

**Presence and Absence:**  
**The Performing Body**

**Edited by**

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# Table of Contents

## Introduction

*Adele Anderson and Sofia Pantouvaki* vii

Addressing the Absent: Drawing and Scenography 3  
*Kate Burnett*

Emotion and Memory: Clothing the Body as Performance 29  
*Jessica Bugg*

You Can Take the Art Out of the Body, But You Can't Take  
the Body Out of the Art 53  
*Haya Cohen*

Loïe Fuller and Her Legacy: The Visual and the Virtual 79  
*Liora Malka Yellin*

Costume in the Absence of the Body 101  
*Sofia Pantouvaki*

Bioscenography: Towards the Scenography of Affection 129  
*Parjad Sharifi*

**Reflections** 149

# Costume in the Absence of the Body

*Sofia Pantouvaki*

## Abstract

When performance costume is exhibited away from the original space and place of the performance, a major factor influences the costume's character in how the viewer experiences it: the absence of the performer. Presenting costume in an exhibition context raises issues as to how to convey the original feeling of the garment within a new and, usually, motionless environment, due to the absence of the human body. How can the original spirit of a costume be documented, remembered and (re-)presented in an exhibition, where the body is only implied?

This chapter investigates the performativity of costume *after* the performance. Costumes are seen as performative works of art taken out of their original context and presented as a 'fragment' of the performance within a new context. Not only the absence of the performer, but also the ephemeral character of live performance contributes in considering the 'representation' of performance an impossible task. Therefore, the performativity of costume is challenged: in a certain sense, one costume becomes another when shown at an exhibition, where new notional and spatial metaphors are created. In the absence of the human body, the exhibition is seen as a new performance in which the physical body is replaced by a notion or a memory; in other words: by a virtual presence. The choices involved in the curatorial and design processes when exhibiting costume are explored, focusing on the interrelation of performance costumes with a new given space. It is suggested that a new space may evoke looking at costume from a new perspective; thus, the performative potential of space enhances the performativity of costume. Multiple curatorial questions are examined and a specific exhibition project is analysed in order to explore the potential of costume in the development of an exhibition concept, when presented/performed without its most significant component: the body.

**Key Words:** Costume, body, absence, exhibition, curation, performativity, movement, space, virtuality.

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## 1. The Body in Costume

In an article accompanying the *Ptychoseis (Folds+Pleats)*<sup>1</sup> fashion exhibition presented in Athens in 2004,<sup>2</sup> theatre and art critic Eleni Varopoulou discusses Loïe Fuller's costumes and the effect created by the movement of her body:

As [the fabrics] rotate and are transformed into swirling movement, [they] deny the body and transcend it: giving priority

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to visual effects, to a series of rotating forms that are unrealistic, fluid, intangible.<sup>3</sup>

Loïe Fuller's work emphasises the ephemeral power embodied in the performer within a certain *moment*. Her performance is comprised of herself, her costume, and the lighting and how these components interact while she moves. In this volume, Liora Malka Yellin also analyses Loïe Fuller's dancing and the manipulation of the draperies of her costumes through movement, changing and extending her image on stage.<sup>4</sup> Malka Yellin focuses on how Fuller's body 'practically disappeared beneath the yards of silks,' 'reducing the physicality of dancing.'<sup>5</sup> Fuller's performance is read as a paradigm of the interrelationship between the costume and the body. Her performance blurred the borderline between the body and the costume, as well as 'the borderline between reality and fiction.'<sup>6</sup> There, 'bodily movement functioned merely as a means,'<sup>7</sup> and the performing body became 'a site for meaning-making,' as Haya Cohen suggests.<sup>8</sup> In this discussion, the presence of the body, the physical character of the costume, and the performer's movement are to be considered. These components develop together, sharing an experience of embodiment. The interconnections of these elements can be addressed from multiple perspectives. Cohen discusses 'interacting with the world through the body,'<sup>9</sup> while Jessica Bugg looks at the performing body 'as a catalyst and space for creation and communication of meaning.'<sup>10</sup>

On stage, the body acquires many different roles: originally, it is a means of expression for the performer and embodies character and meaning; at the same time, the body is an element of the visual and spatial composition, as well as a medium for the development of a narrative and even a site of performance in itself.<sup>11</sup> From this perspective, costume design becomes a 'generator of performance.'<sup>12</sup> Taking this notion further, I investigate costume as generating performance by its sole existence, independently from the performer. This latter aspect becomes my main interest in this chapter, where I explore the nature of costume when performing in a new context, in the absence of the body.

The body as a site of meaning and site of performance includes the costume as part of it. Costume is about the body; it is related to the body by definition. Roland Barthes has noted that 'it is not possible to conceive a garment without the body.'<sup>13</sup> Rewording Joanne Entwistle ('fashion is about bodies'<sup>14</sup>) and addressing the field of performance design, I argue: costume is also about bodies. Costume relates physically to the body of the performer; in addition to this, costume connects to the body through the shared embodied experience of the performance. In this close association, can the body be considered a component of costume? And what happens when the body is absent? My current research explores costume within new environments, where the performer's body is not present. I investigate costumes on display, off stage, seen as performative works of art taken out of their

original context and presented as a fragment or memory of a performance within a new context. My main interest is to examine the dynamic of the costume *after* the performance.

In exhibition, which usually happens when the performance has already concluded and therefore the performer is absent, the body becomes a notion, a memory, and so acquires a virtual presence. In the new context of the exhibition space, the audience is called to experience the costume in a different way. By revisiting the costume on its new display, the spectator is introduced to a new visual image and a new character of the costume. In my own practice I aim at challenging the performativity of costume within this new context. I consider the exhibition as another type of performance: as a new performance in which the body of the performer does not participate in a conventional way.

## 2. Curating Performance

Performance research and theory identifies the fundamental role of the performer and the spectator in originating performance: ‘A dance or theatre performance might consist of a performer playing a role on stage, or standing motionless in a cage, or demonstrating in a domestic kitchen.’<sup>15</sup> In 1968, Peter Brook put into words the essence of the relationship between the performer, the space and the action:

I can take any empty space and call it a barestage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.<sup>16</sup>

Not only directors but also designers emphasize the performer’s presence originating performance: Luciano Damiani argues that scenography ‘only comes to life when the dynamism of the human body penetrates the space,’<sup>17</sup> while Pamela Howard highlights the performer as ‘the most powerful living element in the space,’ the human being placed ‘at the centre of live theatre.’<sup>18</sup> McAuley also underlines the presence of the performers, their moving bodies energising and activating the space: ‘it is through the body and the person of the actor that all the contributing systems of meaning (visual, vocal, spatial, fictional) are activated.’<sup>19</sup> In performance, ‘the body of the performer in space draws together all the elements of scenographic practice,’ remark Collins and Nisbet.<sup>20</sup> Looking at bodies in space ‘implies not only the relations between bodies on stage but also between the stage and the audience.’<sup>21</sup> These views stress the importance of the living body in creating performance.

The complications in curating and exhibiting theatrical performance have been widely discussed. A performance never repeats itself, as at least one factor (time) or more (audience, place, etc.) change from one circumstance to another, even within the same production; this is a common theme among curators of

performance-related exhibitions. 'The complete interdependence of form and light is ironically both the ultimate reason why design for performance is such an ephemeral art form,'<sup>22</sup> remarks Kate Burnett. Despite the advanced technology of the current media, the essence of performance includes many other aspects of a multi-sensory nature, which cannot be captured, documented, or reproduced when live performance is over. If performance 'only exists in the moment it is being experienced by the spectator,'<sup>23</sup> then, what is the purpose of re-presenting elements of live performance in other, new contexts? Lishet Grandjean, Director of the Theatre Museum in Copenhagen, considers exhibiting theatre to be an absurdity. She suggests that 'what we can exhibit are the preconditions for that experience,'<sup>24</sup> [the experience that has been conveyed to an audience] and notes that a performance-related exhibition 'can try to awaken memories in those who saw a performance, or it can try to create images in the minds of those who did not.'<sup>25</sup>

Yet, designing an exhibition is analogous to designing a performance: by nature, they both involve 'articulating time and space.'<sup>26</sup> Therefore, why not use the given space within a specific moment in time to design a totally new 'performance' in the exhibition context?

In curating and designing a performance-related exhibition, there is a need to draw new thematic as well as new performative associations between the exhibited material and the information, the ideas, and the experience embodied into it, extending and relating the exhibit to the new audience. Only within this new performative context will the spectator be free to interpret an exhibition in a personal way.

The interrelation between performance design and exhibition design is not a new concept. The two areas are parallel and similar in nature, as they both involve visual and spatial design as a means for communicating a narrative. Exhibition design creates 'a three-dimensional environment that tells a story'<sup>27</sup> – and so does scenography. The means used to express the narrative and the meanings are also of a common nature; as Locker remarks, 'the theatrical opportunities borrowed from multimedia, sound, lighting design, and a range of other exhibition technologies create interesting opportunities for storytelling through performance.'<sup>28</sup> Moreover, like live performance on stage, exhibitions provoke a physical and emotional relationship between the items presented and their audience.<sup>29</sup>

I am particularly interested in the curatorial and design processes when exhibiting costume. Fashion-focused exhibition maker Judith Clark describes exhibitions as 'forms of free association,' working 'through powerful allusion to ideas that are related to the objects,' conjuring and questioning 'what floats free of the object.'<sup>30</sup> Clark's work in the field of dress exhibition curation in the recent years advanced curatorial thinking and extended the ideas from fashion to space. By creating links between the garments and their physical and spatial presentation, she identifies curating as 'a way of thinking about spatial analogies.'<sup>31</sup> Clark emphasises the importance of conducting research in saying: 'exhibitions that are

based on scholarly research often are just more coherent – the curator has more material to fall back on.<sup>32</sup> She also notes that with the rise of literature on fashion theory, ‘there is a move to make exhibition design more articulate – to incorporate some of the abstract ideas within the experience of the exhibition,’<sup>33</sup> hence creating ‘new patterns of time and reference.’<sup>34</sup> The exhibition is, therefore, open to different interpretations and readings.

Another interesting and important component is the space. In live performance, the dramatic space offers a particular position to its spectators, defined by the spatial and compositional elements it includes, as well as by the visual absences that the viewer is invited to fill.<sup>35</sup> An exhibition involves the establishment of a new relationship between the exhibited object, i.e. the costume, and the space. Clark suggests ‘reading fashion theory looking out for spatial metaphors,’<sup>36</sup> and considers two areas of interest: ‘the treatment of the object and the placing of it within space.’<sup>37</sup> A displayed costume is taken out of the performance space and is put into a new space. In this, the costume is no longer related to the physical space where a dramatic, fictional place was created, to which the costume belonged. Its new placement requires the investigation of its new notional, performative and spatial character, defined by the new space and by the new context within which it is shown to a new audience. This also means that a new relationship is also to be established with the audience.

### 3. Curating Costume: A New Performance

In current curatorial practice, fashion curators have gradually shifted from linear concepts towards freer approaches and interpretations. I have referred to Judith Clark because I share the view that her curatorial work in the field of fashion has ‘exemplified how curation can be understood as an artistic practice in its own right.’<sup>38</sup> When referring to the making of an exhibition using the performance-inspired term *mise-en-scène*, Clark frames the concept of looking at the exhibition curator and designer as creators of a new performative installation, a new *mise-en-scène* in the exhibition space.

The development of a new context – autonomously from the context to which a costume originally belonged – is the main aim in curating costume. ‘Curatorial interventions can inform the interpretation and display of dress,’<sup>39</sup> suggested Amy de la Haye and Judith Clark in the special issue of *Fashion Theory: The Journal of Dress, Body and Culture* dedicated to Fashion Curation. ‘Curators collect ideas as well as objects,’<sup>40</sup> comments Claire Wilcox, while Judith Clark explains:

It is fitting singular objects into historical continuums and possible future stories that endlessly capture my imagination. Quite simply what stands next to what and where does it stand within an infinitely renewable curatorial grammar?<sup>41</sup>



A curatorial narrative strategy may employ different ideas, approaches, and aspects that have been shaped and inspired by the design or the concept behind a costume, by a specific characteristic of it, or by the production or the understanding of costume. For example, in the exhibition *Dance and Theatre Costume: From Design to Realisation*, which I curated and designed in 2008 in Athens,<sup>42</sup> the curatorial concept developed alongside the process of costume making, and the narrative thread linking all the costumes in exhibition was the costume-maker: one costume-maker who had constructed all the costumes presented. In this specific case, it was not the theory but the practice of costume design that became a theme. The costume designers were represented in that specific exhibition by their drawings as well as by their costumes, which were at the same time the costume-maker's 'own' works as well.

Looking at the different aspects of costume outside the performance, we also identify the visuality and textuality of the costumes as material objects. So, at the same time, the costumes document a past performance and function as visual messengers carrying information and creating links to their original presentation. They become objects of material evidence of a performance as well as reminders of its experience. Consequently, in each costume there is a triple character: a visual, a notional, and a physical one. Any one of these aspects can initiate a concept for the costume's 'new performance' within the exhibition context.

As with fashion curation, in performance costume curation, too, the aim is to create a tale, a new storytelling. Looking at the 'previous lives', at the history, as well as at the stories that a costume may embody can be another way to proceed. There are variable visual, physical, emotional and experiential characteristics and other individual and unique information embodied in each costume. Any of these can originate a new concept. Flavia Loscialpo suggests that 'individuating the 'traces' that a garment bears, listening to the narratives embedded in it, discloses the possibility of drawing a constellation of both conceptual and historical references'; she suggests, that is, that a trace can be 'the starting point of a visual narrative.'<sup>43</sup> Moreover, oral histories can give input in terms of either providing recorded material to be included in an exhibition, or contributing at a conceptual level, by inspiring new ideas and approaches for the exhibition narrative. This is how an exhibition may provide alternative readings of the same costume.

Costume designer Simona Rybáková, who curated the *Extreme Costumes* exhibition presented at the Prague Quadrennial 2011, writes: 'we have torn [the costumes] out of context, but are offering them in a new context.'<sup>44</sup> In the PQ11 catalogue she explains the decisions that formulated the specific exhibition:

We have consciously removed the various costumes and objects from their original contexts, because our aim goes beyond showing their application within the original performances. We were interested in freezing time in order to draw the visitors'

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attention to details, form and experience that theatregoers often miss or that pass by too quickly during the action on stage.<sup>45</sup>

The character of space and particularly the issue of distance and proportion are essential to performing costume in exhibition. Costumes in performance are usually designed to be seen from a certain distance – unless the stage or other performance space is really small. Costumes in an exhibition can be seen at close-up distance. These different dynamics in the architectural space – in the exhibition space as opposed to the space of real live performance – are reflected in the spatial relationship between the costume and its viewer.

Parallels can be drawn between curating costume and curating fashion in exhibitions. I consider the fields of costume in performance and experimental fashion design as neighbouring in terms of philosophy, presentation, and communication.<sup>46</sup> Therefore, I have looked at three types of exhibitions relating to dress and costume: a) museum exhibitions of fashion and costume (permanent and temporary), past and recent, such as the spectacular Alexander McQueen *Savage Beauty* retrospective exhibition at the Metropolitan Museum of Art in New York,<sup>47</sup> as well as several exhibitions presented at the Victoria & Albert Museum in London; b) independent fashion exhibitions and installations, such as the work of Atopos Contemporary Visual Culture (CVC)<sup>48</sup> in Athens; and c) exhibitions of costumes designed for performances, such as those presented at the international Prague Quadrennial,<sup>49</sup> by multiple scenographers and curators from around the globe. I have also looked at costume exhibitions dedicated to dance costumes, such as the La Scala costume exhibition *Costume Dresses the Music*<sup>50</sup> in Milan, and the designer Yannis Metzikof's retrospective at the National Gallery in Athens.<sup>51</sup> In particular, the latter included beautifully presented chorus costumes from ancient tragedies, where emphasis was on the expressive posture of the mannequins.

Not only fashion exhibitions but also fashion designers' shows are like live performances or live art installations in which the models perform and the garments become their costumes. Fashion shows are based on the visual power of dress, and represent 'a site onto which to project dreams and aspirations.'<sup>52</sup> Thus, catwalk presentation of fashion is related to performance; there, too, 'the mechanics of performance and the stage have been employed in hugely expensive productions.'<sup>53</sup> Besides, independent fashion exhibitions often become an artistic practice much related to installation art.<sup>54</sup>

During the last decade, new, emergent practice-based research focuses on the performativity of costume. This field of interest includes the work of the researcher and artist/designer Jessica Bugg, who deals with experimental fashion practice and with fashion as performance.<sup>55</sup> Bugg focuses on 'clothing the body as performance, as narrative, and as a form of scenography in its own right',<sup>56</sup> thus working outside the discipline boundaries of performance and fashion practice. She argues that both

fashion and performance enhance ‘the potential of clothing to develop a communication with a performer or audience.’<sup>57</sup>

While investigating the choices involved in the curatorial and design processes relating to a costume exhibition, it becomes clear that there are numerous different pathways to interpret costume, either by means of exploring the context of its original performance or by studying the costume itself. In addition, some other elements of performance, such as lighting, sound, and music, are to be considered in support of the ‘new performance’ of the costume in exhibition. Borrowing from Jessica Bugg: ‘The use of a performance response allows the designer and collaborators to communicate either the narrative embodied in the garments themselves or the physical action and potential of the garment,’<sup>58</sup> this approach also applies to costume performed in exhibition.

I have also argued that costumes on display obtain a new visual and textural character, when viewed as material objects. The close association between the viewer and the object is the main reason for that. This new relationship between costume and audience in the exhibition context gives new potential to the costume, which is now appreciated also as an individual piece of art. The designer of the exhibition is offered the possibility to ‘draw out the pre-existing potential of a site’,<sup>59</sup> which can be very inspiring. In a certain sense, one costume becomes another when shown at an exhibition, where new visual, spatial and conceptual metaphors are created.

#### **4. Costume in the Absence of the Body**

Costume is a component of the visual narrative of performance. It is part of the holistic scenographic visual metaphor and contains metaphoric force.<sup>60</sup> Costumes embody meanings and narratives; they ‘conceal a rhetoric power, both as a semiotic code and in [their] close relationship to the body.’<sup>61</sup> Costumes are made to dress performers. Joanne Entwistle argues that ‘the body is a dynamic field, which gives life to dress;’<sup>62</sup> she claims that ‘without a body, dress lacks fullness and movement; it is incomplete.’<sup>63</sup> In Entwistle’s work, the body is examined as ‘lived’ and ‘experiential’, related to ‘bodily practices’ and ‘articulated through practices of dress.’<sup>64</sup> Cohen, on the other hand, suggests that ‘the body of the artist is always included in the artwork to some degree – even when visually not present.’<sup>65</sup> Is, then, the body always present? And how is this presence experienced in an exhibition context where the performer has physically disappeared?

Curating performance costume in exhibitions raises issues as to how to convey the original feeling of the garment within a motionless environment, in the absence of the main elements which influenced the costume’s original creation, as well as in the absence of the body. In exhibiting costume – dance costumes in particular, as in the case study that will be analysed in the following section – the absence of the body results in absence of movement, unless some new mechanism or media substitute for the body. The issues of movement, motion, and dynamism ‘are

central to dress and the core of the challenge to exhibitions of dress,<sup>66</sup> maintains Wilcox. In dance costumes, it is the movement of the body that gives meaning to the costume. Dance costumes are designed to be part of the body's movement; they are based on the movement and inspired by it. In contemporary dance, in particular, costumes become integral to the choreography, modifying the body form<sup>67</sup> and, at times, replacing scenography, thus acquiring new spatial dynamics. Donatella Barbieri refers to the 'three-dimensional world for the body in movement that tells a story - either inherent to the script or emerging out of the script - in space and through time.'<sup>68</sup>

Movement in performance 'occupies real time and space and yet abstracts gesture and form to conjure mood memories and memories in the body,'<sup>69</sup> remark Ruthven Hall and Burnett. In dance costumes, the costume designer is inspired by the dancer's movement. 'Working closely with choreographers and performers in dance and ballet companies offers a very immediate collaboration,' writes Kate Burnett, and she goes on to emphasize: 'clearly, costume and movement are, or should be, integrated.'<sup>70</sup> A costume for dance is therefore designed in the knowledge that it will be seen in motion. Hence the main components of a dance performance - the music, the rhythm and the performer's body - are all integral parts of the dance costume. Indeed, 'the costume also moves, but not on its own.'<sup>71</sup> Costume designer Marja Uusitalo describes in more detail:

Although emphasising or continuing a movement with the costume might not be the end in itself, it is always in contact with the moving body. Even parts of the costume which don't touch the body always react the dancer's movements either following or repeating them, and the material reveals its nature; static or flexible, light or heavy.<sup>72</sup>

Without a performer, the costume is presented in exhibition in the absence of movement. The lack of natural, physical movement is thus a major issue to explore when displaying dance costumes in exhibitions. Thus, in the exhibition environment, it is the total absence of the physical living body that creates a completely new context of performance. Gay McAuley defines movement in performance in relation to stillness and recognizes the absence of movement as important as movement itself.<sup>73</sup> McAuley also looks into immobility and emphasises on the 'importance of position in the creation of meaning in the theatre,'<sup>74</sup> thus creating 'meaning through position.'<sup>75</sup> Position and stillness are to become new tools for the curation and design of the costumes' performance in the exhibition space, where the performer's body is present only in a virtual way.

In current exhibition practice, the absence of the human body becomes part of the design. At the new Textile and Costume Museum in Barcelona, the body is the main theme of the permanent museum exhibit, entitled *Dressing the Body*.<sup>76</sup> In this

specific case, it is through the body and the human silhouette that the visitor is guided through the history of dress in the museum collection, while especially designed mannequins indicate the parts of the body emphasised by the fashion of each historical period. In the exhibition world, the body is represented by mannequins. In many cases, curators and designers design their own mannequins. 'Mannequins went out of fashion,' comments Judith Clark, 'they became more and more minimal - they lost their hair, then their skin tone, then their heads and then they 'peaked' as officially invisible.'<sup>77</sup> Such was the case of the Giorgio Armani retrospective exhibition at the Guggenheim Museum in New York, where mannequins were replaced by void transparent forms supporting the exact volume and form of each garment, carefully outlined at the edges, thus being invisible.<sup>78</sup> In an interview, Clark says:

I love the fact that the garment is linked so inseparably to the body. I think when the mannequin is invisible, it is the most noteworthy thing about the exhibition - everyone is looking for the body. The clothes will always represent its essential scale and proportions, if they are wearable.<sup>79</sup>

In exhibitions of period dress, where the presented garments were originally worn by people of totally different size and posture than those of contemporary persons, the search for the appropriate body reflects historical, sociological and anthropological research. In such cases, the notion of embodiment also becomes a practical issue to resolve in re-creating a 'hosting body' according to the proportions of past times. A mannequin becomes the body that wears a dress, substituting for the body with which this same dress was originally associated; 'at the centre there is always the imagined body, a past real body for which the installation is a surrogate.'<sup>80</sup>

Both the body and the notion of movement become subjects for further discussion and understanding,<sup>81</sup> as well as themes for experimentation on different conceptual approaches when curating performance costumes, and, even more specifically, dance costumes.

## **5. Re-Contextualising Costume, Body and Movement in Space**

The performative character of costume in exhibition has been the main focus of my research in practice when undertaking the project to curate and design the exhibition entitled *Yannis Metsis - Athens Experimental Ballet*. This exhibition presented the work of the Greek dancer, choreographer and teacher Yannis Metsis and his own dance group, the Athens Experimental Ballet, which performed from 1965 until 1990 in Greece. The project was commissioned by the Foundation Hellenic World in cooperation with the Peloponnesian Folklore Foundation, hosted at the Cultural Centre Hellenic Cosmos in Athens.<sup>82</sup>

Yannis Metsis (1931-2010) was a dancer with an international career in classical dance who introduced with his choreography works the neoclassical ballet in Greece. The exhibition presented unknown material from his personal archive, such as costumes, accessories, costume drawings, performance programmes, photographs, notes, and audiovisual material. Although he was a great man of the Greek and international world of dance during the second half of the 20th century, Metsis was very modest and fully concentrated in his work; as a result, he has left very little recorded evidence of his own artistic persona. One important objective of this exhibition, therefore, has been to introduce Metsis and the Athens Experimental Ballet to the contemporary audience. Other scopes I have aimed at have been to investigate and evaluate Metsis' contribution to the development of classical ballet repertoire in Greece as well as to the introduction of neoclassical ballet to the Greek audience – mainly based on music by international composers of the 20<sup>th</sup> century – and to highlight Metsis' collaborations with and commissions to Greek contemporary composers. Moreover, it was also intended to present the large and unique costume collection of the Athens Experimental Ballet, almost exclusively designed by the Greek scenographer and costume designer Liza Zaimi. The aforementioned parameters were formulated in my mind after having curated and catalogued the Metsis costume collection for the Peloponnesian Folklore Foundation<sup>83</sup> – a two-year detailed research work – while at the same time I investigated for visual and other historical evidence in Yannis Metsis' personal archive. Therefore, this project has had multiple perspectives: a historical, an informative, an educational as well as an artistic scope to present the work of an important period of dance in Greece.

The main items presented in the exhibition were the dance costumes, designed by Liza Zaimi, a friend of Metsis and co-founder of Athens Experimental Ballet. Zaimi has been a leading designer in Modern Greek performance history and has collaborated with the National Theatre and the Greek National Opera amongst other theatres in Greece. She originally trained as a painter, a feature which is evident in her work, as many of the costumes are hand-painted by her. Painting was both a need – due to lack of funds – and an aesthetic decision of her own. This provided an additional element to be considered: the value of the costumes as works of art of a physical nature. A detailed study of the costumes revealed a variety of painting techniques and media, as well as diverse visual styles ranging from representation and ornamentation to expressionism and abstraction. My curatorial work as well as my design for the exhibition was intended to shed light on the artistic value of the costumes, while also highlighting the close connection between the costume design and Metsis' choreography. It is both testified in oral descriptions as well as apparent in the style of the designs that Metsis and Zaimi worked closely together. Metsis' themes and subjects, especially in his neoclassical ballets, reveal a variety of aesthetic styles and approaches that are also visible in the wide range of styles in the costumes.

An important factor that should be mentioned with regard to this project is the lack of funding; the exhibition was produced under extreme financial pressure.<sup>84</sup> Another limitation was the fact that I was working with archival material in a museum setting. The costumes were sensitive – a common fact when working with historical material. I worked with three textile conservators<sup>85</sup> who donated their work of preventive conservation. One more compromise with effects on the protection of the costumes was that it was not possible to design closed display units, another consequence of the limited budget. Therefore, the costumes were placed in ‘open spaces’ and the lighting design was aimed to express a theatrical experience, while also controlling the brightness of light on the costumes. These conditions, however, facilitated the expressive character of the costumes, which were kept at close distance and in direct contact with the viewers.

Designing the space for the Metsis exhibition has been ‘a type of scenographic practice in its own right.’<sup>86</sup> In creating my curatorial vision, I searched for themes and narratives in the costumes, their background and their original character as dance costumes. I have been particularly interested in exploring movement as a source of inspiration for conceptualizing the presentation of the costumes. Summarising my practice, I identify four main aspects that formulated the curatorial concept of the ‘Yannis Metsis - Athens Experimental Ballet’ exhibition:

- Inspiration drawn by the *choreography*, as documented on photographs and some rare video recordings.
- Inspiration drawn on the bipolar *absence-presence* of the dancers’ *bodies*.
- Inspiration drawn on the *oral narratives* accompanying the costumes.
- Inspiration drawn by the *given space* where the exhibition was presented.

Furthermore, Liza Zaimi’s mastery in working with colour as well as her sensibility in painting and in the selection of materials guided me through additional ideas which completed the design.

Looking at the choreography, I studied in detail the photographs of the performances as visual reference not only indicating the movement and the style of the choreography but also testifying to the original aesthetic style of the visual presentation on stage. Metsis’ and some dancers’ personal archives provided production photographs made during the performance. In ‘Researching Scenography’, McKinney and Iball remark that ‘photographs appear to offer themselves as the most accessible evidence of a historical performance, but here, too, there are limitations,’ one of which is the fact that ‘photographers make their own aesthetic judgements in framing and selecting the images,’<sup>87</sup> even where photographs are made during a performance. In the case of Athens Experimental

Ballet, the discovery of some backstage photographs and of several other photos where the photographer indeed developed a personal artistic viewpoint provided additional research material. We should also consider ‘the static nature of the photographic image, which can only infer the time-based aspects of scenography: shifts in lighting, transformations of the stage space, the movement of costumes and materials.’<sup>88</sup> Therefore, the movement was only implied by the existing visual evidence, while recordings on film and video were very few. These photographs served as source of inspiration.

The installation of the expressionistic neoclassical ballet *Nomine Jesu* (1975)<sup>89</sup> is an example of how the frozen photographic image of the movement inspired the performance of the costumes in the exhibition space. The *Nomine Jesu* costumes consist of large liturgical-style cloaks, fully covering the dancers’ bodies, sprayed with linear decorations in earth colours. In the exhibition, they were placed directly on the floor, thus breaking the convention of using platforms to define the limits of the display. Moreover, the costumes extended throughout the exhibition space, their display indicating different gestures and positions inspired by the gestures and postures of the dancers’ bodies as shown in the production photographs (Image 1a). Technically, the costumes were either placed on the floor or hung from the ceiling; in either case, the mannequins were not evident to the visitors. Thus, the display created a virtual image of a non-physical body floating in space (Image 1b). This setting allowed the visitors to walk around the space, as well as through the installation of the specific unit of costumes. Walking through the exhibited costumes, the audience could physically feel the proportion of the performer and indirectly ‘participate’ in the choreography.



**Image 1a:** Production photograph, *Nomine Jesu*, 1975. © Studio Enosis  
**Image 1b:** Exhibition installation, *Nomine Jesu*, 2011. © Marili Zarkou<sup>90</sup>

In a few sections of the exhibition, inspiration was drawn from the bipolar absence-presence of the dancers’ bodies within the space. The absence of the real body is of course part of the performance of an exhibition – unless real persons are incorporated in it at the place of mannequins in certain cases. In designing the



Yannis Metsis – *Athens Experimental Ballet Exhibition*, the persons were notionally very present, as most of the dancers are still active members of the world of dance in Greece. Their presence was constant, also thanks to the narrations of Metsis' two former leading collaborators, who worked with me, offering advice and information.<sup>91</sup>

In two sections the design of the exhibition was developed from the idea of absence and presence of the persons. Firstly, in the installation of the neoclassical ballet-theatre *Antigone* (1970),<sup>92</sup> the mannequins were placed in front of an enlarged production photograph, showing a snapshot from the choreography while the dancers paused and stood still (Image 2a). The position of the mannequins reflected the standing position of the dancers behind it; the size of the dancers in the photograph was similar in proportion to the original-size mannequins. By looking at the costumes, the viewer was given a chance to view a close-up of the performance materials, while at the same time affording a glance at the performance in the photograph, just behind them (Image 2b). Thus, in a double, parallel display, the mannequins presented the real costumes in an inanimate body, while the photographs – functioning also as a backdrop to the display – showed a frozen moment of the living dancers on stage.



**Image 2a:** Production photograph, *Antigone*, 1970. © Enomenoi Photoreporter

**Image 2b:** Exhibition installation, *Antigone*, 2011. © Sofia Pantouvaki

Another example of creating notional links between the costume in the exhibition and the dancer is seen in the exhibit of the costume of the Stepmother-Queen from the neoclassical ballet *The Choice: Kassiani and Theophilos* (1979).<sup>93</sup> There, the central idea for the display of the costume came from a production photograph where the dancer performing the Stepmother-Queen was shown in motion. The photograph captured moments of the choreography where the dancer

was shown standing with her back towards the audience (Image 3a), thus showing the back of the costume, its most decorated part. The display of the Stepmother-Queen costume reflects this image, as it is placed with its back towards the visitors (Image 3b).

The performance of this costume and its various accessories, hanging around it at the place where the dancer's real body would have been, emphasises the absence of the body. The costume represents the posture, with no body in it. Moreover, a life-size photographic portrait of the Stepmother-Queen dancer, taken during the original performance, stands conspicuously next to the costume display (Image 3c), highlighting the memory of the dancer, which will always be embodied in this costume.



**Image 3a:** Production photograph, *Kassiani*, 1979. © Enomenoi Photoreporter

**Image 3b:** Exhibition installation, *Kassiani*, 2011. © Rania Macha

**Image 3c:** Exhibition installation, *Kassiani*, 2011. © Marili Zarkou

Memory has contributed to the development of my curatorial ideas in other ways, too. During the research period, I conducted a series of interviews with Metsis' collaborators - including Liza Zaimi and his Artistic Director, Andreas Rikakis - as well as with several of the dancers. In these interviews, personal stories relating to the history of the Athens Experimental Ballet were revealed and oral history was used as a methodological tool. In this, I was reminded of Judith Clark's words: 'we dream and imagine stories that are inhabited by clothed people. The stories are powerful because of their associations.'<sup>94</sup> In designing the exhibition, some of the narratives accompanying the costumes were used to conceptualize different ideas. As a result, personal histories and anecdotal events became another source of inspiration.

Such is the example of the costumes of the Nymphs from *The Choice: Kassiani and Theophilos*. An account by one of the dancers described the choreography at the specific moment when the dancers walked on stage, wearing long golden mantles (Image 4a). The movement of their rhythmical walk moved their cloaks softly, in such a way that the audience whispered exclamations as the dancers left the stage. This short description inspired me to place the golden mantles in the exhibition as if they were just ‘leaving the stage’, on the side of the *Kassiani* section, with the back of the costume facing the audience once again (Image 4b). In so doing, the recollection described by the performer is embodied in the installation and the narrative is communicated by displaying the costume.



**Image 4a:** Production photograph, *Kassiani*, 1979. © Enomenoi Photoreporter

**Image 4b:** Exhibition installation, *Kassiani*, 2011. © Rania Macha

Finally, an important part of the design of the *Yannis Metsis - Athens Experimental Ballet Exhibition* was inspired by the given space. Key ideas have been drawn from the architectural construction of the space and its morphological characteristics. In my design, the space did not create the thematic areas (arrangement by themes), but rather it was used to translate ideas of new spatial variations to the display. Therefore, the space has produced spatial configurations relating the costumes to the three-dimensional qualities of the given environment. In this sense, the exhibition is site-specific.<sup>95</sup> As to how the costumes are placed, the exhibition design relates directly to the architectural dynamics of the given space, and from this perspective, the exhibition has a strong scenographic quality.

Two examples underline this spatial relationship. At the entrance of the exhibition, a parallel, linear relationship was created, linking the openings of the building (the long windows of the foyer) to the costume which is displayed on a

parallel axis to it (Image 5). This specific costume, from the production *Sappho's Poems* (1980),<sup>96</sup> extends into the space and becomes a 'scenographic costume' or 'spatial costume', functioning in a similar way to its original effect on stage, where the character wearing it had a powerful role.



**Image 5:** Exhibition installation, *Sappho's Poems*, 2011. © Marili Zarkou

In another section of the exhibition, the costumes are displayed according to the architectural predisposition of the space, on the steps of a staircase (Image 6a). In this simple solution lay a powerful dynamism, brought out by this climbing display. The costumes in this section are from the Debussy *Dances* production (1975)<sup>97</sup> and have an airy quality. This is emphasised by the silk fabrics and by the light, pastel colouring of the dyes. Few production photographs have survived to document the movement of these fairy-like costumes. The lightweight movement of the dancers is implied in the installation by the grading positions of the costumes and it is emphasised by the dramatic lighting: by being placed on different steps, the costumes appear to be changing positions, as if they were in motion (Image 6b). The light acts as a component of expression, using variable colours in multiple combinations and intensities. In addition, a light fan blows air towards the costumes, thus suggesting movement in a more direct way. Viewers are invited to look and even to allow their eyes to wander upwards, in order to follow the sequence of the series of costumes.

This game of multiple perspective views of the space extends to other exhibits. For instance, in another case, the viewer is invited to look down in order to see two

classical ballet costumes (tutus) placed at a low part of the staircase. In this case, the costume is presented as viewed in an architectural plan.



**Images 6a-6b:** Exhibition installation, *Dances*, 2011. © Rania Macha

## 6. Conclusion: The Exhibition Animating Presence

An exhibition is destined to perform costume in the absence of the main elements which inspired, influenced, and completed the costume's original creation. Therefore, costume in exhibition stimulates a dialogue between the viewer and the work on display; it provides 'rare opportunities to reflect – to each other as well as to the wider community – the ideas, issues and forms with which [artists] are engaged.'<sup>98</sup> My practice has focused on the interrelation of dance costumes in the original sense of their motion related presence within the exhibition space. I have looked for ways to relate to the original spirit of the costume in performance, as documented in existing records. Moreover, I have examined the role of costume as a material object generating performance by its sole existence. In this sense, the exhibition space has been considered as a new performance site.

In exhibitions, a costume can be seen from an entirely different perspective. As Amy de la Haye and Judith Clark suggest, 'the layout of any exhibition is, as much as anything else, a way of making connections and allusions 'literal'.<sup>99</sup> Therefore, in my curatorial practice, an exhibition is understood as a new type of 'performance' communicating a narrative, where the costume on display tells its own story. The installation of a garment often creates a physical and/or virtual continuation of it and of the meaning it embodies.

In my curatorial practice, I propose that the performativity of costume in the absence of the performer's body be challenged by looking at a series of inspiration

sources, such as the components of space (e.g. its dimension, proportions, extension and development on a horizontal and vertical level, its orientation and natural lighting); the potential for artificial lighting and use of technology; the spatial relationship of costume to its new environment; the artistic and aesthetic features of the costume itself as a work of art; and the meanings, ideas, and memories embodied in the costume. Hence a curatorial strategy may employ different ideas, approaches, and embodied notions that relate to the physical object or to the design concept within a costume, to a specific characteristic of it, to the technology involved in its production or to the embodied understanding of the costume. These aspects, I have suggested, might lead to looking at the costume from a new perspective, in the absence of the human agent who wore it, relating the costume to a new performative context.

Current research suggests looking at new ways of giving life to characters through the interaction of scenographic elements with technology, thus combining ‘character components’ – e.g. in Parjad Sharifi’s proposal on bioscenographic characters in which video images relate to an interactive mouth – or in ‘cyborg performance’, where technology relates to a fleshed body. It is interesting to note, however, that even in these new ideas the human body is physically present in the form of a mannequin head.

As technology advances and discovers new virtualisation techniques, there is a developing enquiry into the ‘real’ and the ‘virtual’.<sup>100</sup> Yet, ‘the real is still our main point of reference in any definition and understanding of the virtual.’<sup>101</sup> The emergence of new approaches and innovations in the field of scenography and digital performance seeks to inspire and enable creative work that integrates traditional visual languages of the stage with digital arts aesthetics, processes, and techniques. On the other hand, reference to Loie Fuller’s work reminds us that the notion of the virtual can be identified in the perception of theatre at very early times of conventional (technologically undeveloped) performance. Newly developed options might provide new potential to costume design *for* performance – and to costume *after* performance. As in all types of live spectacle, it is not the body or the scenographic tools only, but the final impression as a whole that creates a performative experience.

## Notes

<sup>1</sup> *Ptychoseis*: plural of the noun *ptychosi*, which originates from the ancient Greek verb *ptyso* (πύσσω) meaning to fold, drape and pleat. *Ptychoseis* = *Folds* + *Pleats*, Viewed 29 November 2011, <http://www.speg.gr/ptixoseisen/#>.

<sup>2</sup> The *Ptychoseis - Folds and Pleats: Drapery from Ancient Greek Dress to 21st Century Fashion* exhibition was held at the Benaki Museum in Athens, 22 June -

17 October, 2004, as a collaboration of the Peloponnesian Folklore Foundation (PFF) with the Cultural Olympiad and the Hellenic Ministry of Culture.

<sup>3</sup> Eleni Varopoulou, 'Draped Bodies', in *Ptychoseis: Folds+Pleats, Drapery from Ancient Greek Dress to 21<sup>st</sup>-Century Fashion*, ed. Ioanna Papantoniou (Athens: Hellenic Culture Organisation S.A./Peloponnesian Folklore Foundation, 2004), 114.

<sup>4</sup> Liora Malka Yellin, 'Loïe Fuller and her Legacy: The Visual and the Virtual', in this volume.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Haya Cohen, 'You Can Take the Art Out of the Body, But You Can't Take the Body Out of the Art', in this volume.

<sup>9</sup> Ibid.

<sup>10</sup> Jessica Bugg, 'Emotion and Memory; Clothing the Body as Performance', in this volume.

<sup>11</sup> As in performance art, e.g. in the work of performance artists such as Marina Abramović and Stelarc; see also Jane Collins and Andrew Nisbet, 'Bodies in Space', in *Theatre and Performance Design – A Reader in Scenography*, eds. Jane Collins and Andrew Nisbet (London: Routledge, 2010), 231.

<sup>12</sup> This idea is developed further in Jessica Bugg's chapter 'Emotion and Memory', in the current volume.

<sup>13</sup> Roland Barthes, *The Language of Fashion*, trans. Andy Stafford (Oxford/New York: Berg, 2005), 96.

<sup>14</sup> Joanne Entwistle, *The Fashioned Body: Fashion, Dress and Modern Social Theory* (Cambridge: Polity Press, 2000), 1.

<sup>15</sup> Michael Huxley and Noel Witts, eds., introduction to *The Twentieth-Century Performance Reader* (London: Routledge, 2002), 1.

<sup>16</sup> Peter Brook, *The Empty Space* (New York: Touchstone, 1968/1996), 9.

<sup>17</sup> Luciano Damiani in the World View of *What is Scenography?* by Pamela Howard (London: Routledge, 2002), xv.

<sup>18</sup> Pamela Howard, *What is Scenography? 2<sup>nd</sup> edition* (London: Routledge, 2009), 156.

<sup>19</sup> Gay McAuley, *Space in Performance - Making Meaning in the Theatre* (Ann Arbor: The University of Michigan Press, 2000), 90.

<sup>20</sup> Jane Collins and Andrew Nisbet, 'Bodies in Space', 231.

<sup>21</sup> Ibid.

<sup>22</sup> Kate Burnett, ed., *Collaborators – UK Design for Performance 2003-2007* (London: The Society of British Theatre Designers, 2007), 93.



<sup>23</sup> Peter Farley, 'Curator's Perspective', in *Transformation & Revelation – UK Design for Performance 2007-2011*, ed. Greer Crawley, co-eds. Peter Farley and Sophie Jump (London: The Society of British Theatre Designers, 2011), 9.

<sup>24</sup> Lishet Grandjean, 'The Theatre Museum: A Place for Vanished Experience', in *Museum International* 19, no. 2 (Paris: UNESCO, 1997), 7.

<sup>25</sup> Ibid.

<sup>26</sup> See Parjad Sharifi, 'Bioscenography – Towards the Scenography of Affection', in this volume; also, Pamela Howard, *What is Scenography? 2<sup>nd</sup> edition*.

<sup>27</sup> Pam Locker, *Exhibition Design* (Lausanne: AVA Publishing SA, 2011), 38.

<sup>28</sup> Locker, *Exhibition Design*, 7.

<sup>29</sup> For this concept, see also Locker, *Exhibition Design*, 37.

<sup>30</sup> Judith Clark, 'Looking at Looking at Dress', Viktor and Rolf Exhibition Symposium Presentation, Barbican Gallery, September 2008, Viewed 19 November 2011,

[http://www.judithclarkcostume.com/publications/essays\\_04.php](http://www.judithclarkcostume.com/publications/essays_04.php).

<sup>31</sup> Judith Clark, 'Statement VI, Unpublished', in *Judith Clark Costume*, Viewed 4 November 2011, [http://www.judithclarkcostume.com/publications/essays\\_05.php](http://www.judithclarkcostume.com/publications/essays_05.php).

<sup>32</sup> Sarah Scaturro, 'Fashion Projects #3: Experiments in Fashion Curation – An Interview with Judith Clark', in *Fashion Projects on Fashion, Art, and Visual Culture*, Viewed 4 November 2011, <http://www.fashionprojects.org/?p=676>.

<sup>33</sup> Clark, 'Statement VI, Unpublished'.

<sup>34</sup> Judith Clark, 'Statement I', commissioned by Linda Loppa and Kaat Debo for the inaugural exhibition at ModeMuseum in Antwerp, 21 September 2002 - 4 April 2003, Appendix to 'Statement VI', Viewed 25 November 2011, [http://www.judithclarkcostume.com/publications/essays\\_05.php](http://www.judithclarkcostume.com/publications/essays_05.php).

<sup>35</sup> See also Gillian Rose, *Visual Methodologies* (London: Sage, 2005).

<sup>36</sup> Scaturro, 'Fashion Projects #3: Experiments in Fashion Curation'.

<sup>37</sup> Amy de la Haye and Judith Clark, 'One Object: Multiple Interpretations', *Fashion Theory - The Journal of Dress, Body and Culture*, Special Issue on Fashion Curation, ed. Alistair O'Neill, 12, no. 2, June 2008 (New York: Berg), 160.

<sup>38</sup> Francesca Granata, 'On Fashion Curation', in *Fashion Projects - On Fashion, Art, and Visual Culture*, published 22 May 2008, Viewed 15 December 2011, <http://www.fashionprojects.org/?p=412>.

<sup>39</sup> De la Haye and Clark, 'One Object: Multiple Interpretations', 137.

<sup>40</sup> Claire Wilcox, 'Introduction: I Try Not to Fear Radical Things', in *Radical Fashion*, ed. Claire Wilcox (London: V&A Publications, 2001), 1.

<sup>41</sup> De la Haye and Clark, 'One Object: Multiple Interpretations', 159.

<sup>42</sup> Exhibition organised by the Innovative Foundation of Hymettus, in cooperation with the Greek National Opera, the Hellenic Costume Society and the University



of Peloponnese, see also [http://www.costume.gr/en\\_drastiriothta1.html](http://www.costume.gr/en_drastiriothta1.html) and [http://www.sofiapantouvaki.com/under Works/Other designs](http://www.sofiapantouvaki.com/underWorks/Other%20designs), Viewed 30 November 2011.

<sup>43</sup> Flavia Loscialpo, 'Traces and Constellations: the Invisible Genealogies of Fashion', in: *Endyesthai (To Dress) – Historical, Sociological and Methodological Approaches*, Conference Proceedings, 9-11 April 2010, *Endymatologika* 4 (Nafplion: Peloponnesian Folklore Foundation, 2012), 136.

<sup>44</sup> Simona Rybáková, 'Extreme Costume', in *Prague Quadrennial PQ011*, eds. Lucie Čepcová, Ondřej Svoboda, and Daniela Pařízková (Prague: Arts and Theatre Institute, 2011), 281.

<sup>45</sup> Ibid.

<sup>46</sup> Bugg also discusses this approach in 'Emotion and Memory'.

<sup>47</sup> Alexander McQueen, *Savage Beauty*, 4 May-7 August 2011, The Costume Institute, The Metropolitan Museum of Art, New York, Viewed 4 November 2011, <http://blog.metmuseum.org/alexandermcqueen/>.

<sup>48</sup> Atopos Contemporary Visual Culture (CVC), Viewed 2 November 2011, <http://www.atopos.gr/>.

<sup>49</sup> See: Prague Quadrennial, <http://www.pq.cz/en/>, Viewed 10 November 2011.

<sup>50</sup> *Il Costume Veste la Musica – L'atelier del Teatro alla Scala*, Palazzo Morando, Costume Moda Immagine, 24 June-12 September 2010, Viewed 10 July 2011, [http://www.comune.milano.it/portale/wps/portal/CDM?WCM\\_GLOBAL\\_CONTEXT=/wps/wcm/connect/ContentLibrary/giornale/giornale/tutte+le+notizie/cultura/cultura\\_mostra\\_costumi\\_scala](http://www.comune.milano.it/portale/wps/portal/CDM?WCM_GLOBAL_CONTEXT=/wps/wcm/connect/ContentLibrary/giornale/giornale/tutte+le+notizie/cultura/cultura_mostra_costumi_scala).

<sup>51</sup> *Metzikoř, Theatre Costumes and Masks, From the Stage to the Museum*, National Gallery 14 September - 31 October 2010, National Glyptothèque 22 December 2010 - 30 April 2011, Athens, Viewed 30 September 2011, <http://www.nationalgallery.gr/site/content.php?artid=342>.

<sup>52</sup> Donatella Barbieri, 'Costume Re-Considered', in: *Endyesthai (To Dress) – Historical, Sociological and Methodological Approaches*, Conference Proceedings, Athens, 9-11 April 2010, *Endymatologika* 4 (Nafplion: Peloponnesian Folklore Foundation, 2012), 148.

<sup>53</sup> Bugg, 'Emotion and Memory'.

<sup>54</sup> For example, see the fashion exhibition *Arrrgh! Monsters in Fashion* by Atopos CVC, 15 May – 31 July 2011, Benaki Museum, Athens, Viewed 19 November 2011, [http://www.atopos.gr/projects\\_arrrgh.html](http://www.atopos.gr/projects_arrrgh.html).

<sup>55</sup> See Bugg, 'Emotion and Memory'.

<sup>56</sup> Ibid.

<sup>57</sup> Ibid.

<sup>58</sup> Ibid.

- <sup>59</sup> Jane Collins and Andrew Nisbet, 'The Designer: The Scenographic', in *Theatre and Performance Design: A Reader in Scenography*, eds. Jane Collins and Andrew Nisbet (London: Routledge, 2010), 141.
- <sup>60</sup> See also Sofia Pantouvaki, 'The Effects of Theatrical Storytelling and Scenography on Children: The Case of Children's Theatre in the Ghetto of Terezin (1941- 45)', PhD diss., University of the Arts London, 2008, 30-31.
- <sup>61</sup> Helen Gilbert and Joanne Tompkins, *Post-colonial Drama: Theory, Practice, Politics* (London, Routledge, 1996), quoted in Jane Collins and Andrew Nisbet, 'Bodies in Space', 234.
- <sup>62</sup> Joanne Entwistle, 'The Dressed Body', in *Real Bodies: A Sociological Introduction*, eds. Mary Evans and Ellie Lee (New York: Palgrave, 2003), reprinted in *The Fashion Reader*, eds. Linda Welters and Abby Lillethun (Oxford/New York: Berg, 2007), 94.
- <sup>63</sup> Entwistle, *The Fashioned Body*, 10.
- <sup>64</sup> Entwistle, *The Fashioned Body*, 5.
- <sup>65</sup> Cohen, 'You Can Take the Art Out of the Body.'
- <sup>66</sup> Wilcox, 'Introduction: I Try Not to Fear Radical Things', 5.
- <sup>67</sup> For this concept and examples, see also Bugg, 'Emotion and Memory'.
- <sup>68</sup> Donatella Barbieri, 'Costume Re-Considered', 149.
- <sup>69</sup> Peter Ruthven Hall and Kate Burnett, eds., *Time/Space: Design for Performance 1995-1999* (London: The Society of British Theatre Designers, 1999), 103.
- <sup>70</sup> Burnett, ed., *Collaborators*, 123.
- <sup>71</sup> Marja Uusitalo, *Portfolio*, presented at the 'Dance as a Total Art Form' lectures, Aalto University in collaboration with the Theatre Academy, Helsinki, 25 April 2012.
- <sup>72</sup> Ibid.
- <sup>73</sup> Gay McAuley, *Space in Performance: Making Meaning in the Theatre* (Ann Arbor: The University of Michigan Press, 2000), 106.
- <sup>74</sup> See McAuley, *Space in Performance*, 108.
- <sup>75</sup> Ibid.
- <sup>76</sup> See: 'Dressing the Body', Disseny Hub Barcelona, Viewed 18 November 2011, <http://www.dhub-bcn.cat/en/exhibition/dressing-the-body>.
- <sup>77</sup> Clark, 'Statement VI, Unpublished'.
- <sup>78</sup> *Giorgio Armani*, retrospective exhibition, Solomon R. Guggenheim Museum, October 20, 2000 - January 17, 2001, later hosted at Guggenheim Museum Bilbao, March 24 - September 2, 2001, Viewed 10 November 2011, <http://pastexhibitions.guggenheim.org/armani/exhibition.html>.
- <sup>79</sup> Scaturro, 'Fashion Projects #3: Experiments in Fashion Curation'.
- <sup>80</sup> De la Haye and Clark, 'One Object: Multiple Interpretations', 160.

<sup>81</sup> See also Mark B. Sandberg, *Living Pictures, Missing Persons: Mannequins, Museums and Modernity* (Princeton/Oxford: Princeton University Press, 2003).

<sup>82</sup> For more information, visit the website of the exhibition *Yannis Metsis - Athens Experimental Ballet*, 21 November 2011 – 10 June 2012, Viewed 21 November 2011, <http://www.ime.gr/exhibitions/metsis/index-en.html>.

<sup>83</sup> Yannis Metsis personally donated his costume collection to the Peloponnesian Folklore Foundation, a museum with a vast fashion and costume collection based in Nafplion, Greece, in 2007.

<sup>84</sup> The project was postponed three times, and on several occasions it was almost cancelled. In the end, it was realised within the context of the Greek economic crisis, with a budget reduced to one tenth of what had originally been planned.

<sup>85</sup> I am grateful for the support of the textile conservators, Dr. Tatiana Kousoulou, Kalliope Kavasila, and Zoe Kona.

<sup>86</sup> Bugg, 'Emotion and Memory'.

<sup>87</sup> Joslin McKinney and Helen Iball, 'Researching Scenography', in *Research Methods in Theatre and Performance*, eds. Baz Kershaw and Helen Nicholson (Edinburgh: Edinburgh University Press, 2011), 117.

<sup>88</sup> Ibid.

<sup>89</sup> Music by John Tavener, choreography by Yannis Metsis, costume designs by Liza Zaimi.

<sup>90</sup> Originally published at: <http://www.protagon.gr>, viewed 21 November 2011.

<sup>91</sup> Namely, the artistic director and co-founder of the Athens Experimental Ballet, Andreas Rikakis, and Becky Bertoumi, a dancer and close friend of Metsis.

<sup>92</sup> Music by Carlos Chavez, choreography by Yannis Metsis, costume designs by Liza Zaimi.

<sup>93</sup> Music by Dimitris Marangopoulos, libretto by Andreas Rikakis, choreography by Yannis Metsis, costume designs by Liza Zaimi.

<sup>94</sup> Scaturro, 'Fashion Projects #3: Experiments in Fashion Curation'.

<sup>95</sup> The term in this case does not refer to the 'kind of place' as defined by Kaye, but to the architectural layout defining the site. See also Nick Kaye, 'Site-Specifics', in *Site-Specific Art: Performance, Place and Documentation* (London: Routledge, 2000), 1-7.

<sup>96</sup> Music by Charles Chaynes, choreography by Serge Keuten, costume designs by Liza Zaimi.

<sup>97</sup> Music by Claude Debussy, choreography by Yannis Metsis, costume designs by Liza Zaimi.

<sup>98</sup> See also Burnett, ed., *Collaborators*, 6-7.

<sup>99</sup> De la Haye and Clark, 'One Object: Multiple Interpretations', 160.

<sup>100</sup> For this concept, see further Malka Yellin, 'Loïe Fuller and her Legacy'.

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<sup>101</sup> Gabriella Giannachi, *Virtual Theatres: an Introduction* (London: Routledge, 2004), 132.

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