

Call for papers: *Studies in Costume and Performance*

Issue 5.1 - 'Costume Ethics'

Studies in Costume and Performance invites submissions for issue 5.1 (due May 2020) on the theme of 'Costume Ethics'.

From conception to reception, costume has the potential to complicate political, moral, and aesthetic systems that flatten costumes into bodies and bodies into costumes.

This issue addresses the risky act of costuming, magnified when considering how costume performs notions of gender, race, national and cultural identity as well as how costume authorship is attributed. Whether acts of cultural appropriation or the apparent invisibility of costume designers and makers within the analysis of bodily art practices, the intersection between ethical relativism and the potential for costume to claim bodies – to (dis)empower, enact politics, or be risky – exposes the critical territory and social paradoxes that acts of costuming negotiate.

Following Critical Costume 2018 international conference and exhibition, this issue asks what are the principal opportunities and challenges that the provocation(s) of 'costume ethics' poses to designers, artists, and scholars. It aims to approach the peculiarity of costume as a liminal method of appearance that is consciously designed and performed. Yet, this same transitional state can partition costume as unstable (when compared to normative orders of bodily representation) that highlights an innate 'risk' inherent within the design, construction and wearing of costume.

We invite contributions that debate the permissibility, authorship, or risk of costume and costuming.

Articles may address topics including but not limited to:

- **Costume censorship:** ownership and the collaborative processes of costume design; makers of costume and systems of recognition; anti-theatricality and costume, interdisciplinarity and the (in)visibility of costume.
- **Risky costumes:** protesting through costume; danger and costuming; social norms and costumed-participation; violence and costume; live art and costuming; the agency of costume in performance on stage, screen and street.
- **Costuming as an (un)ethical act:** Ethical models of costume construction and design; sustainability and costume; cultural appropriation and costuming; representation and costumed-bodies; morality and costume.
- **Queering costume:** Queering as a critical methodology for costume theory; Queer theory and acts of costuming; queering bodies, costuming and gender(ed) performances; representations of queer bodies in performance and media; Queer practices/cultures of costume.

Please submit your article by 1st July 2019 through the following **link:**

<https://www.intellectbooks.com/submit/studies-in-costume-performance>

The journal is double-blind peer-reviewed in order to maintain the highest standards of scholastic integrity. Articles must not exceed 4000–6000 words including notes and references.

In addition to articles, *Studies in Costume and Performance* welcomes **other formats of submission:** visual essays, research reports or analyses of research documents, and reviews.

For further information, please email the editors:

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Studies in Costume and Performance brings together scholars and critically engaged practitioners and designers working in the fields of scenography, costume, performance, curation, and fashion to facilitate critical discourse on costume and its relationship with performance.

For more details on the journal's scope and aims, as well as past and current editions, please visit:

<https://www.intellectbooks.com/studies-in-costume-performance>

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Recent publications

Pantouvaki, S. (2018). [**“Like Seeing Normal Life”: Children’s opera Brundibár in Theresienstadt \(1943-1944\) and the power of scenographic metaphors’**](#)

Pantouvaki, S. & S. Lotker (eds.) (2017). [*The Tribes – A Walking Exhibition*](#)

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