.RESTRICTED MOVEMENTS.

A study of performative values of abstract garments and objects.

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Abstract

This thesis investigates performative values of garments and objects in relation to space. It aims to show the potential of using abstract garments and objects as choreographers and communicators for dance performance.

The concept of creating garments that act as indicators for movement in contemporary dance is insufficiently explored. This research will provide further knowledge of how one can use garments and objects to extend the body and therefore reach unexplored movement territory. Furthermore this study is made with a fashion research perspective and strives to provide an alternative to fashion that is experienced instead of consumed. #performativefashion

First different investigations were made to get a deeper understanding of what such work tells us about the relationship between objects, body and space. Then a selection of pieces were finalized in order to show their performative and communicative potential.

The methods used in the project were structured by experiments built on restriction and interaction. The tests were made in collaboration with a professional dancer. In the experiments, the body has to overcome a restriction. The limitation is transformed into possibilities that generates new movements, shapes and communication.

In conclusion, this research can help change our perception of objects and space. It will also provide more information about how to explore the potential of garments as directors for dance performance.

.KEY WORDS.

Performative fashion, movement, performance, shape, communication, garment, restriction, space, object, Interaction.

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Quote

I’m not so interested in how they move as in what moves them.

/ Pina Bausch
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Photos by Jan Berg.
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2. Introduction to the field

Restricted Movements is a experimental fashion design research project. It explores the performative and communicative potential of garments and objects in relation to space. The project investigates the relationship and possibilities of garments, how it can be used to influence the body and its movements. The project uses restriction and interaction as methods for creating new possibilities in wearing and moving.

This work is presented as video performances. The term Performance has many different significations. According to the Oxford Dictionary (2019), it can be seen as the act of performing a task or as the presentation of for example a music piece. In the context of this work, performance should be understood as the act of using the body as the main tool for expressing an art piece. In this practice the artist’s body could be viewed as being “both the subject the object of the art” (Johansson, 2018).

This research is located at the intersection of fashion and art. Fashion in itself is a way of performing. The clothes can transform the wearer, this is often used to express political status, profession, personality, subculture or status to name a few (Johansson 2018). This work could be described as conceptual fashion that works interdisciplinary between the fields of fine arts (Bugg 2009). One could also refer to the practice as speculative fashion, a type of fashion that speculates in how something could look on a body without knowing. Only by trying it out one can find the answer, but even then the piece can change depending on the circumstances. (Larsen 2019)*

To use the body as the main tool for investigating together with clothes has been explored in various fields such as fashion, performance art, contemporary dance and wearable art to name a few. The following text provides an insight into artist’s who has been important for the fields mentioned, and for the development of this research.

2.1 Expression Through Dance

Contemporary dance strives to communicate a narrative, this is visualised by movements and transferring feelings through a choreography. The body is the main tool of expression, and it is up to the viewer to interpret their own experience (Au, 1995; Carter and O’Shea, 2010; Albright, 1997). The choreographer often collaborates with a costume maker to further emphasize what is being communicated in the performance. An early example of this is the collaboration between the choreographer Pina Bausch and costume designer Rolf Borzik and Marion Cito. They made costumes with archetypical garments altered in appearance and fit to suit the body's movements for the stage.

Pina Bausch was one of the leading pioneers in modern dance in the 1970’s. In her choreographies the clothes always played a big role in communicating and creating an atmosphere, an illustration of this is her piece The fall dance (1973).

Other successful collaborations between designers and choreographers are Jean Paul Gaultier’s costumes for Regine Chopinot ballets and Issey Miyake’s collaboration with choreographer and actor William Forsythe (Larsen, 2016). These collaborations made it visible for the audience to see how garments and dance can strengthen each other, and communicate in symbios.

*Ulrik Martin Larsen, senior lecturer. Supervision, personal conversation. The Swedish School of Textiles 2019-03-14.
2.2 Wearable Art

Rebecca Horn and Jana Sterbak are examples of artists that have shaped the field of wearable art. The visual artist Rebecca Horn is mostly known for her art installations, film directing and body sculptures such as Finger Gloves (1972) or Pencil Mask (1972). In these pieces the body is the canvas for the art, it is not meant as clothing but used on the body to enhance the conceptual elements.

Wearable art artists are known for investigating and challenging perceptions between body and space, this can also be said about certain fashion designers. This is further explained by Ginger Gregg Duggan who divides fashion designers in five groups in his article, The Greatest Show on Earth (2001). In his article, fashion designers like Rei Kawakubo and Martin Margiela - who’s soul purpose in designing lies in the form - are categorised as Structure Designers. Their garments are often referred to as wearable art and their garments can be seen as both fashion, art and performance (Duggan 2001).

2.3 The role of performance in fashion

Performance art rose to the forefront of contemporary art in the 1960-70’s. The works made during this period were discussing the limits of the body, endurance, mental strength and interaction between the viewer and the artist (Warr, T 2006). The most effective tool of communication is the body, everyone can relate to a bodily experience both physically and mentally. Goldberg (1998) explains his view on why performance art had such a big impact on the viewers, “[p]erformance art is an art of action-- in creating works in which the audience was confronted by the physical presence of the artist in real time-- and in an art form which ceased to exist the moment the performance was over.” The fact that the artwork is happening in the moment in front of one’s eyes enhances the feeling of being included in the art piece, it sharpens the senses and poses questions regarding social structures and power.

Cut Piece by Yoko Ono (1964) and Rhythm 0 by Marina Abramovic (1974) are examples of early performance works that is investigating interaction between artist and viewer but also the limits of body and mind. The artists are using their own bodies to show human collective behaviours (Fortenberry, D & Morrill, R 2015). In Abramovic’s piece the artist stands still without moving for six hours, meanwhile the audience are free to do whatever they want with her using the objects lying on a table next to her. In these hours the artist was chained up, cut with a knife, pointed at with a loaded gun and stripped. These actions showed a side of society and human behavior through Abramovic’s body. The piece raised questions about female subjection, sadism, self expression, masochism only by giving the audience the opportunity (Fortenberry, D & Morrill, R 2015).
Performance as an artform also started to influence the world of fashion in the 1960’s. These new fashion designers saw the presentation of fashion as a spectacle and a way to visualise their concepts as equally important to the actual showcase of the clothes. Two examples of this are, Viktor & Rolf The russian doll, fall (1999) and Hussein chalayan A/W, 2000 (Arts, J. & Calefato, P. 2010).

This new way of presenting and making fashion started the conversation about whether fashion should be seen as an artform. The painter Francis Bacon elaborates, “[f]ashion is only the attempt to realize art in living form and social intercourse.” This study complies with this notion and states that fashion is an artform that performs the social structures of today. Richard Martin (1997) goes one step deeper in his explanation of what fashion has transformed into, “[f]ashion has actually become the ideal medium for expressing our relationship with ourselves and the world around us.” This way of seeing the impact of fashion further proves that the body is the most important tool of communication. Clothes have always been used as a communicator of our identities, but the designers today make us question even what lies beyond (Teunissen, J. & Steele, V. 2011).

In conclusion, there are many different ways of using the body, movements and garments in order to visualize a concept and it is clear that the body as a symbol is a strong communicator that can be made even more expressive with the help of garments. Seeing a body forced in a position or going through something connects to our own bodies, memories and emotions, the garment can then help us to highlight identity and recognition with the viewer. According to Annaé Hollander, “fashion is a visual art that uses the individual physical self as it’s medium, which makes it performance art” (Arts, J. & Calefato, P. 2009).

3. Design Program

Overview

The design program exists to create a framework for what is being investigated, why this has become of interest and how it will be approached in the study. This design program contains several projects that through certain findings has led to the current aim.

Koskinen (2012) argues that “[p]rogress in research ultimately lies in research programs rather than individual studies. Progress happens when some piece of research adds new knowledge to or corrects a research program”. This research is structured in a similar way, the design program creates the frame which is investigating performative qualities of garments.

Within the frame is several practice-driven research projects, investigating the concept. It will guide the reader through the experiments and investigations that has been developed in order to get closer to the question of what a performative garment can be.

As argued by Brandt, E., & Binder, T. (2007) the works developed in the design program evolve out of what started as curiosity to further seek knowledge and statements to strengthen the design space. It will be discussed later in the motive, why this investigation is of importance in the art and fashion field today.
3.1 Design project 1, Unlimited me

Unlimited me was made 2016 during studies in textile, body and space at Hdk-Steneby. The project investigated identity and emotions. It researched alternative ways of communicating emotions through a visual act. The dancers were given a feeling and two colors, they then performed the given feeling using only the colors and their bodies. The dancers were dressed in a thin see through bodysuit in order to save the offprint of the act. Without the body in them the suits became sculptures of the emotions.

The work created a desire to further investigate silent communication, movements and garments through performance. Sculptor and performer Olivier Sagazan (2016) describes a similar scenario as the one portrayed in Unlimited me. “As I deform myself with the clay and the paints I immediately enter into a dance. Are not the movements of a painter like the movements of a dancer? [...] It is always a projection of my body becoming another imaginary body, like a painting or a puppet.” As explained by Sagazan, the body can be used as a communicative tool similar to how one uses words in a text or color in a painting, the challenge lies in exploring how it can be used and for what.

![Image](Figure 9-10: Josefin Wilkens - Unlimited me (2016))

Video link: https://www.youtube.com/watch?v=55LhlOZbIps

3.2 Design Project 2, Surrendered Movements

The following project focused on investigating if communication could be transmitted through different types of materials together with a body in motion. The aim of the project was to find materials that in the meeting with a body would convey emotions, instead of having the emotions decided in beforehand. The second part of the aim was to find out if the materials could suggest new ways for the body to move in.

One of the materials or concepts that were explored was weight. It can be illustrated through various objects, materials and movements and still be recognizable. Throughout the process it became clear that matching weight with a recognizable garment and a body in motion, could communicate a struggle. The result showed strong performative values made by the garments in combination with a moving body. The results were direct, they communicated frustrated emotions that were interpreted as a struggle. However the expression was almost to direct, it didn't leave anything for the viewer to imagine for themselves, to process.

A new method of investigating was shaped through experimenting with different materials and objects directly on the body and trying them out in motion. The tests were filmed and then analysed. This way of working laid the ground for future development.

![Images](Figures 11-34 : Investigations of how materials affects movement and shaping them into garments.)
Result:

*The Heavy Jacket*

*The Bursted Shirt*

Figure 35-38: Weight and Water performed by Emelie Lihav, filmed by Christopher Sörqvist
3.3 Design Project 3, *Emotional Garments*

Based on the discoveries made in the two previous projects, this work strived to investigate performative values in garments in relation to a body in motion. The goal was to create tension and unexpected movements through garments, and hopefully open up for a new type of communication. This tension was examined through restrictions. The first type of restriction was placed within the garment itself. This was done through changing the fit of the garment so that a normal way of wearing became impossible. Instead new ways of dressing and moving had to be created. The second type of restriction was shaped through the interaction with another person.

The project was divided into investigations of three different garment types. Archetypical garments, semi-recognizable garments and abstract garments. The intention was to clarify if recognizable garments had stronger communicative qualities than abstract, and if it was important that the viewer could recognize the clothes in order to relate to them.

**Archetypical garments**

![Figure 39-41: Four people investigating movements in restricted shirts.](image)

**Semi-recognizable garment**

![Figure 42-43: The Suits, performed by Josefin Wilkens and Courtney Makins](image)

**Abstract garment**

![Figure 44-45: The Red Dress, performed by Emelie Lihav](image)

![Figure 46-49: tryouts with a movable wall.](image)
4. State of the Art

This part of the research will look closer on visual artists that are present in today’s society, and how the body is used as a performative tool in their work. It will also investigate what impact the clothes used in the pieces have to the storytelling and movements.

Another aspect that will be discussed in this section is the results of these artists works and whether they succeed in providing a visually interesting expression, that is communicating emotions to the viewer.

4.1 Anne Imhof - Painter/Performance Artist

Anne Imhof is a German painter/performance artist, she calls herself a painter in first hand but her work is a mix of sculpture, installation, painting and performance. The artists performance pieces contains a substantial amount of symbolics that references to social media, power structures, potency, gender and identity to name a few.

The length of the performance pieces are remarkably long and can keep going for 3-4 hours. In this period of time the performers have the possibility to change the course of the performance along the way, creating an environment with the opportunity for spontaneous happenings.

Art curator Demircan (2015) writes about Imhof’s work, “[a] key component in Imhof’s pieces, is after all physical communication”. Demircan emphasizes on Imhofs unique way of creating a communication that is beyond words.

Imhof’s most attentive work is called Faust (fist). She explains the piece as such: “It is giving a very transparent view on the past, but also stands for the future, for the grace of thought, for gender diversity, for the pride of women… to know what to stand up for, and when to raise our fists” Imhof (2017). Imhofs work has influenced this research both by how she uses the performers to point out urgent questions in society but also by her unique way of utilizing a space. In Faust the performance is taken place both under a glass floor, above the floor and on platforms attached to the walls. She does not only choreograph the body but also the space.
4.2 Sasha Waltz - *Choreographer*

Choreographer and dancer Sasha Waltz has a unique way of indicating strong emotions in her choreographies by obliging the dancers to interact with objects, space and garments in an non traditional way. Waltz’s way of describing her work has several dimensions, her illustration of power is a strong visualization of human conflict. In Kreature (2018) the dancers are performing together with pieces created by fashion designer Iris Van Herpen. When being interviewed about the content of the work mentioned, Waltz (2017) describes Kreature as a demonstration of power and being powerless. In addition Waltz argue that the piece makes the audience experiences a dark side of themselves. The artist highlights that it is important to visualize this in order for the observer to find their way out of it.

Waltz’s way of using the materiality of the garments to further enhance the choreography and communication of Kreatur has influenced this research. A soft sphere around the dancers creates light and small movements. They act as comfort zones for the body, sometimes shared and sometimes not, a space within a space. Another garment is sharp, pointy and black, this creates scared expressions and movements.

4.3 Linnea Bågander - *Fashion Designer*

In her master degree project, Bågander investigates the spatial boundaries of dressing and challenges the way dressing is perceived (Bågander 2014). The work aims to question the distinction between a garment and a room. The artist strives to understand, extend and transform movements of the body and the spatial boundaries of the body. She places her work in the context of set and costume design as well as fashion and architecture (Bågander 2014). The work is based on experiments including body and materials interacting together in a arranged space.

The artist’s experiments show interesting connections between body and space. The room becomes a part of the garment that also influence the movements of the body. The work shows us the limitations of the body, and the possibility of using the space as an extension of the body.
4.4 Ulrik Martin Larsen - Fashion Designer

Larsen’s (2016) research, *DRESSING WEARING, Movement directed by dress*, *Dress directed by movement*, centralizes on investigating dressing within the fields of dance and choreography. On one hand the research focuses on how garments can inform and direct movement, and on the other how movements can develop dynamic garments (Larsen 2016).

Larsen’s exploration consists of several sets of experimentations and collaborations with dancers. The works shows new possibilities in dressing and interacting with a garment by placing instructional properties in the garments. The artists work creates a conversation about how dressing and performing can influence and strengthen each other to create choreography. Larsen (2016) clarifies, “the work explores the performative, spatial, and interactive properties of garments”.

The result of Larsen's research is of significant importance to the development of this study. His work shows potential both in how methods for garment making can be influenced by action and movements. But most importantly how the embodied experience of wearing garments can influence movements and therefore broaden the field of choreography and dance.

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5. Comparison

In all the previous examples, garments are used as a tool to further emphasize communication. The garments used in the pieces made by Imhof and Waltz/Van Herpen aid in creating an atmosphere. For example in Imhof’s Faust, the garments are acting as storytellers that relate the audience to society and significant details in popular culture. Whereas Waltz and Van Herpen’s garments are used to create an emotional reaction that the audience can relate to within their bodies.

One could argue that the visual expression is stronger in Sasha Waltz piece, due to the use of striking materials in combination with tempo, lighting and strong choreography were the garments play an important role. On the other hand, what is being communicated is stronger translated in Ihmoff’s work, it stretches over a longer period of time where the story is told in a more unconventional way. The audience is allowed to be so close to the performers, making them a part of the piece itself.

What characterizes the garments used in the work of Bågander’s and Larsen’s is that they are exploring space together with the body. The difference between the two lies in the fact that Bågander is investigating what way dress and space can inform each other, in difference to Larsen’s work that is researching how the act of dressing and the body’s performative qualities can inform garments.

This work is in line with the findings in both Bågander’s and Larsen’s work. However *Restricted Movements* strives to further extend these performative and communicative properties by using abstract garments and objects as equally active opponents in relation to a moving body in space.

**Explanation of term**

*The term abstract garment is used to indicate the lack of recognizable elements in the garment such as shape, pockets, zippers and other garment details. And to help the viewer consider the garment as a spatial shape more than an aesthetic element. As explained by historian Anne Hollander (1975), “much of the look of clothes depends not on how they are designed or constructed, but on how they are perceived.” The abstract garments strives to open up the notion of what a garment can be and what it can be used for.*

6. Motive

Performative use of garments in the area of contemporary dance is not sufficiently explored. Garments are often seen as secondary in their potentiality to express emotions, in comparison to the body. (Bugg, 2014). The aspiration of this work is to show the capacity of abstract garments and objects as choreographer, but also to highlight their communicative values.

The intention of creating a garments that produce physical response when interacting with a body in motion is the same as in the research of Jessica Bugg from (2014). In her work she constructs garments that can inform and shape the performance together with a dancer. However this work also aims to challenge the idea of the garment itself. What happens with the emotional and physical response of a dancer when he/she is faced with an abstract garment? Then one might have to rethink known movement patterns, in order to adapt to the unknown shape.

Restricted Movements aims to show the importance of seeing fashion as a medium for communication, something that is experienced instead of consumed. Since this work discusses fashion and choreography in a new light another definition is needed, therefore this work will be referred to as performative fashion.

As declared by the innovative pattern cutter Julian Roberts (2013) “[a] garment is just a hollow tube and a pattern simply defines a negative space, through which the body travels”. In order to change how clothes are made and used, one also has to challenge what a garment can be. Seeing it as a space which the body can pass through, provides an opportunity to broaden conventional assumptions surrounding aesthetics and fit.

Zero waste fashion designer Holly McQuillan (2018), presents the idea of garments as a spatial form. She implies that this way of thinking can be used as a sustainable approach for future fashion designing, as a way to diminish visual convolution and instead feed creators intuition (McQuillan 2018). If one could change the mindset of new generations and broaden the definition of garments it has the ability of becoming something else than “an applied visual or practical element” (Bugg, 2014).

In conclusion the work presented here is adding to the research by investigating performative qualities of garments in interaction with objects, in order to create choreography and communication. This way of working creates a performative fashion experience that is experienced instead of consumed.

7. AIM

This work aims to explore the performative potential of abstract garments through a series of interactions with both bodies and objects.
8. Idea Discussion

8.1 Objects as choreography

In William Forsythe’s series of choreographed objects, the objects alone is what creates choreography. In the piece *Black Flags*, he is using robotic arms to imitate human movements. In Charles Ray’s *Plank Piece I-II* he looks at sculpture as an activity instead of an object. Both pieces are activated through a human presence or interference. It is the tension between object, body and space that creates the piece.

William Forsythe (2017) describes the interaction between a choreographic object and a body as a situation that demands the body to fulfill a task. He continues “often these criterias are not something you can intellectualize. It is only a physical answer to this problem.” (Forsythe, 2017, video). It is this physical answer to the problem that this work is interested in. The physical answer will be referred to as restriction and is what creates movements. The body follows what the garment and objects tells it to do. Limits becomes possibilities. The problem becomes the dance.

8.2 Perceptions and use of space

**The third skin**

When using the body as a tool for communication one also has to see to the boundaries, what happens were the human body ends? And how can the body be extended both physically and mentally? (Bågander, 2015). Clothing is known as the second skin for the body and architectural space as the third skin (Lubczynski, 2014). By using these two other skins one is able to extend the limits of the body and together with garments and objects communicate something even more conveying.

Authors Tufnell and Crickmay writes in their book *Body Space Image* (1993), “[p]laces, objects and clothing are all tools for choreography and storytelling. They can be used as means for improvisation and inspiration and provide a dialogue with something other than yourself”. As explained by the authors, not only garments can help us in extending the communication of the body. This is why this work does not restrict itself to only working with garments but also investigates the communicative aspects of objects.

**Seeing space**

In order to fully understand the world around us, one sense is not enough. Juhani Pallasmaa argues in *The Eyes of the skin* (2012), that we need the entire bodily experience to fully understand space. The moving body does not only explore through the eyes but also creates a physical relationship with the space through tactillity, that helps in creating an understanding about the space around us.

As seen in Franz Erhard Walther works, *The body decides* and Erwin Wurm’s *One minute sculptures*, spacial garments and the action from a moving body has the potential of creating something out of almost nothing. It starts of as soft and flat textiles or small objects, without taking up any space, but together with bodies they can consume/ take over and create new space, shape and action. Erhards and Wurms work shows strong conceptual qualities in reevaluating ideas about how sculpture and activity can inform each other.
9. Method

When viewing methods of working in the design field one often refer to the theory, *knowing through making* by Koskinen et al., (2011). It argues that it’s through making that we discover new findings. Another similar theory is called *the reflective practitioner* (Schön, 1983; Binder et al, 2014). It’s based on the idea that only through experiencing something we get new knowledge, and whilst doing we also reflect and analyse. Both theories speaks about the fact that artists and designers working in the creative field don’t start with facts or finished ideas. Only through experiments and research, new information can be collected and turned into knowledge and new results.

Expanding on these theories, this work seeks to investigate through making and reflection in action. The insights from one investigation constitutes knowledge and creates new ideas for the next. The research is engineered through experiments with garments and objects together with a body in motion. The tests are filmed, analysed and remade. After some time of investigating a pattern starts to appear. In order for the experiments to strive towards a similar result, constraints are created. In this case it became; abstract garment and object interacting with each other through a restriction. The restriction is created through interaction, space or through the object itself.

The methods follows the same principles as in Design Project 3, Emotional Garments, but have been alternated from the findings. The restrictions are added in order to produce new patterns of moving. The restrictions does not only lead the performer but also forces the viewer to rethink their conceptions of what garments can be used for, and how one is used to see the body. Fashion designer Helga Halldorsdöttir (2018) explains a restriction in space as such, “the ultimate limit has been the corner itself, which has been manifested into the ultimate opportunity.” This further emphasis what opportunities can emerge when being faced with a obstacle.

9.1 Ways of working

**Phase 1. Thinking/Making.** When an idea is born it can either be put on paper by sketching or be tested out directly through experiments with materials. Fashion professor and writer Clemense Thornquist explains this face as such, “to realise one’s world Voyage: to develop the world by exploring its aspects” (2010). The idea is tried out on a body in the earliest stage possible to see and understand what happens in the moment with movement.

**Phase 2. Analyzing.** The tests are recorded. After every experiment an analyzing method takes place. What happened? Did something unpredictable occur? What is the essence of the experiment and can it be expressed in a clearer or more interesting way? Every experiment is judged on how interesting movements it creates, what new shapes were found and how well it communicates. The tests can also be analyzed on sight, reflection in action, they are then changed from the findings in the first test and developed in the moment.

**Phase 3. Remake.** The experiments are then remade several times with the new changes. This action of going back and forth continues until the piece is finished, it might take two times or it might take 20. As Redström explains it in the book *Design Research Through Practice* “just as the program creates a frame for experimentation, so does also the experimentation create a frame for the design” (2009). I make, and therefore I learn.
10. Development

The research behind *Restricted Movements* has for the most parts been conducted through tests on my own body. But in order to fully monitor the effects of the work, a collaboration with the trained dancer Emelie Lihav was introduced later on in the process. The collaboration aimed to explore the interaction of the dancers perception of the abstract garments and objects through improvisation. This was done in order to gain a better understanding of how the pieces work together with a person with a heightened bodily awareness.

The collaboration has created an analysis surrounding emotional response and choreographic proposals that both could strengthen the communicative and visual aspects of the piece. But also the potentiality of the project in the field of contemporary dance. The sessions were recorded, analysed and then remade. In the final presentation a professional filmmaker was brought in to finalize the vision.

Marchetti & Quinz (2009) discusses how we are used to see the body portrayed in their book, *Fashion Curating. Issues in Theory and Practice of Fashion Exhibited*, “[a]s soon as the body disappears in forced immobility, anonymous, silent and indifferent, it’s the clothes that starts talking, expressing, becoming visible and legible signs.” Meaning that the clothes can get a stronger expression if we see them in a new setting, another type of body or position.

10.1 The Wall

**Phase 1. Thinking/making**

The investigation started by researching possible restrictions. It searched for an answer to what a restriction can be and how garments can restrict the ability to move. Normally the body is in control when getting dressed, but what happens when the garment controls how it’s being worn? A solid wall with the garments attached to it became the first experiment.

Figure 70-75: Explorations of getting dressed in a suit on a wall.
Phase 2. Analyzing

The wall is a good example of the *reflection in action* method. What happens if a more stretchy material is used on the wall instead? What is the smallest amount of clothing needed to lift the wall? What happens if you move the wall? and so on. These ideas were all tested out to see if more dynamic movements could appear. The tests continued by including another body, enabling one person on each side of the wall, connected through gloves and shoes.

What new findings were discovered?

The first example where a person gets dressed on the wall, (figure 70-75) showed that the ability to move was very limited, due to the high amount of restriction constructed by the wall. On the other hand it created an interaction between the participants helping the person getting dressed. A range of interesting movements and emotions were displayed in the action of dressing a person in the suit.

The experiments started to become more interesting when the wall became more dynamic, due to the fact that the garment could control the body and the wall (figure 79-81).

In example (82-84) the participants were able to control each other, what one person did was reflected in the other person's movements. This was an important finding, it enabled two people to interact with an object through garments.
Phase 3. Remaking

The research continued by investigating what would happen if a person could move through the wall. The aspiration was to create another type of fluidity to the movements and generate a more dramatic expression. Holes for different body parts were explored on a test wall and then translated on to a wooden wall. The holes made it possible to try out different colors and fabrics floating through the wall. An abstract garment shape started to take form.

A decision was made to try out a wall that included four people. The participants would have different fabrics and colors, connecting them to the surface of the wall. The aspiration was that their interaction would then affect each other when they moved through the wall.

What new findings were discovered?

Figure 85-90 shows an attempt to connect four people in a wall. Different fabrics and garment constructions were made to fit the holes on the wall and the person behind it. In this example a light weight wall was used with more defined holes, made to fit the individual person behind it. Unfortunately this softer wall caused more problems than possibilities. The fragility made it harder to move in and the fabric got stuck in the material (styrofoam) when one of the participants moved. Four people in the wall turned out to be too much, it prevented the possibility to change position and created an unclear expression.

Two people were taken away from the piece and the garments were reconstructed. Another type of interaction was needed with less people. Figure 91-93 shows a test with two people connected through one garment. This was perfected and then used to make the final result.
Tests with dancer

Figure 94-95: Tests made by Emelie Lihav and Josefin Wilkens

Figure 96-97: Tests made by Emelie Lihav and Josefin Wilkens
10.2 The Flexible Box

Phase 1: Thinking/ Making

After the first research of using restriction, abstract garments and objects, signs on how the process could be set into a system became clearer. What is a restricted space? And how can that create possibilities? A box is often seen as a solid thing, but what happens if that perception is changed?

Figure 98-103: Constructing the flexible box.

Figure 104-107: Tests with blue box with holes.
The White Box

Figure 108-111: Tests with white box without holes.

The Green Box

Figure 112-115: Tests with a large amount of fabric.
Phase 2. Analyzing

In this series of tests three different colors and fabrics were tested to analyse the quality and the effect they had on the moving body inside. The blue version had holes in it, which enabled the body to step out of the box. The white version contained a shrinking yarn knitted in to it, allowing it to shrink with heat and create a static sculpture of the movement. The green example was three times as long as the other examples, allowing the body to move more freely within and around the box. It also investigated the effect of color and stripes.

What new findings were discovered?

Unfortunately the white example worked better as an idea than a actual piece. It was not able to keep the structure and the person inside got hurt by the steam. The green experiment created a variety of interesting movements and shapes, but was very different from the initial box.

The most successful example and the one that was chosen to develop further was the blue box. The holes created more interesting shapes, it became an extension of the body. Another aspect that made the blue box more prominent was the see through effect, blurring the boundaries of space and body.

Phase 3. Remaking

The Double Box

In experiment (figure 116-118), another garment was added to the box in order to see if it contributed to the expression or communication. In tests (figure 119-122), another box was created to see if interaction would benefit the expression.

What new findings were discovered?

Even though the results of adding another garment was visually pleasing, it took away focus from the box and the body moving as one. The naked leg or arm coming out of the holes was more interesting and created stronger contrast to the materiality of the box.

Adding another box and person didn't create another kind of tension or visual contrast either. Instead it became a type of mirroring of each other's movements.
10.3 Connected Through Space

Phase 1: Thinking/ Making

Connected through space appeared from the idea of being physically attached to a space, as in the first tryouts with the wall. That interaction created an interest in further analysing how a body could be connected to a space and still be able to move. The answer became to create bodysuits with one or two parts of them extended into space and connected to walls. In this way, a dancer could move around the room, but the movements would become restricted due to the walls.

Phase 2: Analysing

Two of the bodysuits showed prominent moving patterns. Their interaction lead to a feeling of creating an additional space. The third piece on the other hand did not match the expression of the other two. The high amount of restriction lead to few movement possibilities that resulted in the person mostly standing in the way of the other two pieces.
Second tryouts

Figure 133-137: Second tests with new connections.

Third tryouts

Figure 138-142: Third tests, only using two body suits.
Phase 3. Remaking

In the second tryouts an attempt was made to solve the problem of the third person. Other shapes on the walls were introduced together with facemasks. A grey version of the body suits were made to try out if a smaller difference between the two colors could benefit the expression. They were tried on movable walls to test if a mobility of the walls would affect the expression (figure 143-146).

What new findings were discovered?

The interactions of the third person were still not convincing. The piece was still not mobile enough. This was a clear example of having to much restriction, which lead to the performers inability to create interesting shapes and movements.

The black body suits were still preferable due to the effects it has on the dancers body. The white/grey color created an unflattering revelation of the body. The black however hides unwanted creasing of the fabric that otherwise could take over from the overall interpretation of the piece.
10.4 The Space Inbetween

Phase 1: Thinking/ Making

Second tryouts

Figure 158-162: Tests with pink colors and stripes. Performance made by Josefin Wilkens and Courtney Makins.

Third tryouts

Figure 163-167: Tests with one person dressed and the other undressed. Made by Josefin Wilkens and Mattis Dallmann.
Phase 2. Analyzing

The tryouts shown on previous pages were made to investigate what impact contrasting backgrounds would have on the expression of the piece. Different color, patterns and materials were tried out.

What new findings were discovered?

When analyzing the tests it was discovered that the various backgrounds overpowered the expression of the piece itself. However, the undressed body in contrast to the dressed in figure 163-67 created an interesting opposition. It changed the power dynamics between the performers and contributed to a clearer expression.

Phase 3. Remaking

The piece was tested on dancers with two alternative garments underneath. The bodysuit was an attempt to connect the piece to *Connected to Space*. And a test to see if it would create an interesting optical contrast between the body and the object.

What new findings were discovered?

Even if the bodysuits created a fascinating illusion of the body it also blurred the person underneath, making them almost inhumane. As it had been proved before, the undressed body created the biggest contrast to the piece itself and also created the effect of only being dressed in between the other person.

Figure 170-177: The piece is tried out by the dancers (Emelie Lihav and Linda Mellin), both with the body suit and without.
10.5 The Hexagon

Phase 1: Thinking/ Making

The idea for the Hexagon came to mind after studying, some things were recorded 1993-1998 by John Wood and Paul Harrison. The most interesting work in comparison to this research is a work that shows the artist’s interaction with a semicircle. The semicircle becomes activated by two bodies and creates the visual impression of a space within a space.

Though sketching, a variation of the semicircle was created and later constructed in wood. Holes were made to create the opportunity for two dancers to interact in the space, but with the possibility to move through it as in the example with the wall. So far it was unclear how and if the piece would be used as a static object or not.

First tryouts
Trials with dancers

A variety of colors, shapes and materials were tested in the object together with the body. The shape was then introduced to two dancers.

What new findings were discovered?

After the first tryouts in the Hexagon (figure x-x), it was clear that the shape needed to have looser fabrics in order for the body to fill it out. When using a stretched fabric, the body didn’t affect the shape.

In the trials made with the dancers, the interaction showed great possibilities in terms of shape and movement patterns. At this point it was still unclear how to avoid the shape from falling when one person interacted with it. This resulted in the need for another person to balance the weight and act as support for the person inside.

Phase 3. Remaking

Figure 187-191: Tests with dancers (Emelie Lihav and Linda Molin).

Figure 192-195: Trials of turning The Hexagon.
Third tryouts

The previous experiments were made investigating how the hexagon could be tilted and changed while having a person inside (figure 192-95). In the second set of experiments the person outside the shape were also dressed and a part of the performance whilst turning (figure 196-201).

What new findings were discovered?

The tilting of the shape created an ongoing interaction. This chain of actions could be used when developing movements and silhouettes both inside and outside the shape. It allowed the other person to crawl back, taking on the active role in the tilting process.
10.6 The Chair

**Phase 1: Thinking/ Making**

The Chairs started as a research into more common objects used in everyday spaces. It intended to examine what performative qualities could appear through the interaction of bodies and chairs.

First tryouts

![First tryouts](image1)

Second tryouts

![Second tryouts](image2)

Figure 202-207: Two people interacting with two chairs connected by a black tube.

Figure 208-215: Tests with two people interacting with two chairs, connected through a green flexible fabric.
Figure 216-221: Tests with two people interacting through the chairs, connected with a blue see-through fabric.

Figure 222-229: Tests with new connections and color.

**Phase 2. Analyzing**

Several attempts were made, testing different material, color, see-through qualities and ways of entering or connecting two chairs.

**What new findings were discovered?**

The outcome of the attempts felt closely connected to *The flexible box* and did not show any new interesting movement patterns or other findings.
Fifth tryouts

Figure 230-235: Tests with two people interacting with each other and the chairs through new connections and new color.

Phase 3. Remaking

New connection points and ways of entering the chairs was explored.

The tryouts created a real struggle for the person getting dressed in it, but it reflected poorly in the expression of the movements. It still felt to similar to the other pieces and needed to have an expression of its own.
Final test

Figure 236-247: Tests with deconstructed chair.
10.7 The Mattress

Phase 1: Thinking/ Making

The concept of The Mattress started out as a contrast to the The Wall. After seeing the result of the wall, an interest for a softer wall arose. There was a curiosity to investigate the difference in experience between soft and hard. Would the body be able to control this soft wall more, forcing it into the kind of movements and positions that it wanted?

First tryouts

Figure: 248-253: A person trying on a mattress.

Second tryouts

Figure 254-262: Tests with two people in two mattresses.
Phase 2. Analyzing

In the first tryouts the interaction created an unexpected extension of the body. The movements created by the piece were soft, beautiful, and slow. The body and the object became one, sharing a sort of mutual conflict.

In the next step, another person was introduced in the mattresses. Having one person on each side of the mattress became more of a conflict described between two people (figure 254-56), instead of the relationship between the mattress and the body.

In the next tests (figure 257-62) the body were put through two mattresses, to see if this expression would create a more dynamic relationship between soft surfaces and bodys. The holes in the mattresses were meant to work as a connector to The wall.

What new findings were discovered?

The experiment (figure 57-62) proved that the person inside the mattress were controlling the object much more than the object was controlling the body. This kind of expression can be seen as to expected and flat.
Trials with dancers

In the third tryouts the mattress were cut in two places and holes were made for legs and arms, enabling more movements (figure 291-293). A sense of dislocation arose, the arm and leg felt misplaced and created an interesting hybrid of man and mattress. However it was even more interesting to see them fully merged. The cuts made it possible for the mattress to twist and create more versatile moving patterns.

What new findings were discovered?

In the second version the stripes create a feeling of distortion. Instead of a person stepping in to the holes in a mattress, the cuts created a invitation for paring, interlocking and connecting through movements.
10.8 The Frames

Phase 1: Thinking/ Making

The frames were made out of the curiosity of exploring an object that could be seen as passive in difference to the others that has had a more active role in the interaction with the body. The frames help in the illusion of something hanging freely in the air. This could enable the body to be the point that connected the object to the space.

First tryouts

![Image](image1)

Figure 278-283: Testing different fabrics and colors in the frames.

Phase 2. Analyzing

A variety of colors and materials were tested out as connection between two paintings/frames. Several placements of holes were tried out.

What new findings were discovered?

The fabrics together with the paintings created a visual effect of stepping into another space. The piece was created in between the frames, through the interaction of the body.

The expression of using such an typical object for art could be seen as to “clichey”. It was interesting to investigate if this expression would overpower the interaction between the objects and the body.

Phase 3. Remaking

![Image](image2)

Figure 284-289: Testing out mixed fabrics with a dancer.
Trial with dancer

What new findings were discovered?

When the paintings were presented at the final seminar they felt displaced from the other pieces. The passive effect of the object together with its recognizable qualities, somehow brings the expression down. The object needed to be abstracted and activated more, in order to bring something new to the visual language.
Phase 3. Remaking

A new version was made in which the frames were deconstructed and abstracted. This new construction gave the impression of a cube that could be put together through movements. This activated the frames through the body and created more dynamic movements and shapes. The fabric was doubled and more holes were added which created a bigger volume for the dancer to move in.

Figure 296-299: A new version of the frames is tested out in space.
11. Discarded Example

The Abstract Object

Phase 1: Thinking/ Making

All the examples had been large pieces, often including two people so far. There was a urge to include a smaller piece in the collection, that only dealt with one part of the body. After the making of *The Hexagon*, thoughts around abstract objects started to take form. What would happen if the parameters were changed and the object was abstracted instead of the garment?

First tryouts

Second tryouts

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Figure 300-305: Tests with connecting the arms through an object.

Figure 306-314: Tests with stripes fabric and other connection points.
Phase 2. Analyse

The body was extended through an object. The object was shaped as a knot. A harder material was introduced together with color and stripes. Other connection point on the body was explored.

What new findings were discovered?
The knot created a problem that could be solved through moving the arms. This interaction or problem solving constructed dynamic shapes and the illusion of arms and object becoming one. The object became more visual and defined by using stripes and color, but it took away the feeling of object and body uniting as one. When trying out other attachment points, it was clear that the body lost control of the object.

Phase 3. Remaking

A black version of the abstracts garment was filmed and performed. It was documented in a closer view, only showing parts of the body. This creation is the smallest of all pieces, only concentrating on one body part. It was successful in the way that body garment and object merged and control the movements together. It is a clear example of how a “problem” can be solved through movements, but is the expression to simple? After 30 seconds all the possible movements had been explored.

Figure 315-318: Tests with a black body suit performed by a dancer.

What new findings were discovered?

Trial with dancer
Trial with dancers

Phase 3. Remaking

In the remaking of the piece, the object was doubled and tested with two people. The pieces were also tested on different body parts and with or without the knot. This remake created more dynamic movements that could be alternated in other ways. However in the end the piece was excluded, due to the fact that the expression differed too much from the other pieces. The body is not challenged enough by the object and the expression made by the object is easy to imagine, it doesn’t create any unexpected movements. The black bodysuit and the abstraction of the face does not connect well with the other pieces, this piece might be a starting point for another type of research.

Final analysis

Figure 319-324: Testing out a double bodysuit in motion.
12. Design Rational

The design decisions made during the development of the work were based on whether the piece created interesting movements, shapes and communication. What is considered interesting when analyzing the movements, is in this case measured by if the piece forced the body to move in unexpected ways, that would have been difficult to show with merely the body. The interesting aspect of the shapes were measured by their aesthetic values and their ability to redefine a space. The quality of the communication was analyzed through the dancers experience of the piece.

Throughout the process several findings were of greater importance to the development of the final pieces. They were:

- Recognizable elements of some sort is needed, in order to get a person emotionally attached to the work. When the garment is abstracted the viewer needs something else to relate to.
- The most successful experiments were proven to be the ones were body, object and garment becomes one.
- The amount of restriction has to be alternated to meet the physical restraint of the individual body.
- Facial expressions and body parts creates a substantial difference when getting a story across. If the story isn’t set from the beginning, these expressions might becomes disturbing or confusing.
- The effect of music choices can have a overpowering effect or be a crucial help. One has to find the right balance.
- The preferable material properties were the ones that helped demonstrating the movements of the body and that contributed to a bodily dialog.
- It was proven that a strong color helped in communicating how the space was taken over by the piece. It also gave the expression another energy and helped to clarify shifts in movement patterns.
13. Result

The Final Examples

The result of the research is presented in a series of eight examples. They are not meant to be seen as a collection, but as individual examples striving to illustrate the aim.

The selection is made in order to display the extent of the study and to prove the motive of the work. Each of the eight pieces represents a variation of how the ideas can be visualised and used in reality. Five of the pieces are constructed for two people and the four remaining for one, dependent on if another type of tension was added by using another person or object.

The interpretation of the pieces are left solely to be described by the dancer Emelie Lihav. She is the person that spent the most time interacting with the pieces. Her way of viewing them was not contaminated by the urge of proving the methods. Meaning that her answers will provide the most sincere description of the experiences.

This project is made to show the potential of shaping the body through restriction and interaction created by objects and abstract garments. The work is not created from a material perspective. The material should help extend or restrict the body, but the materiality in itself is not meant to create further tactile experiences. (Bågander 2019)

When viewing the results of this project one should bare in mind that these results are meant to be seen as suggestions for further development in a choreography for a longer dance performance.

Example 1. The Wall

Result

The final piece was made with the wooden wall and two people. Several things become clear. It is more interesting if there is a less determined back and front to the wall and more of a transformation between and through the wall. Two people is enough and they should be on opposite sides of each other. A lighter color together with a darker one has a stronger expression. A simpler construction is needed where the garments are used for interaction in a more defined way, creating possibilities rather than limitations.

Dancers comments: “Since the work restricted my movements, it was as if I had to choose a path. My body became isolated body parts that rather moved separately than together. But the piece also allowed the body to move more when it was dislocated from the wall. It became a clear contrast. I experienced the piece as an extra body, it was as if we were three participants contributing to the moving patterns.” (Lihav, 2019)

“Once I got to know the wall I experienced it as a sort of security, but if you hesitated it rapidly turned into a unsecurity. It felt as if the piece and I were working on something together, through restriction we were able to create a new moving pattern.” (Lihav, 2019)
Example 2. Connected Through Space

Performed by Emelie Lihav and Kalle Hauptmann. Filmed and cut by Fredrik Malmlund.

**Result**

The final pieces were made with the black body suits. The third person was taken away completely, enabling the other two performers to move freely and interact with each other in a more clear way. The walls were static and the masks were taken away to free the expression of the performers faces.

**Dancers comments:** “There was big capacity for freedom in this piece. The connection point on the wall broaden this freedom, since you could use it to create movements. The connection points created a type of security. Together with Karl we dressed the room, I enjoyed the feeling of taking up space in the room” (Lihav, 2019).

“In this piece I was dependant on the other person, what he did reflected back on me and I had to adapt to the situation and create movements out of it. I experienced the piece as a question, - how can we create new space in the room?” (Lihav, 2019).
Example 3. The Chair

Perform by Emelie Lihav. Filmed and cut by Fredrik Malmund.

Result

The final piece was kept intact from the final test. Instead of having two chairs that were connected in between each other, the chair was now completely deconstructed. The different parts of the chair were placed in a way that made the interaction impossible. It was constructed as a unattainable puzzle that hopefully would create new movements. The holes from the backrest and seating became windows for the body. The materiality of the piece created a beautiful symphony of colors and contrasting materials.

Dancers comments: “With the chair I really felt that the goal of my movements was to get dressed. This aim created the illusion of having a lot of freedom, but still I had to choose a path. Everything about the chair felt unexpected. What felt as a good idea in my head, did not end up in the same way together with the piece. It was a constant discovery” (Lihav, 2019).

“It felt as if I was suppose to put the chair back together but the amazing thing was, it didn’t work. That’s what created the beauty” (Lihav, 2019).
**Example 4. The Space Inbetween**

**Result**

In the final result the body was presented as neutral as possible. After all the tryouts, the most successful expression was when the piece only existed in between the two bodies. Everything else should be seen as neutral. This contrast created a more distinct act of how the piece could be used to wrap the body and shape it.

**Dancers comments:** “In this piece you had to work a great deal with each others weight, since you had to keep the different parts of the garment as stretched as possible. This contributed to the making of big and controlled movements. We were constantly working with each other and had to interpreted what the other person was doing. If one person started doing a movement, you either had to follow or fight against it. The piece was about finding the right balance between the garment and the other person. It felt as if the piece was helping, as if you were holding on to a rope in order not fail” (Lihav, 2019).
Example 5. The Flexible Box

Result

The results of the Flexible box were the conclusions of carefully studied qualities in material, color, stretch and durability. Even though many experiments were explored, it became clear that the strongest version was the first one ever made. However it would have been impossible to come to that conclusion without having made the other tests.

Dancers comments: “The Flexible box created soft and floating movements, it inflicted a sense of calm. The feeling of being inside of the work was soothing. It was a meditative improvisation, a feeling of eternity. Together we explored possibilities, curiosity drove me to see how many shapes could be created” (Lihav, 2019).
Example 6. Hexagon

Perform by Emelie Lihav and Kalle Hauptmann. Filmed and cut by Fredrik Malmund.

**Result**

For the final piece, two additional colors were added. They enabled the shapes to change color when moving through the hexagon. The object was tilted twice, one time to the right by the person dressed in white, and then a second time to the left by the person dressed in black. This interaction created an ongoing search for new paths which the body could move through.

**Dancers comments:** “The Hexagon created careful movements, there was a fragility to this powerful piece. I experienced that my movements were controlled, careful and slow. The movements felt clumsy and at the same time rewarding. By rewarding I mean that there was many opportunities for movements” (Lihav, 2019).

“The piece was about creating movements were there actually wasn’t any opportunities for them, but actually there was. The problem solving was constructed through the process of finding these opportunities” (Lihav, 2019).
Example 8. The Mattrasses

Result

The final results of the mattresses were kept intact from the last trials with the dancers. The restriction of being stuck in a very inclosed space, were turned in to possibilities for new movements through the cuts. They also makes it possible to interlock with another mattress. The piece creates exciting shapes due to its static but moldable material.

Dancers comments: “The Mattresses made me move dynamically. It was a collaboration with the body were it was alternately dropped down and activated. I found great security in the embrace from the mattress, it enabled me to let go more and move with bigger risk. It felt safe and emotional. I experienced the piece as an emotional extension of my own body. This extension was big and sweet” (Lihav, 2019).
**Example 8. The Frames**

**Result**

The result was created using two colors with different amount of see-throughness in the material. It contributed to the expression of the piece by making it look more dynamic. The work was constructed to hang freely in the room. The dancer entered the piece through holes that were placed in the fabric, but could also affect the placement of the abstract frames by spinning, rocking and changing which body part could be placed in which hole. The weight of the wood and the fact that the piece was hung, created a swinging motion from the piece that the dancer could use to her advantage.

**Dancers comments:** “I experienced The Frames as a kind of childhood dream. I entered through a restriction and exited to freedom in a new world. The fabric with its openings and its frames gave rise to new dimensions. It went from being a defined shape to something completely new” (Lihav, 2019).
14. Conclusion/ Discussion

The core of this project has been to explore the relationship between abstract garments, objects, and body. As mentioned in the motive, this is done in order to show the potential of garments as choreographers. The results of this work show how body, object, and garment together can explore new ways of moving and how they can explore spatial perception.

Throughout the research it has become clear, that it is not by conveying emotions through garments that we discover something new and interesting. It is through studying the relationship between the performer and art piece. A problem creates possibilities.

We can create a path for the body to choose, but it is when the path is interrupted that the body and object becomes one. They are then forced to solve the task, together they create an expression that would have been impossible to imagine before hand. The tension becomes the art piece.

The collaborative research has created analysis surrounding both the emotional response of the pieces and also further knowledge about their choreographic values. The most important result is the films and the comments from the dancer, they prove that the abstract garments and the objects together influence movements and create new ways of thinking about garments in dance.

The body is the most important part of any performance. The movements of a trained dancer are undeniably beautiful. That is why the garments used in contemporary dance mainly exists to cover the more intimate part of the body. But there is a limit to what kind of expressions, shapes and movements the body by itself is able to perform. Fashion author Richard Martin (1988), stats, "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." That’s why this project is needed, to extend and rethink the limits of the body. It is when we are faced with unfamiliar aesthetics and knowledge that our thinking expands.

Choreographer John Jasperse works with the naked body as his artistic expression and tool. In his work he wants to challenge the pornagraphic vision that many viewes has towards dancers (Carbonneau 2012). When a dance piece is portrayed with naked bodies, the discussion around the piece does not often focus on the movements but on the fact that the dancers are naked. If you want to discuss politics around the body itself it is a powerful tool, but that is not the aim of this research. However it aims to create a bodily awareness in the viewer.

The research shows strong resemblance to what Duggan, (2001) states about Substance Designers. He explains a substance designer as someone who design shows around an abstract concept, "[t]his invariably leads to choreographed performances that are visually stunning, but lacking in a narrative tied to a particular time or place." He continues by comparing substance designers to performance artists from the 1960-70s, someone who is searching for alternative ways of showing and producing their work, and who's result is more about the performance than the actual garment (Duggan, 2001, p 251). This performative way of researching fashion enables us to continue working with garments, experiencing them instead of consuming them.
15. Reference List


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