THE

CHOREOGRAPHED

GARMENT –

MOVEMENT DIRECTED BY DRESS

DRESS DIRECTED BY MOVEMENT
ABSTRACT
Contemporary dance and modern ballet often focus on conveying emotions through patterns of movement which may be abstract, obvious, or anywhere in between, as supported by music, sound, or spoken words that set the mood. Scenography is typically sparse or confined to the available space, leaving the dancers as the main instrument of communication.

This work explores choreography and costume design, with a focus on how garments can inform and direct movement, choreography, and performance, and in turn how movement may inform and contribute to the development of dynamic garments. Through a series of live experiments, ranging from self-instigated performance/video work in collaboration with choreographers and dancers to performances of garment interaction associated with everyday life, the performative, spatial, and interactive properties of garments are explored.

The results of these live experiments relate to various aspects of choreography, scenography, and performance space, and offer wide-ranging creative potential. The work shows how designers and choreographers can collaborate on performance scenarios within the context of modern ballet and contemporary dance productions, thus creating conceptual garments that influence the design, choreography, and manipulation of conceptual garments. In relation to the act of dressing and undressing, previously unseen types of garment and ways of wearing and performing were found. New models of collaborative interaction are proposed. This work has demonstrated how the agency of garments can function as a manuscript in modern dance, and how performance itself redefines the notion of wearing and the concept of garments.
Contemporary dance and modern ballet often focus on conveying emotions through patterns of movement which may be abstract, obvious, or anywhere in between, as supported by music that sets the mood and sparse or non-existent scenography, leaving the dancers as the main instrument of communication.

Before becoming involved with costume design, I often found myself slightly baffled by modern/contemporary dance performances, and wondered why costumes were not used more actively as tools for emphasising or counteracting the movement; at times, it seemed that little or no attention was being paid to what the performers were wearing and, more importantly, why or how they were wearing it.

Clearly, the choreography, gestures, and physicality of the dancers are the main attraction; however, I see great potential in having costumes, garments, and scenography act as co-directors or co-choreographers in the development of performances.
LIST OF PUBLICATIONS

1. Under Construction: Cross Connection Ballet Company
   Title: ELOquent
   Format: Duet
   Length: 7 min.
   Choreography: Tim Matiakis
   Costumes: Ulrik Martin Larsen
   Music: Antonio Vivaldi
   Location: Stærekassen, Royal Danish Ballet, Copenhagen
   Date: Summer 2009 and part of the repertoire

2. Under Construction: Cross Connection Ballet Company
   Title: Forgetting You Is Like Breathing Water
   Format: Trio
   Length: 14 min.
   Choreography: Tim Matiakis
   Costumes: Ulrik Martin Larsen
   Music: Ben Frost
   Location: Stærekassen, Royal Danish Ballet, Copenhagen
   Date: Summer 2009 and part of the repertoire

3. Cross Connection Ballet Company
   Title: Piaseme
   Format: Piece for seven dancers
   Length: 15 min.
   Choreography: Tim Matiakis
   Costumes: Ulrik Martin Larsen
   Music: Jakob Skott
   Location: Royal Danish Theatre, The Drama House, Copenhagen
   Date: Summer 2010 and part of the repertoire

4. Danish Royal Ballet’s Choreography Workshop 2011
   Title: The Birdwatcher and the ManBird
   Format: Solo
   Length: 8 min.
   Choreography: Tim Matiakis
   Costumes: Ulrik Martin Larsen
   Music: Andreas Wetterberg
   Location: Royal Danish Theatre, The Drama House, Copenhagen
   Date: February 2011

5. Fashionclash 2011
   Title: The Choreographed Garment
   Format: Exhibition, Video Projection of seven movies
   Length: Variable
   Choreography: Tim Matiakis
   Costumes: Ulrik Martin Larsen
   Videography: Dimitris Vulalas
   Graphic design: Stefan Friedli
   Location: SAMdecoorfabriek, Maastricht
   Date: 10.06.2011 – 12.06.2011
Title: The Performed Dress
Dancer: Kizzy Matiakis
Format: Exhibition (Dress and Movie)
Location: Cheongju, South Korea
Date: 22.09.11 – 30.10.11

7. Ambience 11
Title: Effect/Affect
Format: Performance piece for four dancers
Choreography: Tim Matiakis
Dancers: Julie Valentin, Cecilie Lassen, Thomas Holm Radil, Alex Bourdat
Costumes: Ulrik Martin Larsen
Videography: Dimitris Vulalas
Graphic design: Stefan Friedli
Location: Stadshuset, Borås, Sweden
Date: 29.11.2011

8. Dressed Integrity
Title: Undress & The Choreographed Garment
Format: Exhibition, Video Projection of seven movies, 4/7 framed photographs.
Length: Variable
Choreography: Tim Matiakis
Costumes: Ulrik Martin Larsen
Videography: Dimitris Vulalas
Graphic design: Stefan Friedli
Photography and Styling for Undress: Stefan Friedli, Ulrik Martin Larsen
Location: Summaria Lunn, London and KG52, Stockholm

9. Arnhem Modebiennale 2013
Title: The Choreographed Garment, Void Suit
Curator: Jessica Bugg
Format: Exhibition, Video
Location: Arnhem, the Netherlands
Date: 09.06.2013 – 21.07.2013
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DEFINITIONS
Clothing, in this context refers to things that people wear on their bodies for expressive and/or functional purposes. It exists within the general category of garments and may be used interchangeably with 'dress', although it should be borne in mind that clothing and dress have an ambiguous conceptual relationship to each other (cf. Breward, 2003; Kawamura, 2004).

Garment here refers to a piece of clothing and a category of clothing, where different types of garments, when arranged together, may form an organised system (Barthes, 1983). However, in this work 'garment' is used in the broadest sense, referring to an object that may or may not cover the body, and may only loosely be connected to the body; this is as opposed to a garment that is worn in an everyday sense and which has a symbolic effect on outward appearance (cf. De la Haye and Wilson, 2000; Entwistle and Wilson, 2001; Bovone, L. & González, 2012).

Object is here used to define something with a separate and distinct individual quality. At times, what is referred to as a garment may, from an everyday perspective, be defined as an object; the reason being that its features are recognised not as something to wear (garment) or a know expression (fashion), but rather as an entity which is not precisely designated, or which cannot be designated or distinguished by its appearance, although such an object (garment) may be a piece of equipment constructed for a particular purpose (Aristotle, 1984; Oxford Dictionaries, 2014).

Fashion, here refers to the metaphysical, expressive quality of clothing constructed by the interrelationship between the garment/clothing, body/person and the context of use/wearing (Barthes, 1983; Breward, 2003).

Costume design typically refers to clothing used for the overall expression of a character or performer, and is generally used as a tool to enhance expression in art forms such as film, theatre, and dance. A distinction between styling and costume may be made, where styling refers to the arrangement and adjustment of given elements while costume design involves the design and making of clothing (cf. Monks, 2010; Eubank and Keith, 2005; Bicat, 2006).

Costume design process, as defined in literature, typically involves the following:
– Analysis; brief, script, choreography, dance, subjects, time and place, mood, etc.
– Design collaboration; discussions between director and designers.
– Costume research; based on primary sources, e.g. museums, periodicals, sculptures, paintings, etc.
– Preliminary sketching and colour layout; line, proportion, detail, material, and ensemble.
– Final sketches; character, scene, material swatches (Ingham and Rosemary, 1992; LaMatte, 2011; Landis, 2012; Anderson and Anderson, 2008).

**Brief** is here used to denote a principal instrument or document such as a written text, which used in the design, production, or performance of e.g. a stage play or screenplay (Oxford Dictionaries, 2014).

**Choreography** refers here to the process of giving form to dance, regardless of what method is used to design the dance and irrespective of whether a specific notation system is used. Like design, choreography is here used to denote both the process of composing dance and the resulting composition as a work (Butterworth and Wildschut, 2009; Blom and Chapling, 2002).

**Dance** is here used in a very broad sense; to perform, a performance, involving movement of the body with or without obvious pattern, in groups or alone, with or without sound or music (Merriam-Webster, 2014).

**Body** is defined as a being, a person’s whole physical self, a sensible object in physical space - as distinct from other bodies (Merriam-Webster, 2014).

**Performance** is here used in the sense of the performing arts, generally meaning an event in which a performer or group of performers behave in a particular way for another group of people (the audience) (Merriam-Webster, 2014), for an integrated and shared knowledge (Carlson, 2003).

**Performing arts** refers in this work to an art form in which one or more artists use their bodies as a medium for exploring performative aspects through formal expressions or narrations in an embodied art work (Schechner, 2012; Noland, 2009).
Performativity is here used, in a sense which is derived from Austin’s pragmatist speech act theory, as the function of an object to induce a bodily action based on the object’s form and matter. Thus, instead of a garment representing something, the performative quality of a garment refers to the pragmatics of a garment in terms of what the garment does to its wearer, i.e. the expressive bodily response (act) it produces in its wearer (Austin, 1975). Hence, performativity is here used in its broader sense concerning the performativity of the body (Warr, 2000), and not limited to or focused on the reiterative power of political or gender discourses (Butler, 1993); referring to the power of a thing to produce an action, its agency, and to what extent this thing may open up or control, constrain or make possible, the qualities of the action produced.

Agency here refers to the capacity of an agent such as a thing, e.g. an object, a person, or any other entity that may be said to exist based on a defined form, to act in and on the world (Oxford Dictionaries, 2014). As such, agency also relates to action theory or actor network theory (Latour, 2005), in the sense that an object or set of objects may instigate processes based on interactions that have normative implications on movement and order in those persons set in relation to the object or set of objects, causing wilful human bodily movements of varying complexity (Verbeek, 2005). In this context, however, agency means the capacity to act in a general physical sense, irrespective of moral or cultural dimensions (cf. Aristotle, 2011).

Interaction here refers to what occurs when two or more objects have an effect on (agency over) one another. Here, the two-way agency between body and garment is essential as opposed to a one-way causal effect (Merriam-Webster, 2014).

Interactivity is here defined as ’the quality or condition of interaction’ (cf. Moggridge, 2007; Stern, 2013), for example in dance (Birringer, 2003).
The Performed Dress illustrates and define performative and interactive qualities in the becoming of the dressed body through a process of interactive dressmaking.

Format: Exhibition (Dress and Movie)
Dancers: Kizzy Matiakis
Camera and editing: Ulrik Martin Larsen
Special appearances by: Stefan Friedli, Jack Dahl, Tim Matiakis
Location: Homework Studio, Copenhagen

Aim: To explore the making of a garment as a live embodied performance.

Materials:
– Yarns (synthetic and natural fibres)
– Metal clamps to secure base grid

Setting:
– Location: Homework Studio, Copenhagen
– Camera: Canon, 1D, digital
– Light: Daylight
– Music: No

Preparation, methods and procedures:
1. Pre-knit tubes of yarn.
2. Drape base grid on model.
3. Continuously add tubes of knitted yarn to the composition.
4. Dialogue with the model/dancer about comfort and fit.
5. Work around the body, composing and adding texture and colour.
6. The tubes are interwoven and, as the garment progresses, stability improves.

Reasoning:
The creation of the dress was rehearsed on a dress stand, but the final creation was affected by the presence of the dancer and the dialogue and interaction taking place during the making. Although the preparing of the hand-knitted material for the dress is time consuming, repetitive, and even tedious at times, the moment of creation and the actual making of the dress is spontaneous and guided by intuition and curiosity in every aspect. Whereas a designer is normally confronted with a mute and motionless dress stand, the contrasting experience of working with a living, breathing, and moving person becomes apparent in the finished dress, which carries traces of a real human presence and personality; that is, the dress captures the very essence of that moment of creation. The dress took shape by combining several different techniques, such as knitting, draping, weaving, and knotting. The complexity of the dress increased throughout its creation and, in its completed state, the expression and the actual dress is somewhere at the crossroads between textile art, sculpture, and fashion.
Conclusion of the experiment:
1. The experiment successfully showcases 'making as performance'. However, the time span makes it a somewhat exhausting exercise for both model and designer.

Proposed adoptions/adjustments
1. Apply the concept to other garment types and materials.
2. Greater integration of movement.

Questions:
How can movement inform and contribute to the development of garments?
2. How can garment inform and direct movement, choreography and performance?
MOTIVE
Body – clothing. Whether in Haute Couture, classic tailoring, ready to wear, run of the mill high-street fashion, obscure subcultural fetish wear, or indigenous tribal dress, the overriding, central factor is the body. This entity of flesh and blood, of muscle and bone, serves as the common denominator in developing clothing; and nowhere is this more evident than in creating costumes for dance (cf. Entwistle, 2003; Koda, 2001; Thomas, 2003; Vergine, 2000).

Ballet – costume. Classical ballet has its roots in the royal courts of the Italian Renaissance, and was subsequently refined and developed in France, where King Louis XIV aided in popularising and standardising the art form. When ballet in the early stages reflected life at the courts, dancers would wear costumes in the style of court dress; male dancers donned coats with fitted bodices and tonnelets, or alternatively short flared skirts revealing the shape of the hose-covered legs. Female dancers wore fully-skirted dresses, tightly tailored to the torso and in heavy fabrics which completely concealed the legs and feet. Information as to which role individual dancers were playing was conveyed by the addition of embellishments. The style of movement conceived in these early ballet performances was influenced heavily by the costumes, and the heavy and restrictive garments, in combination with the raised heel shoes worn by both male and female dancers, limited freedom of movement. Costumes were imaginative and fantastical, and were decorated with symbols that helped the audience to recognise the characters in the story. Mobility was often limited by the size of these costumes (Reade, 1967; Lee, 1998).

Dance – costume. Following the French Revolution of 1789, women abandoned panniers and corsets in favour of floating Grecian style dresses which emphasised the body. Dancers followed the fashion of the times, and these dresses meant that they could perform with a far greater range of movement. They now wore flat slippers, which allowed greater flexibility in the foot, and women developed the trick of rising on tiptoe (demi-pointe). Men’s costumes also reflected fashion, and the tonnelet was replaced with a jacket and fitted breeches. Now that costumes had become freer, men and women could dance together. During the Romantic Movement in the early 19th century, hemlines began to rise, and the tutu as we know it today emerged; lighter fabric choices allowed for freer movement, but the torso
still remained heavily corseted and constrained. By this time the pointe shoe had also been introduced, giving the illusion of an elongated leg. During this period, men created most ballets, although men pursuing careers in dance were seen as subversive. Thus, all parts were danced by women and subsequently women dressed as men for the male parts (The Origins of Ballet, 2014; Lee, 1998).

_Dance – art._ Following the Romantic era of ballet, the next major development occurred in Russia, a country which had a long folk-dance tradition and, in the 18th century, landowners maintained serf dance companies. The groundbreaking expression of the ballet companies was increased through collaborations with artists in the design of sets and costumes; Diaghilev, for example, sought out partnerships with contemporary fine artists, working on costume designs with among others Alexandre Benois, Georges Braque, Natalia Goncharova, Mikhail Larionov, Pablo Picasso, Coco Chanel, Henri Matisse, Joan Miró, Giorgio de Chirico, Salvador Dalí, Pavel Tchelitchev, Maurice Utrillo etc. Their designs contributed to the innovative excitement of the company’s productions, and the scandal caused by the premiere performance in Paris of Stravinsky’s The Rite of Spring has been partly attributed to the provocative aesthetic of the costumes of the Ballets Russes, which are considered to be persuasive works of art in their own right (Pritchard, 2010; Bell, 2011).

_Modern dance – garments._ Modern dance as a whole has been largely ignored as an area in which costumes are developed and challenged in their forms, capabilities, and communicative properties (ref, or example). Whereas traditional ballet is deeply rooted in certain movement patterns and based on clearly defined roles, parts, characters, and storylines, contemporary dance seeks to expand and push beyond the limits of movement to extremes, while the concept of a ‘set in stone’ story is modified beyond recognition. Without the costume that denotes a particular character, the emphasis is on communicating a narrative through movement and conveying feelings and mood via choreography. In other words, the body itself becomes the main tool, often stripped bare to reveal its essential human form, and so this clean slate lends itself to the projected feelings and interpretations of an audience. (Au, 1995; Carter and O’Shea, 2010; Albright, 1997). Nevertheless, in most cases the stable ‘go-to’ costume for modern dance is the generic tank top and
tights, with a few variations. These are generally tailored to the mood of the performance and, although this is a generalisation, a move towards ‘neutrality’ in terms of costume seems to be desirable.

Choreography – dance – clothing. Certain choreographers and dancers have become associated, and in some cases synonymous, with a particular style of dress/costume, and favour long-standing collaborations, as with Pina Bausch’s creative relationship with Rolf Borzik and later Marion Cito; this resulted in costumes, based on dress codes and lifted from aspects of everyday life (i.e. evening gowns and suits), which were then altered to accommodate the wide range of bodily movement required. Other well-known collaborations between designers and choreographer are Jean Paul Gaultier’s costumes for Regine Chopinot’s ballets, Issey Miyake’s collaboration with William Forsythe, Yohji Yamamoto’s design collaboration with Pina Bausch, and Walter van Beirendonk’s costumes for Not Strictly Rubens by the Royal Ballet of Flanders (cf. Climenhaga, 2009; Gaultier and Chopinot, 2007; Benaim, 1997; Van Beirendonck, 2013).
Under Construction: Cross Connection Ballet Company (1)
Title: ELOquent
Format: Duet
Length: 7 min.
Choreography: Tim Matiakis
Costumes: Ulrik Martin Larsen
Music: Antonio Vivaldi
Location: Stærekassen, Royal Danish Ballet, Copenhagen
Date: Summer 2009 and part of the repertoire
ELOquent is a 7 min. Pas de Deux with music from Vivaldi for X male/female dancers, created in the summer of 2009 for Cross Connection Ballet’s annual summer performances.

http://www.timmatiakis.com/Hemsida_ny/Eloquent.html

Description:
This was the first Tim Matiakis piece created en pointe, and was inspired by and is a tribute to the work of the choreographer Jorma Elo, which is characterised by the fusing of classical ballet and modern dance. The movement is athletic and dynamic, and consists of attempts to radically reinterpret the movements and movement patterns of classical ballet through a contemporary lens. The costumes for the piece consisted of tops constructed from long tubes of knitted material in different grey tones. The loose interwoven garments are made in a manner that allows movement to be exaggerated by the long loops and strands of the garments. The process of making the costumes was begun following a meeting between the choreographer and I, in which the concept, idea, and choreographer’s aim were made clear. There was a defined timeframe and, in order to ensure that the dancers had time to rehearse with the costumes and try the garments before the main performance, we decided to opt for a solution that would involve assembling the garments directly on the dancers, which would eliminate the need for multiple fittings.

Reasoning:
The choreographer stressed throughout the process that the most important aspect was freedom of movement and that arms, legs, and necks should be fully visible. Assembling the costumes directly on the dancers proved to be very fruitful as it allowed movements and positions to be tried throughout the construction process, which in turn eliminated the need for further fittings later in the process. During the making of the garments, it became apparent that an elastic structure upon which the knitted garment could be secured was required to ensure that the garments would not shift during the performance. The knitted material, although loosely constructed, was in hindsight not the best choice in regards to maintenance, as the vigorous movements made the dancers sweat which in turn made the garments heavy.
Under Construction: Cross Connection Ballet Company (2)
Title: Forgetting You Is Like Breathing Water
Format: Trio
Length: 14 min.
Choreography: Tim Matiakis
Costumes: Ulrik Martin Larsen
Music: Ben Frost
Location: Stærekassen, Royal Danish Ballet, Copenhagen
Date: Summer 2009 and part of the repertoire

Forgetting You is Like Breathing Water is a 12 min piece for 3 female dancers, created in the summer of 2009 for Cross Connection Ballet's annual summer performances.

http://www.timmatiakis.com/Hemsida_ny/Forgetting.html

Description:
The scenography is solely based on light, and uses three rectangles of light on the floor to represent each dancer. The piece focused on how individuals deal with the loss of a loved one and how the carrying of a heavy emotional weight on one’s shoulders affects all aspects of life. The costumes for the piece consisted of three ‘dresses’ or body suits, identical in shape with different colour schemes for each. The costumes were constructed in two layers, the base layer in jersey and the top layer in transparent silk on the bottom half and either black, grey, or white jersey on the top half. Drawstrings were incorporated at the waist and leg openings to allow for adjustments and to seal in the foam cubes concealed in the top half. The foam cubes and rectangles were sandwiched between the two layers of fabric and added to the suffocating feel of the top.

Reasoning:
The process began with a meeting with the choreographer in which he explained the concept for the piece, while I listened to the music he had selected. I presented a series of sketches and mood images at the next meeting and we agreed on the idea which he thought best suited the concept. The first toiles of the dresses were made and fitted on the dancers. It was initially decided that the dresses should differ slightly in terms of shape, with one being symmetrical and two asymmetrical, in opposite directions, so as to form a symmetrical image when taken in as a whole; however, the asymmetrical dresses tended to obstruct certain movements and so were altered. We worked with symbolism and tried to apply and incorporate emotional aspects directly into the garments; thus, the foam blocks symbolise the weight of sorrow on the shoulders, which in the final stages of the piece are released through the loosening of the drawstring. That they are still attached, however, suggests that, while the weight might have been lifted, the sorrow never entirely leaves you.
Under Construction: Cross Connection Ballet (3)
Title: Piaseme
Format: Piece for seven dancers
Length: 15 min.
Choreography: Tim Matiakis
Costumes: Ulrik Martin Larsen
Music: Jakob Skøtt
Location: Royal Danish Theatre, The Drama House, Copenhagen
Date: Summer 2010 and part of the repertoire

Piaseme is a 20 min. piece for 6 dancers (one couple and four male dancers), created in the summer of 2010 for Cross Connection Ballet’s annual summer performances.

http://www.timmatiakis.com/Hemsida_ny/Piaseme.html

Description:
The piece explores different themes such as fear, ritualism, the support system we rely on, masculinity vs. femininity in movement, movement attached to a self-produced sound, and the stereotypical notion of the ‘grand finale’. It starts with a three minute movie shot in a freight elevator, which abstractly documents the collaboration between choreographer, composer, and costume designer.

Reasoning:
Due to time constraints, I initially started to prepare a concept for the piece without having a clear brief of what it would thematically revolve around, although I had the basic information such as the number of dancers, their gender, and the length of the performance. During the first rehearsal I brought in different suggestions for costumes in the form of simple toiles and a selection of fabrics for the dancers to sample and interact with. The lack of information and the ‘openness’ or lack of completion of the toiles proved to be an obstacle, as the dancers felt that they needed a more complete and finished product to work with. The first tryouts were discarded and a new approach was devised in collaboration with the choreographer, which drew on the experience of creating garments directly on the dancers, as we had done with the previously discussed production; this decision once again proved fruitful as it immediately eliminated the need for fittings and cleared up questions related to freedom of movement and comfort. The costumes were constructed using rectangles of fabric in varying sizes draped around the body, and consisted of a layer of calico which was supplemented by different materials that were allocated to each piece of the construction. The collaged garments seemed somewhat incomplete, with basic drapes and wraps around the body, and allowed complete freedom of movement and visibility of the body. Materials such as neoprene and mesh were mixed with cotton jersey and canvas to give each piece texture and movement.
MOTIVE
Outcome: Throughout all of the projects there was a continued dialogue with the choreographer and performers, which led to compromises and adjustments that favoured the mood and expression of the performances rather than my agenda to explore the performative aspects of garments. Moreover, although I essentially had carte blanche in creating these costumes, there existed a slight disconnect in terms of accomplishing a result that explored aspects of my aim in the work/garments/costumes produced. Despite the use of dramatic symbols in the form of garments and attributes and costumes made to have a certain character represent a well-known figure in society, the performances were not developments of garments in themselves, but an appropriation of existing garment types to fit the conditions of the staged performance.

Being a perhaps very strict generalization, but nevertheless so, it appeared that the costume choices for these performances were made predominantly in the interest of allowing a full range of movement for the dancers, and to show off as much of the their bodies as possible. Thus, comparing the costume design process for these three performances with a traditional one, such as that discussed in the previous chapter, the costumes were prepared following a classical structure, resulting in an articulation of the expression of the dance. And, although these propositions based on the dance are understandable, and in some cases undeniably necessary and appropriate, it means that the vast majority of modern dance performances have rather similar expressions in terms of costume due to their being based on the same principle of articulating a pre-determined expression in the dance itself. Nevertheless, there are elements in each performance that lend themselves to further development or reflection and have contributed by furthering my research, particularly Forgetting You Is Like Breathing Water, which fulfilled my ambition of having the costume act as co-choreographer in certain segments of the piece. The end sequence, in which the dancers release the cubes which were previously trapped on the upper body, showcases how garment interaction can support story and mood, as the narrative is embodied and acted out partly through the garment.
AIM
**Costume – performativity – performance.** Instead of garments rather articulating or adding to the expression of the body, costume in Leigh Bowery’s performances is the core around which all is constructed. Here, the character is not Leigh, but someone else (Clark, 2011). Similarly, Nick Cave’s Soundsuits facilitate a characteristic mode of self-expression, wherein the wearer’s identity is entirely concealed beneath an intricately constructed costume which combines non-textile materials and found objects. This notion, of the costume taking over the performer’s identity in its entirety, causes the wearer to react to physical aspects of the Soundsuit such as the sound, weight, scale, and movement, creating a performance which is very much influenced by the costume itself (Cave, 2009). As in Oscar Schlemmer’s Bauhaus theatre, the transformation of the human body, its metamorphosis, is made possible by the costume, the disguise. Costume and mask emphasize the body’s identity or they change it; they express its nature or they are purposely misleading about it; they stress its conformity to organic or mechanical laws or they invalidate this conformity. Costumes were used to depict and define a space and architecture around the body, and to exemplify the human and bodily presence in that space. This was achieved using costumes with individual spatial characteristics which highlighted the differences between and amplified the similarities within the costumes as a homogeneous group. Each costume explored aspects of movement, body, and space, through a very direct transposition of human anatomy to geometrical shapes (Schlemmer et al 1994).

**Clothing – interaction – performance.** If the costumes in the above examples articulate or add to the expression of the body, it is difficult to determine whether it is the form or the body which is in control in the work of Maria Blaisse. For example, her works Kuma Guna (1996) and Moving Meshes (2008) consist of moving structures developed for the ISO Dance Company, and are explorations of form, material, and the interrelationship between dance, sculpture and costumes (Blaisse and Van Putten, 2008). Similarly Rei Kawakubus costumes presented a stark contrast to the pure and clean lines of Cunninghams choreography, proposing a body morphology through the addition of padded bulges merged with the garments that inform the choreography (Dresner et al, 2008; Celant and Vaughan, 2009). Another earlier example of a complex interrelationship between dance, sculpture, and costumes is the Serpentine Dance by Loie Fuller which represents an early
example of a dance performance where the choreography is wholly dependent on the costume/garment; conversely (Garelick, 2007), Erwin Wurm’s one minute sculptures (2007) suggest the use of garments as architecture, scenography, and sculpture (Wurm et al, 2004).

Aim: This work explores choreography and costume design with a focus on how garments can inform and direct movement, choreography, and performance, and in turn how movement may inform and contribute to the development of dynamic garments. Through a series of live experiments, ranging from self-instigated performance/video work in collaboration with choreographers and dancers, to performances of garment interaction associated with everyday life, the work explores the performative, spatial, and interactive properties of garments.
DESIGN OF EXPERIMENTS
Design methods – research methods. The relationship between analysis and design is fundamental in design research, as such research often involves shifting back and forth between methods for designing and methods for analysis. This is also a general characteristic of the relationship between the design of experiments and the analyses of outcomes, which in turn suggests a design and ways of applying results (Hallnäs and Redström, 2006). The central point here is the physical outcome of the experiment as a research result in its own right, followed by the prominence of going from the analysis of the materialised experiments to design through definitions, methods, and techniques (Thornquist, 2014). This is where design methodology becomes research methodology, i.e. experimental methodology for practice-based design research (Koskinen et al, 2011).

In order to explore how garments can inform and direct movement, choreography, and performance, and in turn how movements inform and contribute to the development of dynamic garments, a series of experiments which were centred on bricolage, improvisation and situationism, were set up.

Bricolage (in Rehearsal), in the sense that a diverse range of materials was used; they were generally those which happened to be available to hand, or were created using basic DIY skills (Merriam-Webster, 2014; Lévi-Strauss, 1972).

Materials/variables:
– Different fabrics, with distinct differences in texture, opacity, and weight.
– Sheets of fabric with one hole for arm(s) or head.
– Cube-shaped suit made of a soft plastic mosquito net.
– Styrofoam pellets.
– Tubes of stretch rib.
– Different numbers of holes and their placement on tubes.
– Transparent fabric.
– Tulle fastened on strips of fabric attached to the wrists.
– Sheets of fabrics of varying dimensions and with different openings.
– The inclusion of slits, adding to the wearer’s mobility.
– Cubes of fabric with openings for the head, arms, and legs.
Improvisation, in the sense that trained ballet dancers reacted to the agency of materials and garments without pre-planning, but using trained movement skills (Merriam-Webster, 2014; Sawyer, 2009).

Situationism (while Performing Live), i.e. letting dancers be influenced by external, situational factors rather than internal ones; asking them to 'slowly deconstruct or reconstruct' the existing space while making the most of it in terms of floor, ceiling, lights, rigs, curtains, wings, audience seating, etc. Costumes could be connected to these elements and actively impact them (Oxford Dictionaries, 2014; Debord, 1958).

Analyses of experiments. This was similar to the movement analyses in Eadweard Muybridge’s photography, as well as to the formal comparison and normative self-instituting epistemological structure developed by Bernd and Hilla Becher (Muybridge, 1984; Gronert, 2009).
REHEARSAL
The aim of the first series of experiments was to test how the garments could work as co-choreographers for the pieces, exploring different construction methods, garments types, and materials. The experiments were based on the assertion that the mundane task of dressing or undressing is a form of performance and choreography. A series of garments was constructed to actively influence and determine the movement of the dancers, and the new dialogue between the garment and the dancer resulted in a new set of movements. This gave rise to a co-dependent relationship between the dancer, costume, and the space occupied, while horizontal, vertical, symmetrical, and asymmetrical gradients in fabrics, of varying stiffness and opacity, aided in the exploration of movement. Layers, surprise elements, sculptural elements integrated into the shapes, slits, casings, drawstrings, elastic areas, levels, scale (length/width), composition, difference in which side is shown, etc., were all changed and elaborated on in order to make the garments influence the movement of the body in different ways.

Prerequisites:
– The identity of the dancers was concealed to avoid acting or the inclusion of emotional expression.
– Five to eight experiments of increasing complexity, starting with simple garments and then adding in more variables.

Examples of adjustment in variables:
– The overall size and shape of the material were adjusted.
– The shape and size of the openings, and their exact placement, were adjusted to either facilitate or obstruct movement.
Exp. 1. Feulles
Dancers: Kizzy Matiakis, Tim Matiakis
Camera and editing: Dimitris Vulalas
Graphic design: Stefan Friedli

Aim: To explore a rudimentary form of costume as a tool for the dancer to wear and interact/move with.

Materials:
– Layers of different fabrics, with distinct differences in texture, opacity, and weight.
– Sheets of fabric with one hole for arm(s) or head.

Setting:
– Location: Royal Danish Ballet, rehearsal studio 2
– Camera: Canon, 1D, digital
– Light: Single spot
– Music: No

Preparations and procedure:
1. Adjustment of the proportions of the fabric pieces.
2. Decision regarding placement of opening for the body.
3. Decision regarding the number of layers.
4. Sequencing of the layers.
5. Dancer continuously walks in and out of the frame at a natural pace.
6. Every time the dancer re-enters the frame, a layer is either added or replaced.
7. The dancer is instructed to perform a gesture, a movement, or a short series of movements when reaching centre stage.
8. Movements are improvised to exemplify natural movement in coherence with the garments.
9. As the torso becomes more covered, the movement shifts from arm to leg.

Conclusions:
1. As the garment is one step away from being just a piece of cloth, the opening for the body allows for interaction and becomes a simple tool for the dancer to play and interact with.

2. The garment loses its ability to stay on/cover the body when static, and is designed with a steady walking pace or the movement of the arms in mind. Layers placed on the arms are dependant on movement to stay attached to the body; therefore the dancer involuntarily undresses or loses any garment that creates an expressive counter-reaction.

Proposed adaptations/adjustments:
1. Addition of fringes and more use of light, flowing fabrics that accentuate the movement caused by the performer’s reaction to the garment.
2. Adding more openings for a more complex integration of the body.
Exp. 2. Void Suit
Dancers: Kizzy Matiakis, Tim Matiakis
Camera and editing: Dimitris Vulalas
Graphic design: Stefan Friedli

Aim: To explore the immediate space surrounding the dancer through movement.

Materials:
– Cube-shaped suit made of soft plastic mosquito net.
– Styrofoam pellets.

Setting:
– Location: Royal Danish Ballet, rehearsal studio 2
– Camera: Canon, 1D, digital
– Light: Single spot
– Music: No

Preparations and procedure:
1. Decision regarding the scale of the suit.
2. Rehearsal to familiarise the dancer with wearing the suit.
3. Styrofoam pellets are added to further exemplify the space between body and suit.
4. The dancer is instructed to explore the space of the suit through improvised movements.

Conclusions:
1. The suit in itself enforces a certain way of moving.
2. The limited space around the dancers becomes both an obstacle and a tool to perform with.

Proposed adaptations/adjustments:
1. Further explorations with adjustment in scale to define when the garment transitions from being worn to being a space for the dancer to move freely within.
2. Proposing 'Suit as scenography.
**Exp. 3. Tubular**

Dancers: Kizzy Matiakis, Tim Matiakis  
Camera and editing: Dimitris Vulalas  
Graphic design: Stefan Friedli

**Aim:** To explore expression of movement through dance within a closed and restrictive tubular shape, prompting the dancers to improvise intuitive movement based on the garment’s form and material.
- To distil bodily movements into abstract shapes.

**Materials:**  
- Tubes of stretch rib.  
- Different numbers of holes for arms and legs, placed on tubes to allow the limbs to escape the closed form.

**Setting:**  
- Location: Royal Danish Ballet, rehearsal studio 2  
- Camera: Canon, 1D, digital  
- Light: Single spot  
- Music: No

**Preparations and procedure:**  
1. Adjustment of the proportions of the fabric tubes.  
2. Decision regarding placement of opening(s) for the body.  
3. The dancer is instructed to perform a series of continuous movements within the tube; throughout the performance, tubes are replaced and openings for the body are added. This gives the dancer an increased freedom of movement.  
4. Movements are improvised to explore and test the limits within the tube.

**Conclusions:**  
1. The tubes/garments successfully translate movement into sculptural shapes, adding a form filter to otherwise recognisable movements and gestures.  
2. The body is still somewhat visible, as impressions protruding from or appearing to nearly pierce the fabric.

**Proposed adaptations/adjustments:**  
1. Further development of restraining qualities by using a tighter tube for more expressive possibilities for the performer.
Exp. 4: Intermediate dress
Dancers: Kizzy Matiakis, Tim Matiakis
Camera and editing: Dimitris Vulalas
Graphic design: Stefan Friedli

Aim: To explore the creation of a garment through a predetermined series of movements.

Materials:
– Simplified 'little black dress' shapes (front and back), placed on transparent fabric.

Setting:
– Location: Royal Danish Ballet, rehearsal studio 2
– Camera: Canon, 1D, digital
– Light: Single spot
– Music: No

Preparations and procedure:
1. Adjustment of the proportions of the transparent fabric.
2. Placement of the dress shapes.
3. Rehearsal to familiarise the dancer with how to interact with the garment.
4. The garment is held in place at one end.
5. The dancer instructed to dance into and out of the garment in a continuous flow.
6. Movements are defined and directed by the openings in the garment.

Conclusions:
1. There exists a co-dependant relationship between the garment and movement.
2. The creation of a certain garment is based on particular movement patterns.

Proposed adaptations/adjustments:
1. Development of garment types that allow for different movement patterns.
Exp. 5: Skirt question
Dancers: Kizzy Matiakis, Tim Matiakis
Camera and editing: Dimitris Vulalas
Graphic design: Stefan Friedli

Aim: To explore the emergence of particular garment types through movement of pre-placed/positioned forms.

Materials:
– Tulle, fastened on strips of fabric and attached at the wrists.

Setting:
– Location: Royal Danish Ballet, rehearsal studio 2
– Camera: Canon, 1D, digital
– Light: Single spot
– Music: No

Preparations and procedure:
1. Adjustment of the proportions of the fabric piece that connects the arms.
2. Adjustment of the amount of tulle attached.
3. Try-outs with one or two garments in use simultaneously.
4. The dancer is instructed to position the fabric on her body, thereby constructing a temporary garment that exists as a result of movement.

Conclusions:
1. The fabric successfully emulated garments through placement on the body, functioning as a skirt, a dress, or a cape.

Proposed adaptations/adjustments:
1. Further experiments with scale and material in combination.
2. Further experiments with placement on the body and material connection between legs and arms.
Exp. 6: Unfold
Dancers: Kizzy Matiakis, Tim Matiakis
Camera and editing: Dimitris Vulalas
Graphic design: Stefan Friedli

Aim: To explore the creation/emergence of a garment through both the interaction between two persons, and the interaction between the individual and the form.

Materials:
– Sheets of fabrics in varying dimensions, with openings for the torso, head, arms, and legs.
– The inclusion of slits, added to the fabric in order to improve flexibly and movement.

Setting:
– Location: Royal Danish Ballet, rehearsal studio 2
– Camera: Canon, 1D, digital
– Light: Single spot
– Music: No

Preparations and procedure:
1. Adjustment of the proportions of the fabric sheets.
2. Adjustment of the proportions and placement of holes for the body.
3. Rehearsal to define the sequence of going through the holes.
4. Rehearsal to try out the possibilities for the sheets with two dancers.
5. Rehearsal with individual dancers for the garments that clothe one person.
6. Try-out with different placements of the sheets; on the floor, on the wall, or held by another person.
7. The dancer(s) is instructed to dress themself by moving through the openings in the sheets, thereby getting stuck and assembling a garment through movement.

Conclusions:
1. The movements, in unison with the fabric, constructed draped garments on the body.

Proposed adaptations/adjustments:
1. Further development of interactive aspects, both between several dancers and between the individual garment and the dancer.
2. Incorporation of elements for scenography.
**Exp. 7: Approach**

Dancers: Kizzy Matiakis, Tim Matiakis
Camera and editing: Dimitris Vulalas
Graphic design: Stefan Friedli

Aim: To further investigate movement in an expanded space, as derived from the form and shape in Exp. 4, with modifications that allow the garment to approach conventional types in terms of shape and form.

Materials:
– Cubes of fabric with openings for the head, arms, and legs.

Setting:
– Location: Royal Danish Ballet, rehearsal studio 2
– Camera: Canon, 1D, digital
– Light: Single spot
– Music: No

Preparations and procedure:
1. Adjustment of the proportions of the fabric cubes.
2. Adjustment of the placement of the openings.
3. The dancer is instructed to explore the space of the garment cubes through improvised movements, and to continuously try different openings for the arms, head, and legs.

Conclusions:
1. The cubes/garments successfully translated movement into more recognisable garment types, which varied dependent on where the dancer chooses to ’exit’ the form.

Proposed adaptations/adjustments:
1. Addition of recognisable features such as sleeves to further approach ’real’ garments.
2. Further exploration of scale and a greater selection of material for more diverse expressive possibilities.
PERFORMING LIVE
Departing from the controlled environment of the studio, this instalment of the Choreographed Garment series took the form of an interaction with specific places and spaces, as some of the initial ideas did not work as expected in the studio. A visual onslaught, showcasing garments’ intrinsic properties for directing/generating a performance, was prepared. Every idea was considered to have value, be it big or small, elaborate or straightforward, abstract or concrete, practical or impractical.

I don’t intend to tell a story here, but to present a multitude of ideas through describing a series of tableaus, where the focus was on the garments’ ability to interact with the dancer[s] and facilitate or obstruct movement. In some cases it may not even be a garment in the traditional sense, but part of the scenography that acts as an item of clothing in some way; the garment thus became the performance in itself, in its creation, destruction, or transitory existence. Since it was a performance or a show, I intended to put on a show, and so entertainment value was key; gimmicks and cheap tricks were therefore most welcome.

As an attempt to base choreography wholly on garments, the dancers were in some cases given the pieces and asked to improvise according to either the limitations of the garment, or a set of rules as defined by its properties. There was also a focus on garments that were constructed directly on a dancer, as a part of the performance and an exploration of what exactly a garment is.
Aim: To explore a rudimentary form of costume as a tool for the dancer to wear, interact, and move with.

Materials:
- Layered fabrics with distinct differences in texture, opacity, and weight.
- Sheets of fabric with one hole for the arm(s) or head.

Setting:
- Location: Stadshuset, Borås
- Camera: Canon, 1D, digital
- Light: Single spot
- Music: No

Preparations and procedure:
1. The dancer is instructed to move continuously in an improvised choreography, influenced by the sensation, weight and scale of the garments.
2. The fans add to the sense of motion by causing the fabric to move, exposing the different layers and the dancer. This requires a counter movement from the dancer in order to remain clothed, secure a clear view, and retain his bearings.

Conclusions:
1. The garment amplifies the dancer’s movements.
2. The addition of the fans adds an extra dimension of movement to the garment.
3. The interaction between the dancer and the garment in itself constitutes choreography.

Proposed adaptations/adjustments:
1. Further integration of the body by adding more openings, which would allow the arms and legs to further impact the movement of the garments.
2. Stronger fans that will counteract, interfere with, or obstruct movement.
Performing Live

Live 2. Effect/Affect, Ligature
Video: 03:00, http://vimeo.com/92828253
Dancers: Cecilie Lassen, student assistants
Camera and editing: Dimitris Vulalas
Graphic design: Stefan Friedli

Aim: To explore clothing a body through a series of movements performed by others, thus constructing a simple garment.

Materials:

Setting:
– Location: Stadshuset, Borås
– Camera: Canon, 1D, digital
– Light: Single spot
– Music: Westlings Spelman - 'Hårgalåten'

Preparations and procedure:
1. Attachment of the fabric strips to the dancer.
2. Trial runs to determine the fabric needed to complete a short dress.
3. Each strip is allocated to an assistant.
4. The assistants move around the dancer in a circular motion, starting at the full distance of the fabric strips and slowly moving closer as the dancer’s body is covered by the interweaving of the fabric strips.
5. When the assistants run out of fabric, the dress is complete.
6. The sequence concludes with the dancer unravelling the dress, freeing herself from the temporary construction.

Conclusions:
1. The experiment succeeded in covering the body of the dancer through the motions of others, although she had to stay relatively still during the process.

Proposed adaptations/adjustments:
1. The garments need to be finished in a manner that allows the dancer to keep the dress on and continue performing.
2. Further experiments with; scale and length of the fabric, number of assistants and fabric strips, different weaving techniques.
Live 3. Effect/Affect, Shroud
Video: 04:37, http://vimeo.com/34464145
Dancer: Cecilie Lassen
Camera and editing: Dimitris Vulalas
Graphic design: Stefan Friedli

Aim: To explore dressing through a series of movements in relation to scale, distance, and the fixed position of elements.

Materials:
– Stage curtain with openings and slits for head, arms, legs, and torso.

Setting:
– Location: Stadshuset, Borås
– Camera: Canon, 1D, digital
– Light: Single spot
– Music: Jacob Skott

Preparations and Procedure:
1. The stage curtain is hung.
2. Openings are placed at irregular intervals and at different heights.
3. The dancer is instructed to open the stage curtain using the openings in the fabric.
4. As the dancer tries out different openings and combinations, she becomes entangled in the vast sheet of fabric.
5. After trying a few times, a system of drapes emerges around the dancer’s body as she moves through the different openings, and the curtain is opened.
6. As the dancer disentangles herself/undresses, the curtain is closed.

Conclusions:
1. The experiment succeeded in integrating a performative aspect into the simple task of opening/closing the stage curtain, exemplifying how choreography can influence the scenography and vice versa.

Proposed adaptations/adjustments:
1. Different placement of openings, scale of the curtain.
2. A rhythm could be applied to the openings, allowing for greater interaction between sound, movement, and material.
Aim: To explore the act of undressing, the traces it leaves behind, and how those traces can capture movement.

Materials:
- Tuxedo jacket, shirt, vest, trousers, butterfly, gaffer tape.

Setting:
- Location: Stadshuset, Borås
- Camera: Canon, 1D, digital
- Light: Single spot
- Music: Speech

Preparations and Procedure:
1. The dancer is dressed in the garments.
2. The sequence of undressing is planned.
3. As the garments are removed, the assistant affixes them to the wall with tape while the dancer continues the performance.
4. The placement of the garments on the wall follows the movements and position of the dancer.

Conclusions:
1. The traces left by the dancer allude to a series of movements that take place during the process of undressing.

Proposed adaptations/adjustments:
1. Trials in other locations.
2. Other garments and objects which are more tangentially linked to the concept of 'clothing'.
Live 5. Effect/Affect, No Go
Dancer: Julie Valentin
Camera and editing: Dimitris Vulalas
Graphic design: Stefan Friedli

Aim: To explore the act of dressing through the transformation of an existing object into a costume.

Materials:
– Stuffed animal (dog)
– Scissors

Setting:
– Location: Stadshuset, Borås
– Camera: Canon, 1D, digital
– Light: Single spot
– Music: Jacob Skott

Preparations and procedure:
1. The dancer is handed the stuffed animal and a pair of scissors.
2. The dancer is instructed to make incisions in the stuffed animal, allowing her to remove the stuffing and to wear the hollowed out form.
3. The dancer performs an improvised series of movements wearing the new garment, reacting to the restrictive proportions of the appropriated garment.

Conclusions:
1. The act of repurposing an object to become a costume contributes to the feeling of 'making as performance'.

Proposed adaptations/adjustments:
1. Applying the same kind of transformation to other objects with other properties in terms of scale, material, and meaning.
Live 6. Effect/Affect, Vapor
Dancer: Thomas Holm Radil
Camera and editing: Dimitris Vulalas
Graphic design: Stefan Friedli

Aim: To dress or cover the moving body in something that has a temporary existence and form.

Materials:
- Two large transparent plastic bags.
- Smoke machine.

Setting:
- Location: Stadshuset, Borås
- Camera: Canon, 1D, digital
- Light: Single spot
- Music: Jacob Skott

Preparations and procedure:
1. The large plastic bags are filled with smoke.
2. The bags are draped around the dancer’s body.
3. The dancer performs improvised movements, affected by the scale and placement of the bags.
4. The bags are punctured as part of the choreography.
5. The smoke within the bags is released, shrouding the dancer in smoke.

Conclusions:
1. The garment successfully acts as a performance tool, prompting the dancer to move in a certain way due to the size and placement of the components. The transformation of the garment, from solid to free-flowing smoke, blurs the body and creates a natural conclusion/crescendo of the performance through its destruction.

Proposed adaptations/adjustments:
1. Experiments with scale and placement.
2. Adopting the same effect for more recognisable or conventional garment types.
Aim: A juxtaposition of two costumes, intended to exemplify the different qualities of each. The dancers each mimic the other’s movements, thereby showcasing the garments’ inherent qualities.

Materials:
- Cube-shaped suit (Void Suit) filled with plastic balls.
- Balloons attached to string.
- Needle.
- Two chairs.

Setting:
- Location: Stadshuset, Borås
- Camera: Canon, 1D, digital
- Light: Single spot
- Music: Shirley Bassey - 'Hey Big Spender'

Preparations and procedure:
1. A dancer wears the Void Suit.
2. A dancer has balloons attached to their body.
3. The dancer wearing the balloons is instructed to perform a burlesque-influenced choreography, popping the balloons throughout the performance.
4. The dancer wearing the Void Suit is instructed to continuously mimic these movements.

Conclusions:
1. One dancer acted as a live director, and was heavily influenced in her directorial decisions by what she was wearing.

Proposed adaptations/adjustments:
1. Reversed roles.
2. Other garments.
Live 8. Effect/Affect, Blowout
Dancers: Cecilie Lassen, Julie Valentin, Thomas Holm Radil, Alex Bourdat
Camera and editing: Dimitris Vulalas
Graphic design: Stefan Friedli

Aim: To dress or cover the body in something that has an undefined form from the outset. The dressing of the body occurs through interactions between the dancers, and through the movements of the individual dancers.

Materials:
– Buckets attached to the head with black fabric.
– Confetti.
– Vaseline.

Setting:
– Location: Stadshuset, Borås
– Camera: Canon, 1D, digital
– Light: Single spot
– Music: Jacob Skott

Preparations and Procedure:
1. The dancers are covered in Vaseline.
2. Buckets filled with confetti are attached to the dancers’ heads with strips of fabric.
3. The dancers are instructed to move rapidly, with a focus on moving the head, releasing the confetti from the buckets.
4. The dancers are covered in confetti.
5. The performance ends when the buckets are empty.

Conclusions:
1. The experiment succeeded in partially covering the body of dancers through individual movement and the motions of others.

Proposed adaptations/adjustments:
1. Consider the amount of material.
2. Other methods of distributing the materials.
3. Other ways of affixing the materials to the body.
CONCLUSIONS
Review: The overall aim of this work was to explore how garments can inform and direct movement, choreography, and performance, and how movement may in turn inform and contribute to the development of dynamic garments. Through a series of rehearsal experiments and live performances, ranging from self-instigated performance/video work in collaboration with choreographers and dancers, to performances which utilised garment interaction associated with everyday life, the work investigated the performative, spatial, and interactive properties of garments. Each of the studies explored and postulated different forms of agency regarding the instigation and construction of movement and choreography.

Experiment 1: In the first study, the informed choreography was constructed through a sense of self-awareness of the body as a result of nudity. Here, the garment had no ability to stay on and cover the body when not interacted with. The layers of fabric on the arms were dependent on particular kinds of movement to stay attached, based on a steady walking pace forward or the activation of the arms. Through this involuntarily undressing or loss of the garment, a systematic expressive counter-reaction was suggested. Thus, the form and material of the garments directed the performer’s attention towards her body, making her increasingly aware of it in relation to the garment itself.

Experiment 2, 3: In the second and third studies, the agency of a garment was explored in terms of its informing and directing movement on the basis of it being a brief to react to (in a similar manner to Ex.1), albeit based on physical sensory reaction rather than bodily awareness. While Ex. 2 used a limitation in space surrounding the dancers to make a physically restrictive obstacle to perform against, conditioning movement, Ex. 3 presented tubes/garments that transformed and translated movement into sculptural shapes, adding a kind of form filter to otherwise recognisable movements and gestures which restricted the body’s potential movement.

Experiment 4, 5: In the fourth and fifth studies, movement and matter, getting and being dressed, defined something already known (form). In Ex. 4 there existed a co-dependent relationship between garment and movement, as the creation of a certain garment depended on a specific movement. In Ex. 5, an abstract form is successfully emulated different garments through placement on the body, alternatively being a skirt, a dress, a cape, etc.
Experiment 6, 7: In the sixth and seventh studies, the choreography was similar to Ex. 4 and Ex. 5 and explored the definitions of garments, based one or two performers. In the sixth study, the definition of garments was investigated through a forced interaction between two dancers where the movements, in unison with the fabric drapes, constructed and defined a garment on the body through a series of variations. In the seventh study, a particular form with holes transformed and translated movement into more recognisable garment types, depending on where the dancer chose to “exit” the form.

Reasoning: The different kinds of agency in the experiments above may be understood by the two main approaches in the philosophical literature regarding bodily awareness; the sensorimotor, and the representationalist approach, which differ in both ontology and methodology. Associated with the phenomenological tradition, the sensorimotor approach emphasises the importance of interacting with the world for bodily awareness, while the representationalist approach has its roots in analytic philosophy and takes mental representations of the body to be the core of bodily awareness (de Vignemont, 2011).

Sensorimotor approach: Although strongly influenced by Husserl (1995), and more lately developed by for example Noë (2004), to focus on how perceptual experience is enacted through skilful movement of the body as a whole, the most comprehensive exploration of sensorimotor or phenomenological bodily awareness is arguably that conceived by Merleau-Ponty, from which three claims may be articulated; (i) the body is not an object that can be represented; (ii) the existence of the body is the presence of the body in the world; (iii) the body we experience is the body in motion (Merleau-Ponty, 2002). In Ex. 1, 2, and 3, nothing was represented by the interaction of the body and garments; there was no image of body or dress, or a representation of a clothed body (see i). In Ex. 1, nudity, as a result of the dancer being present in the world, was the main driving force behind movement, just as the physical reaction to the restrictions and material properties of the garments were the main driving force behind movement patterns in experiments 2 and 3 (see ii).In the first experiment, the experience of the body arose in the movement that constituted the tenuous distinction between being nude and being clothed whereas, in the second and third experiments, the experience of the body was constituted by the performance, which took place against and through the form and materials of the garment/object (see iii).
Representationalist approach: As an alternative to the sensorimotor approach, the representationalist approach advocates a bodily awareness based on a mental image of the body, which may be explained as an internal structure that tracks the state of the body and encodes it, and may also misrepresent the body or be uncoupled from it. However, there are several different classifications of body representations associated with this approach and, as there seems to be little agreement between them, they are rather contradictory rather than complementary (de Vignemont, 2011; Cardinali, 2009). The theories used for this study were those of Head and Holmes, who made a systematic analysis and taxonomy of the way(s) the brain represents the body. Three types of body representations were identified; (i) the postural schema (unconscious) which encodes the relative position of body parts after each movement; (ii) the superficial schema (unconscious) of the skin, used for localising bodily sensations; (iii), the body image (conscious) when “recognizable change enters into consciousness” (Head and Holmes, 1911). In the fourth and fifth experiments, the postural schema on a temporal level was the short-term representation of each of the individual movements in the series, leading towards an analysis of what it means to be clothed, whereas the superficial schema was the long-term representation of the unified whole of the movement pattern, composed of all of the individual movements which established the comprehensive representation of the choreographed act of being dressed. On a functional level, the postural schema in Ex. 4 and 5, alternatively, is the action towards establishing the representation of being dressed, whereas the superficial schema is the localisation of bodily sensations in relation to the positions of the garments during and after each motion. In terms of body image, the performer is conscious of having established the notion of being dressed through their bodily actions and positions. For Ex. 6 and 7, the same reasoning can be made for the bodily movements; instead of attempting to define through action what it means to be dressed, the movement patterns are informed through a forced interaction between the dancer(s) and an object, and so are performed in order to establish different garment definitions. Thus, although Ex. 4, 5, 6, and 7 differed in terms of scope, they shared the aim of establishing a recognisable representation of a definition.
Critique: In the rehearsal experiments, the garment acted as director (or even dictator, in some respects), not in the sense of fashions for any particular season but in the way the dancers were forced to perform specific actions during their interaction with the garment. The physical presence and appearance of the garment – material, texture, volume, pattern, colour – informed and influenced to different degrees, as the proposed adjustments show. Although, this means that it is not the cultural agency of a garment, based on its potential for social imitation and distinction (Simmel, 1904; Goffman, 1959; Bourdieu, 1984), that directs movement, aspects of such linguistic representationalist functions are at work in experiment 4, 5, 6 and 7 since the performances strive towards symbolic imitation of preconceived ideas of being dress or a definition of a garment or garment typ. This negotiation between agency due to a sensorimotor relationship and a representationalist function is also clear when evaluating the live performances.

Live 1 illustrated how a garment(s) amplifies a dancer’s movements, as the interaction between dancer, garment, and fan constituted choreography in itself. However, further integration of the body through adding more openings, which would allow the arms and legs to further impact the movement of the garments, is needed for a more developed agency of the garment itself, although stronger fans would also obstruct movement even more.

Live 2 builds on the act of dressing, through covering the body of the main dancer as a result of the motions of others; this meant, however, that the main dancer was required to stay relatively still during the process, and the result did not allow for the dancer to continue performing while keeping the dress on. Different variations of scale and fabric length, number of assistants and fabric strips, and different weaving techniques would further influence the choreography.

Live 3 incorporated a performance aspect into the simple task of opening and closing the stage curtain, exemplifying how choreography can influence scenography and vice versa; however, a different placement of openings and modification to the scale of the curtain would influence movement to a greater extent.
Live 4, like Live 2, built on the act of dressing, where the traces left by the dancer alluded to a series of movements that took place in order for the dancer to get undressed. To achieve a more complex expression/choreography, other garments and objects, which are less known garments, may work as more complex directors, in combination with other locations.

Live 5 demonstrated how repurposing an object to become a costume/garment added the element of “making as performance”. By applying the same kind of transformation to other objects with other properties in terms of scale, material, and meaning, more interactive choreography might be developed.

Live 6 exemplified a garment that acts as a performance tool, prompting the dancer to move in a certain way due to the scale and placement of the components. The transformation of the garment from a solid object to freely flowing smoke obscured the body and created a natural conclusion/crescendo for the performance through the destruction. A further development of this would be to explore a similar effect for more recognisable or conventional garment types.

Live 7 presented, in a simple manner, a dancer who acted as live director, heavily influenced by what she was wearing. Again, other kinds of garments and objects would be interesting to explore as directive tools.

Live 8 explored the dressing of a body through the interactions between the dancers, along with the movements of individual dancers and something that had an undefined form from the outset. To further develop movement patterns, the amount of material used, the methods of distributing the materials, and ways of affixing the materials to the body could be re-considered.

**Conclusions:** The garments/objects in the live performances are not appropriated or simply articulating the choreography, they are instrumental to the performances. The garments influence the process of choreography in more of a manner of mutual co-creation that gives the dancer, performer or choreographer a new tool to develop new expressions in staged performances such as dance. In the literature this approach that aim to develop an embodied understanding of the dressed body in performance and dance by focusing on the agency of dress in performance is relatively scares, as Jessica Bugg already
noted in her analyses of dance and performance (Bugg, 2009). However, the 
same may be said for this approach in performative work that include gar-
ments, since the vast majority of performative work still builds on clear repre-
sentational qualities of identity and imitation, or they are clearly constructed 
on a clear balance between representational and sensorimotor qualities. For 
example in Lucy Orta’s interventionist works in modular architecture, socio-
political factors are explored not only through the physical interactive relation-
ship between the performers and the structural textile elements and clothing 
in the dance, but perhaps rather through the distinct representation of social 
links (Pinto et al, 2003). Similarly, Chalayan’s work, e.g. Afterword that explo-
res the relationship between dress and the built environment also builds on a 
strong representational narrative in its clear sequential and symbolic structure 
(Chalayan, 2011). The same may also be said for Marie Schuller’s performative 
films, that in their structure build on the interaction between body, garment 
and its situation, but at the same time on the deconstruction or syntheses of 
social codes through their distinct visual representative codes (Schuller, 2012).

Further questions: While the results of the rehearsal experiments and the live 
performances, with their different aspects of choreography, scenography and 
performance space revealed wide-ranging creative potential in terms of gar-
ment agency; the representational identity and imitation are still clear aspects 
in experiments 4, 5, 6 and 7 as in some of the live performances. However, as 
these experiments hold on to a more finite expression driven by recognisable 
symbolic archetypes and garment definitions, it is the more infinite expres-
sive potential of sensorimotor interaction that needs to be developed further 
for the garments to present the agency needed to construct the choreography 
by themselves. Therefore, the continued aim for the PhD is rather to expand 
on the approach by Franz Erhard Walter’s in e.g. 1.Werksatz (Flipovic, 2014), 
where objects of cloth and padding are tools for carrying out different acts, 
and where the body that acts on the object makes up for the work over the time 
the objects is utilized. However, it will be to explore the performative potential 
of garments (existing and conceptual) in relation to modern dance and in a 
broad sense relating to movement and performance in general, not in instal-
lations or sculptures.
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