

**Critical Costume Conference 2015 / Sally E. Dean:**

**1) FLASH TALK: Where is the body in the costume design process?**



Image: Luna Pérez Visairas

Sally E. Dean has led the Somatic Movement & Costume Project in collaboration with costume designers Sandra Arrònz Lacunza and Carolina Rieckhof since 2011. The project offers an alternative costume design methodology based on starting from the body or 'soma' - a multi-sensorial, somatic and holistic approach. This approach is based upon Sally's background as a somatic practitioner, performer, performance maker and teacher. The Flash Talk talk gives examples from the project's design approach - working with a 'live, moving and multi-sensorial body' to create 'somatic costumes' through co-creation, collaboration and participation. Costume designers are actively engaged in trying-on materials and costumes through all stages of the process with the following overarching question - what are the materials/costumes doing to the body (body image and body schema)? Through these experiential methodologies, the project aims to return and relocate the body into the costume design process.

**2) EXHIBITION: *Sheddings* from ‘Something’s in the Living Room’**



**Choreographer and Performer:** Sally E. Dean  
**Costume concept and original design:** Sally E. Dean  
**Costume collaborator / maker in 2014:** Marta Jimènez Salcedo  
**Costume collaborator / maker in 2015:** Sandra Arroniz Lacunza  
**Artist mentor:** Miranda Tufnell  
**Photographer:** Luna Pérez Visairas

‘Something’s in the Living Room’, a one woman site-sensitive costume performance piece, was developed and performed in Summer 2014 in Theater Arena (Java, Indonesia), in a 15th century building (Edinburgh Fringe Festival), and in a private home (Helsinki, Finland). This installation exhibits the remaining ‘skin’ of the costume, shed from the last performance. During the performance process, the visceral physical interplay between performer (body), costume and site, continually re-shaped and re-designed both the costume and the movement of the performer - operating in a ‘state of

flux'. The material of the bin bags was fragile and unpredictable enough as to 're-design' itself during each performance. Photography reveals excerpts from the performance process. Sound from the performance is heard from the teapot.

'Something's In The Living Room' has been developed from Sally's 'Somatic Movement & Costume Project' in collaboration with ongoing and founding costume designers Sandra Arròiz Lacunza and Carolina Rieckhof (2011-current). This project begins with what often gets overshadowed in the performance and costume world - the kinaesthetic sensation and experience that the costume generates while wearing it. The aesthetic and movement of the performance work comes from the somatic experiences (kinaesthetic and sensorial) of wearing the costume, rather than the costumes being designed to enhance an aesthetic already established in advance. The visually dominated performance approach to costume is re-located as a multi-sensorial experience.