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PITTS GIOVANNA

Writing Material Culture History

Bloomsbury Publishing
 Constitutes the first analysis of the modern performance of ancient Greek drama from a theoretical perspective.

Was it Something I Wore? Amsterdam University Press

On dance and culture

What Shall I Say of Clothes? Walter de Gruyter GmbH & Co KG

Winner of Best Performance Design and Scenography Publication Award, Prague Quadrennial 2019 This beautifully illustrated book conveys the centrality of costume to live performance. Finding associations between contemporary

practices and historical manifestations, costume is explored in six thematic chapters, examining the transformative ritual of costuming; choruses as reflective of society; the grotesque, transgressive costume; the female sublime as emancipation; costume as sculptural art in motion; and the here-and-now as history. Viewing the material costume as a crucial aspect in the preparation, presentation and reception of live performance, the book brings together costumed performances through history. These range from ancient Greece to modern experimental productions, from medieval theatre to modernist dance, from the 'fashion plays' to contemporary Shakespeare, marking developments in both culture and performance. Revealing the relationship between dress, the body and human existence, and acknowledging

a global as well as an Anglo and Eurocentric perspective, this book shows costume's ability to cross both geographical and disciplinary borders. Through it, we come to question the extent to which the material costume actually co-authors the performance itself, speaking of embodied histories, states of being and never-before imagined futures, which come to life in the temporary space of the performance. With a contribution by Melissa Trimingham, University of Kent, UK [The First Book of Fashion](#) Duke University Press
 People often wear their causes on their t-shirts, in their choice of traditional attire or other garments, or by way of specific costumes, pieces of jewellery or particular accessories. In *Was it something I wore?* Dress; Identity; materiality, the contributors explore the construction and

performance of personal and social identities. The essays point to the significance of dress as material culture in social science research not only in their content but also in their focus on a variety of methodologies including memory work, visual studies, autoethnography, object biographies and other forms of textual analysis. The framing question, Was it something I wore? is central to the many dress questions the book raises; questions that challenge the socio-political status quo. To what extent does dress visually signify the construction of a chosen identity and a chosen performance? How does dress position the body and identity in different social and cultural spaces? How does dress signify oppression and/or liberation for women and might this differ for men? What is the role of dress in the constructions of schooling and contemporary childhood? In its exploration of these and other questions, Was it something I wore? addresses a variety of pertinent social issues that confront communities in southern Africa.

Lean Enterprise Penn State Press

Theater's materiality and reliance on human actors has traditionally put it at odds with modernist principles of aesthetic autonomy and depersonalization. Spectral Characters argues that modern dramatists in fact emphasized the extent to which humans are fictional, made and changed by costumes, settings, props, and spoken dialogue. Examining work by Ibsen, Wilde, Strindberg, Genet, Kopit, and Beckett, the book takes up the apparent deadness of characters whose selves are made of other people, whose thoughts become exteriorized communication technologies, and whose bodies merge with walls and furniture. The ghostly, vampiric, and telepathic qualities of these characters, Sarah Balkin argues, mark a new relationship between the material and the imaginary in modern theater. By considering characters whose bodies respond to language, whose attempts to realize their individuality collapse into inanimacy, and who sometimes don't appear at all, the book posits a new genealogy of modernist drama that emphasizes its continuities with nineteenth-century melodrama and realism.

Critical Design in Japan Bloomsbury Publishing

This book rethinks historical and contemporary theatre, performance, and cultural events by scrutinizing and theorizing the objects and things that activate stages, venues, environments, and archives.

Costume Berghahn Books

The essays in this volume engage explicitly in a variety of theoretical and methodological strategies for the interpretation of dress, dressed bodies, and their representations in the ancient world. Authors draw from a wide range of disciplinary frameworks, integrating literary and archaeological evidence, experimental archaeology, social theory and the study of iconography. This volume spans a broad area both geographically and chronologically, bringing the ancient Near East into dialogue with the classical world from prehistory through late antiquity. The breadth and inclusivity of this volume provide a strong theoretical and methodological foundation for the collaborative study of the dynamic role of dressed bodies and images that depict them.

Theorising Performance Bloomsbury Publishing

This book tells the story of critical avant-garde design in Japan, which emerged during the 1960s and continues to inspire designers today. The practice communicates a form of visual and material protest drawing on the ideologies and critical theories of the 1960s and 1970s, notably feminism, body politics, the politics of identity, and ecological, anti-consumerist and anti-institutional critiques, as well as the concept of otherness. It also presents an encounter between two seemingly contradictory concepts: luxury and the avant-garde. The book challenges the definition of design as the production of unnecessary decorative and conceptual objects, and the characterisation of Japanese design in particular as beautiful, sublime or a product of 'Japanese culture'. In doing so it reveals the ways in which material and visual culture serve to voice protest and formulate a social critique.

Shakespeare and Material Culture Y Y Z Books

The core of the book focuses on tragic costume in its original performance context of fifth-century Athens, but the implications of subsequent uses in Roman and more recent performances are also taken into consideration. Most importantly, the reader is invited to think about how tragic costume worked as a language in ancient performance and was manipulated physically and verbally in order to create meaning. Elements of this language are shown through a series of test cases from a range of ancient tragedies. All ancient passages are given in translation and the book includes a glossary of terms.

Entertainment Among the Ottomans

Bloomsbury Publishing

Longlisted for the PQ Best Publication

Award in Performance Design & Scenography 2023 Consuming Scenography offers an insight into contemporary scenographic practice beyond the theatre. It explores the ways in which scenography is used to create a global cultural impact and accelerate profits in the site-specific context of themed shopping malls. It analyses the effect of the architectural, aesthetic, spatial, material and sensory aspects of design through their performative encounters with consumers in order to offer a better understanding of performance design. In the first part the author explores the spatial seduction of an enclosed market space and traces the origins of scenographic temporality in permanent architectonic spaces for trade and commerce, from ancient Greek and Roman roofed markets and Oriental bazaars to 19th-century arcades and department stores to modern-day shopping malls. The second section addresses the site-specific theatricality of the shopping mall, considering the use of performative aspects of scenography in the creation of corporate identity. It engages with production and consumption of experience in themed shopping malls, using historical, aesthetical, social and political lenses. In the final section, the author intertwines fluidity of market changes with flexibility of scenographic matter, drawing attention to both contradictions and prospects that merging of scenography and architecture can bring along. Considering a variety of case studies of themed shopping malls, including the Ibn Battuta Mall in Dubai, Terminal 21 in Bangkok, the Villaggio in Doha and Montecasino in Johannesburg, as well as further examples from Europe, USA and Asia - this book provides a wide-ranging critical examination of the ways in which scenographic thinking and practices are exploited in wider cultural contexts for impact, branding, and higher profits.

Sense and Essence Bloomsbury Publishing

A calendar showcasing performance costumes, featuring a different costume collection each month.

Productive Fandom Routledge

A revealing look at how and why we dress up for events from historical reenactments to Halloween, with an "engaging writing style and rich illustrations" (Choice). What does it mean to people around the world to put on costumes to celebrate their heritage, reenact historic events, assume a role on stage, or participate in Halloween or Carnival? Self-consciously set apart from everyday dress, costume marks the divide between ordinary and extraordinary settings and enables the wearer to project

a different self or special identity. In this fascinating book, Pravina Shukla offers richly detailed case studies from the United States, Brazil, and Sweden to show how individuals use costumes for social communication and to express facets of their personalities. "Revelatory . . . a wide-ranging book bringing attention to clothing as part of festivals and folk heritage events, pop culture conventions and dramatic performances." —Nuvo *Costume in Performance* Routledge

The valuing of old clothes as "vintage" and the recollection of the sartorial past, whether through second-hand consumption or the wearing of new old-fashioned clothes, has become a widespread phenomenon. This book illuminates sartorial and bodily engagements with memory and time through the temporal and nostalgic potency of fashion, and what this means for contemporary wearers. Based on in-depth ethnographic research including participant observation and interviews with sixties enthusiasts in Germany, who relocate British mod style into the twenty-first century, Jenss examines the practices and experiences that are part of the sartorial remembering of "the sixties," from hunting flea markets and eBay, to the affect of material and mediated memories on vintage wearers. Jenss offers unique insights into the fashioning of time, cultural memory, and modernity, tracing the history and current appeal of vintage in fashion and youth culture, and asking: what kind of experiences of temporality and memory are enacted through fashion? How have evaluations of second-hand clothes shifted in the twentieth century? *Fashioning Memory* provides a unique insight into the diverse use of fashion as a memory mode and asks how style is remembered, performed, transformed, and reinvested across time, place, and generation.

Fashioning Memory Berg Publishers

Some objects seem especially personal and important to us - be it a quickly packed suitcase, an inherited vase, or a photograph. In *Sensitive Objects* the authors discuss when, how, and why particular objects appear as 'sensitive'. They do so by analyzing the objects' affective charging in the context of historically embedded practices. *Sensitive Objects* is a contribution to the upcoming field of 'affect research' that has so far been dominated by psychology and cultural studies, and the authors examine the potential for epistemic gain by connecting the studies of affect with the studies of material culture. The contributors, predominantly ethnologists

and anthropologists, use fieldwork to examine how people project affects onto material objects and explore how objects embody or trigger affects and produce affective atmospheres.

Costume in Performance Oxford University Press, USA

For too long melodrama has been associated with outdated and morally simplistic stereotypes of the Victorian stage; for too long film studies has construed it as a singular domestic genre of familial and emotional crises, either subversively excessive or narrowly focused on the dilemmas of women. Drawing on new scholarship in transnational theatrical, film, and cultural histories, this collection demonstrates that melodrama is a transgeneric mode that has long spoken to fundamental aspects of modern life and feeling. Pointing to melodrama's roots in the ancient Greek combination of melos and drama, and to medieval Christian iconography focused on the pathos of Christ as suffering human body, the volume highlights the importance to modernity of melodrama as a mode of emotional dramaturgy, the social and aesthetic conditions for which emerged long before the French Revolution. Contributors articulate new ways of thinking about melodrama that underscore its pervasiveness across national cultures and in a variety of genres. They examine how melodrama has traveled to and been transformed in India, China, Japan, and South America, whether through colonial circuits or later, globalization; how melodrama mixes with other modes such as romance, comedy, and realism; and finally how melodrama has modernized the dramatic functions of gender, class, and race by orchestrating vital aesthetic and emotional experiences for diverse audiences.

Asian Material Culture A&C Black

Shortlisted for the Millia Davenport Publication Award *Experimental Fashion* traces the proliferation of the grotesque and carnivalesque within contemporary fashion and the close relation between fashion and performance art, from Lady Gaga's raw meat dress to Leigh Bowery's performance style. The book examines the designers and performance artists at the turn of the twenty-first century whose work challenges established codes of what represents the fashionable body. These innovative people, the book argues, make their challenges through dynamic strategies of parody, humour and inversion. It explores the experimental work of modern designers such as Georgina Godley, Bernhard Willhelm, Rei Kawakubo and fashion designer,

performance artist, and club figure Leigh Bowery. It also discusses the increased centrality of experimental fashion through the pop phenomenon, Lady Gaga.

Materialising Exile Bloomsbury Publishing

This attractively illustrated new collaborative work examines dress, style and performance as a significant pleasure of fiction. It illuminates many significant factors of Victorian life. The book examines the ways in which Victorian writers, illustrators, periodicals, designers and clothing manufacturers have critiqued the social ideologies inherent in dress, fashion and imaginative engagement with clothes. This is the first volume in the *New Paths in Victorian Popular Fiction and Culture* series being published by EER. The series comprises specially commissioned work based on innovative or under-researched perspectives on Victorian literature and culture. As an aesthetic medium, fashion expresses a person's life course, their ideas, desires and beliefs, and fiction itself is a site where these issues can be resolved. Not only were fictional characters made recognisable through their dress, but readers of serial fiction encountered them in between adverts, cartoons, print and patterns. Thus, how dress is depicted in fiction responds to its material paratext. Victorian dress and literature equally licensed or discouraged particular forms of clothing, fantasies and moralities about men and women, as well as distinctions between generations. As a result, this volume's multidisciplinary approach engages with theoretical perspectives on dress history, periodical publications, archives and dress. The book is shaped in four distinct sections. Writers engage with fashion and material culture using an interdisciplinary methodology, as well as through fashion's multiple performances as depicted in text, image and design. Part 1, 'Fashion and Hierarchies of Knowledge' examines how periodicals, journalism and couture established 'fashion' as a discipline. Part 2's 'Artistic Engagement with Fashion's Material Culture' focuses on how fabric, printed patterns and illustrations critique social constructions of beauty and femininity. Part 3, 'Conduct and Clothing', considers novelistic depictions of fashion with regard to scientific, racial and gender identities. These are cross-related to reader consumption and behaviour. Part 4, 'Consumption and Fashionable Performance', examines periodicals, genres and drama as performative in their own right.

Fashion and Cultural Studies Columbia University Press

Bridging theory and practice, this accessible text considers fashion from both cultural studies and fashion studies perspectives, and addresses the growing interaction between the two fields. Kaiser and Green use a wide range of cross-cultural case studies to explore how race, ethnicity, class, gender and other identities intersect and are produced through embodied fashion. Drawing on intersectionality in feminist theory and cultural studies, *Fashion and Cultural Studies* is essential reading for students and scholars. This revised edition includes updated case studies and two new chapters. The first new chapter explores religion, spirituality, and faith in relation to style, fashion, and dress. The second offers a critique of "beauty" and considers dressed embodiment inclusive of diverse sizes, shapes and dis/abilities. Throughout the text, Kaiser and Green use a range of examples to interrogate the complex entanglements of production, regulation, distribution, consumption, and subject formation within and through fashion. [Costume in Greek Tragedy](#) Wayne State University Press

In this volume, Nicholas R. Jones analyzes white appropriations of black African voices in Spanish theater from the 1500s through the 1700s, when the performance of Africanized Castilian, commonly referred to as *habla de negros* (black speech), was in vogue. Focusing on Spanish Golden Age theater and performative poetry from authors such as Calderón de la Barca, Lope de Rueda, and Rodrigo de Reinosa, Jones makes a strong case for revising the belief, long held by

literary critics and linguists, that white appropriations and representations of *habla de negros* language are "racist buffoonery" or stereotype. Instead, Jones shows black characters who laugh, sing, and shout, ultimately combating the violent desire of white supremacy. By placing early modern Iberia in conversation with discourses on African diaspora studies, Jones showcases how black Africans and their descendants who built communities in early modern Spain were rendered legible in performative literary texts. Accessibly written and theoretically sophisticated, Jones's groundbreaking study elucidates the ways that *habla de negros* animated black Africans' agency, empowered their resistance, and highlighted their African cultural retentions. This must-read book on identity building, performance, and race will captivate audiences across disciplines.

Costume in Performance "O'Reilly Media, Inc."

This book is about the objects people owned and how they used them. Twenty-three specially written essays investigate the type of things that might have been considered 'everyday objects' in the medieval and early modern periods, and how they help us to understand the daily lives of those individuals for whom few other types of evidence survive - for instance people of lower status and women of all status groups. *Everyday Objects* presents new research by specialists from a range of disciplines to assess what the study of material culture can contribute to our understanding of

medieval and early modern societies. Extending and developing key debates in the study of the everyday, the chapters provide analysis of such things as ceramics, illustrated manuscripts, pins, handbells, carved chimneypieces, clothing, drinking vessels, bagpipes, paintings, shoes, religious icons and the built fabric of domestic houses and guild halls. These things are examined in relation to central themes of pre-modern history; for instance gender, identity, space, morality, skill, value, ritual, use, belief, public and private behaviour, continental influence, materiality, emotion, technical innovation, status, competition and social mobility. This book offers both a collection of new research by a diverse range of specialists and a source book of current methodological approaches for the study of pre-modern material culture. The multi-disciplinary analysis of these 'everyday objects' by archaeologists, art historians, literary scholars, historians, conservators and museum practitioners provides a snapshot of current methodological approaches within the humanities. Although analysis of material culture has become an increasingly important aspect of the study of the past, previous research in this area has often remained confined to subject-specific boundaries. This book will therefore be an invaluable resource for researchers and students interested in learning about important new work which demonstrates the potential of material culture study to cut across traditional historiographies and disciplinary boundaries and access the lived experience of individuals in the past.

Best Sellers - Books :

- [Lord Of The Flies](#)
- [How To Win Friends & Influence People \(dale Carnegie Books\) By Dale Carnegie](#)
- [Little Blue Truck's Valentine By Alice Schertle](#)
- [I Love You Like No Otter: A Funny And Sweet Board Book For Babies And Toddlers \(punderland\)](#)
- [The Mountain Is You: Transforming Self-sabotage Into Self-mastery By Brianna Wiest](#)
- [Daisy Jones & The Six: A Novel By Taylor Jenkins Reid](#)
- [The Legend Of Zelda: Tears Of The Kingdom - The Complete Official Guide: Collector's Edition](#)
- [The Last Thing He Told Me: A Novel By Laura Dave](#)
- [American Prometheus: The Triumph And Tragedy Of J. Robert Oppenheimer By Kai Bird](#)
- [Haunting Adeline \(cat And Mouse Duet\) By H. D. Carlton](#)