

DRESSING WEARING

MOVEMENT DIRECTED BY DRESS
DRESS DIRECTED BY MOVEMENT

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ABSTRACT



Contemporary dance and modern ballet often focus on conveying emotions through patterns of movement which may be abstract, obvious, or anywhere in between, 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 dressing and wearing, 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 dressing, the performative, spatial, and interactive properties of garments are explored.

The results present alternative models of collaborative interaction related to various aspects of kinaesthetics, 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 movement pattern based on a re-conception of what it means to dress and to wear. In relation to the act of dressing and undressing, alternative types of garment and ways of wearing and performing were found where garments act as co-choreographers in the development of performances. Moreover, by having wearing and dressing as a form of choreography these acts, act as the co-creator of garments both in our everyday lives and on stage. As a consequence, the results also demonstrates 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.

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Last but not least a big thanks to all of my family and friends for keeping me somewhat sane during these years!

INTRODUCTION



All must begin.

Coming from a background as a fashion designer I was first thrust into the world of dance shortly after graduating from The Royal Danish Academy of Fine Arts, School of Design in 2008. I was introduced to Tim Matiakis (dancer and choreographer at The Royal Danish Ballet) through a mutual friend and was initially asked to help him design a tuxedo for his forthcoming wedding, a few sketches and a couple of visits to a local tailor later I was offered the opportunity to design costumes for two modern ballet pieces choreographed by Tim.

In the years leading up to this I had often seen modern dance both in Copenhagen and whilst traveling and was fascinated by the physical capabilities of the dancers. 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.

Contemporary dance and modern ballet often focus on conveying emotions through patterns of movement which may be abstract, obvious, or anywhere in between, supported by music that sets the mood and sparse or non-existent scenography, leaving the dancers as the main instrument of communication.

Clearly, the choreography, gestures and physicality of the dancers are a 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 – and having wearing and dressing as a form of choreography act as the co-creator of garments both in our daily lives and on stage.

Perhaps, in what we do most easily and in what lies too close at hand, we may perhaps also find the most original? Or at least such things are those that really should be questioned and redefined?

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 Skøtt

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

6.

Cheongju International Craft Biennale 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

Date: 21.02.2012 – 25.02.2012 and 19.04.2012 – 28.04.2012

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

10.

Fashion & Performance: Materiality, Meaning, Media

Title: Intermediate Dress

Curator: Jessica Bugg

Format: Exhibition, projection of movie and exhibited dress

Location: RMIT Design Hub, Melbourne, Australia

Date: 05.03.2015 - 02.04.2015

11.

Momenting The Memento

Title: The Choreographed Garment

Curator: Linda Loppa

Format: Video projection of seven movies

Location: 17th Annual IFFTI Conference, Florence, Italy

Date: 12.05.2015 - 16.05.2015

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SETTING THE SCENE



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 (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).

SETTING THE SCENE

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. 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, Yoji Yamamoto's design collaboration with

Pina Bausch, and Walter van Beirendonk's costumes for Not Strictly Rubens by the Royal Ballet of Flanders (Climenhaga, 2009; Gaultier and Chopinot, 2007; Benaim, 1997; Van Beirendonck, 2013).

Dance – clothing – choreography. (See following pages)

(1) Under Construction: Cross Connection Ballet Company

(2) Under Construction: Cross Connection Ballet Company

(3) Under Construction: Cross Connection Ballet Company

SETTING THE SCENE

(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

ELOquent is a 7 min. Pas de Deux with music from Vivaldi, 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 Jonma 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.





SETTING THE SCENE

(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

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:

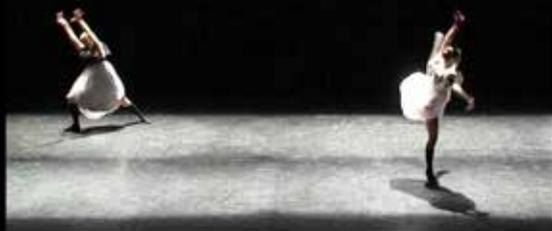
The scenography is solely based on light, and uses three rectangles of light on the floor to represent each dancer. The piece focused on how individuals deal with the loss of a loved one and how the carrying of a heavy emotional weight on one's shoulders affects all aspects of life. The costumes for 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:

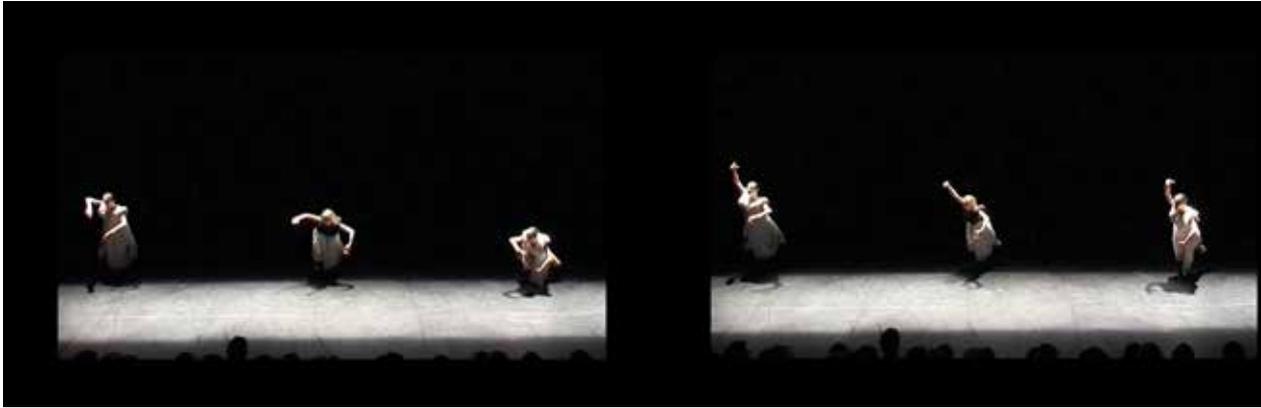
The process began with a meeting with the choreographer in which he explained the concept for the piece, while I listened to the music he had selected. I presented a series of sketches and mood images at the next meeting and we agreed on the idea which he thought best suited the concept. The first toiles 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.









SETTING THE SCENE

(3) Under Construction: Cross Connection Ballet

Title: Piaseme

Format: Piece for six 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.





SETTING THE SCENE

Issues: 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 never really developments of garments in themselves, but more or less only 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 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 them being based on the same principle of articulating a pre-determined expression in the dance itself.

Still, there were also elements in each performance that lend themselves to further development or reflection, and that have contributed furthering my research, particularly *Forgetting You Is Like Breathing Water*, which opened up the potential of having costume act as co-choreographer in certain segments of the piece. The end sequence in particular, 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.

FRAMEWORK



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 (cf. Oxford Dictionaries, 2014).

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 (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 (De la Haye and Wilson, 2000; Entwistle and Wilson, 2001; Bovone and González, 2012).

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).

Wear, is here used to denote something or some things that are arranged and placed in a particular way in direct relation to the body. Structurally, it is used here to meanphysically having something on the body, or something just partly on or otherwise placed in relation to the body. It may, however, also denote a quality based on particular elements that have established not a physical but a metaphysical form of wear that asserts some kind of physical and mental force on the body. Wear is thus used in a much broader sense than for example "ready-to-wear", in the meaning of garments made in a standard size and not made for a particular person. In fact, wear may still be wear, and wearable, even if the object may be unwearable or unfit to be worn according to commonly accepted standards in fashion design or in the clothing industry (Jarnow, 1997; McKelvey and Munslow, 2002).

FRAMEWORK

Wearing, in relation to wear, generally means the act of acting with the worn, wearing the wear. It may simply denote ways of using something, wholly or partly in relation to the body, also subjecting to or inflicting wear (Merriam-Webster, 2014). In one way, wearing thus means as Shiaparelli (1954: 46) argued that “A dress cannot just hang like a painting on the wall, or like a book remain intact and live a long and sheltered life. A dress has no life of its own unless it is worn”, if by this one means the dynamic expression itself of the garment being worn in relation to the body. However, here wearing does not mean bringing a dead garment to life in the sense of re-enacting history, or “to talk about other things” (Clark, 2010:110) through the means of the dressed body. It simply means the physical, bodily, and material action of interacting with an object or several objects put in relation to a body as for example illustrated in the work *Variants of wear* by Goepfert and Berger (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).

Space, is used here as a boundless three-dimensional extent in which objects and events occur and have relative position and direction (Merriam-Webster, 2014). In relation to the setting for the experiments, it may be important to make a note of the relationship between space and place and how this relates to the demonstration and argument of the experiments themselves. Whereas the space used is a kind of being open for change, as a place it is a concrete location with a certain stability and resistance to change. De Certeau (2002:117) makes a useful distinction here between place and space, where place is defined as an instantaneous configuration of positions, while a space is composed of the intersections of mobile elements. This means that the setting used for these experiments has qualities of both space and place. The settings are space in that they are open for change due to the flexible structure. At the same time, the settings are place in that they perform a rigid structure in terms of form and material that cannot be altered and remains constant for the experiments. Nevertheless, the settings are chosen so that the experiments remain as much framed spatial work, exercises in non-confronting scenery, and not room installations where the setting takes precedence over the actual experiment.

Intimate space, is considered the space in-between body and dress. It is the space that is constructed and destroyed in the reaction, action, and interaction with the dress. Hence, intimate space is not the social or psychological area about an arm’s length around the body, in which one is comfortable with loved ones and close

friends, as it may be commonly understood. Nor does it mean personal space as the extended surroundings of a person, which is regarded as psychologically “owned”, or the distance from other people or things that a person needs in order to remain comfortable (Hall, 1982; Merriam-Webster, 2014).

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 (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).

Performance, is here used in the sense of the performing arts, generally meaning

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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.

Use, generally refers to the act of using something, the state of being used or in the way, a way in which something is or can be used, the fact or state of being used, and/or a method or manner of employing or applying something (Merriam-Webster, 2014). In particular, for clothing in relation to art and performance, there are as Bigolin (2012) remarks many examples of art practitioners' use of clothing as a material or medium: "These range from involving specific production of garments to using sourced, found, or 'ready-made' garments. In many instances, other processes

are applied to clothes through actions, instructions, or performances that transcend their form and function. [...] Garments and clothing used in art practices are enhanced through performances” (Bigolin, 2012:111).

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’ (Moggridge, 2007; Stern, 2013), for example in dance (Birringer, 2003).

Dress, means to wear clothes (objects) in a particular way or of a particular type. Broadly, it means to give form to the body. Thus, it does not only mean to put on clothes or to dress in preparation for a specific situation or action, or to add decorative details or accessories (Merriam-Webster, 2014), but rather structural the implication of dress to the gestalt of the body. However, here, structure also means its abstract form of shaping a physical entity such as the body more or less without any of the social and psychological aspects of dress in our everyday lives (Entwistle and Wilson, 2001).

Dressing, means the act of a person who dresses, and where ‘to dress’ is similar to “wearing”, a performing act itself, physically and metaphysically where continuously evolving shapes of garments on the body is the “real” expression of a garment (cf. Ziesche, 2014). Similarly, and depending on the form and material of the object/ dress, different actions are involved in dressing as Bigolin (2012) describes in relation to the reverse processes of undressing. Some garments may simply slip on or off, with wide openings for heads, arms, and legs. Others are tight or closed and require significant fastenings. For example, “knitted textiles and trim usually stretch onto and around the body, opening wide for different body parts then releasing back to a firmer shape. Woven textiles do not usually have this quality and require openings, fastenings, and closures. Similarly, these involve different methods and manoeuvres to take them off the body” (Bigolin, 2012:84).

Bricolage, 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).

FRAMEWORK

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). However, in more particular terms, improvisation in relation to wear and wearing, may be explained as by Kloppenberg (2010:206-207) “Through a process that employs improvisation, a choreographed dance can appeal to the value of spontaneity as a desirable aesthetic, acknowledge human fallibility, and recognize beauty in things gone awry. By endorsing shared authorship and uncertainty dancers can keep alive in their performance the particularly engaging quality of attention engendered by improvisation.”

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).

Dressed, (is defined by example) in the following (p. 44) experiment through performative and interactive qualities in the becoming of a dressed body through a process of interactive dressmaking is illustrated and defined.

FRAMEWORK

Dressed (performed)

Video: 05:20, <http://vimeo.com/22571068>

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.









FRAMEWORK

Issues:

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:

1. How can movement inform and contribute to the development of garments?
2. How can garment inform and direct movement, choreography and performance?

AIM/ OBJECTIVES



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 (Garelick, 2007). In a different format altogether, still relying on a different kind of interactive and performative quality, Erwin Wurm's one minute sculptures (2007) suggest the structural use of garments as architecture, scenography, and

AIM/OBJECTIVES

sculpture (Wurm et al, 2004, cf. Flipovic, 2014) – also to be compared with the performative and inclusive nature of Franz Erhart Walter's (2014) "coupling of elementary forms with conceptual ideas and a radical rethinking of the relationship between sculpture and action" through fabric and garment forms.

Dress – performance – costume. In the literature a concrete embodied approach to body and dress in performance and dance by focusing on the agency of dress in performance is relatively scarce 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 garments, since the vast majority of performative work still builds on clear representational 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 relationship 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 explores 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 synthesis of social codes through their distinct visual representative program (Schuller, 2012). It is only for example in Chalayan's later work, *Gravity Fatigue* (2015) that we can start to speak about a meaning that emerges through an embodied material interaction, a perspective for design research in relation to the body strongly proposed by for example Wilde (2011).

Body – wear – embodiment. In his seminal text for fashion studies, Barthes' system of fashion abstracts the study of dress not only to the garment disconnected from the body, but also the image of the garment abstracted from the body (Barthes, 1983). However, half a decade later, the body was increasingly reinstated in analyses of the meaning of fashion, recognizing the complexity of the body as a context or situation for the construction and embodiment of meaning in relation to dress (Warwick and Cavallaro, 1998; Entwistle and Wilson, 2001). In Entwistle's terms, fashion is a 'situated bodily practice', which means that one needs to consider the live body and the action of wearing dress in the analysis of fashion (Bugg, 2011; Entwistle, 2000).

In other words, being dressed means “the confusion between the animate and the inanimate”, as Wilson (2004:376) argues, drawing on Martin (1988), “garment and body are inseparable, neither is complete without the other or at least, some might argue that the naked body is complete, but the garment is certainly a mere shadow of itself until it is inhabited.” In Martin’s terms, “the fashion object, like the fashion machine” could therefore be a powerful force, “in the simultaneous deconstruction of the figure and remembrance of its presence that inevitably dwells in the garment” (Martin 1988:15-16). In short, as Entwistle (2000) show, embody, in a traditional fashion sense of dressing up the body, means shaping the self psychologically, i.e. that clothing is a tool for representation of self at the same time altering the viewer’s perception of the original shape of the body for it to become a more or less metaphysical entity, almost like a pure symbol.

Wearing – expressing – behaving. Expanding on Pallasmaa’s ideas on how the skin orients the body in space by establishing a constant on-going dialogue and interaction with the environment through the senses (Pallasmaa, 2005:42, 64, 2009:100), Hancock defines the body as a body-site, a critical corporeal zone for embodied engagement with wearable artefacts. In so doing, both Pallasmaa and Hancock depart from the notion of body and dress as a cultural gestalt, a sign, and focus on the experiential values or more abstract aesthetic qualities in the interaction between body and space. However, whereas Pallasmaa sees space as something more exterior, Hancock sees the body-site for interaction as something much closer to the body between the skin and the worn material, the wearable or garment. The notion of wearing as an interactive quality in relation to the body is therefore different from being dressed, and embodiment as such. Instead of wearing as a mainly symbolic form of dress, wearing means a constant performative interaction between body and dress, both expression and impression on the wearer, as for example in Adele Verco’s work where unconventional clothing affect the relations and interactions between people as they bring out the characters we play in everyday life (Gardner, 2014). However, it may also be about what the itching wool does to the body, what the restrictive holes of a garment allow and invite the body to do, or how the squeezing alters our posture. Wearing is thus the complex relationship that arises in the intimate relation with a dress, and that causes the body to react and act from a mainly abstract, expressive perspective (Djajadiningrat et al, 2000; Hallnäs and Redström, 2002) and where tools are developed for creating experiential values (McCarthy and Wright, 2004), also just for the sake of play (Gaver, 2009). From a phenomenological point of view (Husserl, 1995), it means that the body is at the

same time a concrete subjective reality, acting and reacting to the materiality of the dress, as well as an abstract objective actuality expressing this interaction. To exemplify this notion, Buffard's dance work *INtime/EXtime* (1999) may be useful, as it leads to new amalgamations and a possible relation between separate entities by both dissolving the notion of inside and outside of garments as well as being limited by it, in relation to one and several bodies in intimate interaction with each other.

Communication – choreography – construction. As Bugg (2011) concludes, the central question for performance is how dancers perceive and experience the visuality, materiality, and form of garments in and through performance. However, in order to understand the potentials of dress in performance, but the principles of garments – wear – as potential for performance through their agency in interaction, the answer is not as Bugg (2011) further argues for in the communication of meaning or bodies as sociocultural, political, and psychological entities. Instead, exploration of objects' agency here means dealing with the concrete construction of physical acts and artefacts when the body engages with the material world, or even rejects the concrete material reality in the sense of new materialism in art (Harman 2002; Paraskos and Head 2008). In other words, to embody does not mean to communicate or to represent or to give a body a spirit in a traditional costume of fashion sense, but rather means to construct a body or part of a body. At least metaphorically, and taking it out of its context, the construction of expression, choreography, through the agency of the garment on the body and the body's responding action, has more to do with Schön's (1992) concept of reflection in action, incorporating reflective activities in practice of wearing something on an intimate level. When the wearable object interacts with restrains on the acting body, the practice of acting starts to reflect its possibilities for actions, gestures, and movement. Choreography as an on-going reflection in action of the body exploring a garment is therefore somewhat different from Blaisse's (2012) *Moving Meshes*. Here, the mesh is realized by how it loosely follows the movement, still as its own spatial macrostructure. The result is the emergence of form by movement expressing the body. Choreography as an on-going reflection in action might therefore perhaps be exemplified better by Wurm's definitional exploration of a jumper (Wurm et al, 2004). Based on how the movement explores the jumper's form by reflecting it in action, the interaction defines the conclusive form of the jumper, or even the expressional boundaries of the jumper, which, if it had been caught in a live sequence, would have been a constructed choreography in itself.

Aim & Objectives: In relation to the above discussion the aim of the work is to explore 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.

Actions create garment

Actions are movements

METHODS



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).

Foundational research – Applied research. As Thornquist notes, looking for example at Barone and Eisner (2011), Leavy (2009), Biggs and Karlsson (2011), Elkins (2014), art research has often come to mean different versions of what may be called new-media-social-science works. Here different forms of art are utilized as an alternative medium to point out and reflect on different political, cultural, social etc. concepts and conditions. Classic examples in costume and fashion design are Beecroft and Shonibare (Beecroft and Beccaria 2004; Kent and Shonibare 2008) that “serve to illustrate or discuss various humanistic concepts and conditions of fashion as a cultural expression rather than to construct and develop new propositional knowledge in the field of fashion design as a field of art” (Thornquist, 2014:40). This foundational research is therefore not about creating fictional character around whom a narrative edifice is built, as Evans describes Galliano’s work (Evans, 2003); nor is it about “challenging the subject of fashion itself, exploring the potential of cross-disciplinary practice and communicating themes, ideas and messages through their work employing visual, non-spoken narrative communication of messages and ideas through the clothed and performing body” (Bugg 2011:3). Even though the characters in the experiments may involve character and drama, the series is not primary an emotional call for the cruelty on humanities performed by action of power and violence, but instead merely taking action as a propositional model for wearing in a wider sense (Thornquist, 2015). The experiments are made up of a series of acts in an enduring interactive action between a simple body and a simple material where the repetitive structure demonstrates the overall principle of interaction as a-priori to the potential dramatic persona.

METHODS

Design of experiments – practice. Experiments were set up in order to explore and propose aesthetic functions for 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 characterised and centred around bricolage and improvisation. The series of experiments was set up to define results of foundational character, not to narrate and answer applied research questions. The experiments are therefore constructed to give concrete responses to material parameters set to interact and respond to each other. Here, as in pedagogy, as Perry and Medina (2011:73) argues, the body “is a site of learning, of experiencing, of becoming” and “the role of the body in research needs to be acknowledged and considered beyond its role as a signifier.” By focusing on physical actions in relation material in a setting that forms a common backdrop for rehearsal and prototyping, this physical experimentation is aimed at being self-informed and self-referential as foundational research (Thornquist, 2015). Moreover, while body storming, as a familiar method for applied design developments, may perhaps be noted as being related to the above design of experiments because of its embodied and participatory engagement. However, it is only distantly related. In relation to, for example, one common form of body storming that focuses on working in the place or real-world situation in which the product that you are designing for will be used, or a second version, also known as “use-case theater”, involving prototyping of the place of your product’s use by employing living personas or actors and props (Cooper, 1999), the design of the experiments above are mainly for development of general principles, not for developing particular case-based qualities for a certain application. Moreover, the aim of the experimental design does not embody storming to create stories or themes around the acts, or to translate tacit knowledge into rapid communication and the generation of ideas (Schleicher et al, 2010). However, that being said, the aspect of wearing may be seen as a more particular form of interaction between body and object or a wearble agency on the body, as participant(s) are asked to engage in processes that are designed for acting and improvisation which relates to wearing, and is therefore also of applied character for developing garments.

Analyses of experiments – theory. The analysis of the experiments is done in a similar way to the movement analyses in Eadweard Muybridge’s (1984) photography, looking at singular actions and patterns of action related to expression. A single action may be a vivid example of an expressional function and propose a possible aesthetic actuality, but it is only in the pattern of interaction that an aesthetic function may be derived from a critical number of actions and reactions. Similarly,

multiple experiments are needed for experiments to be able to define one or several principles. Moreover, the selection of the set of instantaneous action-expressions is then set up in a formal comparison and normative self-instituting epistemological structure similar to the one developed by Bernd and Hilla Becher (Gronert, 2009). As Thornquist (2015) argues, rather than relying on, for example, mathematical or statistical precision, the precision of results in basic art research may instead rely on the precision of a generative pattern, i.e. the resultant and conclusive direction in and around which the experiments in form and material cluster. That is, the precision of a materialized result is not a matter of linguistic precision that relies on figures and symbols or something that constitutes a linear syntax or conveys literary or narrative meaning. Instead, the precision of such a generative pattern is a matter of dynamic interplay between experimental acts or artefacts that construct a formal relationship between objects a functional fit, rather than an affinitive truth. Hence, theory, in this form of design research rather means the construction of formal and logical principles, rather than engaging in contemplative, descriptive, and contextualizing generalizations. The research is therefore basic and foundational (Thornquist, 2014) rather than applied, as in most art and design research (Koskinen et al, 2011; Elkins, 2014). Hence, the analysis of experiments is not primarily phenomenological. The analysis does not, for example, build on structures of the performers' experience, perception, or emotions in relation to wearing, nor the audience's experience and perception of the dancers' reaction (Husserl, 1995). The analysis of the experiment primary builds on the pattern of expression that arises in the interaction between body and wear, even though the actions and reactions themselves may be subject to phenomenological conditions.

VARIABLES



Independent 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.
- Tulle fastened on strips of fabric attached to the wrists.
- Sheets of fabrics of varying dimensions and with different openings.
- The inclusion of slits, regulating the wearer's mobility.
- Cubes of fabric with openings for the head, arms, and legs.

Dependent variables

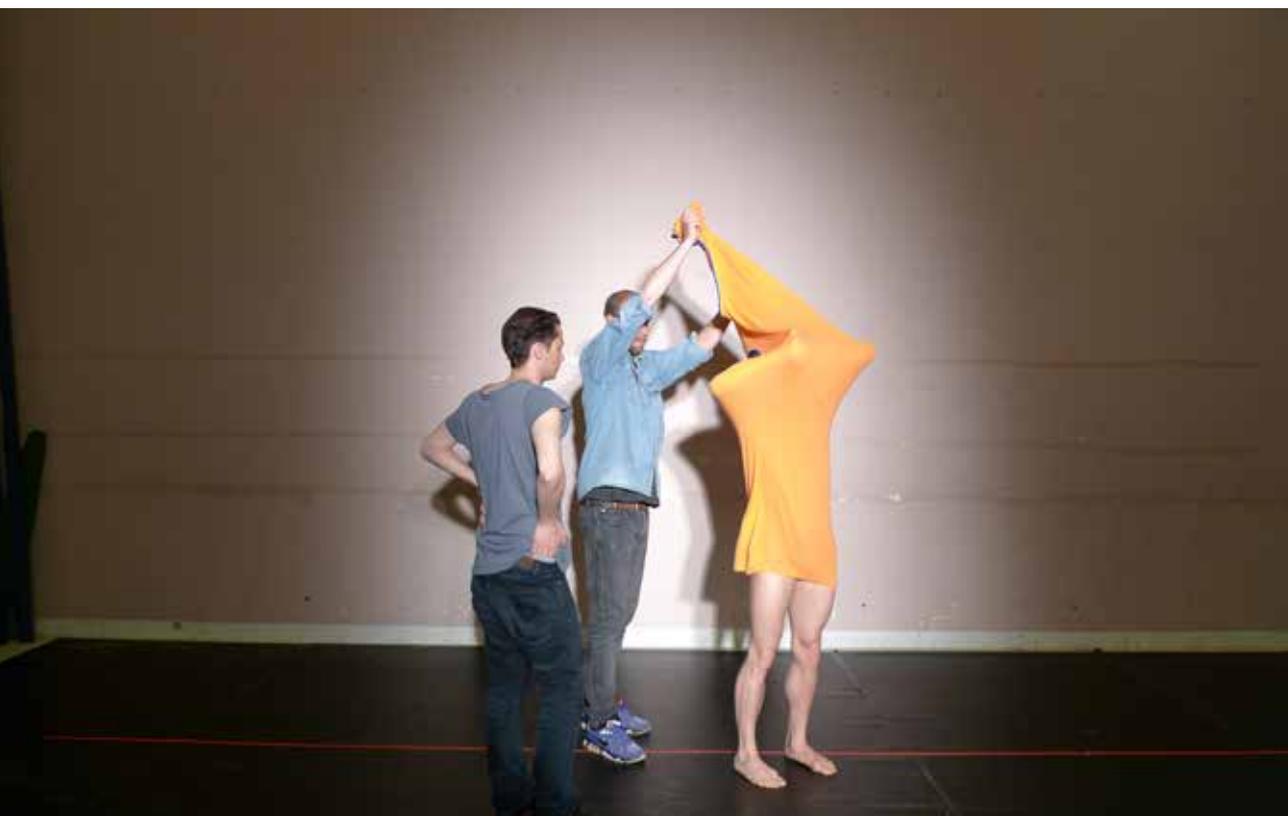
- Dancers, performers, director/instructor and assistance
- Interaction between dancers and between dancer and material
- Dynamics within the "team" or group
- Setting, "stage" and framing
- Distance and details
- Position of camera, dancers and director
- Time
- Movement in frame, out of frame and through the frame
- Dialogue, improvisation, on camera rehearsal
- Mood and motivation













DRESSING



The purpose of these series of experiments was to test how garments in various forms could work as co-choreographers for performances, 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 were 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 material adjustments during the process:

- The overall size and shape and place of the materials were adjusted.
- The shape and size of the openings, and their exact placement, were adjusted to either facilitate or obstruct movement.

DRESSING

Exp. 1. Feuilles

Video: 04:26, <http://vimeo.com/25348027>

Dancers: Kizzy Matiakis, Tim Matiakis

Camera and editing: Dimitris Vulalas

Graphic design: Stefan Friedli

Purpose

To explore a rudimentary form of costume as a tool for the dancer to 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 build natural form 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. 1. Feuilles – Part 1

The performer enters the frame, one sheet of fabric attached to the shoulder. The material placement alternates between left and right arm/shoulder. Materials are preselected based on different properties such as lightness, stiffness, hang, drape, weight and opacity. Each sheet has been prepared in advance with an opening for the arm in order to allow for the placement on the shoulder. In terms of scale the different sheets vary both in relation to material weight and are also defined in relation to certain preconceived notions of known garment types such as shirt, top, dress, coat etc. The dancer performs simple gestures to set the fabric in motion; the amount of material movement is directly related to the scale and placement of the material.



Walking pace

Stand



Exit Frame

Drape



Stride

Rest



Material follows

Fluid friction



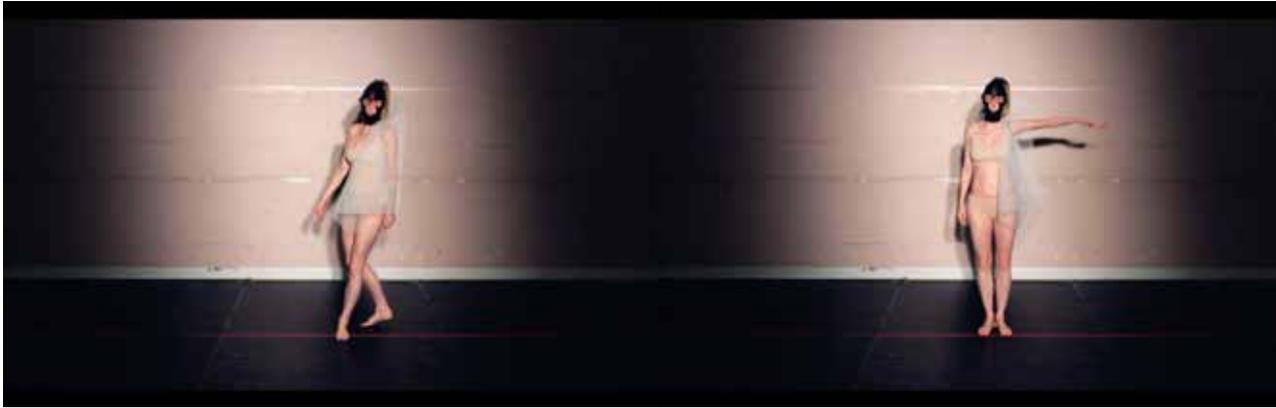
Pivot

Prolongs Motion



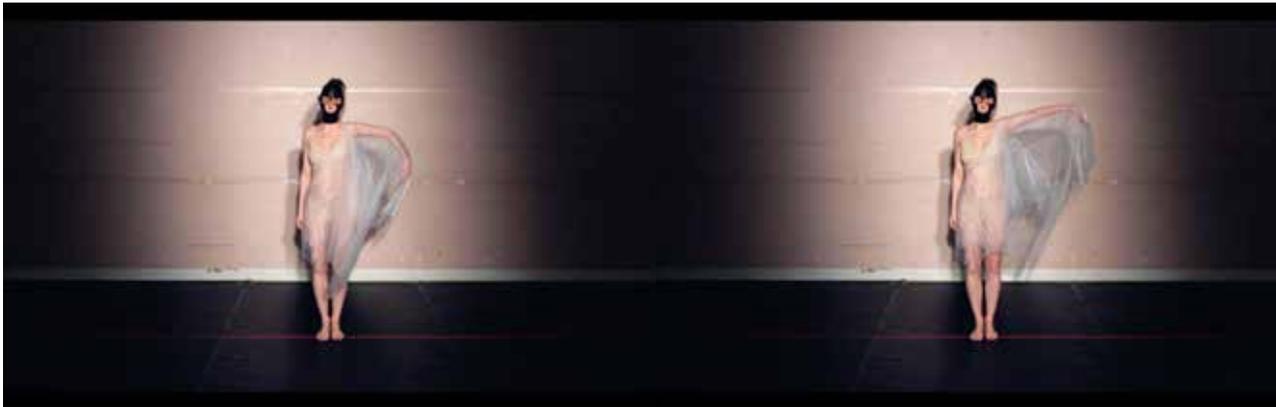
Gesture

Uninterrupted



Position

Extension



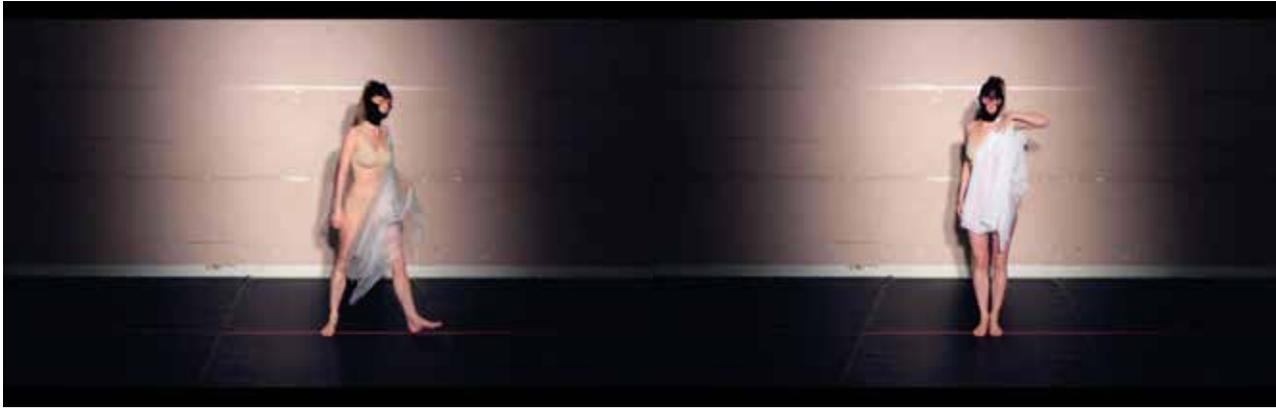
Reaction

Material Interaction



Extend

Release



Step

Bend

DRESSING

Walking Pace

Stand

Stride

Rest

Exit Frame

Drape

Material Follows

Fluid Friction

Pivot

Prolongs Motion

Position

Extension

Gesture

Uninterrupted

Reaction

Material Interaction

Extend

Release

Step

Bend

Exp. 1. Feuilles – Part 2

The second part of the exp intends to engage both arms through the placement of material on both shoulders; the simple garments remain somewhat detached from the body and only retain one fixed point on the body per material. Through the symmetrical placement of material the sheets of fabric become somewhat more recognizable as garments. Larger scale material activates and engages more movement. In the dialogue between material and motion of the body. A forward motion and steady pace from the performer aids in keeping the materials placement on the body.



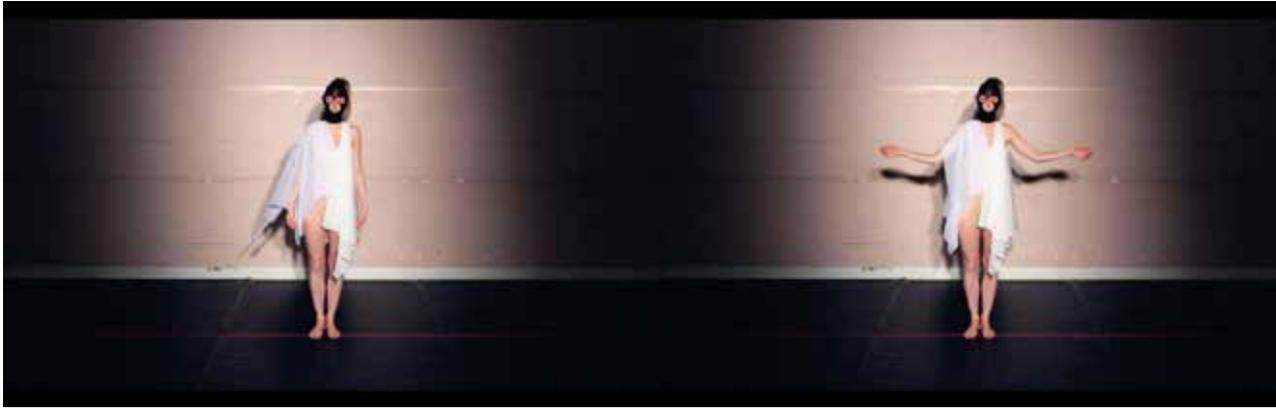
Repeat

Add



Move

Divide



Pause

Engage



Layers

Placed



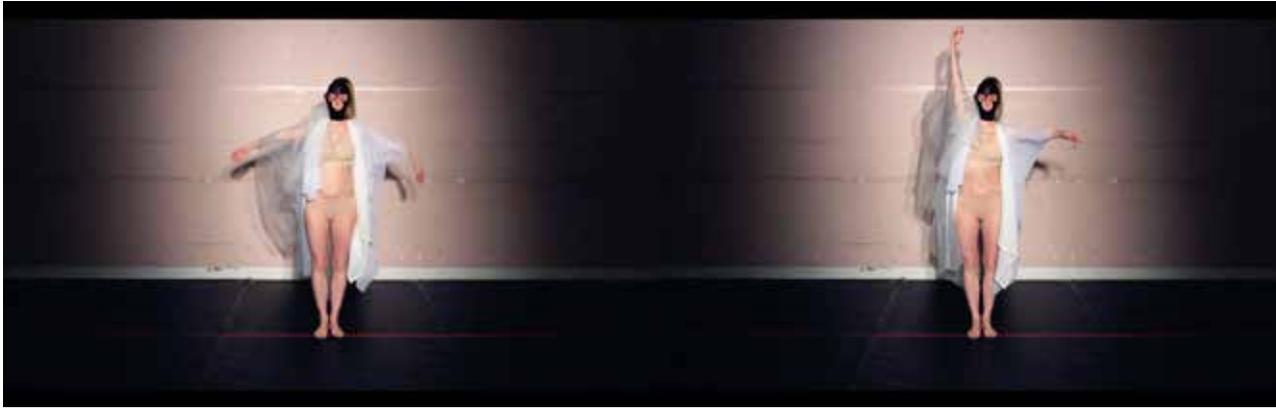
Action

Flow



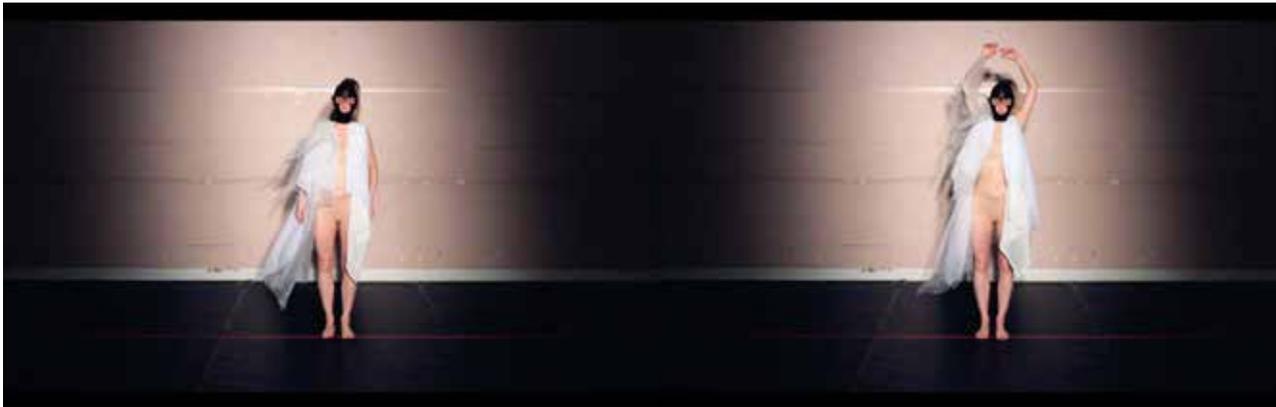
Arms

Continuous



Open

Expand



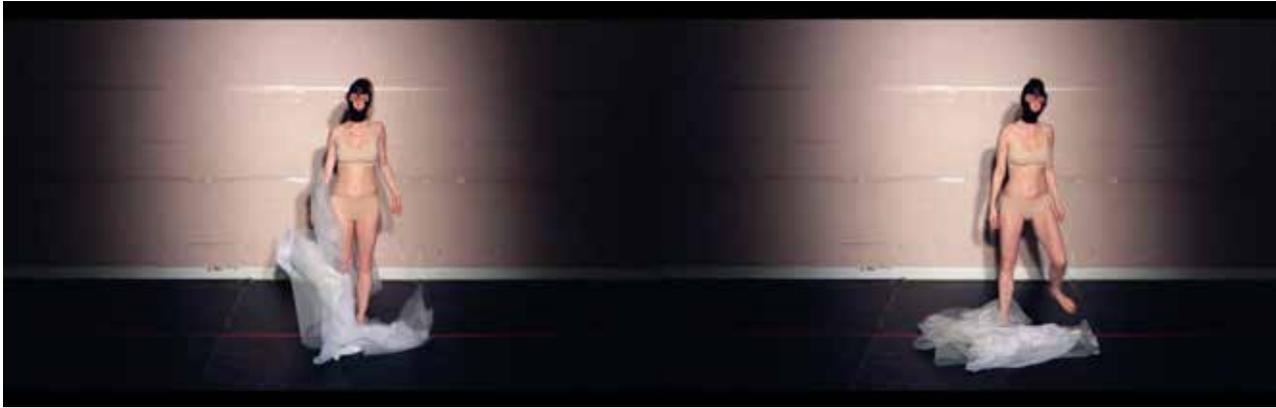
Halt

Symmetry



Rhythm

Gravity



Collapse

Finish

DRESSING

Repeat

Add

Pause

Engage

Move

Divide

Layers

Placed

Action

Flow

Open

Expand

Arms

Continous

Halt

Symmetry

Rhythm

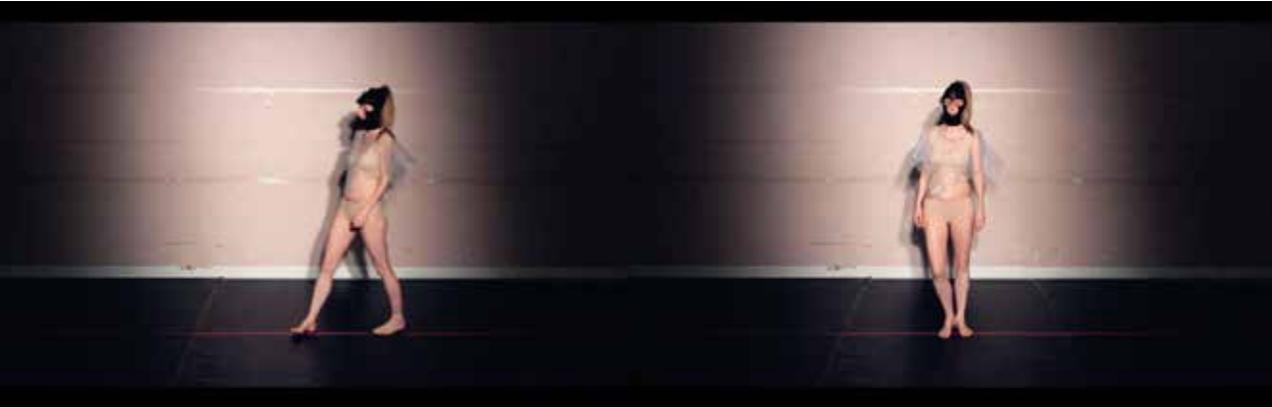
Gravity

Collapse

Finish

Exp. 1. Feuilles – Part 3

In the third part of the sequence a change in the placement of material occurs, individual sheets of material have been prepared with a hole for the head. Shifts in placement of the opening for the head consequently affect the placement and drape of the material. The dancer still performs simple movements, mainly moving forward at a walking pace, this is done to emphasize the uninterrupted movement of the material itself. New materials such as neoprene and tarpaulin are introduced and a heavily fringed net material is added, the fringes act as amplifiers of movement.



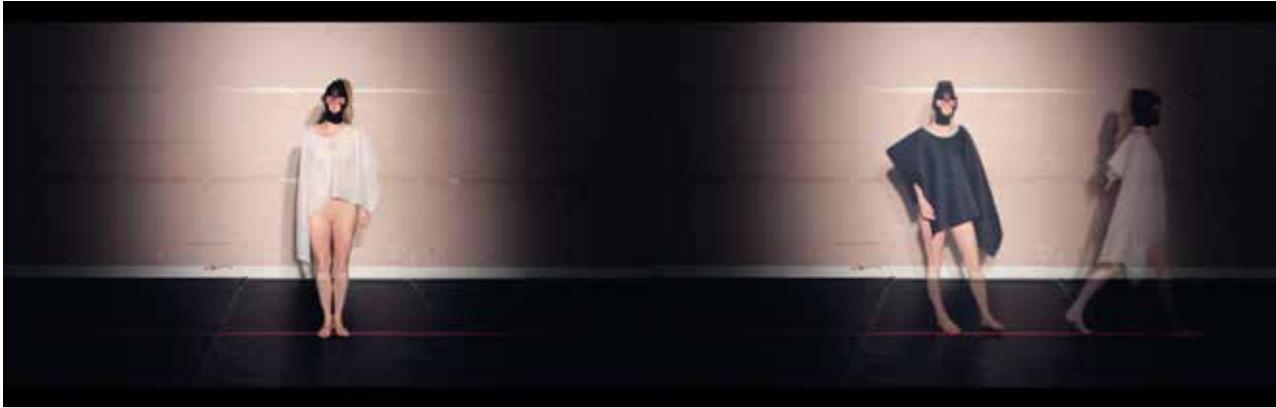
Start

Change



Cover

Material Meets



Replace

Interchange



Consistence

Difference



Variation

Overlay



Mass

Rigid



Halt

Reintroduce



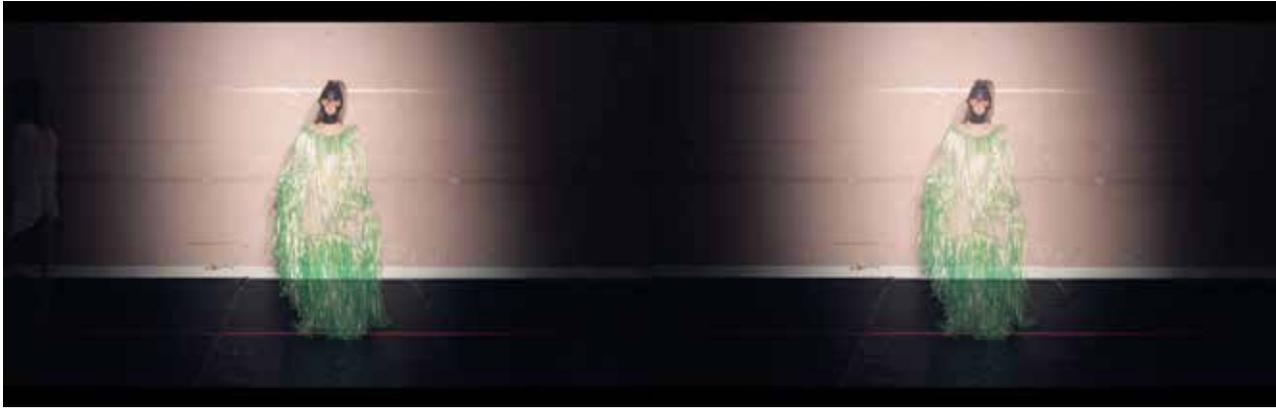
Soft

Reveal



Fringed

Exaggerate



Flutter

Stop

DRESSING

Start

Change

Replace

Interchange

Cover

Material Meets

Consistance

Difference

Variation

Overlay

Halt

Reintroduce

Mass

Rigid

Soft

Reveal

Fringed

Exaggerate

Flutter

Stop

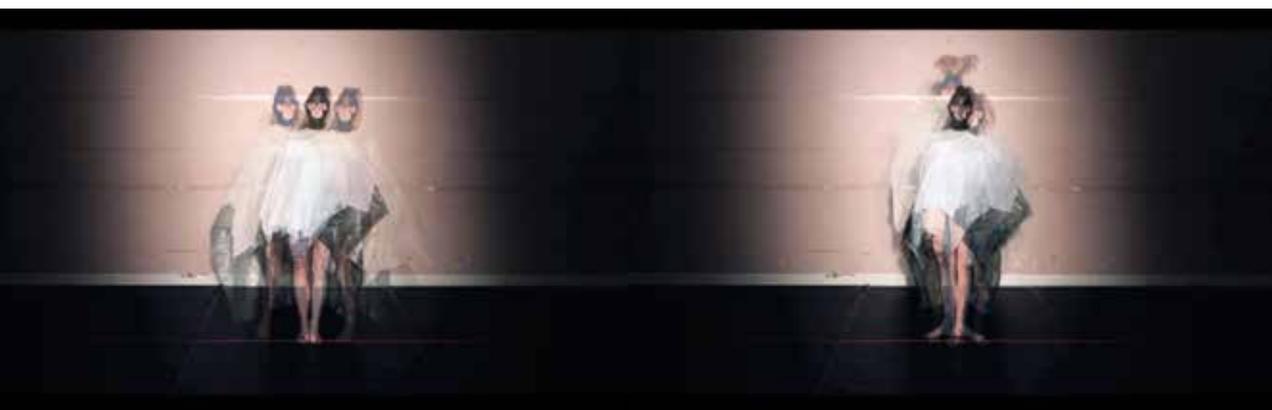
Exp. 1. Feuilles – Part 4

In the fourth and final part of the movie the sheets of materials are added in multiple layers and still placed over the head like a simple poncho. Through the addition of layers the dancers upper body is obscured to a larger extent. The closed or concealed form masks the movements of the arms, which are only visible as protrusions from beneath the materials. Movements grow bigger and increase in complexity; the lower body and legs are engaged with a focus on kicks which activate the materials.



Dress

Conceal



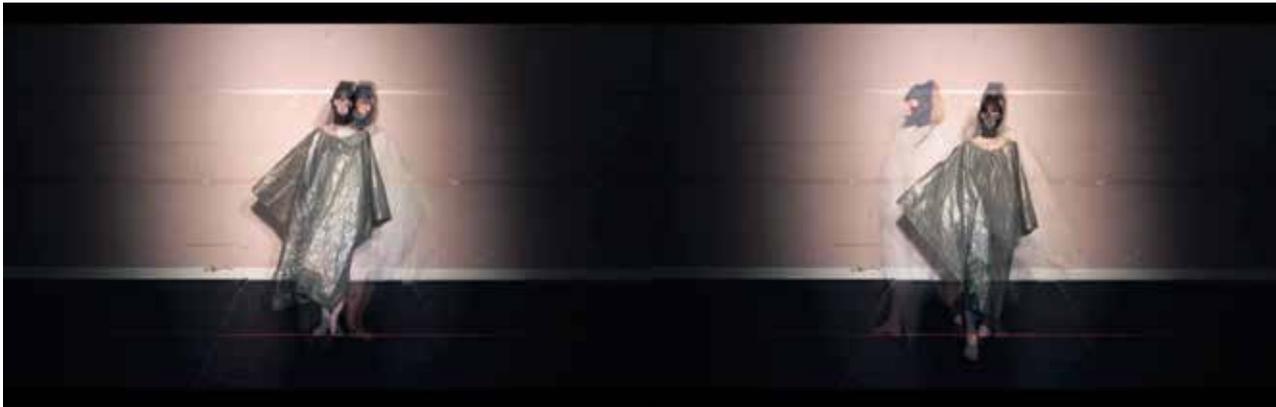
Complexity

Converge and jump



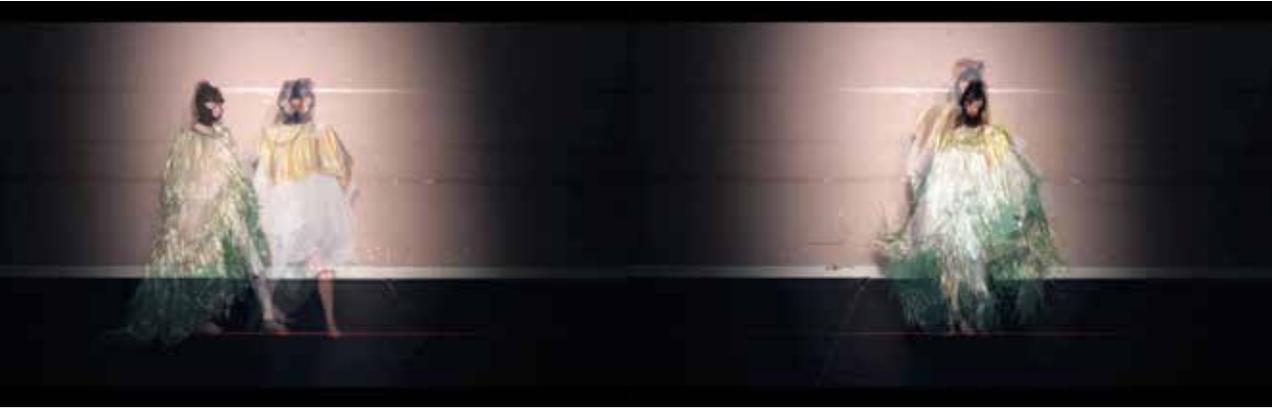
Structure

Order



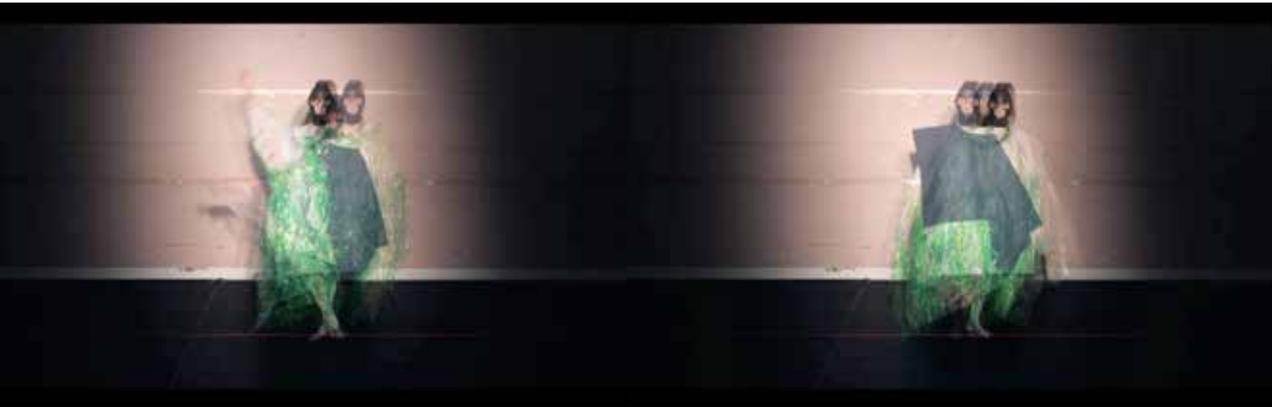
Tilt

Dispense



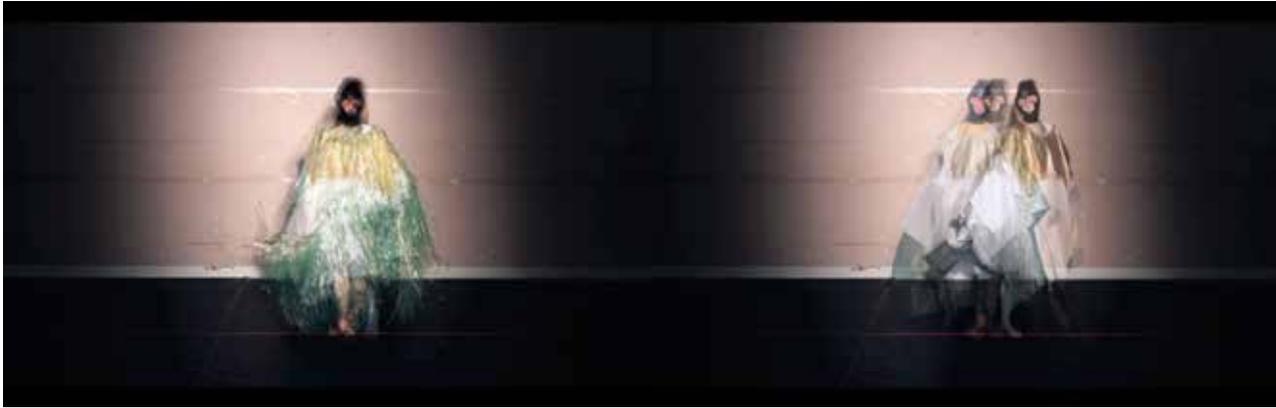
Revolve

Merge



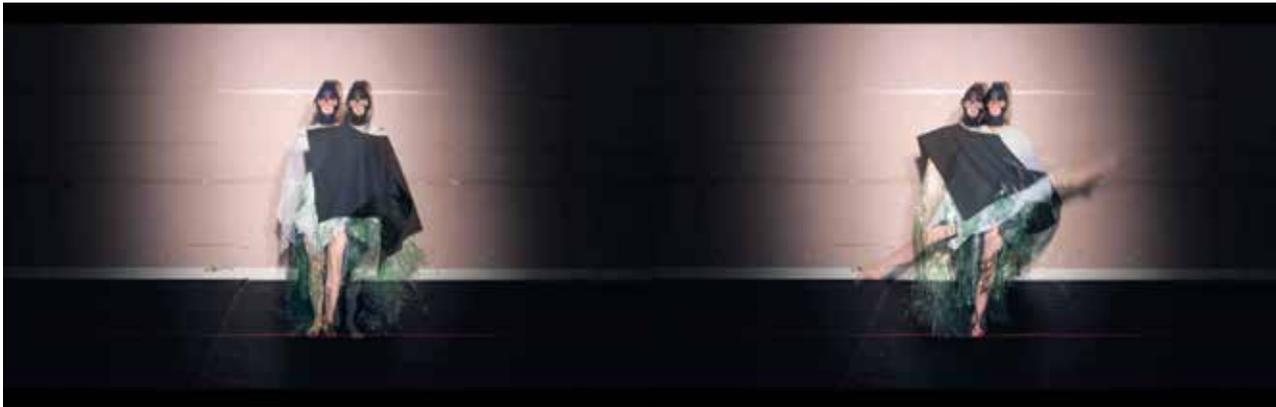
Kick

Fixate



Whirl

Absorb



Arrest

Split



Transform

Disguise

DRESSING

Dress

Conceal

Structure

Order

Complex

Converge and jump

Tilt

Dispense

Revolve

Merge

Whirl

Absorb

Kick

Fixate

Arrest

Split

Transform

Disguise

DRESSING

Exp. 2. Void Suit

Video: 03:59, <http://vimeo.com/25350558>

Dancers: Kizzy Matiakis, Tim Matiakis

Camera and editing: Dimitris Vulalas

Graphic design: Stefan Friedli

Purpose:

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:

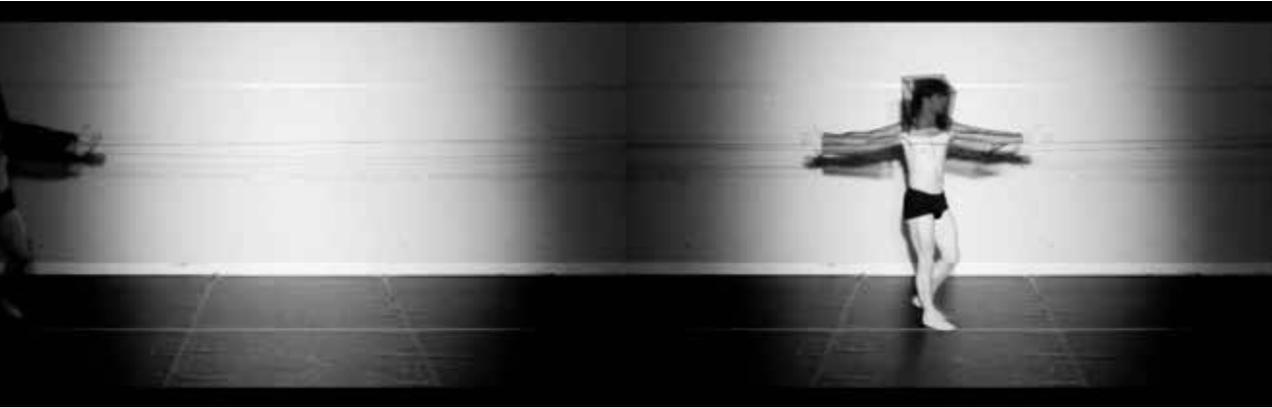
1. The suit in itself enforces a certain way of moving.
2. The limited space around the dancers becomes both an obstacle and a tool to perform with.

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.

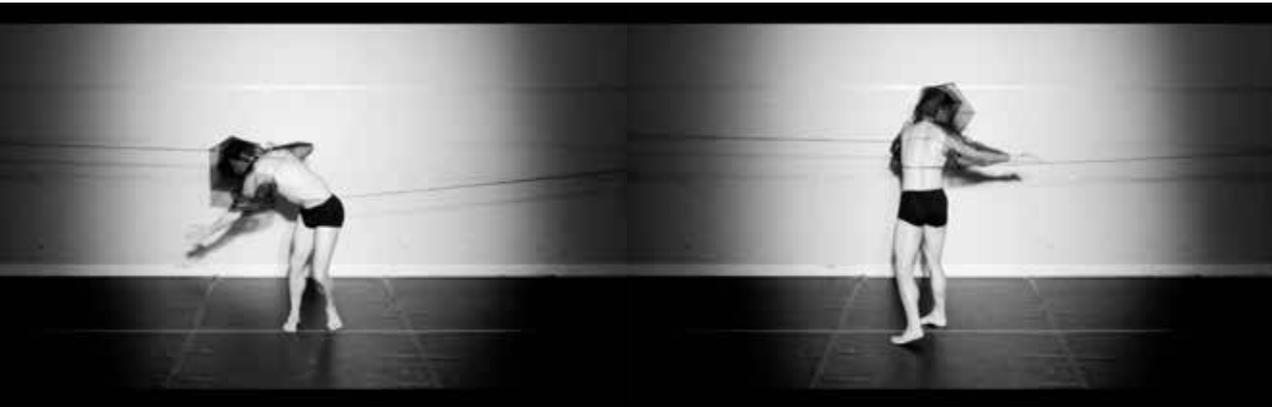
Exp. 2. Void Suit – Part 1

The performer enters the frame wearing a garment covering the head and both arms, the garment is open and a string runs through the sleeves across the torso. A spatial attachment or connection between space and garment encourages and allows for a certain way of moving. The attachment along with the placement of the string acts as a facilitator of movement, the movements occur as a condition of the string/rope which functions as a tool; giving direction, resistance and limitations affecting range of movement and position of the body.



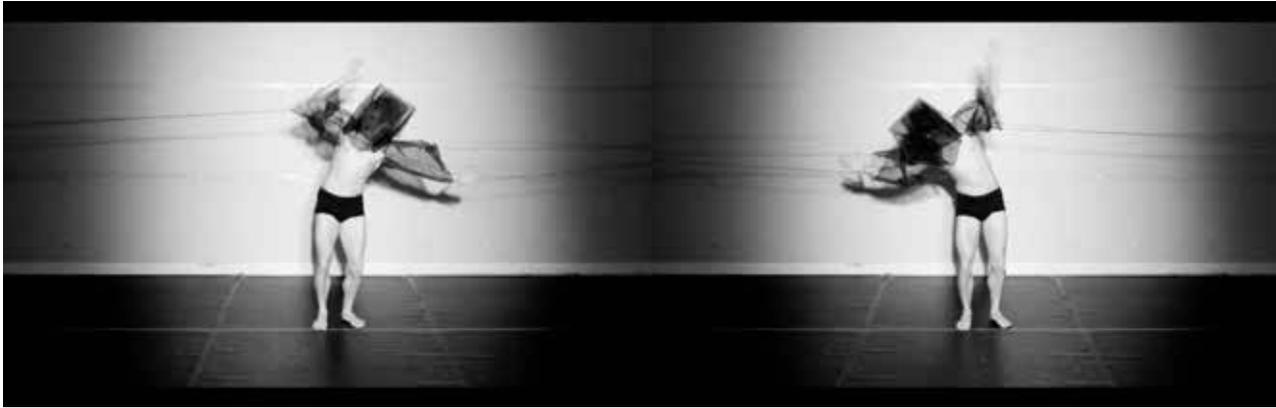
Enter

Connected



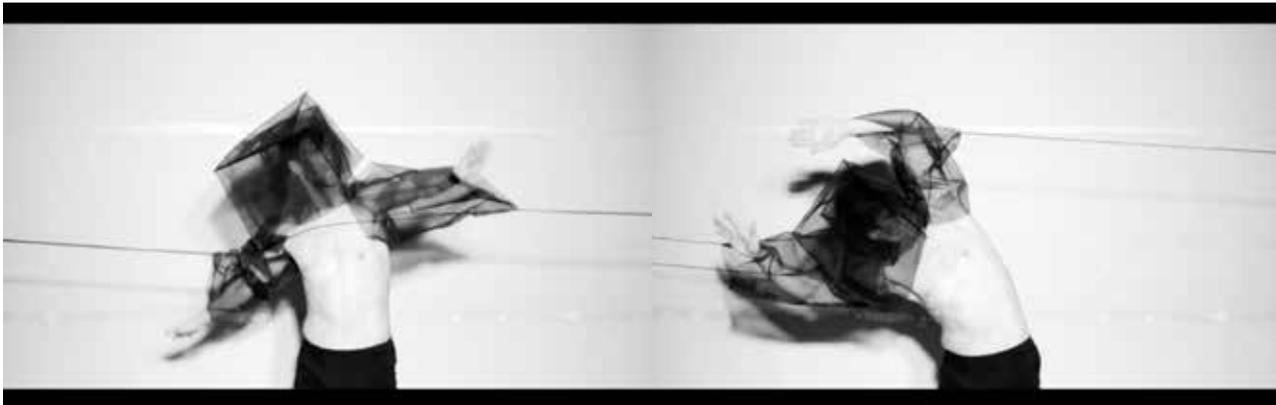
Resistance

Flexible



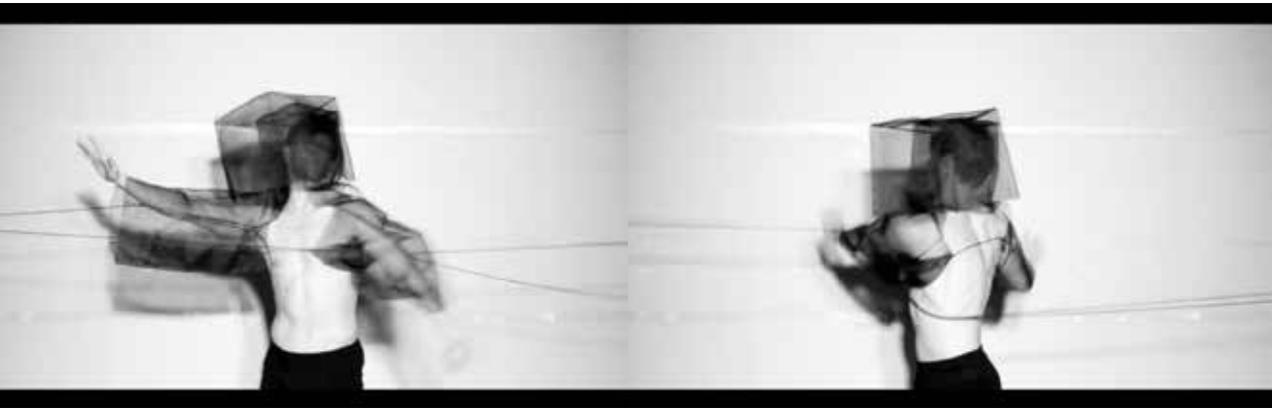
Obstructed

Direction (given)



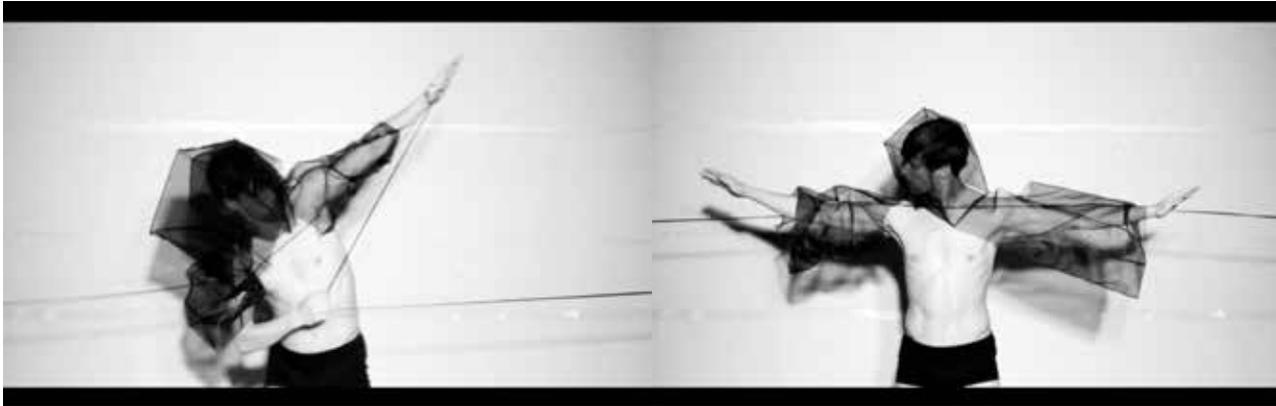
Drag

Counteract



Openings

Intertwined



Pull

Through

DRESSING

Enter

Connected

Obstructed

Direction (given)

Resistance

Flexible

Drag

Counteract

Openings

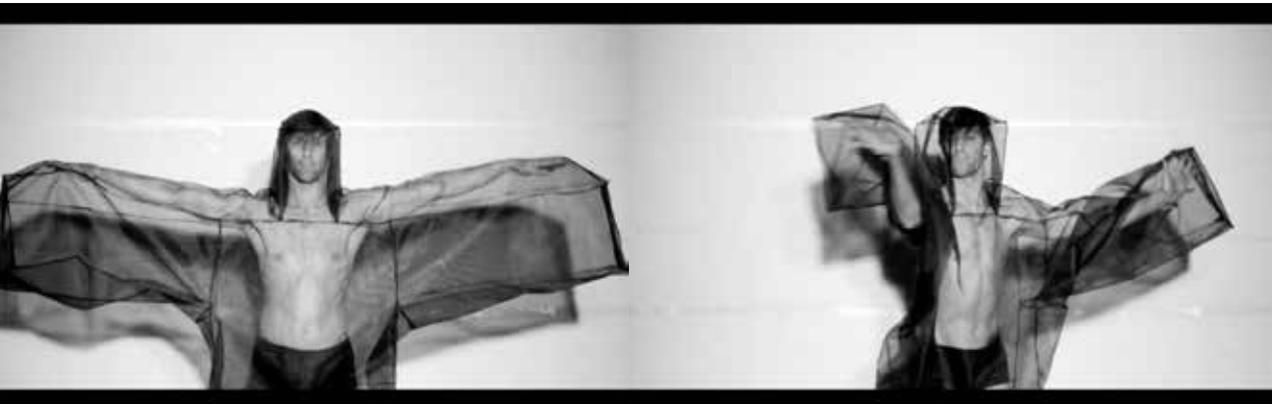
Intertwined

Pull

Through

Exp. 2. Void Suit – Part 2

In the second part of the sequence the garment changes from an open form that partly covers the upper body to a fully covering and encapsulating suit. The transparent net like material allows for the body to be fully visible while completely covered. The performance changes character, from being conditioned by a connection to the space to taking place within a confined space surrounding the close proximity of the body. This suit encourages a new way of moving within; an exploration of the suit takes place where the performer moves within the form, taking advantage of the suits architecture. Taking on a role as both costume and space the suit facilitates a certain way of moving, a choreography conditioned by wearing a specific garment.



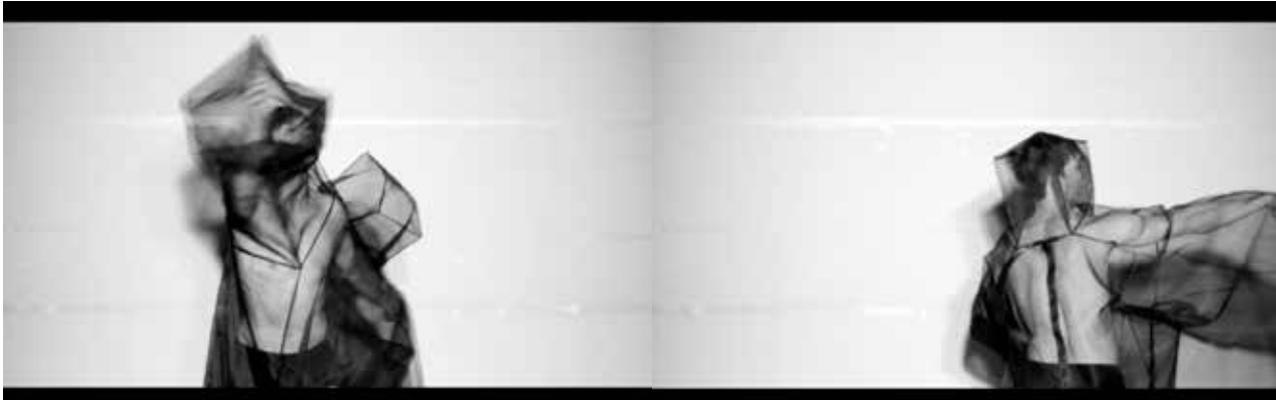
Encapsulated

Movable Space



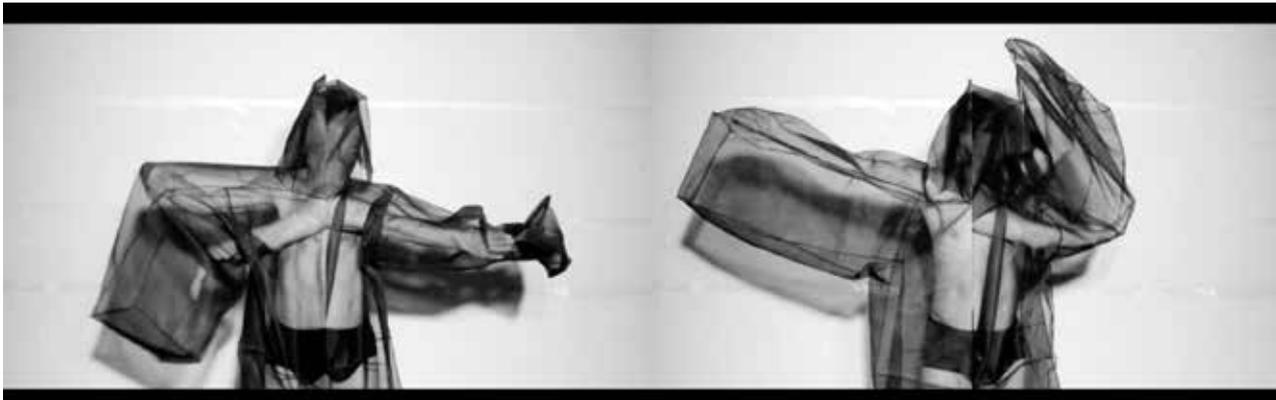
Confined

Exploration



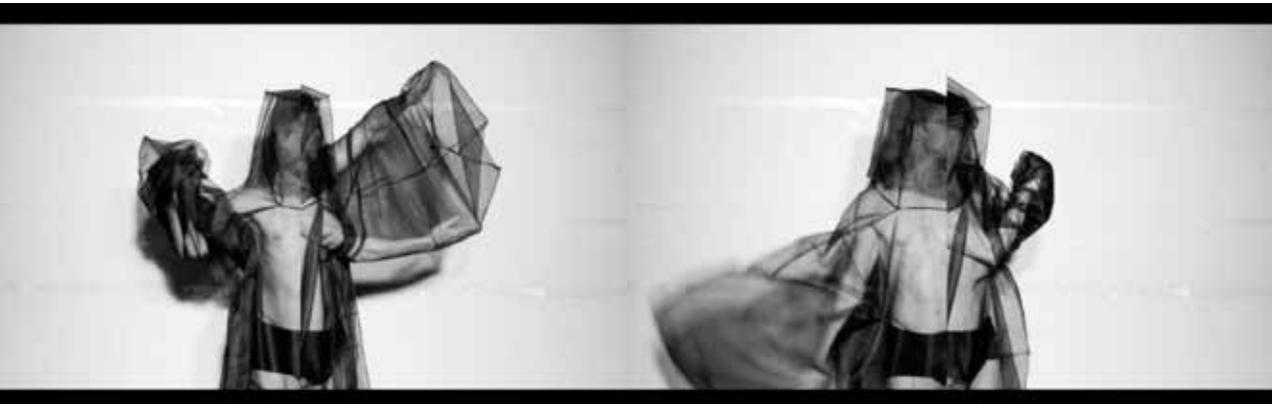
Cubic

Scale



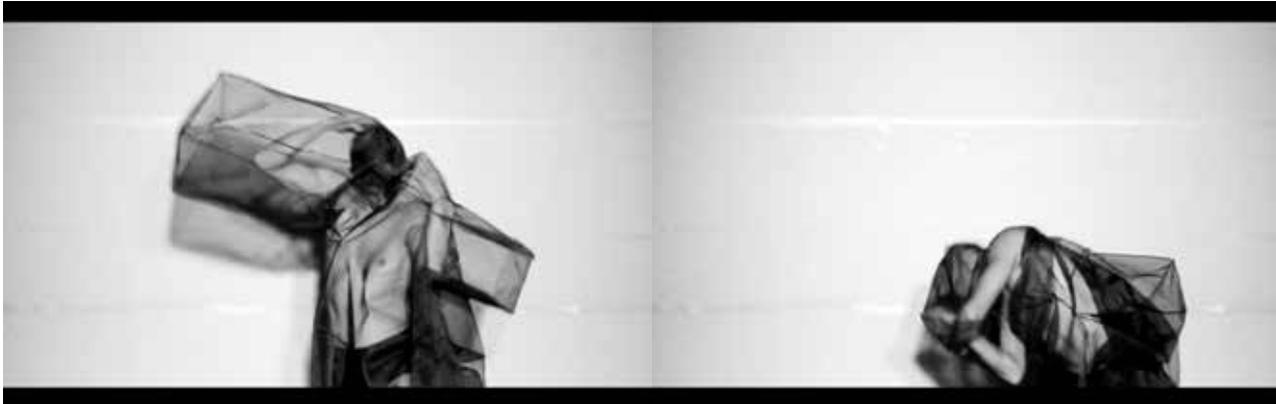
Limits

Moldable



Adaptable

Compressed



Navigable

Yielding

DRESSING

Encapsulated

Movable Space

Cubic

Scale

Confined

Exploration

Limits

Moldable

Adaptable

Compressed

Navigable

Yielding

Exp. 2. Void Suit – Part 3

The suit is filled with Styrofoam pellets; the pellets represent or make visible the space between garment and body.



Filled



Immersed



Affects Movement

Movement Effect



Impact

Visible Space



Components

Merge



Intrinsic

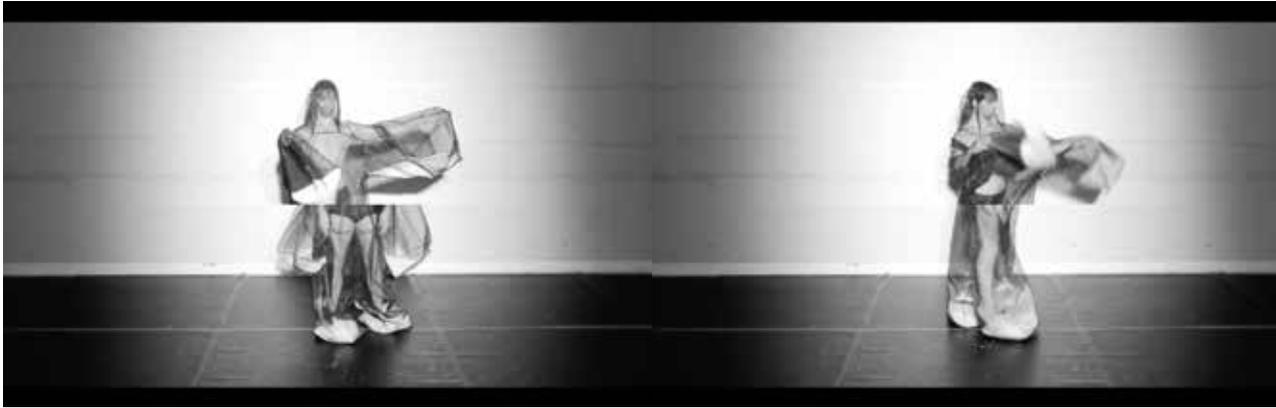
Interchangeable Placement



Suspension



Cling



Weight

Force

DRESSING

Filled

Immersed

Impact

Visible Space

Affects Movement

Movement Effect

Components

Merge

Intrinsic

Interchangeable Placement

Weight

Force

Suspension

Cling

DRESSING

Exp. 3. Tubular

Video: 04:41, <http://vimeo.com/25350729>

Dancers: Kizzy Matiakis, Tim Matiakis

Camera and editing: Dimitris Vulalas

Graphic design: Stefan Friedli

Purpose:

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:

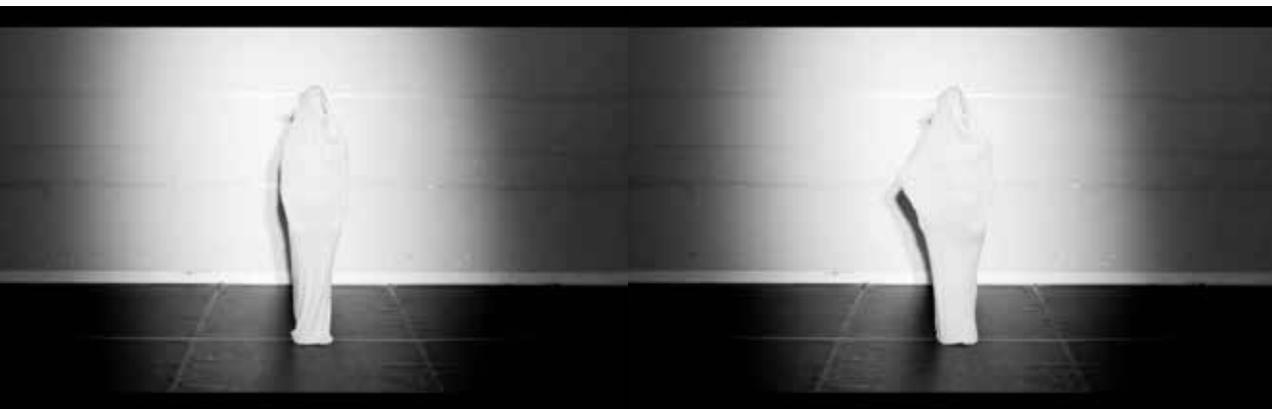
1. The tubes/garments successfully translate movement into sculptural shapes, adding a form filter to otherwise recognisable movements and gestures.
2. The body is still somewhat visible, as impressions protruding from or appearing to nearly pierce the fabric.

Proposed adaptations/adjustments:

1. Further development of restraining qualities by using a tighter tube for more expressive possibilities for the performer.

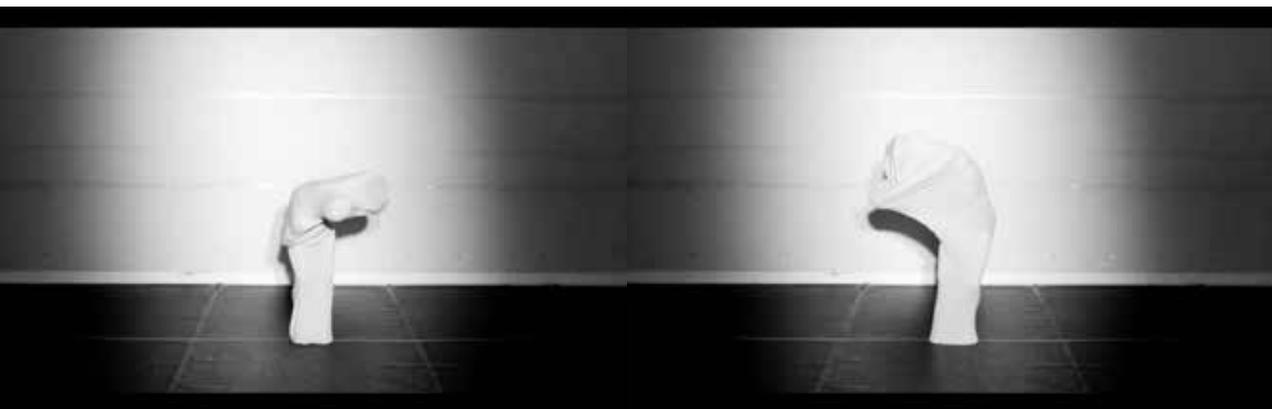
Exp. 3. Tubular– Part 1

The performer is wearing a fully covering jersey tube; the only opening is for the feet at the bottom. The circular jersey tube represents the immediate and closely confined space around the body. Movement is to a certain degree suppressed or restricted by the elastic properties and resistance of the material. Even though the body is fully concealed, body parts are still visible and recognizable as protrusions that disrupt and shape the column like form. There is a strong convergence between movement, material and body caused by the close interaction of body and material, a synergy of material and movement that successfully translates simple motions into abstract bodily articulation.



Static

Initiate



Fold

Swerve



Flex



Contrary



Implode



Extend



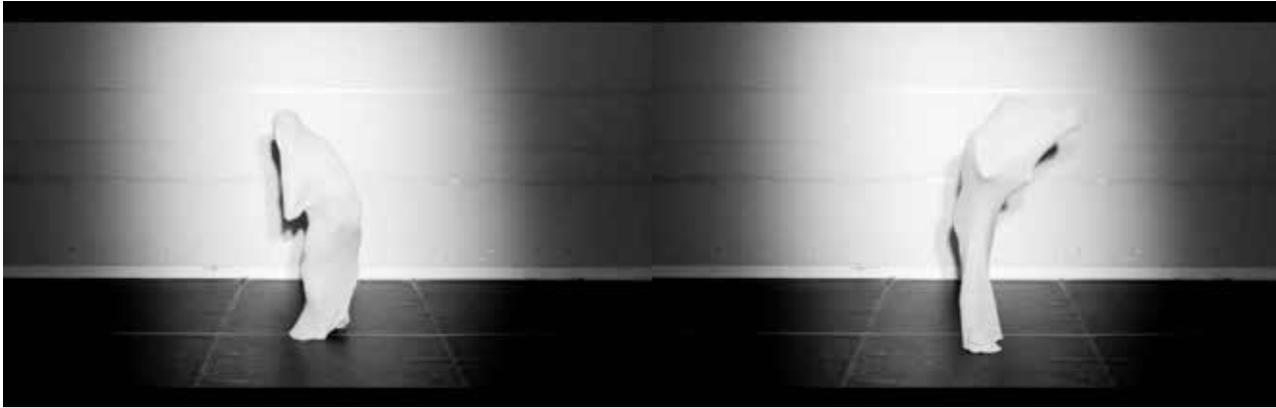
Swivel

Elongate



Obscure

Contract



Droop

Stretch Out



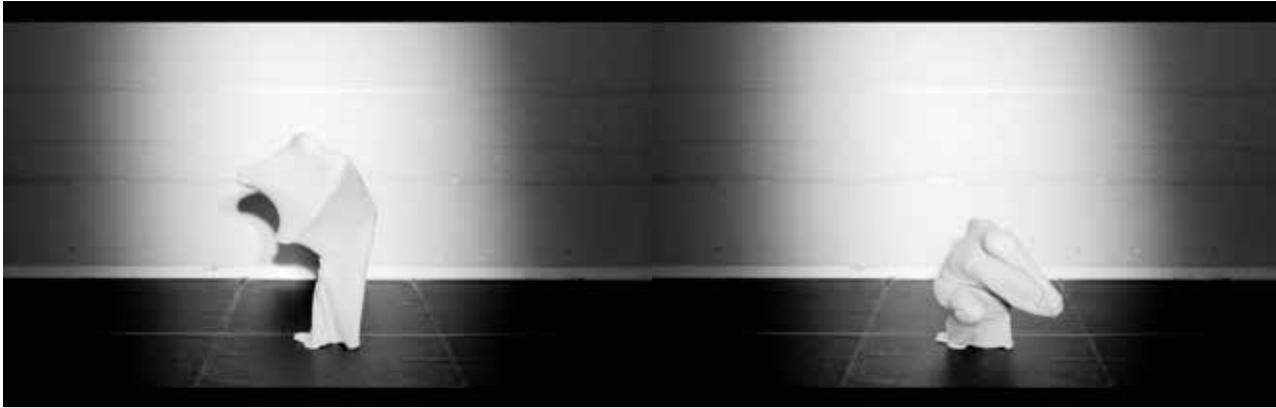
Push Forward

Shift



Curl

Spread Out



Dilate

Furl

DRESSING

Static

Initiate

Flex

Contrary

Fold

Swerve

Implode

Extend

Swivel

Elongate

Droop

Stretch Out

Obscure

Contract

Push Forward

Shift

Curl

Spread Out

Dialate

Furl

Exp. 3. Tubular – Part 2

In the second part of the sequence holes are added to the jersey tube, placed in relation to anatomical features and of a scale that allows for arms or legs to exit the from. As arms or legs appear and become visible a shift occurs movements become concrete; from form to garment, from material to garment. A dialogue between inside of the garment and outside of the garment.



Set in motion

Freed



Forced

Opening



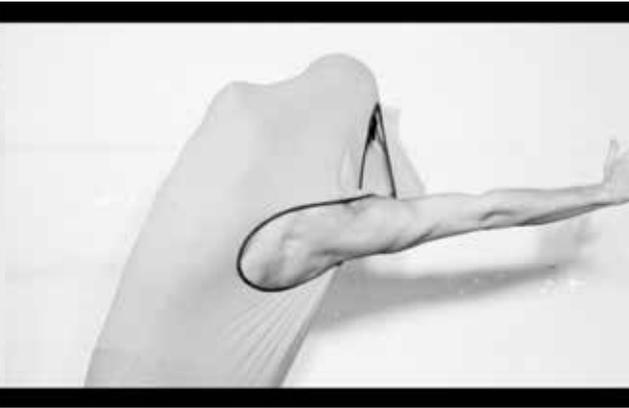
Extrude



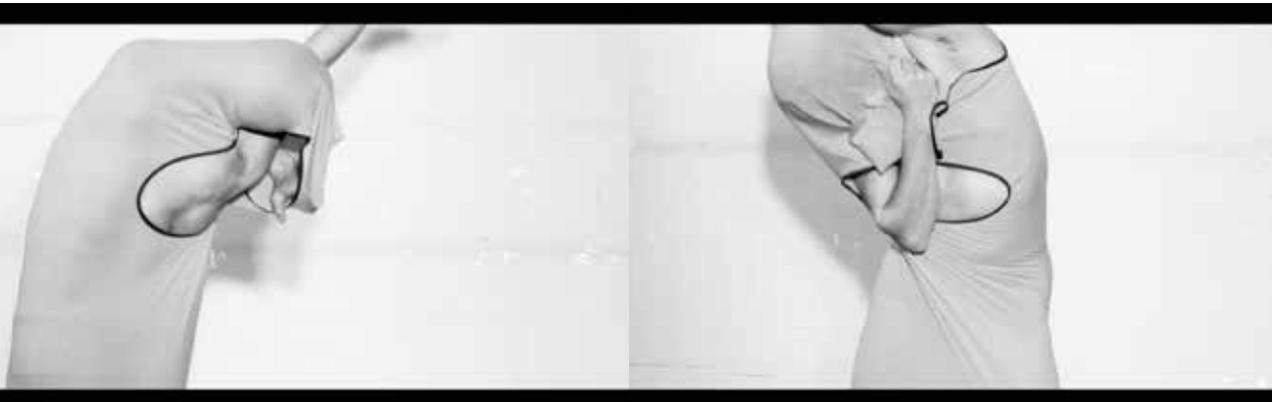
Through



Place



Define



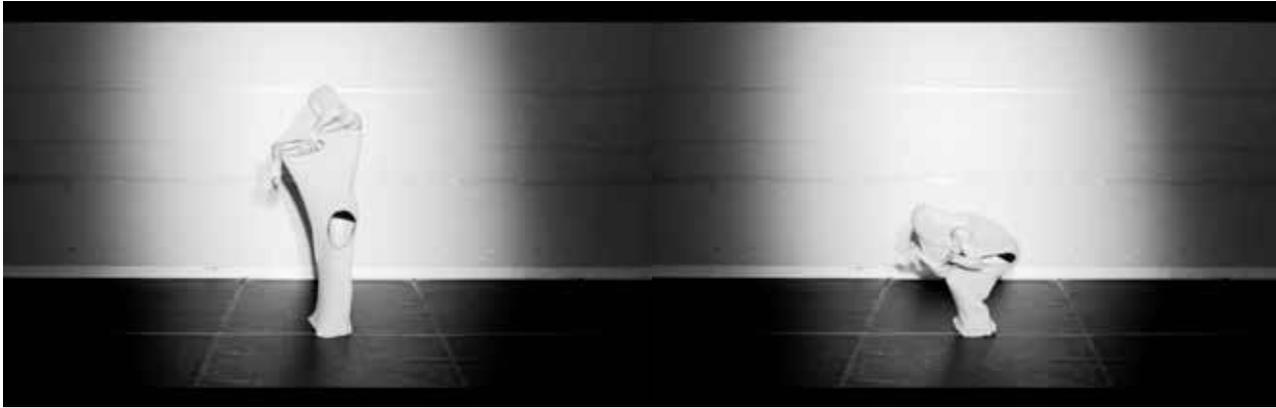
Examine

Pull



Interchange

Peak



Find

Mold



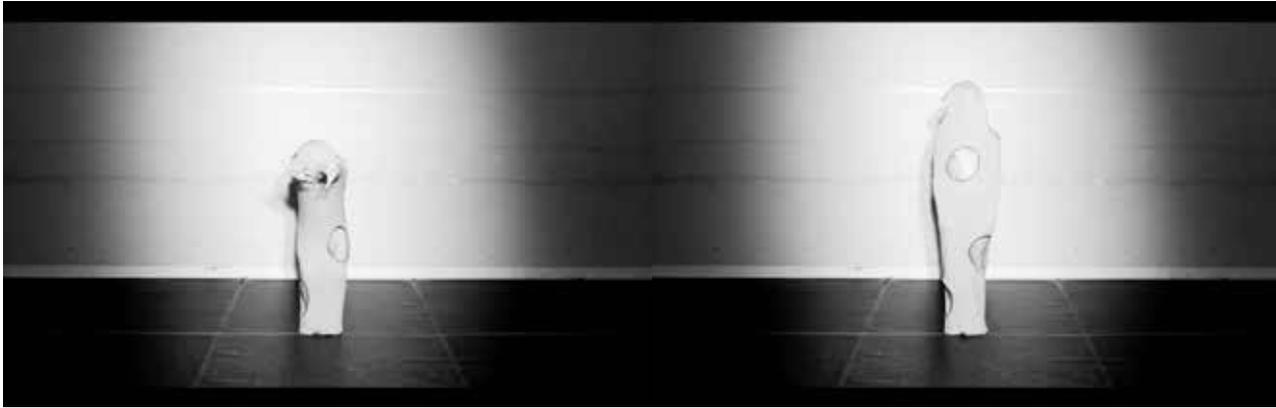
Hollow

Restrained



Bow

Range



Reach

Retract

DRESSING

Set in motion

Freed

Extrude

Through

Forced

Opening

Place

Define

Examine

Pull

Locate

Mold

Find

Peak

Hollow

Restrained

Bow

Range

Reach

Retract

DRESSING

Exp. 4. Skirt question

Video: 03:53, <http://vimeo.com/25352317>

Dancers: Kizzy Matiakis, Tim Matiakis

Camera and editing: Dimitris Vulalas

Graphic design: Stefan Friedli

Purpose:

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:

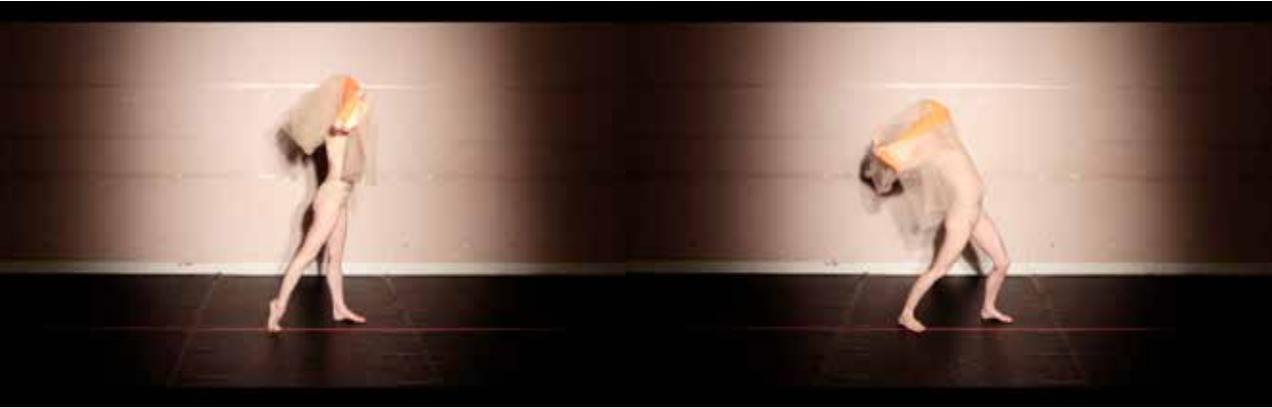
1. The fabric successfully emulated garments through placement on the body, functioning as a skirt, a dress, or a cape.

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.

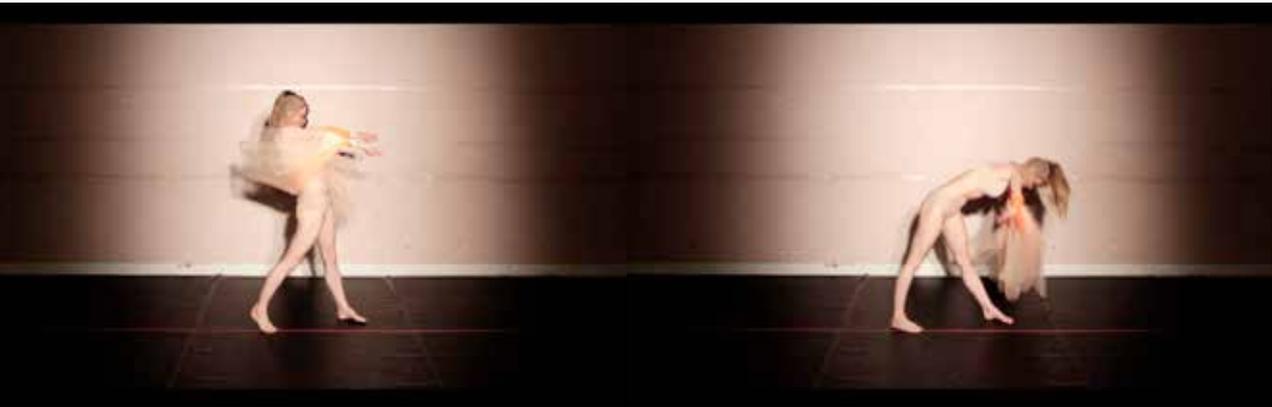
Exp. 4. Skirt Question – Part 1

The performer is wearing a band of fabric with sewn on panels of tulle; the construction is attached to both wrists. The placement of the material/form allows the performer to still move freely while being able to situate and fix or stabilize the material on the body. Placing the material differently on the body through movement define or exemplify connotations to well known garment types such as dress, skirt and cape.



Outset

Release



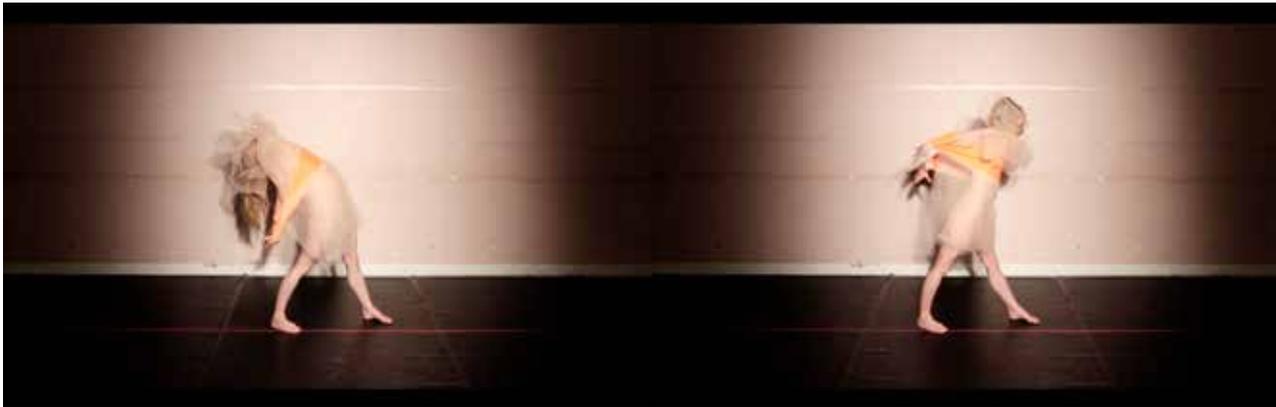
Manoeuvre

Manipulate



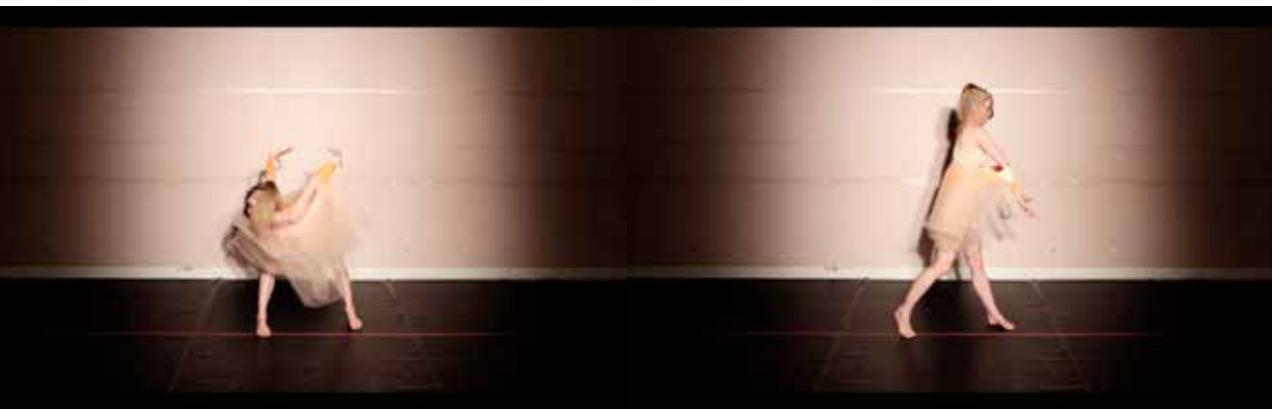
Bend

Measure



Arch

Tighten



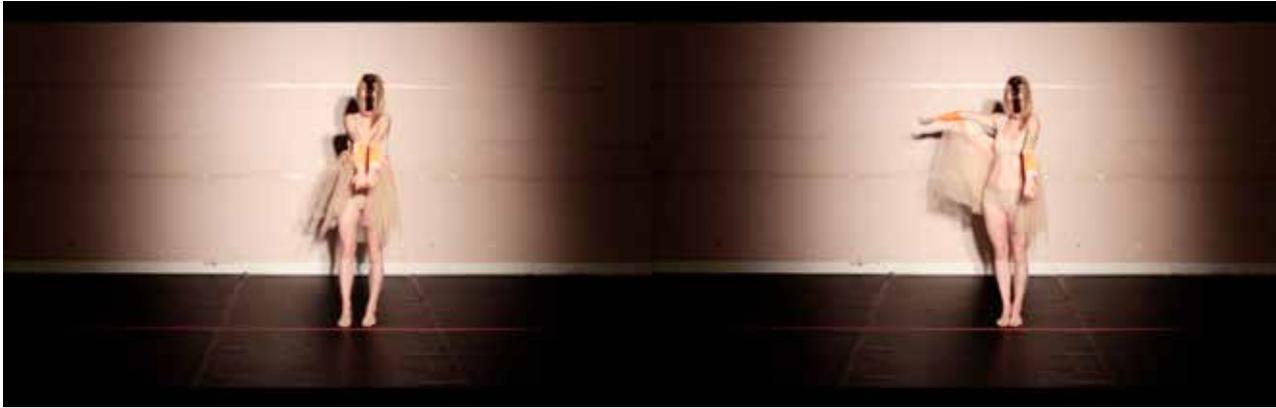
Lean

Reposition



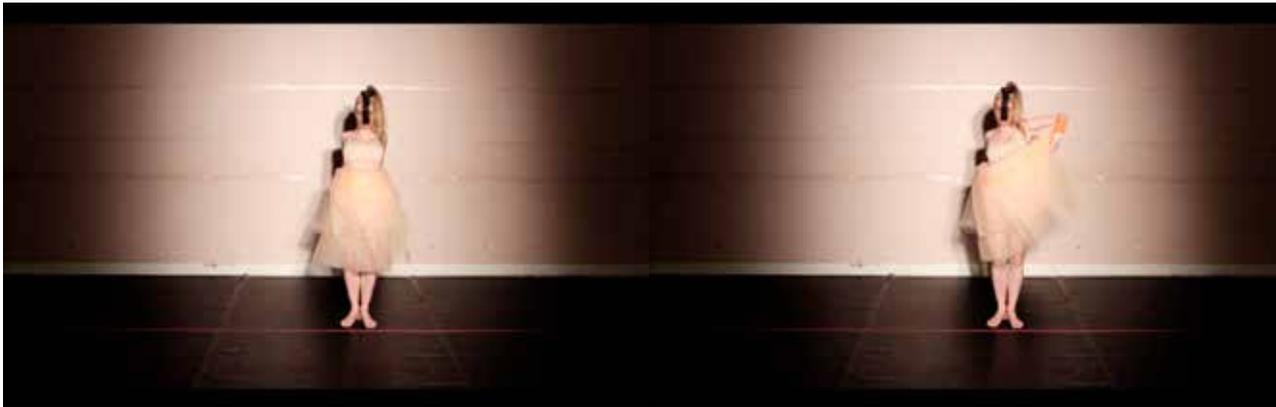
Orientate

Cinch



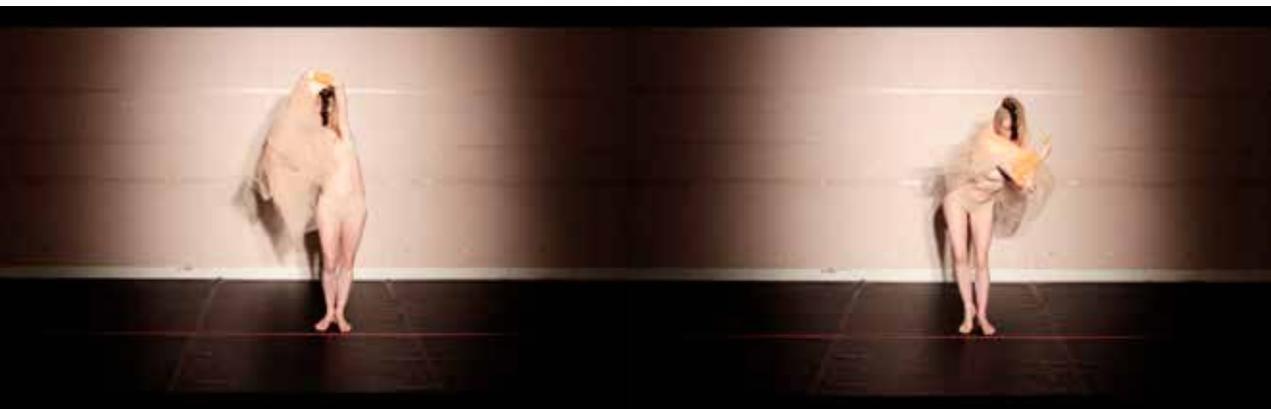
Clench

Switch



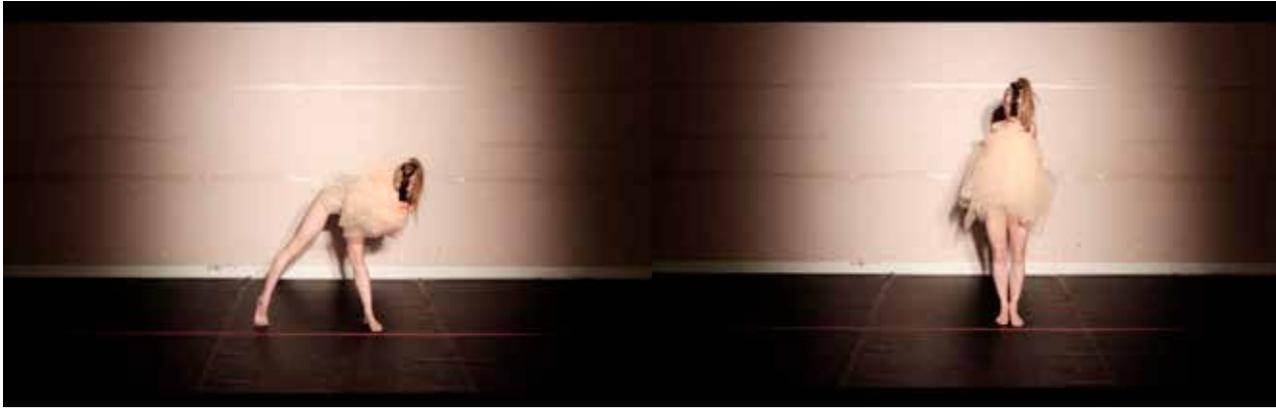
Press

Loosen



Turn

Cape



Transform

Empire

DRESSING

Outset

Release

Bend

Measure

Maneuver

Manipulate

Arch

Tighten

Lean

Reposition

Clench

Switch

Orientate

Cinch

Press

Loosen

Turn

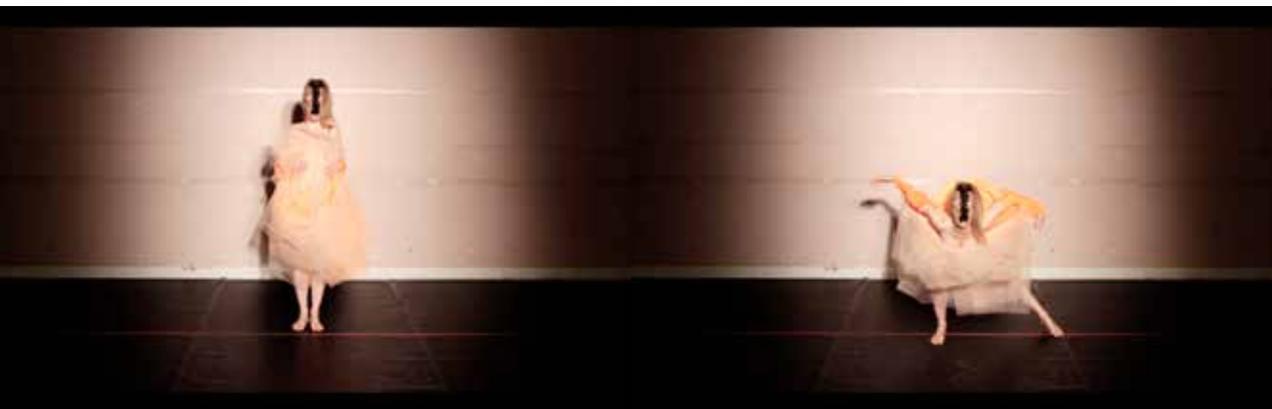
Cape

Transform

Empire

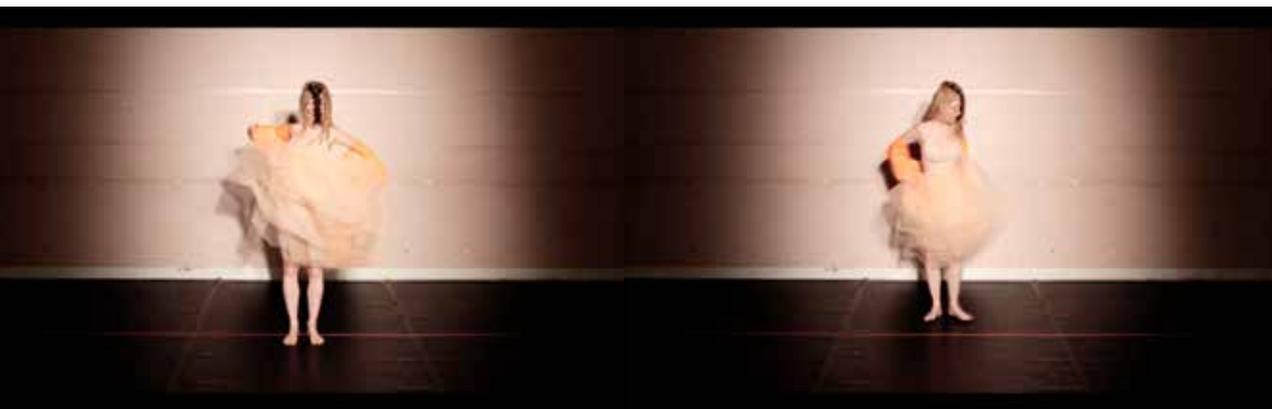
Exp. 4. Skirt Question – Part 2

In the second part of the performance a second similarly constructed piece of material is added, also placed on the wrists. The dancer is sandwiched between the two pieces of constructed material. Movements define the garments placement and transient garment types emerge through movement, the additional material and the covering of both the front and back of the body make up more static garments than in the first part of the experiment.



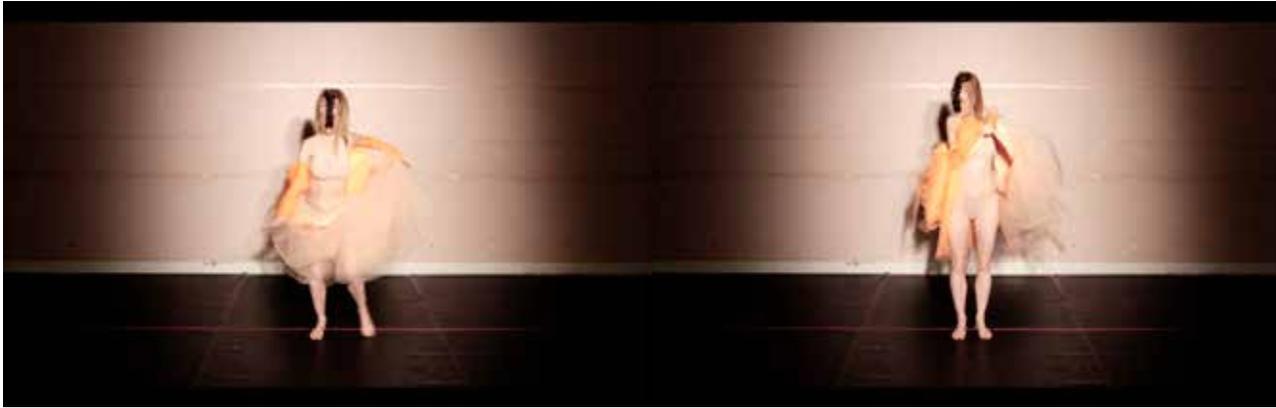
Re-set

Double element



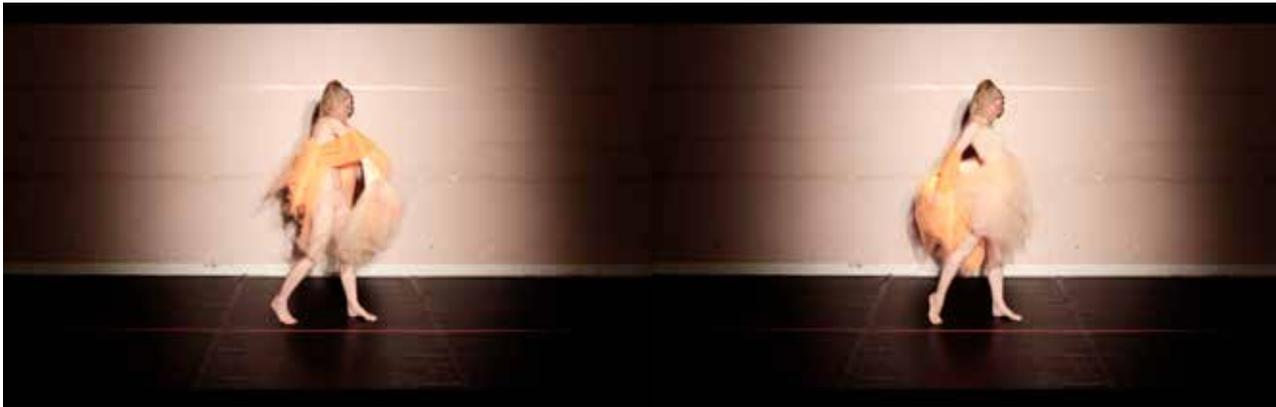
Fix

Stand



Encircled

Direct



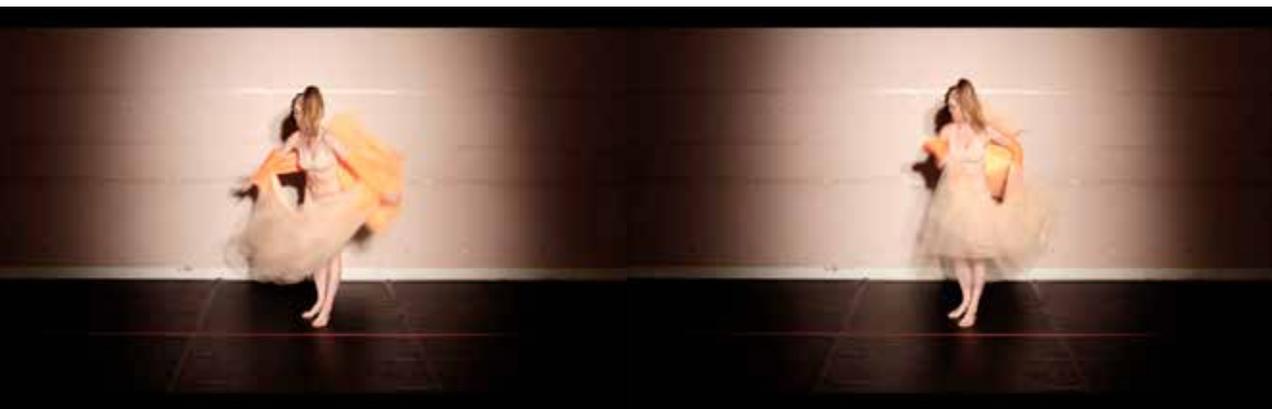
Open

Close



Repeat

Stance



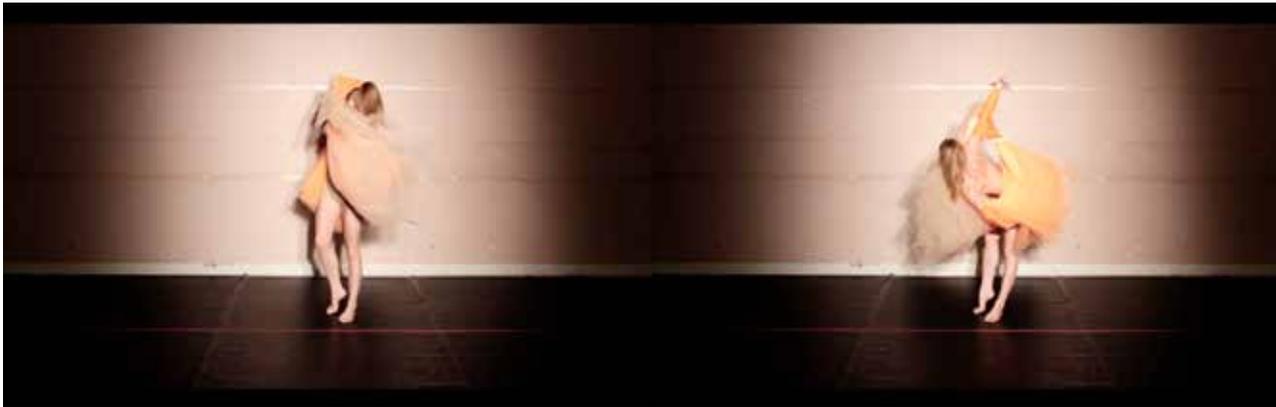
Between

Bound



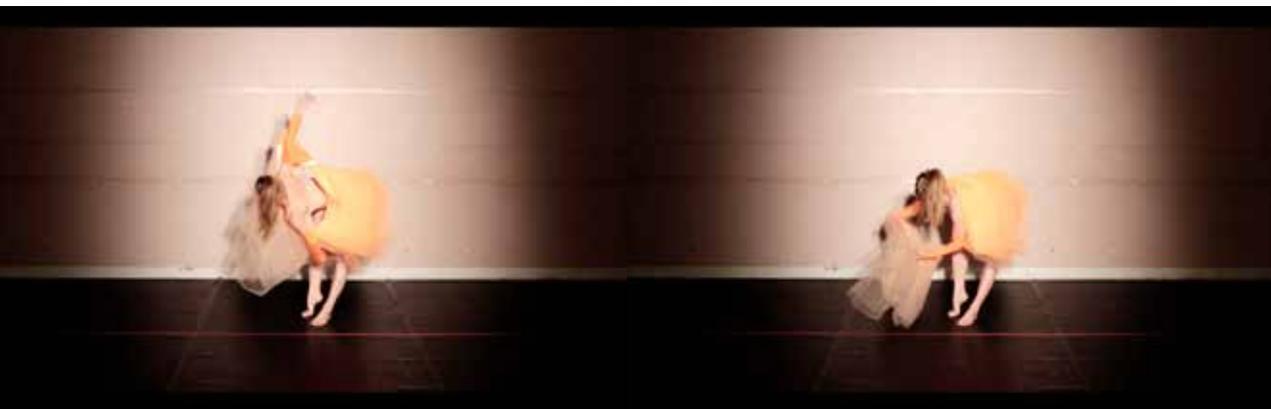
Disarrange

Scatter



Within

Partially



Transit

Tamper



Collect

Hold

DRESSING

Re-set

Double element

Encircled

Direct

Fix

Stand

Open

Close

Repeat

Stance

Disarrange

Scatter

Between

Bound

Within

Partially

Transit

Tamper

Collect

Hold

DRESSING

Exp. 5. Unfold

Video: 04:03, <http://vimeo.com/25374239>

Dancers: Kizzy Matiakis, Tim Matiakis

Camera and editing: Dimitris Vulalas

Graphic design: Stefan Friedli

Purpose:

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 flexibility 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 themselves 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. 5. Unfold – Part 1 (A+B)

In the first sequence two variations on dressing/undressing as an act between two people is undertaken and explored using a pre prepared material consisting of a panel of material with added openings in the form of slits or round holes for head, arms, legs and torso. Through a trial and error approach a choreographed sequence was defined allowing the performers to essentially move through the material whilst wrapping and draping their bodies by stepping into the holes and fixing openings over the head, on the arms and the larger slits around the waist. The scale of the material and the amount of openings allowed for two performers to dress in the same material. This experiment was also conducted with only one performer wearing the material whilst the other performer assisted in facilitating the necessary tension in the material in order for the active performer to navigate the form.



End or beginning



Collective



Combine



Assist



Dependent



Interact



Cloth



Cooperation



Step out



Distance



Unfold



Unwrap



Slit



Withdraw



Part



Loosen



Modular



Disconnect



Unit



Hold

DRESSING

End or beginning

Collective

Interact

Combine

Assist

Cloth

Cooperate

Step out

Distance

Slit

Withdraw

Unfold

Unwrap

Part

Loosen

Modular

Disconnect

Unit

Hold

Dependent



Dressed



Support



Facilitate



Procedure



Explain



Unfurl



Advance



Open up



Uncover



Recede



Points



Drape



Back



Unfasten



Grab



Hoist



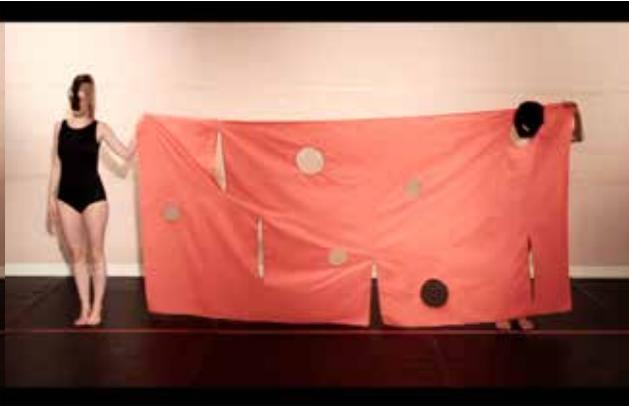
Abandon



Tread



Out



(In)complete

DRESSING

Dressed

Support

Explain

Unfurl

Facilitate

Procedure

Advance

Open up

Uncover

Recede

Back

Unfasten

Points

Drape

Grab

Hoist

Abandon

Tread

Out

In(complete)

Exp. 5. Unfold – Part 2 (A+B)

The second part of the performance focuses on the individual performers interaction with a pre prepared material, the material has openings that correspond proportionally to certain body parts, which allows the performer to enter or wear the material in different ways depending on how the material is placed in advance. In this case the material is suspended from the ceiling through an attachment at one corner the other corner is held by the performer. The movements dress the performer and different sequences or orders in which the openings are worn construct garments directly on the body.



Onset

Tension



Lean

Extend



Rigid



Attach



Intersect



Retract



Reach



Turn



Fit



Squeeze



Pass



Penetrate



Grab



Stretch



Hold

Turn back



Complete

Exit

DRESSING

Onset

Tension

Rigid

Attach

Lean

Extend

Intersect

Retreat

Reach

Turn

Pass

Penetrate

Fit

Squeeze

Grab

Stretch

Hold

Turn Back

Complete

Exit



Change



Upper body



Fitting



Scale



Tense



Sleeve



Arm



Twist



Spin



Follow



Perspective



Diagonal



Dimension



Change



Move



By body



Choice

Placement



Attach

To space



DRESSING

Change

Upper Body

Tense

Sleeve

Fitting

Scale

Arm

Twist

Spin

Follow

Dimension

Change

Perspective

Diagonal

Move

By body

Choice

Placement

Attach

To Space

Exp. 5. Unfold – Part 3 (A+B)

The third part of the experiment continues the exploration of interaction between body, movement and material with the intention of dressing, draping or covering the body. Once more the material is prepared in advance with pre placed openings, which allows for different movement patterns or sequences that through actions dress the body. In this case the material is placed flat on the floor and the performer steps into the material or lifts a corner to instigate the dressing.



Reverse



Engage



Dress



Dressed



Pull over



Let loose



Dissolve



Reach



Remove



Over



Let go



Lift



Connect



Back to front



Through



Find



Pull around

Affix



Corner



Flat

DRESSING

Reverse

Engage

Pull over

Let loose

Dress

Dressed

Dissolve

Reach

Remove

Over

Connect

Back to front

Let go

Lift

Through

Find

Pull around

Affix

Corner

Flat



Cloak



Sleeve(less)



Find



Over all



Wrap



Pull up



Active



Construction



Decided



Trousers



Becoming



Skirt



Leg



Foot



Waist



Up/Down



Pull

Place



Center

Back out

DRESSING

Cloak

Sleeve(less)

Wrap

Pull up

Find

Over all

Active

Construction

Decided

Trousers

Leg

Foot

Becoming

Skirt

Waist

Up/Down

Pull

Place

Center

Back out

DRESSING

Exp. 6. Approach

Video: 01:24, <http://vimeo.com/25357783>

Dancers: Kizzy Matiakis, Tim Matiakis

Camera and editing: Dimitris Vulalas

Graphic design: Stefan Friedli

Purpose:

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:

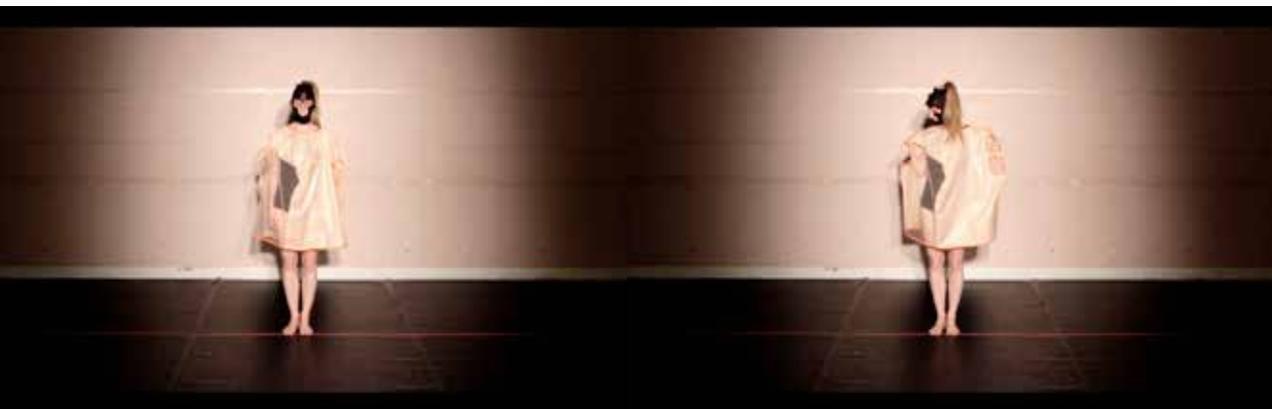
1. The cubes/garments successfully translated movement into more recognisable garment types, which varied dependent on where the dancer chooses to 'exit' the form.

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.

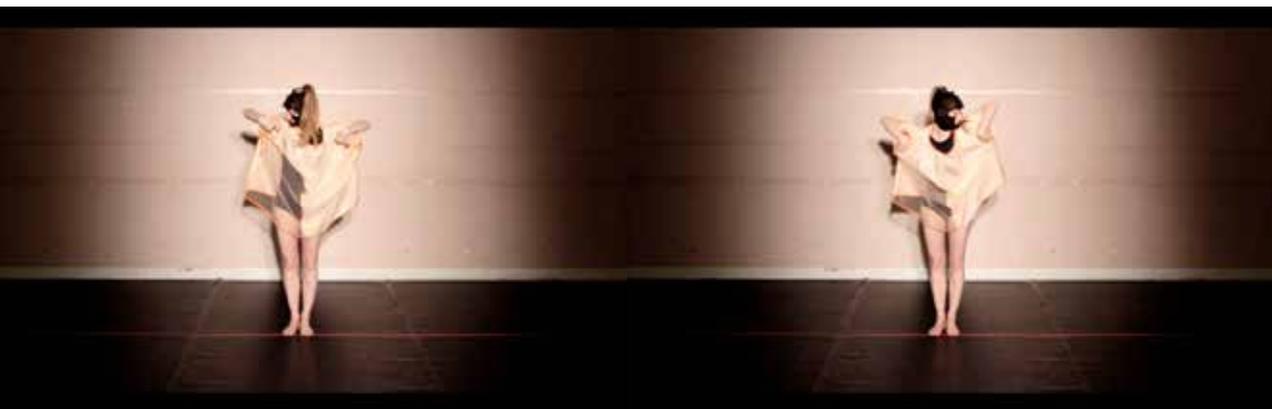
Exp. 6. Approach – Part 1

In this experiment a premade garment is constructed, a cubed construction with an opening for the head at the top and three openings for each arm at two corners (placed diagonally). All though the garment is clearly readable as such, it also gives the performer several options of wearing or affixing the garment to the body though openings; the openings for the arms present the possibility of “weaving” the arms through several holes adding complexity and flexibility of wearing. The scale of the garment gives the opportunity to move freely within and to rotate the construction around the body whilst engaging the openings for the arms in different ways.



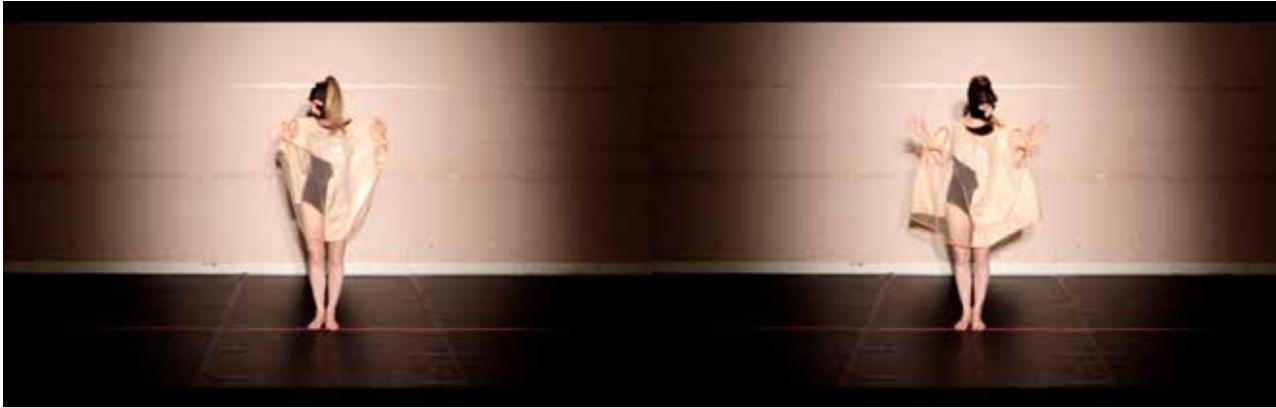
Open

Cube



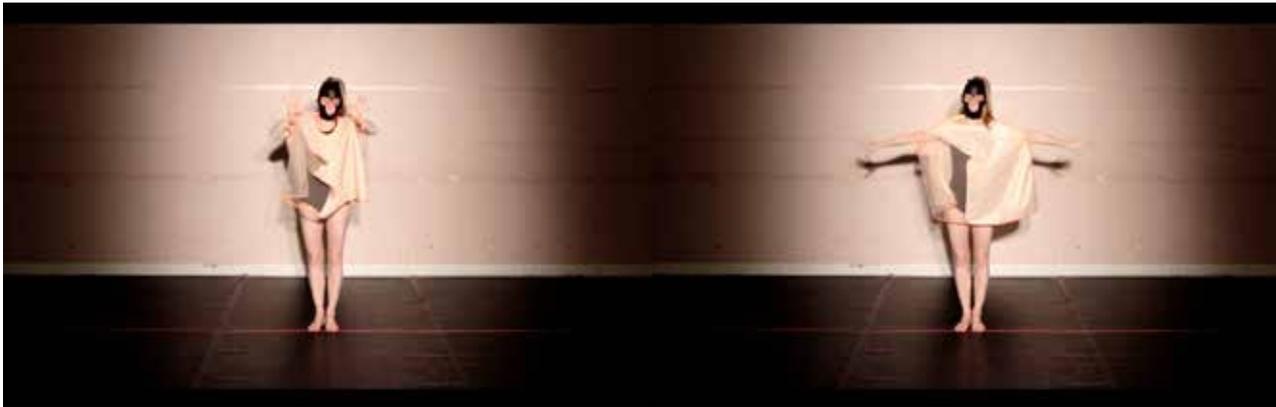
Multiple

Openings



Choice

Corners



Semi

Transparent



Garment



Moves



Recognizable



Neck line



On



Body



Three sleeves

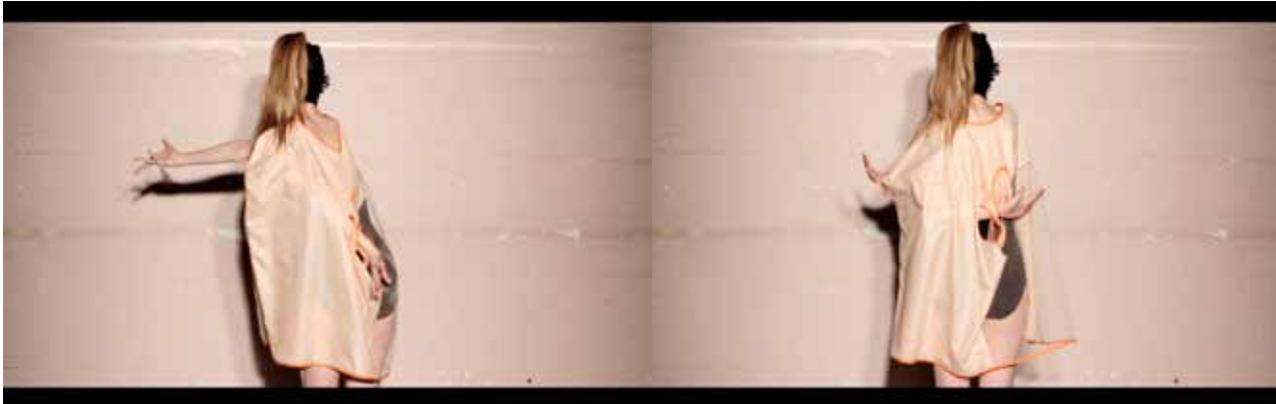


Sequence



Enter

Exit



Form

Shift

DRESSING

Open

Cube

Choice

Corners

Multiple

Openings

Semi

Transparent

Garment

Moves

On

Body

Recognizable

Neck line

Three sleeves

Sequence

Enter

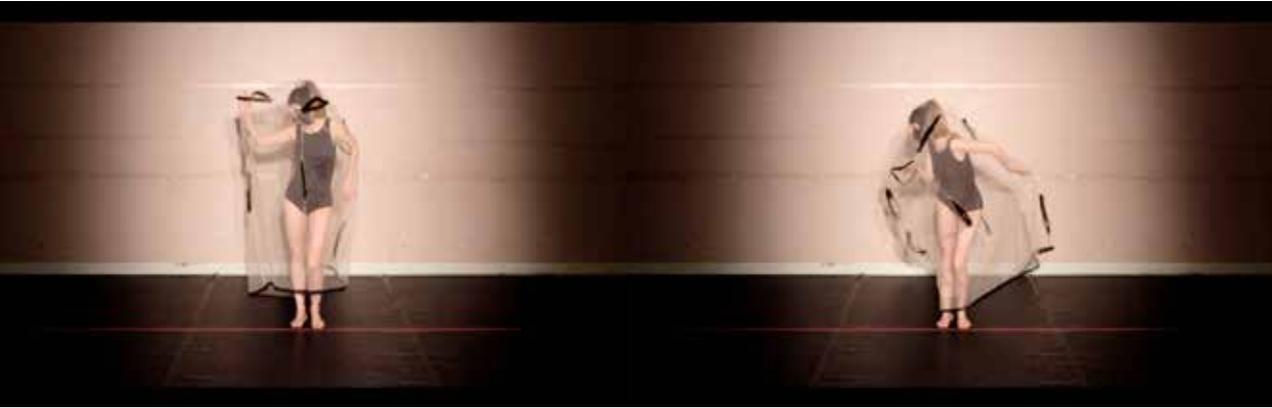
Exit

Form

Shift

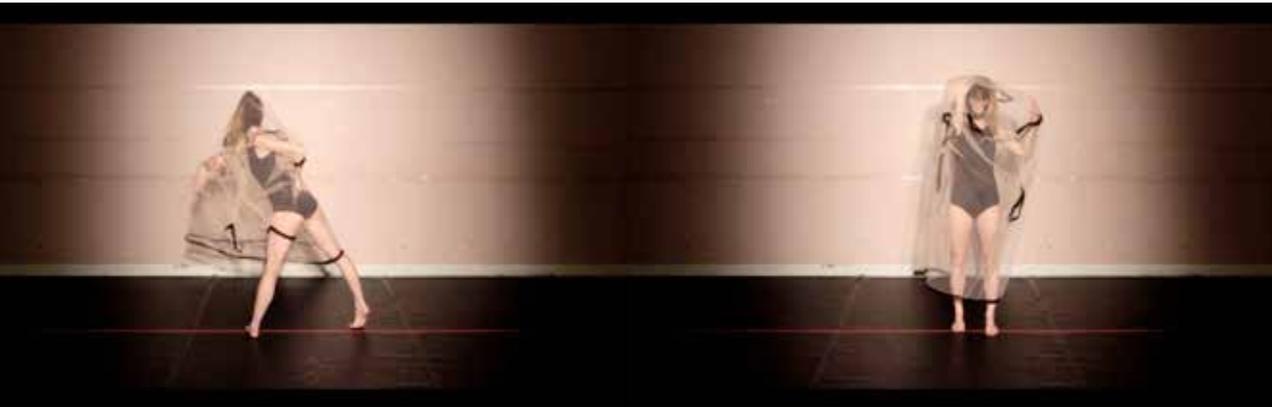
Exp. 6. Approach – Part 2

The second part of the experiment expands the cubical form, which is now of a scale that encompasses most of the performer's body. Slits and openings are placed throughout the form on all sides. The performer dresses in different ways, using the openings for the arms, head and legs, the form transcends and shifts between space around the body and garment through the interaction and activation of the openings.



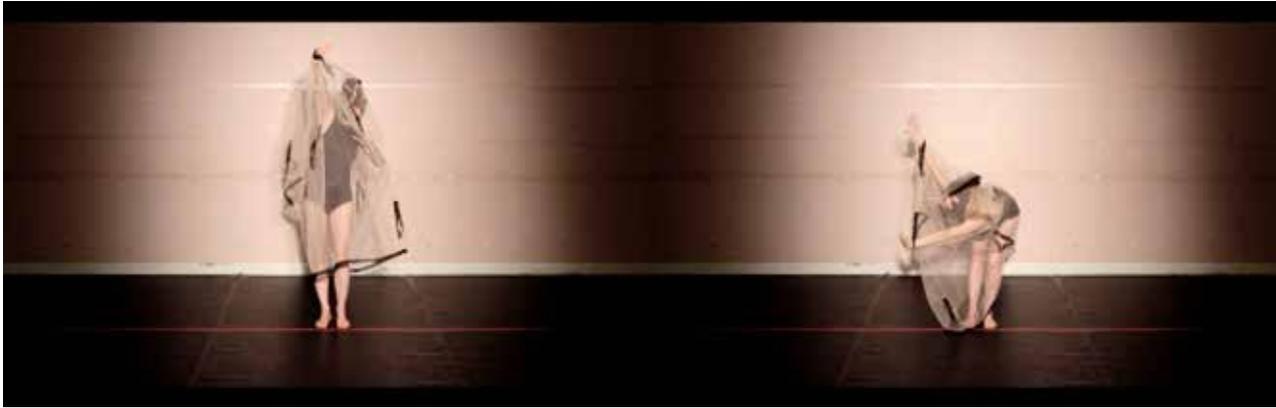
Elongated

Cubic



Outside

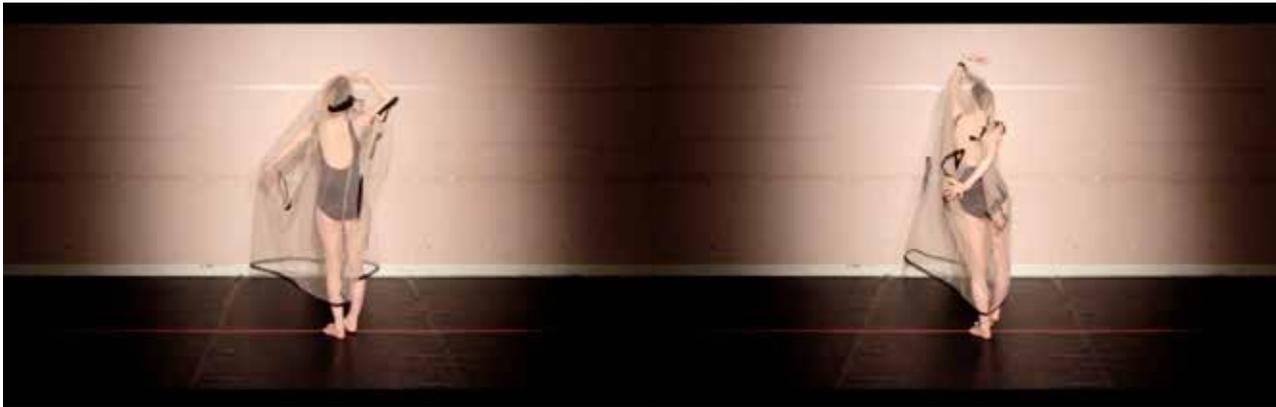
Inside



Marked



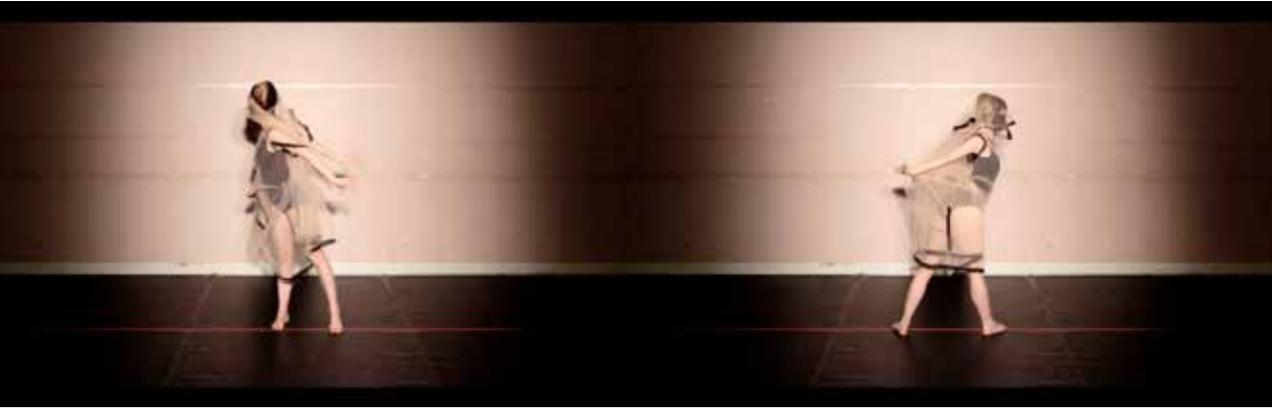
Random



Room

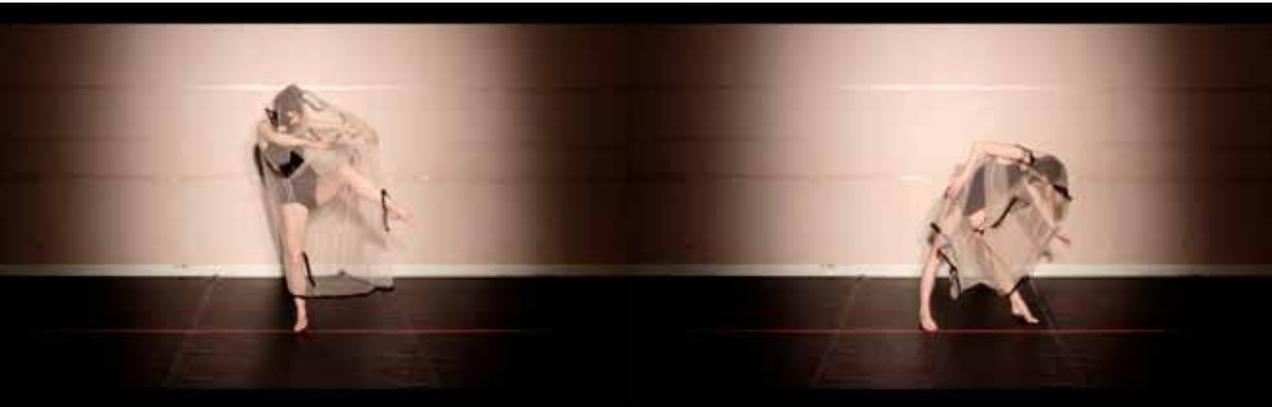


Roam



Test

Order



Move within

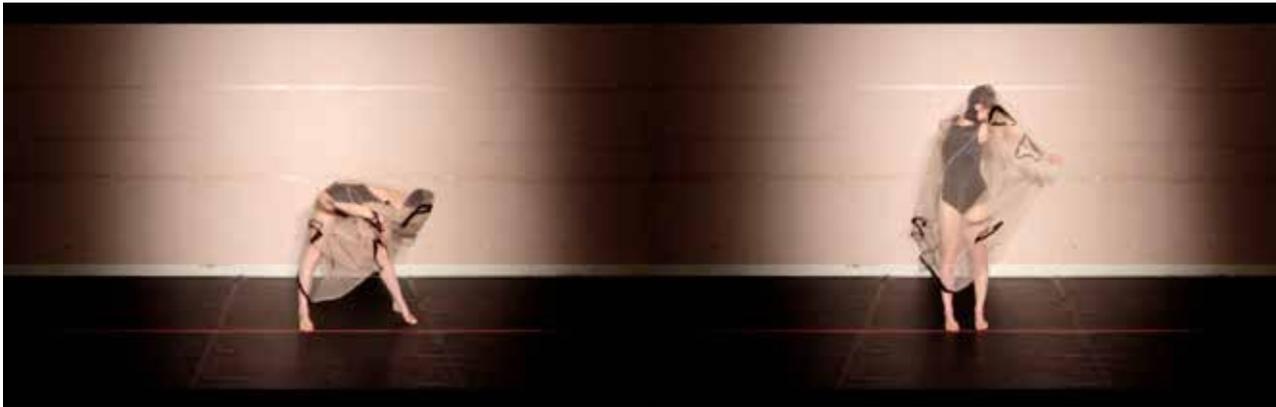
Locate



Body



Space



Connect

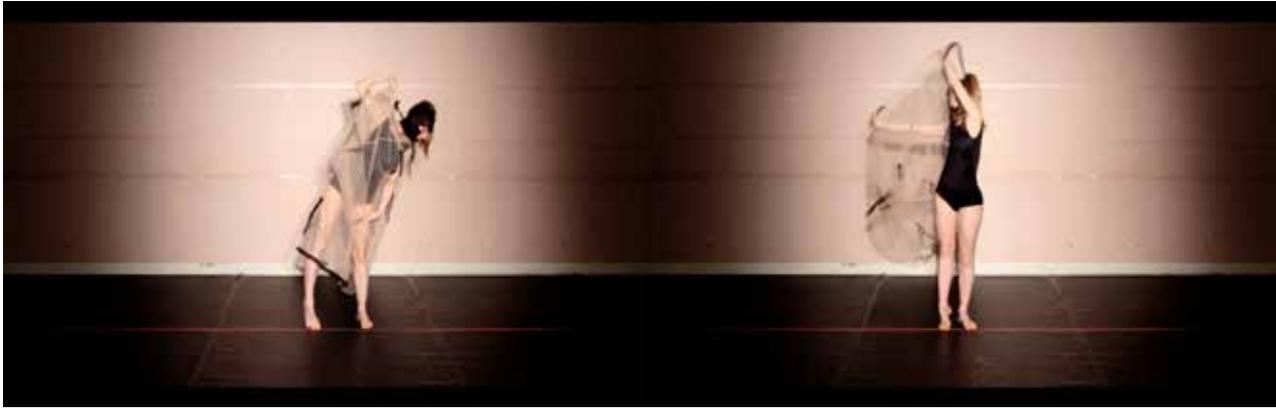


Move form



Twist shape

Contort



Reappoint

Throw off

DRESSING

Elongated

Cubic

Marked

Random

Outside

Inside

Room

Roam

Test

Order

Body

Space

Move within

Locate

Connect

Move form

Twist shape

Contort

Reappoint

Throw off

DRESSING

Exp. 7. Intermediate dress

Video: 05:57, <http://vimeo.com/25352230>

Dancers: Kizzy Matiakis, Tim Matiakis

Camera and editing: Dimitris Vulalas

Graphic design: Stefan Friedli

Purpose:

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. 7. Intermediate Dress – Part 1

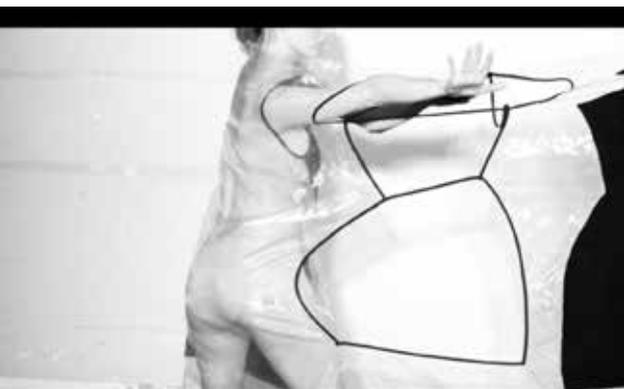
The performer is wearing the front of the dress, the dress is held in place through the placement on the shoulders and the tension of the remaining dress and additional material which is held by another person (not in frame). Via controlled, choreographed movements the performer is able to continue dressing herself, firstly turning back on herself and putting her arms through the next template or outline dress form that is placed within the large piece of translucent material. The act of dressing herself continues with an additional turn where the last included dress form is placed on the body, completing the dress and covering the back. This series of movement in combination with the layout of the garment define a new way of dressing, a way that exemplifies the choreography of garments.



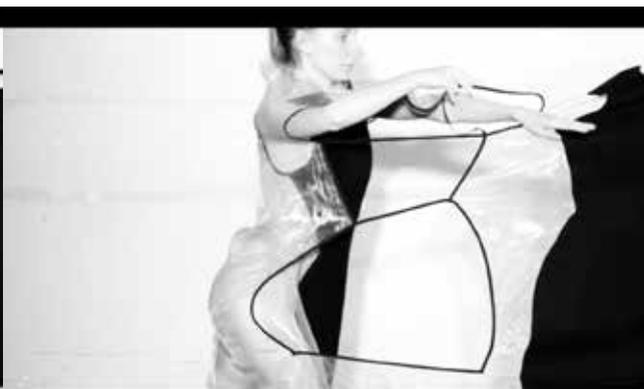
Considered



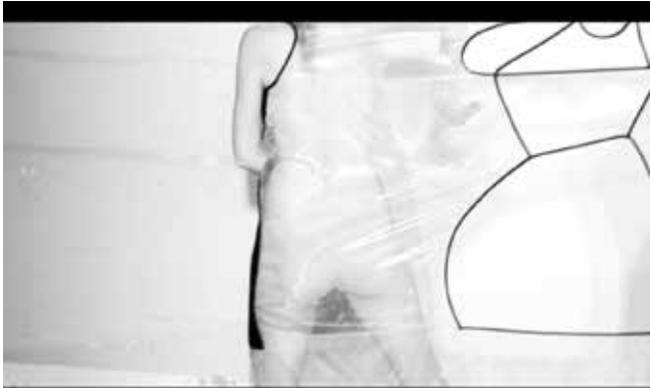
Arranged



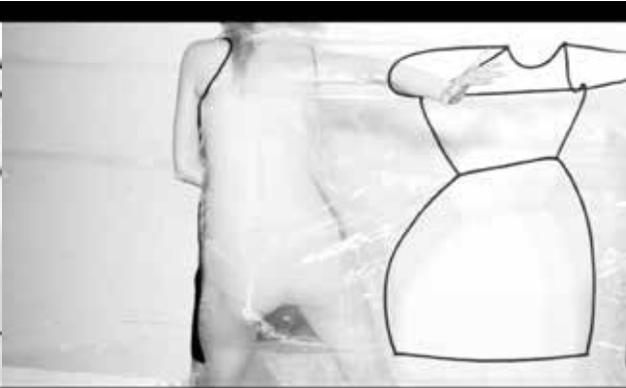
Open



Guide



Turn



With intent



Place



Aid



In order



Align



Continue turn



Cover back



Pause



Commence



Fragmented



Dress



Becoming



Whole



Split



Concrete

DRESSING

Considered

Arranged

Turn

With intent

Open

Guide

Place

Aid

In order

Align

Pause

Commence

Continue turn

Cover back

Fragmented

Dress

Becoming

Whole

Split

Concrete

Exp. 7. Intermediate Dress – Part 2

The actions undertaken in the first part of this performance are reversed in the second installment and the dancer undresses through a series of rapid spinning motions essentially unraveling her from the dress.



Invert



Routine



Momentum



Dissolve



Force



Speed



Undress



Unlike



Before



Frame



Recall



Yield



Trace



Movement



Disconnect



Liberate



Expose



Disrobe



Spin



Whirl

DRESSING

Invert

Routine

Force

Speed

Momentum

Dissolve

Undress

Unlike

Before

Frame

Trace

Movement

Recall

Yield

Disconnect

Liberate

Expose

Disrobe

Spin

Whirl

WEARING/ DRESSING



In the first part, wearing, the relation between body and garment was explored on the bases of garment agency and how materials and structural elements can cause movement that give rise to probable movement and patterns of movement that becomes choreography.

In the following experiments it is instead schemes of dressing that is explored as choreography. However, moving from wearing to dressing, the experiment of dressing does not intend to explore or tell a particular story, but only to explore the abstract interactive aesthetics of dressing. In a series of tableaux for movement patterns the experiments attempt to base choreography wholly on dressing, where the focus is on a type of object's ability to interact with a dancer(s) and to facilitate or obstruct expected forms of patterns where the act of dressing in particular kinds of garments are approached as a set of rules defined by properties of each particular garment type.

WEARING/DRESSING

Exp.: 1 – Garment obstruction

Setting:

Location: Expansion space, The Swedish School of Textiles

Light: Daylight

Music: No

Format: Image sequence extracted from video

Performer: Linnea Bågander

Purpose:

To use a preexisting garment as a tool for performance and a carrier of movement.

Materials:

Oversize sweatpants (6XL)

Black full bodysuit

Preparations & procedure:

The performer is instructed to conceal as much of the body within the garment as possible. To reconfigure the garment for alternate use

Conclusions:

The existing form of the garment allows for a certain type of movement and interaction. All though the garment is oversized there are still constraints within the possible movements and ways of wearing.

The garment predetermines the interaction. The closed and predetermined or fixed structure of the garment presents limitations.

Proposed adaptations/adjustments:

Adjustment in scale and garment type could be implemented to further test the limits of using preexisting garments.



Proportion

Incline



Disappear

Lift



Immerse



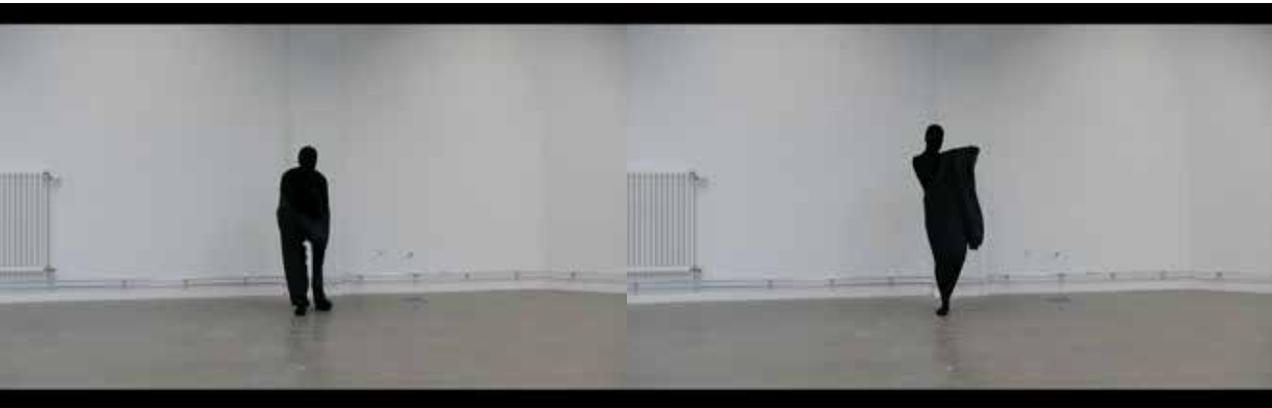
Merge



Pull up

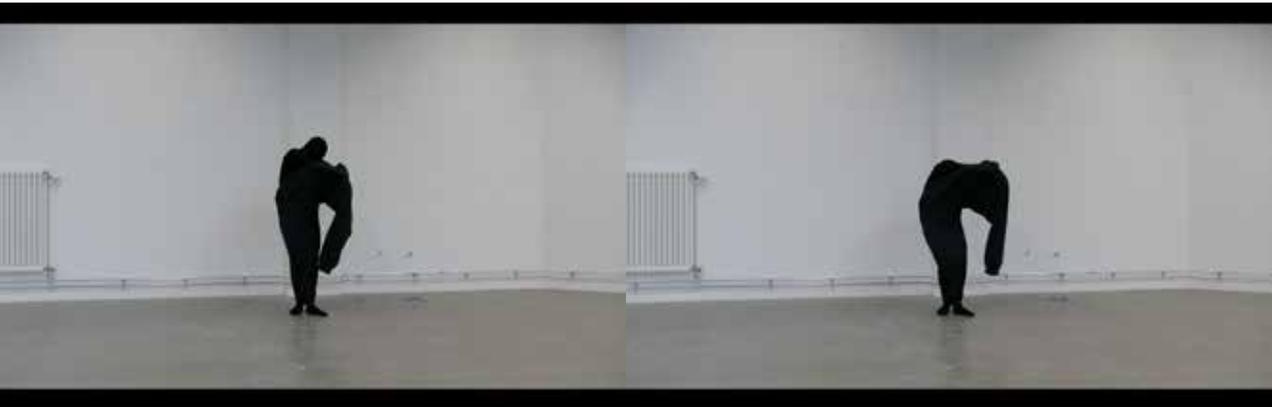


Push out



Deflate

Change



Over

Enter



Raise



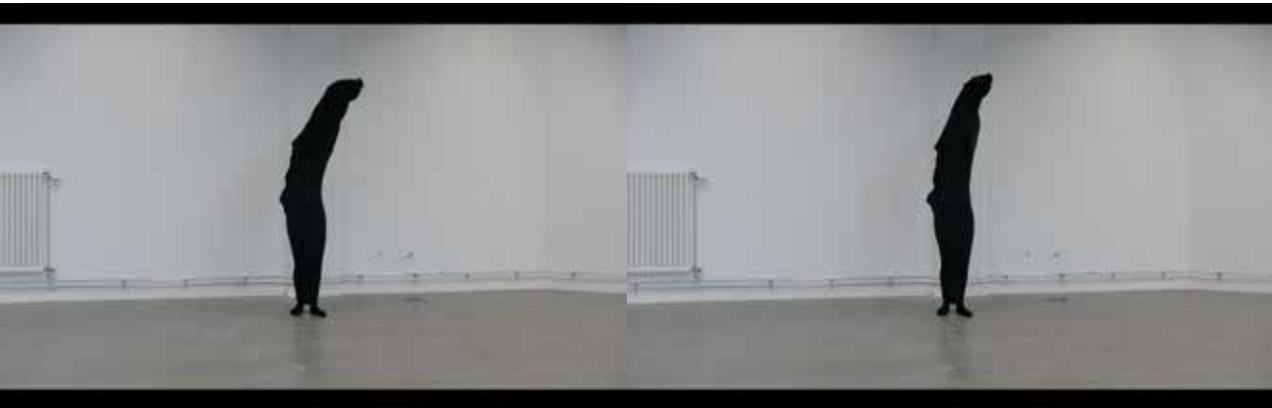
Force



Burrow

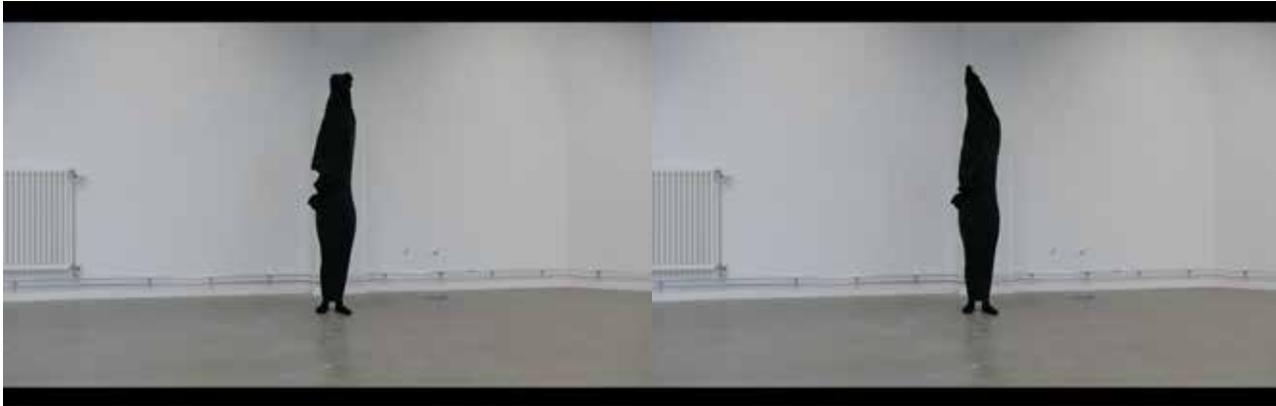


Start



Extension

Exaggerate



Other

Fully extend

WEARING/DRESSING

Proportion

Incline

Immerse

Merge

Disappear

Lift

Pull up

Push out

Deflate

hange

Raise

Force

Over

Enter

Burrow

Start

Extension

Exaggerate

Other

Fully extend

WEARING/DRESSING

Exp.: 2 – Shared constraint (sweatpants)

Setting:

Location: Expansion space, The Swedish School of Textiles

Light: Daylight

Music: No

Format: Image sequence extracted from video

Performer: Linnea Bågander, Andreas Eklof

Purpose:

To use the garment as a vessel for performance, to use the properties and the act of wearing as frame for performing/moving.

Materials:

Oversize sweatpants (6XL)

Full black body suit

Preparations & procedure:

The two performers are instructed to both enter the garment, one performer for each trouser leg. They are told to conceal themselves within the garment or to cover themselves as much as possible using the garment. As the sequence commences one performer is asked to exit the form and to enter using an alternate opening.

Conclusions:

This particular garment acts as a constraint for the performers, the interaction with the garment and the shape and placement of the garment make them move against the form in a set way. Instead of becoming choreography with the garment it becomes choreography against the limits of the form. A struggle against the form and a struggle between the performers rather than an interaction.

Proposed adaptations/adjustments:

Increase in scale and a change of garment type to experiment further with the sort of movement or choreography held by particular garments in a particular scale.



Share



Move in sync



Obscure



Becoming one



Dual



Garment resistance



Immobile



Arch



Opposite



Turn



Lean into



Negative space



Follow



Hunch



Try anew



Inside out



Cover

Connect



Refract



Taut

WEARING/DRESSING

Share

Move in sync

Dual

Garment resistance

Obscure

Becoming one

Immobile

Arch

Opposite

Turn

Follow

Hunch

Lean into

Negative space

Try anew

Inside out

Cover

Connect

Refract

Taut

WEARING/DRESSING

Exp.: 3 - T(wo)-shirt

Setting:

Location: Expansion space, The Swedish School of Textiles

Light: Daylight

Music: No

Format: Image sequence extracted from video

Performer: Linnea Bågander, Andreas Eklof

Purpose:

To explore the possibilities of choreography, interaction and movement between two performers within one garment.

Materials:

Oversize T-shirt (6XL)

Full black bodysuit

Preparations & procedure:

The performers are asked to both wear the garment. Instructions for simple tasks within the garment are given; to switch positions within the given form, to use sleeves as exits for legs instead of arms, to switch back to the first position but to pass each other back to front or front to back.

Conclusions:

The space within the T-shirts constitutes an intimate space for performance, a garment space within a larger space, the “architecture” of the garment allows for new ways of moving and a shared sense of wearing. Throughout the performance and the execution of the instructions it becomes apparent that the garment, in this case the oversize T-shirt, offers an impressive range of possibilities for the individual performers but also for a performance in unison, both underlining movement through the expected way of wearing a T-shirt but also obscuring the bod; creating shapes and complex bodily configurations.

Proposed adaptations/adjustments:

To use a partly transparent garment to further explore the exchange of movement taking place within the form. To use different garment types in different scales and materials, levels of stretch and elasticity could be further defined.



Paired



Shaping



Unintentional



Sculpt



Exchange



Absorb



Hybrid



Shift



Internal



Dependant balance



Bulk



Body



Opposing



Cradle



Settle



Placed



Recline

Seperate



Join



Dress

WEARING/DRESSING

Paired

Shaping

Exchange

Absorb

Unintentional

Sculpt

Hybrid

Shift

Internal

Dependent balance

Opposing

Cradle

Bulk

Body

Settle

Placid

Recline

Separate

Join

Dress

WEARING/DRESSING

Exp.: 20 - Separation

Setting:

Location: Expansion space, The Swedish School of Textiles

Light: Daylight

Music: No

Format: Image sequence extracted from video

Performer: Linnea Bågander, Gustav Falgen

Purpose:

To explore temporary ways of connecting garments and performers and to explore the physical action of moving apart or creating visible spatial distance and relationships between performers.

Materials:

Magnets

Oversize T-shirts

Full bodysuit

Preparations & procedure:

The performers are placed side-by-side, back-to-back or front-to-front. Magnets are placed underneath the T-shirts of both performers connecting them in randomly placed connecting points. The performers are asked to slowly increase the distance between them; leaning to opposite sides, leaning forward/backwards and taking a step in the desired direction.

Conclusions:

Through very simple movements and actions the space between performers is exemplified. The tension created in the garments and the slight resistance and movement from the magnets create dynamic moving garments that directly transfer/transform the movements from the performers. The transition from tense connected garment to released and relaxed form hold it's own drama and suspense.

Proposed adaptations/adjustments:

The magnets open up for a number of possibilities; garments/materials could be connected to magnetic surfaces and form the base for large interactive spaces. Permanently fixed magnets in garments could hold potential for new ways of interaction between performers.



Standing

Close



Connect

Release



Held together

A force beneath



Back to back

Start to lean



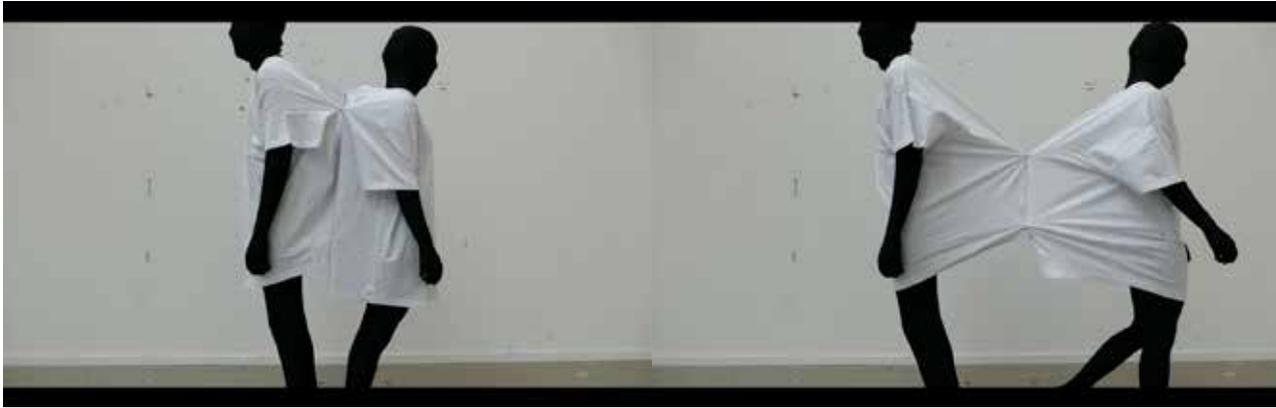
Points on body

Points between bodies



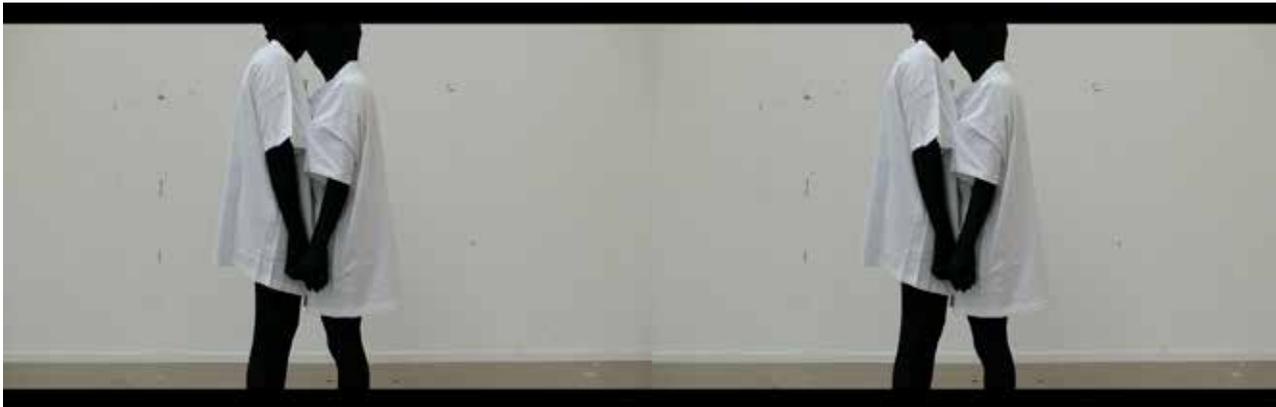
Shifting points

Trace



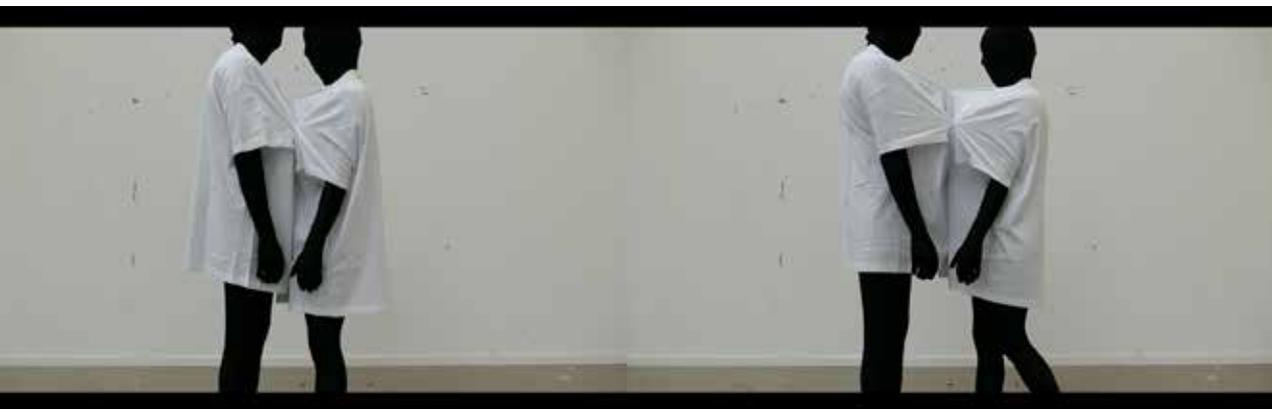
Transfer tension

Move apart



Front to front

Close



Distance

Of body



Between bodies

Disconnect



Garment connection

A sort of space

WEARING/DRESSING

Standing

Close

Held together

Underneath

Connect

Release

Back to back

Start to lean

Points on body

Points between bodies

Transfer tension

Move apart

Shifting points

Trace

Front to front

Close

Distance

Of body

Garment connection

A sort of space

Between bodies

Disconnect

WEARING/DRESSING

Exp.: 5 - Bagged

Setting:

Location: Expansion space, The Swedish School of Textiles

Light: Daylight

Music: No

Format: Image sequence extracted from video

Performer: Linnea Bågander

Purpose:

How to release a performer through movement from within a confined/intimate space. To use a well-known object and to redefine that object through a series of actions and movements.

Materials:

Plastic storage/shopping bag with zip

Knife

Full bodysuit

Preparations & procedure:

The performer is placed within the bag and is asked to make incisions from within the bag to allow for legs, arms and head to exit the form. The zip is unzipped for the head.

Conclusions:

The action of making cuts for arm and legs from within the bag and struggle to position the body in order to make these cuts, successfully distort or displace the movements from the person to the form itself. Before the body becomes gradually visible one might argue that it is choreography of an object rather than a body.

Proposed adaptations/adjustments:

To use other found materials/objects to further explore movement in relation to objects or how objects could be transformed to garments through movement.



Enclosed



Affect



Overturn



Incision



Internal space



Occupied



Extrude



Reposition



Bag body



Body bag



Partly covered



Unzip



Object meeting



Arms ensue



Able



Fancy dress

WEARING/DRESSING

Enclosed
Affect
Internal space
Occupied
Overturn
Incision
Extrude
Reposition

Bag body

Body bag

Object meeting

Arms Ensur
Partly covered
Unzip
Able
Fancy dress

WEARING/DRESSING

Exp.: 11 – Garment surplus

Setting:

Location: Expansion space, The Swedish School of Textiles

Light: Daylight

Music: No

Format: Image sequence extracted from video

Performer: Gustav Falgen

Purpose:

To explore how a recognizable garment type, in this case a T-shirt, trousers and a full outfit consisting of both could be inserted into a larger space/form/material thus creating a worn space.

Materials:

Tarpaulin (two pieces 3m x 4m)

Black tape

Full bodysuit

Preparations & procedure:

The two pieces of tarpaulin are placed on top of each other flat on the floor. In the first sequence a T-shirt shape is cut out from the top piece and reattached with black tape, leaving openings for the arms and head. The performer is instructed to crawl between the two tarpaulin pieces and to locate the position of the “inserted” T-shirt and to put on the T-shirt. The performance concludes as the performer stand up and positions the remaining material in order to exit the frame.

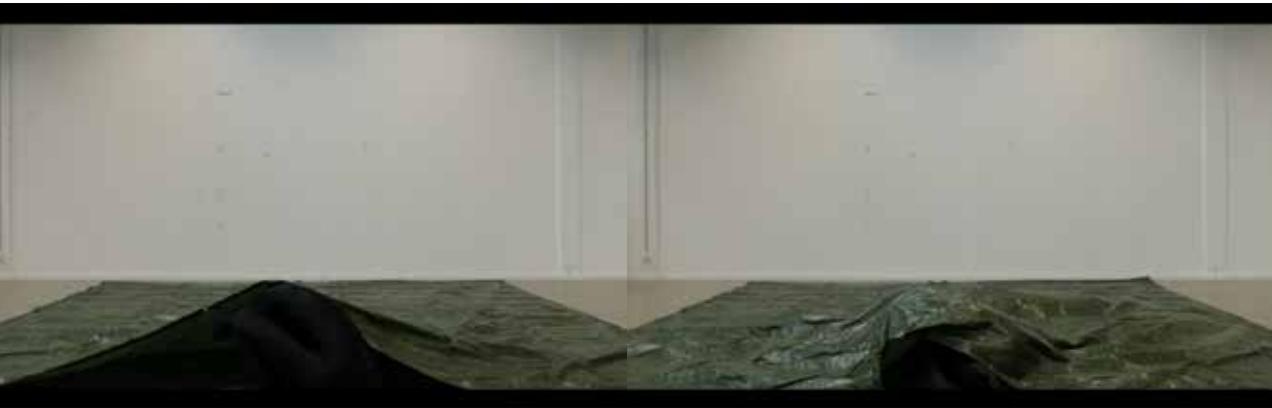
Conclusions:

The experiment successfully showcases how garments attached or included into a larger space or placed on a larger plane becomes a way of wearing space. Managing, maneuvering and navigating the amount of material causes a distinct way of acting and moving, the basic movements undertaken to wear this garment become a form of choreography in their own right.

Proposed adaptations/adjustments:

Explore different material properties. Try different placements of the material (representing the worn space) and other ways of including the garment forms in

the material within the space. There is a potential for expanding the experiment to include several people; placing inserted garments throughout a larger surface would be an interesting continuation.



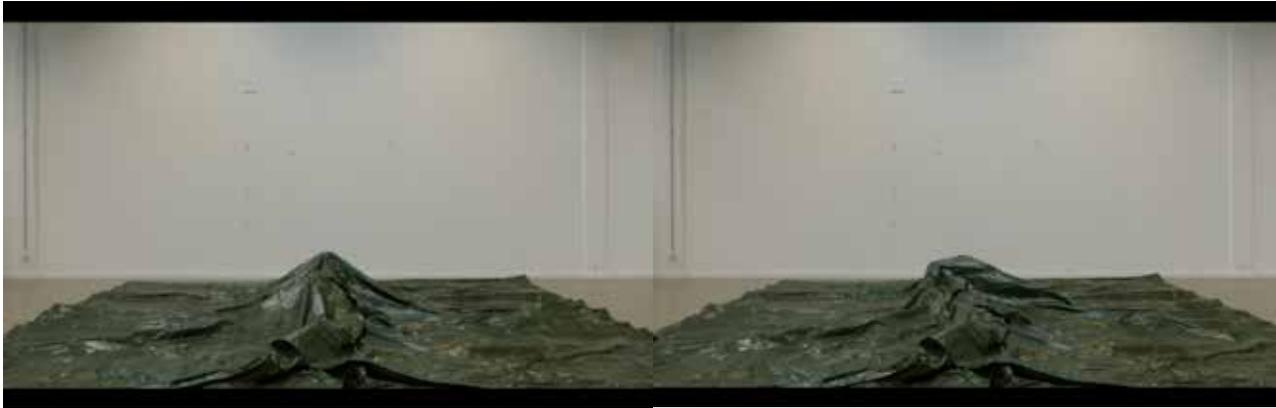
Establish

Between planes



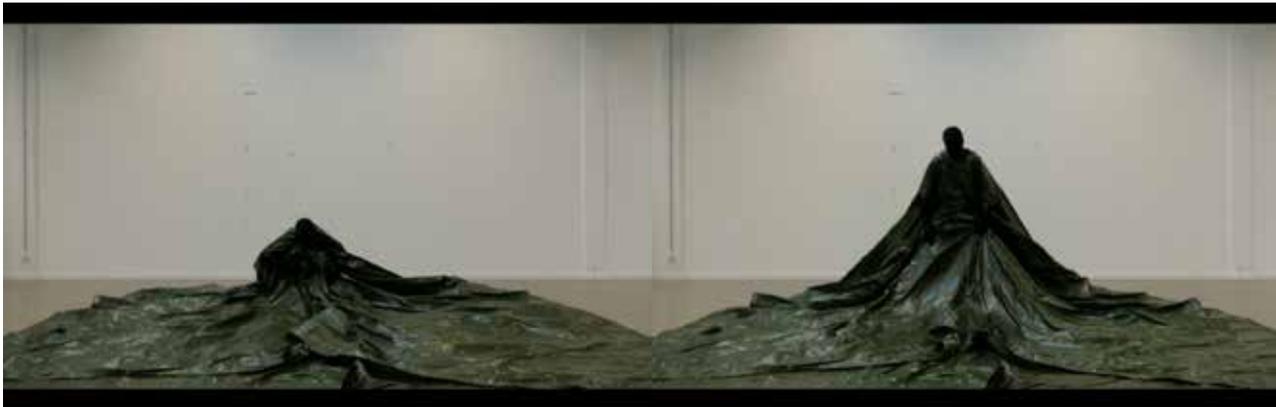
An opening

Joins two



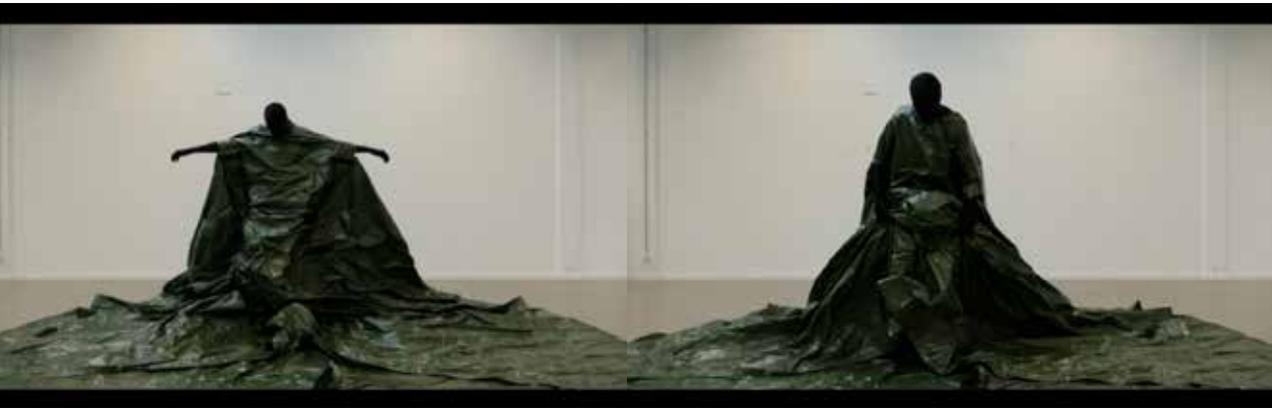
Find

A point



Manipulate material

Erect



A T-shirt form



Exit space



Follows body



Drapes along



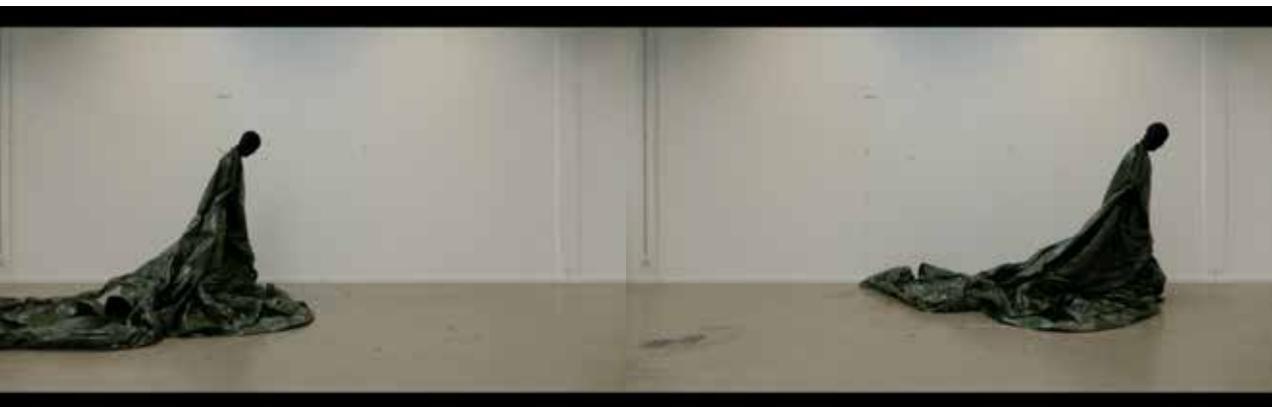
Wearing space

Moving space



A mass

Of movement



Trail

Still



A T-shirt

Just

WEARING/DRESSING

Establish

Between planes

Find

A point

An opening

Joins two

Manipulate material

Erect

A T-shirt form

Exit plane

Wearing space

Moving space

Follows body

Drapes along

A mass

Of movement

Trail

Still

A T-shirt

Just



Between



Horizons



Maneuver



Beneath



Crawl



Confuse



Position



Turn around



Slide



For feet



Move material



Move space



Tubes



Partly through



Rise



Drape around



Walking

Trail



Matter

Barely there

WEARING/DRESSING

Between

Horizons

Crawl

Confuse

Maneuver

Beneath

Position

Turn around

Slide

For feet

Tubes

Partly through

Move material

Move space

Rise

Drape around

Walk

Trail

Matter

Barely there



Identical



Reiterate



Emerge



Converge



Relocate



Openings



In mass



A flatness



Occupied



Protuding



A form



An outfit



Pulled together



Stand



Fully dressed



In space in between



Body occupies

Distinguish



Volume



Exits

WEARING/DRESSING

Identical
Reiterate
Relocate
Openings
Emerge
Converge

In mass

A flatness
Occupied
Protruding
Pulled together
Stand
A form
An outfit

Fully dressed

In space in between

Body occupies
Distinguish
Volume
Exits

RESULTS/ DISCUSSION



This chapter presents the summary of the results and a first step of analyses. The words and definitions abstracted suggest key findings in the experiments (the underlined words in the previous two chapters) derived from analysing the interactive movements in the experiments. Most words start from the body and move outwards. They define a kind of measured relationship between an edge, a hole, a fold, a weight of fabrics and materials in the first part of wearing. In the second part, dressing, the key finding centres more on definitional qualities where material and distant objects of clothing are defined through known ways of dressing.

RESULTS/DISCUSSION

Exp. 1. Fuelles

Part 1

Material Follows

Fluid Friction

Prolongs Motion

= subject is active on object

Part 2

Engage

Open

Expand

= subject operating within object

Part 3

Cover

Overlay

Flutter

= constitutional, relating to an established set of principles

Part 4

Dispense

Absorb

Arrest

= belonging to the essential nature or constitution of a thing

Summary

Immanence:

- subject and object is in a differentiated interrelation,
- the body operates within
- the object is focused in relation to the subject
- the figure is within limits of possible experience and knowledge based relating to clearly distinguished entities (objects) such as body, thing and space.

RESULTS/DISCUSSION

Exp. 2. Void Suit

Part 1

Resistance

Counteract

Intertwined

- = conditioned, determined by object properties,
- = brought into a certain state of interaction

Part 2

Movable Space

Confined

Navigable

- = object not changing, or only capable of negligible change

Part 3

Affects Movement

Movement Effect

Force

- = object tending to affect the motion of a body,
- = object has visible influence on the body

Summary

Constant:

- something needs to be constant in order for a movement to be perceptible.
- movement is not something in itself, but rather a definition, the movement(heit) in relation to another movement, that may be perceived either as movement or rest (Carnetto and Carnetto, 2014)

RESULTS/DISCUSSION

Exp. 3. Tubular

Part 1

Flex

Contract

Push Forward

= subject is submissive to object

= subject is reflexive to object

Part 2

Define

Examine

Find

= subject and object meet each other on mutual terms

= subject and object make distinct, outlines

Summary

Transcendent:

- subject and object permeates each other
- the movement presents universally applicable subject-object inter-relationships

RESULTS/DISCUSSION

Exp. 4. Skirt Question

Part 1

Manoeuvre

Manipulate

Oriente

= (arrange), establishing a particular rythm/order in relation to the composition of the object

= aligning, positioning the body in relation to the points and lines of the specif "garment"

Part 2

Transit

Collect

Hold

= certain kind of garment (type)

= body conditioned by physical/methaphysical qualities of a higher category than an object such as a garment type

Summary

Position:

- a situation, especially as it affects one's power to act (ODO)
- a relative situation and standing established by the material and non-material elements of a garment type

RESULTS/DISCUSSION

Exp. 5. Unfold

Part 1

Dependent

Step out

Loosen

–

Procedure

Uncover

In(complete)

= body follows a particular order of the object

= a series of acts and movements (repeated) conducted in a particular order with particular expression

Part 2

Intersect

Pass

Penetrate

–

Tense

Fitting

Follow

= object agency, body acting as agent

= reciprocal influence

Part 3

Pull over

Lift

Affix

–

Sleeve(less)

Overall

Decided

= arrange (loosely)

= a part of the body resting/moving casually

Summary:

Composition:

- a relationship between potential movement and potential rest
- structural properties in object as base for abstract pattern

RESULTS/DISCUSSION

Exp. 6. Approach

Part 1

Moves

Sequence

Form

= the objects "holds" attention of the body

= a balance between act-reaction and influence-effect

Part 2

Outside

Inside

Order

= arrangement/disposition of the body is affected by getting dressed/wearing as a method and particular sequence pattern

Summary

Regulation-compensation

- objects bring order and uniformity through ways of wearing
- object controls possible speed of method
- counterbalance between object and subject as the base of method
- object counteracts infinite variations of movement

RESULTS/DISCUSSION

Exp. 7. Intermediate Dress

Part 1

Guide

Dress

Becoming

= subject-object relationship moves from a lower level of potentiality to a higher level of actuality (dress and dressing)

Part 2

Dissolve

Yield

Expose

= the object produces and generates movement expression

= body gives way to arguments of object and shows its "preasure"

Summary

Contingency

- object as provision for possible action and action patterns
- a future event or circumstance which is possible but cannot be predicted with certainty (ODO)

RESULTS/DISCUSSION

Exp.: 1 – Garment obstruction

Immerse

Disappear

Exaggerate

= formal interrogation,

= looking at something closely and carefully

Summary

Identification

- = finding out what something is
- = identifying something
- = to be or become the same

RESULTS/DISCUSSION

Exp.: 2 – Shared constraint (sweatpants)

Move in sync

Becoming one

Lean into

= discussing something formally

= formal exchange by making an effort

Summary

Identification

- = finding out what something is within limits
- = identifying something with someone
- = to be or become the same

RESULTS/DISCUSSION

Exp.: 3 - T(wo)-shirt

Unintentional

Hybrid

Opposing

= the act of putting on, stop resisting

= mediating a subject, forming theory

Summary:

Transformation:

- the act and object overcomes the body
- an exchange, a change
- act out form (wearing)

RESULTS/DISCUSSION

Exp.: 20 - Separation

Close

Distance

A sort of space

- = a passage, movement, development,
- = capacity for interconnection
- = allow (something) to move, act, or flow

Summary

Tension

= balancing forces

= a relationship between ideas or qualities with conflicting demands or implications

(Merriam-Webster, 2014)

RESULTS/DISCUSSION

Exp.: 5 - Bagged

Bag body

Body bag

Object meeting

= act describing something

= exploring outline and silhouette

Summary

Definition

- act of defining
- product of defining
- expressing the essential nature of something

RESULTS/DISCUSSION

Exp.: 11 – Garment surplus

Part 1: T-Shirt surplus

Wearing space

Moving space

A Mass

= loose matter

= awareness of defined spatial existence

Part 2: Trousers Surplus

In mass

Fully dressed

In space in between

= engage, to cause to approach to act

= form-act

Part 3 Outfit surplus

Beneath

Turn around

Move material

= form instead of fit

= exhibit, present

Summary

Gravitational form

- gravitational relationship between the body, matter and form
- gravitational expression of wearing
- wearing as form-act, performance

CONCLUSIONS



The overall aim of this work is to explore how garments (dressing) can inform and direct movement, choreography, and performance, and how movement (wearing) may in turn inform and contribute to the development of dynamic garments. As the analyses shows, simple movements of dressing and wearing are capable of shifting familiar garment types into something more expressive through a dialogue of dressing and wearing. Garments and clothing are not only enhanced through performances but they are the foundation of performance.

The fabric that falls in the "elbow", makes the arm bend and then straighten...

The hole provokes the arm to stretch...

The frictionless fabric against the skin increases the speed of rhythm....

The hole-less garment is caught again and again not to expose the body..

The elasticity of the object initiates an endless struggle against the material...

The T-shirt instructs a sequence, a way...

The borders of a T-shirts are explored between bodies...

Two bodies in a T-shirts define...

The object counterpoints interaction...

The given definition and gravity presents a contingency...

The mass of material obstructs...

The predefined opening allows...

The weight of the fabric directs a pattern...

The placement of fabric prompts an action...



1.1 The question of sensation

The different kinds of agency analysed in the experiments above implies at least two main approaches regarding bodily awareness. The first form of agency may be associated with what at least used to be known as a sensorimotor approach, and the second form that is associated with what may be called a representationalist approach to the bodily awareness and embodiment. Both are different in both ontology and methodology.

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 still 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).

If we analyse the results of the experiments in these three points the following pattern emerges:

- In relation to (i) 'the body is not an object that can be represented' – in experiments 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.
- In relation to (ii) 'the existence of the body is the presence of the body in the world' – nudity, in experiment 1, 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 form and material were the main driving force behind movement patterns in experiments 2 and 3: the object overcomes the body to act out the form.

– In relation to (iii) 'the body we experience is the body in motion' – the experience of the body in the first experiment, 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.

Here in the latter, movements and movement patterns come before perception. Movements and movement patterns emerge foremost as a result of immediate external stimulation of touch, a particular feeling or affect that the body experiences directly causing action and/or excitement. The act of wearing is here a process of interacting with the world that creates a bodily awareness; a cycle that is then repeated over and over again.

According to Stern (2013), for interactive art to be philosophically significant, this last process is fundamental. It is in this process acknowledging embodiment, performance and sensation where: "Sensible concepts are not only emerging, but emerging emergences: continuously constructed and constituted, re-constructed and re-constituted, through relationships with each other, the body, materiality, and more." (Stern, 2013: 205).

Acts, as Kozel (2008) demonstrates, are shaped in part by the body's extraordinary capacity to retain traces and knowledge. Similarly, this work shows how wearing, as a performance conceptualises interactive embodiment as the process of moving – thinking – feeling: and it does so on a profound level. Not only does this kind of interaction offer a narrow form of communicative or merely visual and non contact movement interaction, one may enter a garment for full sensational interaction in a embodied process of philosophising.



2. The question of representation

In some of the experiments, definitions of garments have been explored by movements guided by pre-formed metaphysical conceptions of pre-conceived garment types. For example, in experiment 4 and 7, the choreography was similar to Exp. 5 and Exp. 6 and explored the definitions of garments, based on one or two performers. In experiment 5, 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 experiment 6, a particular form with holes transformed and translated movement into more recognisable garment types, depending on where the dancer chose to “exit” the form. It means that there is pre-formed bodily awareness of form a sense of what to represent as opposed to an emerging embodied form. 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 than complementary (de Vignemont, 2011; Cardinali et al., 2009).

Relevant for the analyses of the results of wearing and dressing, Head and Holmes, have 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 consciousness (Head and Holmes, 1911).

In the 7th and 4th experiments, the postural schema (i), 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

(ii) 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. 7 and 4, 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 (ii), the performer is conscious of having established the notion of being dressed through their bodily actions and positions. For Ex. 5 and 6, 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 are performed in order to establish different garment definitions. Thus, although Ex. 7, 4, 5, and 6 differed in terms of scope, they shared the aim of establishing a recognisable representation of a definition. Still, the resulting form is not a translation of someone else's work, or a translation of a drama. The results represent the outcome of a definition and instruction. The work is therefore as much a representation of a cause as it is a representative act of wearing a particular garment type.



3. The question of praxis

Being dressed is commonly understood as a goal. Dressing is similarly understood as the process of achieving that goal. However, in a poetic perspective or interactive aesthetics, such relationships between method and result undermine the dichotomy between conceptual ideas and the kinaesthetic interpretation: that exists between a practice and its results. As the experiments shows, dressing can instead be performed as a form of praxis that has its goal in itself (Goldberg, 2004; Goldberg, 2009-2010). A similar relationship is found between wear (object) and wearing (inter-action), but where wearing is also form, in and for it self.

For example: in the first experiment (Fuelles), the informed choreography was constructed through a sense of self-awareness of the body as a result of nudity. 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. 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 action of the arms,

- an involuntarily loss of the garment into non-wearing (undressed), a systematic expressive counter-reaction was suggested.

Looking at dressing and wearing as forms of praxis, the infinite processes that arise in the experiment of wearing is perhaps a vivid example of Schiller's (1983) aesthetics education where man's desire for sense and desire for form is realised in the desire for play, here possibly in the form of wearing and dressing. In terms of wearing and dressing, the conflict between on the one hand the desire for form (reason) – conceptual and moral order – and on the other the desire for sense (physicality) – demanding the fulfilment of sensuous pleasures – may mean the conflict between the forces of form, such as:

- it is not morally correct to be nude in public situations,

- dressing means conceptually to get dressed,

and the forces of sense, such as:

- the pleasures of bodily movement and interaction,
- the attraction to engage with physical matter.

In Schiller's own words this means that: "The sense-drive demands that there shall be change and that time shall have a content; the form-drive demands that time shall be annulled and that there shall be no change. That drive, therefore, in which both the others work in concert (permit me for the time being, until I have justified the term, to call it the play-drive), the play-drive, therefore, would be directed towards annulling time within time, reconciling becoming with absolute being and change with identity." (Schiller, 1983: Letter 14). Put differently it means that the performance with the garment, its aesthetic gestalt, becomes an explicit oscillation, a play, between form und sense. In the bodily interaction with the "garment", passive and active forces are combined to produce a unity of feeling and reason, a praxis in the form of a play for both the formal and sensuous sake of it self, produced in a single aesthetical state of mind, which for Schiller, is the same as the truly philosophical mind. As McNeill (1992) also argues: we typically gesture when we speak to one another, and gesturing facilitates not just communication but language processing itself.

From Schiller's perspective, the designing of the garment here constitutes the drive for form, in the same way as choreography "is about making decisions – or about objects placed in relation to each other so that the whole exceeds the sum of its parts – or about a continuity of connection between materials" (Burrows, 2010:24), whereas the sense drive, matter, is understood as nothing more than change, or a reality as time. And, since "the world is developed in time, or change, the perfection of the faculty that places men in relation with the world will necessarily be the greatest possible mutability and extensiveness." (Schiller, Letter 13:2). Consequently, if the dancer only indulges in the formalities of the garments, this focus will remove her out of time. The bodily movement will equally become distinct object(s) as the formalities of the garment. However, the more the dancer's "receptivity is developed under manifold aspects, the more it is movable and offers surfaces to phaenomena, the larger is the part of the world seized upon by man, and the more virtualities he develops in himself [...] and throws out forms outside himself" (Schiller, Letter 13:2). Here the interactive movement with the garments becomes emerging temporal situations, not just related to methaphysical aspects of daily life, but living form: character in the form of constant change with the "greatest possible freedom of action (autonomy) and intensity."



4. The question of routine

It's clear from the analyses that the physical garments and metaphysical conceptions of a garment act 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.

Moreover as the second series of experiments point at, dressing to get dressed in a garment is a routine, and dressing to get dressed in a set of garments is also a routine: routines that are performed by sublime or explicit gestures. Normally, the order of dressing and undressing is practical. In dressing one starts with the innermost garments. When undressing one starts with the outermost layers first etc. Burt's curatorial perspective on choreography resonates well with this notion:

"Rather than developing a personal interpretation, of the choreographed movements and gestures, the dancers, by focusing on clarity of execution and on performing in unison with the other dancers, reveal by default their singularities. My argument is that the piece itself, by gradually revealing an ordered, structured sequence of movements an accumulation–within which individual elements are assigned their singular, logical position, creates a performative environment in which the dancers seem to become more open to each other and the environment in which they are performing." (Burt, 2014:74).

On a garment level this is to say that there are movement patterns encoded in them through their form and material, not only in terms of wearing but also in terms of dressing. However, there may be no emotions or memories attached to these movement patterns of dressing and wearing, which perhaps make them easily overlooked. But the routine is nevertheless to a high degree a response to details of garments, such as kinds and degrees of opening or closures, which moreover also may be similar even in different kinds of garments.

Still, it is not only on a garment level that the order of the routine is established. It is reasonable to assume like Burrows' argues that "The aesthetic agendas held within our bodies from a lifetime of training create parameters that both enable and limit our ability to imagine what might also be possible", further arguing that such

“patterns encoded in your body are not going to away. If you break them down they’ll be replaced quickly with another set of patterns – the set of patterns for breaking down the first set of patterns” (Burrows, 2010: 67, 71). Considering the daily activity of dressing and wearing is similar to training certain movements or sequence of movements in a dance class every day, this too will encode patterns in your body that are not easily going away. Dressing and wearing as actions and movement patterns are very long exercised and very long perceived habits on an overwhelming daily basis that works to establish routine.

A possible way for this challenge, as Burrows (2010:7) suggests – and similar to the overruling agenda of this research to explore the dance-choreography relationship between wearing and dressing – is to render these routines “visible again, enough that the meanings and feelings are rediscovered and what has been taken for granted is cherished” – expressions in forms of dance and choreography that may very well be hidden under the overwhelmingly daily presence of “just” getting dressed and wearing clothes. And one way to this is simply to alter the sequence of dressing as Bigolin (2012) notes, looking for example at Daniel Firman’s *Esther* (2006), where the model removes her jumper before coat, therefore challenging the expression of such processes, and at the same time indicated the potential of them.

Secondly, the challenge is also to understand the routine of wearing and dressing as forms of dance and performance that in someway also compete with the routine build up by exercising different form of dance. Thus, not only is the challenge to break one routine for innovative movement patterns, but perhaps more importantly, to understand more in depth the combination of movement patterns in wearing and dressing in relation to movement patterns in a meticulous trained dancer.



5. The question of improvisation

In dance and choreography literature improvisational activities are widely positioned as the starting point for creating choreography and dance, both if dance is primary a matter of self-expression or a matter of form and structure (Humphrey, 1959; Blom and Chapling, 1982; Hodes, 1998, Hawkins, 1998). Improvisation, it is assumed, are to put dancers, “in touch with their authentic selves, and help them to find their unique artistic ‘voice’ so that the dance works they create later on will truly be their own. This could either be done focusing on, “form-based exercises isolated and focused upon such basic dance elements as space, shape, energy, motif, theme and variation”, or using expression-based prompts, invite dancers “to delve into their memories, beliefs, hopes, fears, and dreams and then to generate simple movement sequences, or even whole dances, that symbolise or represent these facets of the students’ unique identities” (Predock-Linnell and Predock-Linnell, 2001:196-197).

Looking at experiments of dressing and wearing, these have little to do with delving into the dancers memories, and beliefs and own unique identity. The subjective determination begins with the movement of the body functions in relation to the garment. Therefore, the study rather confirms the findings of Vallgård et al. (2015: 13) in that it shows “how non-initiated and erratic behavior will likely be interpreted as a sign of personality, and it has shown how increasing the complexity of a temporal form can capture the attention of the observer for a longer period of time.” However, also showing “that the quality of the behavior matters, indicating that forceful and potentially uncontrollable powers evoke strong vicarious responses, as do delicate, timid behaviors, albeit of a different kind, but with orderly and predictable behaviors receiving less attention and eliciting fewer strong responses.” Either it is by self-moving or being moved against the will on the bases of experiencing the shape and material of the garment. Garment interaction becomes constitutive for each act. The material, the fibre, the seam, the structure are immediate and apparent to the body and its reaction. Improvisation is here very much as Burrows’ (2010:71) suggest, “acceptance of what comes easily” suggested by the interaction with the garments. But the garment is not linear or dictating. There is a potentiality in the loose form of the garment. It only suggests an assignment in which movement and movement patterns can unfold. A garment, like a score, is not a genre, but a generator of what escapes from it: its realisation (Sabisch, 2005).

And, just like one can consider choreography as a composing of heterogeneous

objects elements, space, bodies, objects (Brandstetter, 2012), adding another garment or several garments in to a set of garment relationships, the set-relationship opens up new and different paths of participation and placement with an even a larger potential for differences in expressions; not the least when considering that merely shifting place of two individual movements next to each other will make changes to the form (choreography).

As seen, the garment as improvisational starting point is rather form-based, isolated and focused upon such basic dance elements as space, matter, shape and variation. The different garments can therefore be seen as improvisation exercises that allegedly assist in explore movement and develop movement materials. In relation to this Forsythe (2010) makes an interesting distinction between dance and choreography by stating that choreography is separated from dance in that choreography is the operation of assigning and arranging instead of a virtuously trained body technique and a movement style. Following this distinction, it would also be possible to make a metaphorical distinction between wearing/dressing and wear/dress in the same manner as Forsythe distinguishes between dance and choreography:

- wear/dress implies choreography,
- wearing/dressing implies dance,
- garment implies movement.



6. The question of precision

The two series of experiments respectively are conducted to explore aspects of wearing and dressing as movement patterns, dance, instigated by garments as choreographic instruction. This performativity quality of the form and material of the garment is found through the experiments themselves and documented in the movies. In other words, the series of experiments are a series of example that embody this performative quality of garments. This quality is what is tried to lay bare through the screen caps by trying to extract the possible precision of the preformative quality of garments.

In the second step of the analyses a few key conceptions in relation to precision may be identified. Particularly, the notion of focus and contingency may be of interest. However, before elaborating further on these concepts, the kind of precision that is possible to find in these movement patterns in relation to wearing and dressing in/with garments it is clear from the analyses, like Trisha Brown argues, that: “The body doesn’t move with the clarity of line or mechanics that I wish for [...] It’s the human failure factor in the exposition of form that makes for this marvellous thing called dance, which is highly imperfect from the beginning.” (Goldberg 1991: 6 in Burt, 2014:74). The precision of the dance, which here is derived from acts of wearing and dressing, can clearly not be analysed like for example ballet. Rather than building on speed and precision that comes from the dancer’s central ability to counterpoint the force of gravity in an expression of lightness, and to hide the efforts of the hard working centre of the body (Ashley, 2008) the body centre is very much expressing the gravity of garments.

The expression of wearing appears in many cases and parts often to be free flowing, but then brought to sudden stops during the movement, or “travelling”, because of form and material conditions of the objects. The choreographical precision that garment are able to provide appears therefore to be linked to their ability to control starting and stopping points, and the length –flow– between these. The movement pattern itself is therefore rather the pattern of searching for precision, which actually is the form of precision.

The challenge for analysis is therefore to find depth within what seems basic and to realise within the sometimes naïve outcome of the experiments that these improvised test are at the same time both basic and complex: basic because the choreography

of the garments offers a fundamental rough flow through its overall form; complex because there is a series of inner and smaller movements related to the sensation of the materiality as the garment moves and repositions itself on the body through the movement. The choreographic quality of the garment may therefore be understood as a form of contingency. Put differently, as by Vallgård (2915:1) it means “Temporal form is what enables poetry. In music, temporal form is the composition of tones, pauses, and timbre, arranged into harmonies and rhythms. In movies, it is the composition of actions and backgrounds moving stories forward. In poetry, it is the composition of meanings and rhythms. Temporal form holds functional as well as aesthetic power in the composition of the overall design—just as physical form does.”

Thus, even though the garments bring order and uniformity through method of wearing, and that it may control possible speed of actions, the garment also counteracts an infinite variation of movement to a larger or lesser degree, suggesting future movements, action and action patterns, that are possible and even probable, but which cannot be predicted with certainty. And even though movement patterns are repeated already in the following parts of a particular experiment, there is of course already a risk that such patterns are already procedural and the performance is becoming somewhat automatic. On the other hand it may also be evidence of object agency where forces between body and object are balancing.

Secondly, this precision in the possible choreography does not only rely on the objects ability to “hold” attention of the body but also relies on the dancers ability to keep focus on the garment and not fall back into familiar and conformable movement patterns. The dancer’s ability to in a focused way articulate and experience both the body itself and the space in which it moves is therefore crucial. Such kinaesthetic exploration requires a specific focus on internal consciousness and the perception of an interior space (and attention between the dancers), that is interesting to compare with complex movements in other forms of dance where the dancer is required to focus visually on a point in space not to lose orientation and balance in the performance space altogether.



7. The question of identity

As shown, the garments/objects “for” wearing or dressing are not appropriated or simply articulating the choreography they suggest, the garments are themselves instrumental to and operational in the performances. The artefacts and garments establish the choreography of wearing and dressing in more of a manner of mutual co-creation that gives the dancer and performer a new tool to develop new expressions and definitions. Since the garments works both as instructions and as a significant material element in the expression of the movement two different principles of meaning or identity are at work: identification and definition.

While the results of the rehearsal experiments and the live performances, with their different aspects of choreography, scenography and performance space reveals wide-ranging creative potential in terms of garment agency; the representational forms of identity are still clear aspects in the analyses. Forms of symbolic correspondence, identification, are found in the experiment where abstract and loose forms of materials are emulated – tested – into different kinds of garments through placement on the body, alternatively being a skirt, a dress, a cape etc. Such acts of identification show conscious movements of self-dressing that takes over the performer with sense of a finality to the act, where the goal is reached when there is a resemblance between the pre-conceptualised and the acted-out. The process of identification is thus the negotiation between the pre-existing image and the perceived expression of the body-object gestalt judged by the curator, audience or observer.

This process of negotiating the identity of the wear through a directed processed of form-finding may be directly compared with the pedagogical characteristics “of ‘mastering’ formal structures and adhering to ‘principles’ of choreography as a tired legacy of modernist formalism” as Predock-Linnell and Predock-Linnell (2001:198) calls it. Here, as for H’Doubler (1925:11), dance was properly defined as the “adequate translation of emotional experience into some external form”, building on ideas that “formalism possesses or represents some ‘truth’ about dance, if not about life and human experience generally” (Lavender and Predock-Linnell (2010:198).

Such thoughts resonates well with the modernist claim for expressing yourself by giving yourself form through clothing in an act of social imitation and distinction (Simmel, 1957; Goffman, 1959; Bordieu, 1984), and where art scholars today see an even more closer connection between art and fashion than perhaps ever before:

“Fashion, like art, can be a language, a system of communication that can reflect dreams, desires, realities, fantasies, memories, values, changes, and even critical consciousness” as Celant (1997:31) noted.

As the analysis shows, this form of identity builds on an immanent relationship where subject and garment is in a differentiated interrelation. The body operates within the garment and the garment is focused in relation to the subject and where the figure is within limits of possible experience relating to clearly distinguished entities (objects) such as body, thing and space (e.g. culture, social environment, etc) which makes it possible to establishing an identity that to some extent may be called true or not. Even though the body and garment in wearing and dressing to a certain extent complement each other towards symbolic imitation, the body and garment are also clearly distinguished from each other. It is therefore rather a process of identification than of defining or redefining.

However, even if body and garment is held separate and that subject has the power over object on a cultural level, it is nevertheless from a relativistic symbolic level difficult not to acknowledge the garments manipulation of the body. In the process of finding out what something is within certain limits and trying to identify someone with something in the process of “becoming the same” the body itself is perceptively manipulated through the wearable structures (garments) in which the body becomes an integral part (cf. think already of the change in posture that different shoes give to the body, how different visual elements in garments transforms the perception of proportions etc). Thus, at a certain point, subject and object permeates each other and the process of wearing becomes a process of defining, expressing the essential nature of wearing, instead of a process of identification.

As movements, wearing and dressing universally applicable subject-object interrelationships, and where the subject is both reflexive and submissive to the garment (object). At this point subject and object meet with each other on mutual terms and constitutes a turn from a character-body to a structural body. The body is not dressed up, its in an infinite process of dressing and wearing without a goal outside itself. The movement of the body in interaction with the garment form a complex living form, a multiplicity of micro movement that form a structure before character. It means that the wearing and dressing body in movement is more than a site of learning, of experiencing, of becoming, and beyond a role as signifier, but moreover has a role in the construction of space and subjectivity, “as opposed to simply the representation

of such notions” (Perry and Medina, 2011:73). It means that “When performativity materializes as performance in that risky and dangerous negotiation between a doing (a reiteration of norms) and a thing done (discursive conventions that frame our interpretations), between someone’s body and the conventions of embodiment”, we do not only “have access to cultural meaning and critique” as Diamond (1996:6) suggests, but to a whole geometrical grammar structure of body movement interaction as Carnetto and Carnetto argue (2014). In the transedence of the garment agency over the subject and within its relexive interaction each wearing entity form a subjective unit that can assure their subjectivity only in that they recognized as an element of plurality, which in turn represents a multiplicity of individual identity through the interplay of the physical self-dressing and self-wearing.

In consequence, it is also here in a process that erodes a predetermined self-stabilization that the cultural approach – the debate between self-expression and formalist views is resolved in Brown’s view (Burt, 2014: 75): “being human does not lie in expressing one’s individuality or confronting life’s struggle, but in negotiating the tension between geometric order and corporeal impression.” Here fashion, as a term for the expression of the dressed body or the embodied situated practice, its not longer a tacit expression of social uniformity or distinction, but a model of movement, and ultimately behaviour. However it means that, we need to take seriously the question of focus on the abstract material motivation of the garment beyond its practical possibility to be just a kind of garment that protects from cold, water or other environmental conditions, or just a piece of cloth to cover us up, so that the garment can be something from where form emerges. It is critical for wearing to be more conceptual than executional that the dancers/wearer rejects the stylized conventions of formalisms that “being dressed” implies. Similar to dance training in improvisation/choreography the first obligation of the teacher is to help them to become comfortable expressing themselves in movement the wearer must rather than actively deciding where and how to move allow herself to be moved.





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