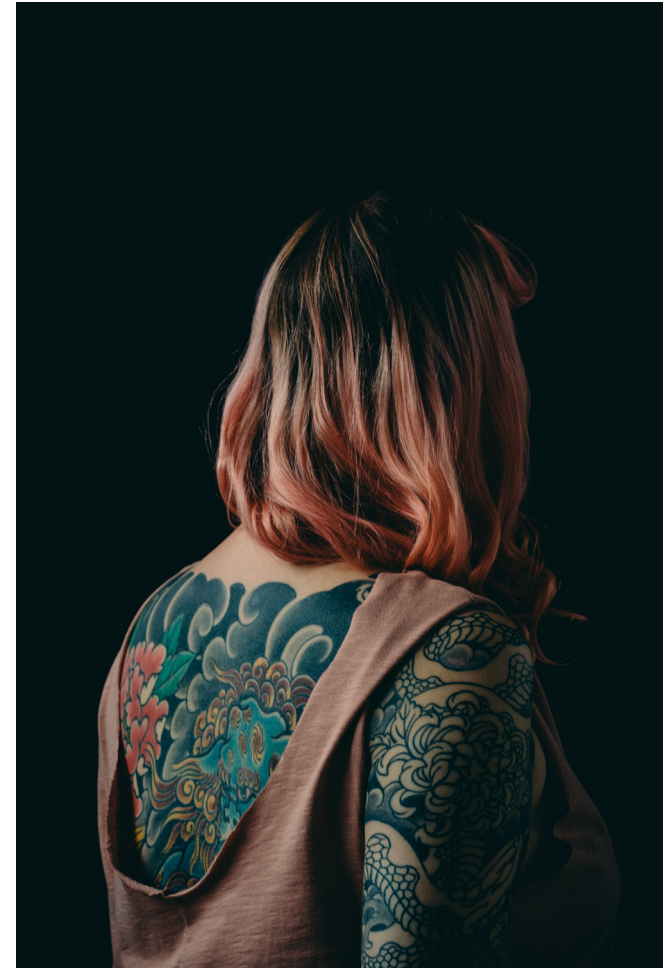


Photo: Mark Howe

Angharad McLaren

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Darn Stylish I & II

Darn Stylish I (2014). [Damaged wool menswear garment, wool / nylon blend darning yarn & lurex thread]

Darn Stylish II (2014). [Damaged wool womenswear garment, wool / nylon blend darning yarn]

Mass-produced ‘fast fashion’ has changed our relationship with clothing – cheap and easy to acquire, we are unlikely to take time to undertake simple repairs or address issues of maintenance, often caused or exacerbated by poor construction and low quality materials. Extending the useful life of clothes has been identified as the most significant intervention in reducing the impact of the clothing industry, but many barriers prevent consumers from performing even the most basic of repairs.

Darning is a technique for repairing damaged or worn fabrics by weaving stitched threads across the surface and creating a new layer of woven material that is embedded into the original fibres. These darned garments were developed for a series of workshops and consumer engagement events at the Highland Wool Festival and in John Lewis stores around Scotland, for Zero Waste Scotland as part of WRAP’s Love Your Clothes campaign. In response to research revealing the negative perceptions of visible repair, they explore decorative darning techniques as an attempt to reframe mending as a badge of honour that both adds value through design and communicates the importance of valuing our clothes.

By taking time out to darn and repair we can begin to appreciate the value of slowing down, build better connections with our belongings and reflect on the changes we can make to move towards a future without waste.

Angharad McLaren is a craft-based textile designer and researcher whose practice explores relationships between sustainability, fashion, design thinking and the role of designers through individual practice and community based, collaborative projects. Her former role as Research Fellow in Clothing Longevity at Nottingham Trent University (NTU, 2014-2016) was part of a wider Defra and WRAP funded initiative exploring how to embed sustainable design strategies into the fashion and textiles industry, including qualitative research into consumer perspectives on clothing purchase, use, care, repair and disposal. Alongside this, explorations into practice-based approaches to mending and repair consider the role fashion and textile designers can play in enabling solutions that support consumers to extend the life of clothing. Angharad is currently Lecturer in Textile Design and Sustainable Clothing Research Coordinator at NTU. Prior to this she worked as a self-employed creative design professional on a variety of projects including WRAP’s Love Your Clothes campaign with Zero Waste Scotland and Creative Carbon Scotland, and as a weave and textile designer at textile mills in the UK, Italy and India.



Debbie Moorhouse

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Sustainable Luxury Fashion

Danielle Lara is a UK based luxury fashion and eveningwear label, designing ethical women's wear inspired by dance, nature, love and seduction. All collections are Made in the UK using Fairtrade and eco-friendly luxury fabrics such as organic peace silk and silk hemp that are traceable back to source and support artisan communities around the world.

Researching into Haute Couture I realised how important it is becoming that the fashion industry truly begins to address how ethical and sustainable they are working.

Inspired by Ballet and Swan Lake, the female form is central to the collection with corsetry and exaggerated hip panels. The collection is elegant yet sexy, some sheer, some revealing lingerie but all very powerful outfits. A corset I designed has been hand beaded and constructed using sequins made from recycled plastic bottles and stitched on with reclaimed Swarovski crystal. Through dyeing, printing and embellishment I have been able to repurpose luxury waste fabrics and transform them into something new and completely different.

The RTW women's wear collection features classic styling with vintage influences. The fall 2016 collection features romantic hand printed roses and vintage Valentino lace, combining classic styling with artistically unique detailing to create elegant, trans-seasonal clothing to wear and treasure for years to come.



Photo: Danielle Lara

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

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MASK

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

MASK is a research and is a collaboration between the two costume designers Jeppe Worning and Charlotte Østergaard. MASK's visual concept arose from an obstruction only to use materials and objects from our everyday life and the embodiment of the mask may cover smaller or larger parts of the body.

Charlotte Østergaard's artistic work belongs in the fluid spaces between theatrical costume and fashion, between fashion and textile, between design and artistic expression. Within these fluid spaces, the inspiration for all her artistic work is a fascination with the body. The body as a body, the body as a site for an artistic expression, and the body as a tool for discovery. Charlotte has designed costumes for more than 50 contemporary dance performances for Danish Dance Theatre, X-Act/Kitt Johnson and Rambert Dance Company among others. Charlotte teaches costume and textile design at the scenography department at the Danish National School of Performing Arts. From 2013-15 she did an artist research project on the subject 'sitespecific staging' in collaboration with the colleague Barbara Wilson. At the moment Charlotte is starting a new artistic research at the school 'Textile Techniques as a costume design potential'. Over a period of fifteen years Charlotte designed the collection Charlotte Østergaard Copenhagen. A collection with focus on pleating techniques and transformation of fabrics into sculptural fashion designs. Charlotte has exhibited textile objects in exhibitions nationally and internationally and has received several grants from the Danish Arts Foundation.

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



Photo: Jeppe Worning and Charlotte Østergaard

Giulia Pecorari

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Ni Una Mas: Exploring clothing as psychological armour

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

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

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

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



Photo: Francesco Migliorini

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

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The Craft of Tailoring

The investigative purpose is the description of those features of design present in the process of ideation and making of the master tailor. Thus, the process was examined in parallel with 5 tailors in the city of Bogota. Consequently, a transversal analysis of patterns was achieved through a cross case study by comparing repetitive guidelines that originated a designing process. In this process, three qualitative tools were used for the data production such as semi-structure interviews, observation and data collecting. The interviews were developed with selected participants and master tailors, while the observation data was enriched by members that are part of the dynamics of the workshop, which often presents a context of teamwork.

Additionally for data collection, three participative methods were used. These methods show differences among the shapes of design: the design process, the designer and the artifact. Consequently, 3 maps were developed through the interviewing process: maps of actors, processes and problems as a strategy to approach the participant. Furthermore, during the data analysis codes and categories were created. Subsequently, the observation, the interview data, and the data collecting were organized based on categories using constant comparing criteria. This categorization is based on an intuitive, systematical and well-founded process. Some categories of analysis were developed under the theoretical model of generation of iterative design. All the above seeks to understand intersections between the components of the process of the iterative macro design (research, analysis, synthesis, and realization) and the components of the iterative learning process of micro design.

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

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



Photo: Camilo Rodríguez-Peralta

Nermine Said

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Khotoum

KHOTOUM is a Costume Design (installation & photography) exhibition that is about women, and for the women still suffering daily from the oppression and social strains that prevent them from becoming who and how they want to be.

KHOTOUM literally means 'Seals' in Arabic, stands for women's causes and their rights. It reveals and lights up those issues that are considered as Taboos in back-warded, religious, & conservative society. Those issues have been locked behind seals for long time, hence, forgotten. Issues like Child Marriage, Sexual Objectification of Women, Deprivation of Self-expression, and Societal Hypocrisy. KHOTOUM unlocks those seals in a fearless attempt to expose and discuss these taboos hoping to spread more awareness about women's right to live and exist in a non-sexist and non-judgmental society.



Photo: Sameh Wassef & Amal Ishak

Nermine Said, Egyptian Costume designer, graduated from The American University In Cairo majoring in theater. Nermine received her Master degree in folk theater from The Egyptian academy of arts in 2016, a diploma in fashion design and dress-making from the University of Pennsylvania in 2002. Nermine designs costumes for both theater and cinema. She is interested in the analysis of characters, symbolic powers of accessories, and the psychological influence of colours. However, through her passion to drama and scenography, Nermine has broadened her interests to include visual arts and costume installations.

Ellen Sampson

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Cloth (2015)

Cloth (2015)

C-type Prints

Through use and wear shoes become, both a record of the wearer's lived experience, and also an extended part of themselves - a distributed aspect of the self. The manifestations of this attachment are apparent in the ways that a garment wears: the creases, folds and scuffs, which are the inevitable outcomes of use. Gesture is preserved within the garment – even when our bodies are gone traces of motion remain. These marks form a web, a map of experience. The worn garment is a repository of experience, a container of trace.

The marks upon the shoe are traces of the gestures performed within them, records of being in the world. The relationship between body, footwear and memory is one in which three agents are in constant dialogue. The body imprints its form on the shoe, leather stretching, and sole wearing away; in turn, the shoe alters the body, distorting bones and hardening skin: movement inscribes memory. Through wear and the process of bodily imprint, footwear becomes a container for experience. The garment, in touching the skin, becomes a site where internal and external experience may meet.

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



Dr Karen Shah

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Material Manifestations in Mtumba

Recycling provides an insight into what something once was and what it can be become. The active process of deconstruction and reconstruction engenders a creative process from which thoughts relating to development, sustainability and identity can emanate. Taking other people's waste and re-imagining it can be a messy business but it is ultimately necessary. If we are not to drown in the vast swathes of textile and clothing waste that is spread across the globe, sustainable solutions need to be found. Solutions that take into account global and global modes of manufacture and consumption, and that challenge the assumption that we are passive players in unsustainable and unethical fashion practices.

The aesthetics of bricolage and punk inspired tendencies converge in my work to produce items of clothing that are both wearable and carry meaning. Juxtaposing design details and fabrics, garments are conceived and produced via a number of design and manufacture techniques. These include flat, 'block' pattern cutting together with moulding techniques.

The pieces on show draw on cross-cultural, co-design interactions with fashion designers and tailors from Dar Es Salaam and represent ideas for re-appropriating Tanzanian 'mtumba' into Western and African garment design ideas. It is hoped that design solutions will provide inspiration into how garments from a Western context can be reconceived for both export back to their respective 'consumption' birthplaces or merged with Tanzanian fabric to satisfy an African market. In the process inciting debate into global fashion practices and ways of reinvigorating creative industries within both contexts.

Dr Karen Shah is a designer and a course leader of MA International Fashion Management at Huddersfield University. Karen graduated from Leeds University with a degree in Textile Design in 1995 and then went on to complete a PhD in 1999. Since then she has undertaken a number of academic roles including positions at Leeds University and Leeds College of Art and Design. She has worked internationally with agencies such as OXFAM, Intermediate Technology Development Group and The British Council in the delivery and evaluation of development projects in India, Nepal and Zambia. In the UK she continues to work with agencies concerned with community engagement and enhancement in the delivery of focused workshops exploring recycling, clothing manufacture and communication. At the root of Karen's practice is an exploration of textile and pattern cutting techniques that utilise waste and found materials. This have been contextualised through a number of collections and a social enterprise established to provide workshops in recycling and customising techniques - skills and knowledge she brings to her teaching through the mantle of sustainable design and design activism.



Photo: Karen Shah

Dawn Summerlin

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Perceptive Fragility

Perceptive Fragility is a choreographed dance piece investigating the synthesis of abstraction, restriction and fragile figuration, in which the porcelain costume manifests itself as the 'text' to the revealed, sensory, nonconformist dance performance.

Dawn Summerlin created and designed the costumes pursuing her practice-led MA research line of inquiry. Though the dancer's embodiment, she documented and filmed the process collaborating with Michelle Man Choreographer, practitioner and lecturer at Edge Hill University, who developed the piece into a 40 minute fascinating, live choreographed performance.

The objective of Summerlin's research was firstly to develop an unconventional costume for the dancers, removing their natural fluid freedom, and placing them within a cold, restrictive claustrophobic and intimidating environment. This Approach placing the costume at the forefront, as the written 'text' which will determine the choreography of the dance piece, rather than being the latter consideration. It also explores by its nature a dialogue of our fragility, and how the body and the costume become a responsive extension of each other.

Costume Design and film Art Direction: Dawn Summerlin
Choreography: Michelle Man
Dancers: Michelle Man and Nathan Clark.
Photography – Helen Newall and Dawn Summerlin



Photo: Dawn Summerlin

Dawn Summerlin (designer, art director and pedagogue) has been working at Edge Hill since 2011, in a very multifaceted design role. She supports the Performing Arts department students with their Theatre and Visual Design concepts in set design, props and costume and also teaches modules in set design, costume, SFX make up and life drawing studies. She holds a BA Hons in Design Technology and Art (University of Leeds) and an MA in Making Performance (Edge Hill University). She has also taught in Technical colleges in the NW of England and guest lectured at Sheffield Hallam University. Dawn Summerlin has an extensive background working as a freelance Television and film Artistic Director and Production Designer, having worked for Yorkshire & Granada TV on many period & contemporary dramas and short films, credits include: Emmerdale, The Royal, Brides in the Bath, Holyoaks, and Heartbeat.

Joost van Wijmen

Costume Designer / Researcher

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ENCOUNTER#2

ENCOUNTER#2 is part of a practice based research project on sensing physical contact within a performative context.

We use physical contact in many ways: to comfort, to love, to hurt. Making contact by using our body is an essential way to relate to another human being. But these contacts are framed within strict social rules and norms about physical behaviour.

But what happens when we fit a costume, take measurements, dress the other, make physical contact and enter each other's personal space? During a costume fitting, both costume designer and performer experience moments of 'intervention', without knowing the other intimately.

ENCOUNTER#2 stages these moments of intervention in a more abstract context. The purpose of this project is to share the experience of two bodies intervening and interacting as a result of direct physical contact. What happens when we hack into each other's bodies?



Photo: Robin van der Ploeg

Joost van Wijmen is a Dutch costume designer who studied Theatre Design at the Utrecht University of the Arts (HKU) in the Netherlands and at the Kunsthochschule Weißensee (KH) in Berlin, Germany. His costume designs cover a range of opera, dance and youth theatre productions. He has designed for Staatstheater Mainz (DE) Het Filiaal (NL), Joop van den Ende Theatre Productions (NL), Music Theatre Transparant (BE), Dutch Opera Studio (NL), de Stille (NL), Holland Symfonia (NL), M-Lab (NL), Opera2day (NL), Utrecht String Quartet (NL), the Helsinki Philharmonic (FIN) and many Dutch theatre festivals. Joost van Wijmen is teaching, since 2002, costume design at the Utrecht University of the Arts. Since 2009 he is also part of the Research Centre Performative Processes RECPEP at the Utrecht University of the Arts. He is also member of the Dutch platform P-S, a platform on scenographic thinking and working. Next to his costume practice Joost van Wijmen is currently working on ENCOUNTER a research project on sensing physical contact within a performative context. ENCOUNTER#2 was also exhibited at the Critical Costume Conference 2015 in Helsinki (FIN). ENCOUNTER#3 was exhibited at SM-S, Stedelijk Museum 's-Hertogenbosch (NL).

Dr Lucy Wright

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Making Traditions: Girls' Carnival Morris Dancing and Material Practice

Distinguished by heavily embellished costumes, pom-poms ('shakers') and precise, synchronous footwork—the pas de bas—choreographed to recorded pop music, girls' morris dancing superficially bears little resemblance to the better-known morris performances of the English folk revival. In particular, the girls' morris dress; typically comprising a short A-line skirt and fitted bodice with wide bell sleeves, abundantly decorated with sequins, is more often likened to the costumes worn by competitive Irish dancers, or performers in the more recent US import, cheerleading. However, despite a divergent visual presentation, the girls' morris dancing community demonstrates convincing claims to an historical depth, geographical contiguity and social role comparable to most morris groups in the UK (Buckland 1980, 1991, 2001; Wright 2017).

What does the distinctively 'modern' appearance of girls' morris reveal about the performance' relationship to dominant narratives around morris and other 'folk' dances? My research begins with the material artefact of the girls' morris costume, proposed here as a mutable symbol of the performance' complexity in the context of the English folk movement.

Dress 1 was made in collaboration with Samantha Hamer from Orcadia Morris Dancers from Skelmersdale in Lancashire. It took inspiration from a mixed morris dance troupe from the 1950s, Lower Withington Senior Morris Dancers from Lower Withington in Cheshire, and sought to explore the ways that morris dance costumes have changed over time.

Dresses 2 and 3 were made as part of a collaborative project titled Sewing Difference, during my practice-led PhD at Manchester School of Art. Participants were given a sample garment—a girls' morris dancing dress—and tasked with its re-imagination, using techniques, styles and fabrics routinely used in their work. Dressmakers were Sidnie Co Couture (www.sidnie.co.uk) and Basir Wafa.

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



Photo: Lucy Wright

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Silhouette of Anxiety, Patterns of Emotion

The project uses self-tracked data to inform fashion design process. It questions individual identity under the social norm on well-being, promotes self-empowerment by self-tracking and suggests design to be a creative communicator.

Silhouette of Anxiety

My data from Gross National Happiness(GNH) survey result has been manifested into a dummy with different measurements which embodies the individual struggle when having to conform to social norm for validation as well as questions the stereotyped body shape in the fashion design process. The hand-making process of the dummy follows that of tailor dummy making with a finishing layer of Irish linen. The pattern is created by free form draping around the organic form. The making process is to use craftsmanship to engage a conversation with the inner self, a process to translate the inside emotion state into an outside form.

Patterns of Emotion

This project is a creative experiment of the Quantified Self practice in relation with fashion. Feelings are described in colour, doodle and shapes. Patterns found from such self-emotion tracking were employed to inform colour and motif in designing the garments in this project. Both the self-tracking activity and the outcome are a journey of self-awareness.

Unlike data-visualisation, the project creates narrative in 3D real life objects that interact with the body. It also the potential of fashion thinking to design interactive experience. Instead of designing artefacts, fashion could design engagement, in this case in self-study, and self-awareness. These non-verbal symbol and colour enable sharing emotion while conceal its meaning.

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



Photo: Travis Hodges