Costume, performance, and society: engaging in a dialogue

Abstract: Bearing in mind the potential of costume to construct and actively create meanings and to initiate, shape, and define a performance, the paper examines the nature and role of performance costume in projects and performances of several important Croatian artists who are either costume designers or performance artists or both, such as Vlasta Delimar, Ivana Popović, Ksenija Kordić, Tajči Čekada, and Ivana Bakal, and whose work significantly modified the notion and status of costume and costume design(er) in Croatian performing arts at the end of the 20th and the beginning of the 21st centuries. Furthermore, it focuses on the strategies of costume design(er) in articulating the relationship between costume, performance, and society with special emphasis on the position of costume design(er) and costume based performance towards producing, interpreting or performing various individual and collective identities, body, ecology, social activism, and the artist's social status.

Keywords: costume design(er), Vlasta Delimar, Ivana Popović, Ksenija Kordić, Tajči Čekada, Ivana Bakal

In the history of Croatian theatre costume design, there were prominent 20th century designers working in both mainstream and alternative theatres who actively explored the potentials of costume design in relation to its many available social functions and meanings, for example, Ika Škomrlj, Zlatko Bourek or Marija Žarak, to name but a few most notable ones (Petranović, 2015), but it was in the last thirty years that a more substantial change has occurred in the intensity and nature of approaches to costume design understood as both a focal point, driving force, main source and objective of the performance, and a means of voicing various cultural, social, political or ideological...
concerns of the costume designer.\textsuperscript{1} Over the past three decades, several Croatian artists, costume designers, performance artists or both, of sometimes rather different artistic backgrounds and concerns, have engaged in a series of costume oriented performances and costume driven explorations in which costume is perceived as an active agent in articulation of performance and element of initiating, organising, devising, and shaping the production with its content, form, material or performative potential, and have gradually but steadily contributed to changes in the traditional, conventional, and normative perceptions of costume design. Against the backdrop of significant social upheavals that shaped recent Croatian history, such as the independence war, the constitution of a self-governing state, the transition from socialism to capitalism, and finally the accession to the European union, one of the distinctive lines of costume exploration in Croatian performing arts at the turn of the century noticeably centred on addressing diverse social and cultural issues of the day.\textsuperscript{2} Here, costume was perceived as a tool for articulating subtle or provoking political, social, and psychological questions and commentaries, and a space for (re)considering assigned gender and social roles, collective and individual traumas, socially imposed restrictions or oppressive behaviours, etc. The paper, therefore, examines the nature and role of performance costume in projects and performances of several important Croatian artists who are either costume designers or performance artists or both, such as Vlasta Delimar, Ivana Popović, Ksenija Kordić, Tajči Čekada, and Ivana Bakal, and whose work significantly modified the notion and status of costume and costume design(er) in Croatian performing arts at the end of the 20th and the beginning of the 21st centuries. Furthermore, it focuses on the strategies of costume design(er) in articulating the relationship between costume, performance, and society with special emphasis on the position of costume design(er) and costume-based performance towards producing, interpreting or performing various individual and collective identities, body, ecology, social activism, and the artist's social status. Drawing on both the idea of Dorita Hannah that costume design can be

\textsuperscript{1} In recent years, several important platforms and project devoted to the artistic exploration and theoretical framing of costume have been launched, contributing significantly to the development of costume potentials in contemporary artistic practice and to the new theoretical concepts of costume, for example, the Extreme Costume Project at the Prague Quadrennial (2011), Critical Costume at the Edge Hill University (2013), or the costume exhibitions initiated by Igor Roussanoff in Moscow (2015, 2019).

\textsuperscript{2} The other distinctive line of costume oriented research in Croatian performing arts was centred on the artistic issues of the visual theatre, multi-faceted relations of performing arts and fine arts, and obliteration of the borders between different artistic media. Of course, one has to bear in mind that there were other notable costume explorations outside the two mentioned categories (as in, for instance, dance productions) and that the divisions between the two categories are neither fixed nor unchangeable but often quite the opposite, fluid and porous. It is worth mentioning that I already articulated some of the ideas and concerns of this paper in the video presentation ,,Costume driven explorations in contemporary Croatian performing arts"delivered at the online conference Critical Costume 2020: Costume Agency in August 2020, but for the purpose of this article, the presentation was substantially modified, expanded, and reformulated. For more information on the conference see: Costume Agency | Critical Costume 2020 (Retrieved on 3 February 2022).
“simultaneously active and activating rather than purely mimetic” (2014: 18), and the assertion of Sofia Pantouvaki and Peter McNeill that “costume shapes cultural and social ideas, even new representations of humanity, including multiplicities and intersections of racial, gendered, postcolonial and sexual identities” (2021: 2), the article proposes to inspect the focus and methods of the aforementioned artists and the activation of costume design(er) in relation to society, that is, to address the social, personal, and artistic topics, issues, and problems that concern them, and to examine some of the major procedures they employ to express them.

The costume and the body – Vlasta Delimar

Vlasta Delimar is primarily a performance artist, not a costume designer, but her explorations of the performative power of costume and her influence on some of the costume driven performances of a younger generation of Croatian costume designers/performers discussed later cannot be overlooked or dismissed. Under the motto of “This is I”, which is also the title of her retrospective exhibition held in the Museum of Contemporary Art in Zagreb and of the accompanying monograph (2014), Delimar made her naked body the central subject, content, and artistic material of her performance art, and articulated it as the starting point and safe haven of her identity. However, from her first solo performance in 1980, when she scrutinised the idea of self-representation and transforming one’s personality by parading on the catwalk in different costumes, makeup, and wigs until finally walking out naked (Transformation of Personality, 1980), Delimar commonly used costume as a powerful tool in the symbolic processes of identity construction and establishment of social roles, assigning costume a significant role in her attempts to deconstruct and unmask some of the patriarchal, nationalistic, and cultural stereotypes, traditions, institutional violence, and biases about the position and role of women at home and in society, for instance a housewife, lover, mother or artist. In an active interplay between the body and heterogeneous costume material such as paint and textiles, plants and raw fish, characteristic elements of female clothing (dressed up housewife outfit, suit, lace, high heels...), military uniforms or culturally specific clothes (like niqab), her costumes regularly stood in service of (re)constructing and rehabilitating the body, deconstructing gender stereotypes, and exposing the cultural taboos and repressive social mechanism that obstruct the free expressions of female body and sexuality, but also in propagating tolerance between different sexes, genders, and national or religious groups (Marjanić, 2014; Šimunović, 2016). However, it is important to point out that the effects of Delimar’s costumes and make up elements were rarely uniform and straightforward but rather complex and multi-layered. For illustration, Delimar used the dressed up housewife outfit (that is, her celebrated pink suit) in at least two disparate contexts, to destabilise and ironise the normative
femininity, but also to emphasise the eroticism and appeal of a female body (Mature Woman, 1997). Moreover, costume, body paint, and make up in her performances often endured manifold meanings of simultaneously covering and revealing, of obliterating the old and fashioning the new, and of self-exposure and de-symbolisation, and in some performances, she used costume to clash the idea of dressing up in accordance with other people’s wishes or expectations and one’s own notions of being appealing and attractive (I Feel Beautiful to Myself Today, 2012).

„Ethics of aesthetics“ – Ivana Popović

Some of the similar issues, grounded in the idea of costume being able to produce or project a number of socially imposed or individually elected identities and in using the material qualities of costume to represent social realities, can also be noticed in costume designs of Ivana Popović, sculptress, costume and fashion designer, performer, and multimedia artist who, since the early 1990s until her untimely death in 2016, experimented with the form, function, and boundaries of costume design in a number of projects bordering between performances, (anti)fashion shows, and exhibitions in theatre venues, art galleries, and public spaces (Petranović, 2019). Following her lifelong belief in the so called „ethics of aesthetics“, costume designs in her productions and projects were never neutral but actively involved in examining and subverting various social phenomena and cultural constructs such as fashion industry, fashion imposed beauty standards, and fashion-related eating disorders fully formulated in Popović’s well-known concept of „fashion victims“ (Marjanić, 2019), nationally inspired kitsch, narrow-minded views of available and desirable female social roles, gender discriminations, social inequalities, stigmatisation of minority groups, the disadvantaged, the underprivileged, the elderly and, in line with her personal battle with breast cancer, the ill. She strongly believed that the art(ist) should address important social issues and, moreover, offer some sort of answer or solution to them, which often led her towards sociocultural exploration and almost activist approaches in costume design. For example, in her experimental, provocative, and multimedia performances including untraditional movement and unconventional bodies, The Beauty and the Beast (1989), Popović considered the idea of fashion victims, played with accepted concepts of beauty, and encouraged the parody of imposed stereotypical standards culminating in the final literal identification of the crinoline of the Beauty with a hen-house which contained both a metaphorical hen and real hens. In The Red Currant Bomb (1991) she made the entire set and costume design in a red and white chequered pattern typical of traditional Croatian restaurants and Croatian coat of arms, and added giant gingerbread hearts also typical of Croatian tradition to address the often tasteless and nationalistic abuse of national and ethnic motifs or heritage and a sort of small-town mentality.
at the time of not only national, but sometimes also nationalistic euphoria common for the early nineties: „Here I was playing with our tradition and political situation. I decided to go against elitism and kitsch. Making people wear a uniform which came out of tradition.“ (Popović in Lendvaj, 1993: 32) In Madonna: I am pregnant! I: I am a fashion victim! (1995), she sculpted, painted or inscribed the costumes with various motives related to motherhood and female identities (a pregnant person’s belly, a human foetus, words such as ‘pussy’, ‘mother’, ‘stepmother’, and the like) to question the archetypal, traditional, and contemporary views of female body, social roles, and female experience, especially the phenomena of motherhood, reproduction, female sexuality, conception, pregnancy, birth, abortion, fertility, and the relationship of various religious institutions towards the female body and female reproductive cycle as a source of life. Protesting the ban of breastfeeding in public places, in her short movie and fashion show Urban Breastfeeding Women (2005), she addressed the issue of public breastfeeding and designed garments with integrated pouches that could help women breastfeed in public places with more ease and without shame. Protesting gender hierarchies and social exclusion, her fashion performance Class Differences (2000) explored how costumes express and conceal class identities and used visual elements of costume to deconstruct, expose, and criticise class biases, while her performances and projects like Barren Ferries (1999), Transvestite Beggars (2000), March Sisters (2001), Homosexual Nomads (2001), etc. subverted dominant cultural dress codes and involved representatives of minority groups, revealing her social sensitivity towards the marginalised social groups such as the LGBTQ population. Experimenting with the aesthetic qualities of her costume designs, fabrics, cuts, shapes, and colour schemes, as well as performance elements, Popović actively conveyed her cultural and political ideas about relevant social topics, almost as Hannah would have it, provoking reaction and encouraging dialogue between the costume design(er), the society, and the audience.

Figure 1. Madonna: I am pregnant! I: I am a fashion victim! (1995)
Costume led activism – Ksenija Kordić

As already mentioned, Croatian performance artist Vlasta Delimar influenced numerous Croatian female artists of a younger generation, including Ksenija Kordić and Tajči Čekada, two designers and performance artists who achieved noteworthy success in fields of costume design and performance, and brought the two close together in a number of ways. Moreover, each of them often employed costume in their performances, aimed at the social impact of costume design, and displayed strong belief in the capacity of costume to initiate and incite social change.

In contrast to Vlasta Delimar, who always strongly opposed any feminist labels with regard to her work, multimedia performances and costume designs of designer and performer Ksenija Kordić are deeply and openly rooted in feminist activism and rethinking of gender identity issues. Using video installation, live performance, and costume design, for instance, in the costumed performance Wannabe (2009), Kordić discloses and opposes the patriarchal concepts hidden behind a well-known proverbial expression „a lady in the living room, a cook in the kitchen, and a whore in the bedroom.“ The performance is based on a symbiotic yet ironic interchange between a video installation playing three video clips that demonstrate the aforementioned stereotypes (respectively, the marriage of Lady Diana, a famous Croatian movie with a housewife archetype One Song a Day Takes a Mischief Away, and a porn movie Dream Quest) and herself as a performer dressed in a provocative close-fitting suit made out of video tape. After a period of time spent laying like a living sculpture on an isolated pedestal and being passively exposed to the audience’s gazes, she decides to free herself from the imposed objectification and commodification represented by the video-tape suit, cuts the suit with the scissors, and leaves the stage naked. In other words, by constructing, deconstructing, and finally discarding the costume, she exposes the presented gender identities as socially imposed and manipulative cultural constructs. The stereotypes and the taboos surrounding the costume, the female body, and the society are further developed and perhaps even more poignantly elaborated in Kordić’s recent work, a culturally pronounced costumed performance Feminist Niqab (2018), in which she critically reimagines and reconceptualises one of the most symbolic pieces of clothing characteristic for the non-European eastern cultures. Apparently being directly motivated by the racist and religious discrimination of Muslim female immigrants across Europe who wore niqab (or were required to wear niqab), Kordić got the idea of „appropriating“ the niqab from the feminist perspective, reversing its connotations, and turning it into a protective cover that shields women from the male gaze and objectification they are often subjected to against their free will (Kordić in Marjanić, 2020). For that purpose, she inscribed a nine metre silk niqab with feminist quotations, messages, and slogans...
(the list of citations can be found on Kordić’s private web site) and challenged both eastern and western cultural attitudes towards women in niqab by turning what is usually perceived as an element of repression into an element of progression or, as she puts it, into a feminist poster-sculpture. In Kordić’s designs and performances, costume is not only passively reflecting socially imposed identities but actively reconsidering and reconstructing preconceived social practices and stereotypes. It can be argued that she uses costume as a site for analysis and expression of non-normative views on femininity and gender identity in a manner close to the idea of so called “costume thinking” or “critical thinking through costume”, a concept introduced by designer and scholar Sofia Pantouvaki (2015). In other words, Kordić’s costume designs and costume in performance subvert the conventional and projected positions and roles of women and the female body in the context of contemporary social relations and patriarchal values oppressive towards women, and in spite of almost regular reprobation, disapproval, and condemnation from the more conservative members of the public community, they audaciously and unmistakably advocate the need for emancipation of the individual from the social, political, and gender commodification and from the repressive standards and regulations imposed by the conservative upbringing, dominant religious beliefs or prevailing cultural attitudes.

Figure 2. Wannabe (2009) Photo: Boris Cvjetanović
Costume led transformations and transgressions – Tajči Čekada

Considering the question of what is critical about costume, Rachel Hann and Sidsel Bech in the article titled „Critical costume“ claim that one of the possible answers can be found in the capacity of costume to critically interrogate the body (Hann and Bech, 2014). Perhaps closest to that line of thought in conceiving her costume designs and costumed performances is Tajči Čekada, Rijeka-based costume designer and performance artist, who often employs performance costume to challenge the social restrictions placed on the human body and identity or absorbs herself in a costume inspired self-exploration and sometimes even a costume directed quest for one’s true identity or transgression of the assigned identity. Many of her costume designs and costumed performances focus on the topic of the body, especially on the perception of the body as an arena in which diverse ideological, political, and worldview issues collide and intersect, on questioning and contesting the normative views of the body, on establishing and (re)creating the body by means of costume, and consequently, on the liberation of the body and innermost identity by costume and costume led transformation. Exploring the above-mentioned idea of a quest for one’s true identity or discovering and assuming the appropriate outer shell that fits seamlessly to one’s inner life and character, in a costumed performance F to H, Run, Hare, Run (2014) Čekada involved herself in a costume led transformation. Relying equally on both traditional and organic costume design, clothing, and prosthetic interventions in her body (i.e., rabbit’s teeth), she embarked on a costume based transgender and transspecies transition from a female human (F) to a male hare (H). Additionally, her pronounced concern with achieving the balanced relationship of humans and nature (flora and fauna) and the protection of animal rights manifests itself further in wide-ranging costumed performances in which costume design contributes to a transformation of human beings into animals and vice versa like, for instance, in The Picnic (2013), where costume transforms Čekada into a snail and her performing partner, wild boar, into a tutu dressed ballerina. Likewise, her ecological and environmental awareness have steered her not only towards experimenting with ecologically acceptable and sustainable design and usage of bio-forms and biomaterials such as animal hair, snail and mussel shells, bones, grass, dried fruit, leaves and branches or clay as a resource, inspiration or setting for her costume designs and site-specific photo-performances (like in the series titled Still Nature, 2009 and Visions of the Underworld, 2011), but also towards exploring the recycled and salvaged second-hand materials as one possible answer to the overwhelming consumerism and environmental protection. Besides the fact that she regularly employs unusual and non-traditional materials of both organic and technologic origin in her costume design, she is also well known for giving her costume designs prominent sculptural qualities and envisaging elaborate designs that alter the natural shape, posture, and outline of the body.
Deliberately fashioned to provoke socially engaged questions, commentaries, reactions, and thoughts, her costume designs inspect the concepts of metamorphic adjustments of costume to body or the other way around, expand the conventional notions of what can or cannot be worn, and arouse various reactions and responses not only of the body wearing the design but of the wider public that sometimes identifies with her costume communicated ideas and sometimes has hardship in perceiving or accepting the non-normative and transgressive notions of the bodies and identities implied in her designs.

Social agenda of costume design(er) in visual theatre – Ivana Bakal

Several of the topics already touched upon – costume and the performance of identity, costume and activism – are also discernible in the works of costume designer and multimedia artist Ivana Bakal, who after several decades of active and prolific involvement in classic theatre costume design began exploring the potentials and prospects of costume beyond the boundaries of mainstream theatre stages and productions, and whose artistic practice can perhaps be perceived as a crossover between installation art and theatre costume design. Some of her projects are oriented primarily towards studying the performative potentials of costumes and costume design outside the stage space, in nontheatrical spaces, galleries and open spaces, some tend to employ costume as a powerful artistic medium of voicing or commenting the author’s social concerns such as identity issues, relation toward nature or artistic precariat, and some unite both tendencies.

Her costume designs for the Shadow Casters’ projects are still embedded in somewhat traditional cohabitation of a costume and a performer. In the multimedia project The Urban Hum (2015), Bakal chose white, gender-neutral work coats that unified the performers in a compact collective and covered them in printed reproductions of documentary and historic material of chosen urban landscapes, such as old postcards, public transport tickets, town maps, newspaper articles, photos of city’s landmarks and sights in order to explore and express the collective identity and cultural history of a chosen urban space. Thus, her costumes significantly complemented and enhanced the Shadow Casters’ examinations of political, economic, and private histories of several Croatian urban spaces. In another project developed with the Shadow Casters, The Battle of Neretva (2017), the investigation of complex national traumas and performers’ personal relations towards national identities and private family histories was skilfully addressed by choice of symbolic military emblems (hats, coats, boots) characteristic of the opposed parties. However, in the exhibition trilogy developed with a colleague designer Katarina Radošević Galić (The Theatre of Discarded Objects, 2011; Angled
Cut, 2012; Angled View – Theatre of Objects, 2014) and in more recent individual projects (Theatre Costume Between Performance, Installation, and Object – Visual Theatre, 2015, She, 2019, Synergy, 2020, etc.), Bakal tackled far more freely and unconventionally the issues of costume and recycling, sustainable art and ecologically engaged performance, personal and cultural history, heritage and memory, economic and social realities, as well as the costume making process, multi-layered relations of fine arts and costume design, and the nature and role of costume in costume exhibitions, multimedia projects, and costume performances. Over the last ten years, she has promoted costume design that provides the main content, associations, and characters and provokes the performance of costumes in communication with one another, setting and dramaturgy of the exhibition venue, light and sound design, projected video clips, and occasionally partial animation by a live performer, but also inspects the nature of costumes composed out of cast-off and found objects, inherited family textiles and items, alternative, recycled and ecologically acceptable materials (for example, items found on waste yards or grandparent’s closets and attics, elements of packaging, bio-material, live plants). Most of her costumes, or costume installations as she sometimes prefers to call them, are inspired or provoked by the initial object or material, becoming either the interpretations of the possibilities of a chosen material, the images of characters yet to be written or the artist’s reflections on the contemporary topics. They are normally defined by the proportions of a human body, and generally embody some kind of conceptual or critical thinking, reflecting her artistic responses to current local and global issues whether she is, for instance, contrasting the representative form of royal costumes and the recycled waste materials or objects (such as brooms) normally used by the powerless or simply exploring the possibilities of discarded and used materials (egg cartons, old tablecloths, umbrellas, rejected toys, branches…) in costume development (The Theatre of Discarded Objects, 2011). Likewise, The Black Queen (2015) or the so called „gloves costume“, shaped also like a magnificent crinoline dress, is covered in inflated, partially inflated, and deflated rubber gloves designed to symbolically touch or probe the soul of the viewer, while its blackness communicates the oppressiveness and bleakness of the present social realities. In Synergy (2020), the artist’s starting point, evident in the combination of a female figure and natural materials (leaves, branches, wood strips) is a cry for a more adjusted and respectful relation of man and nature, but the reference to a historic plague mask is an open comment on the worldwide epidemic and pervades the costume with additional social and political undertones.

Discussing many shapes and roles of costume in identity formation, Pravina Shukla, among other things, emphasised the connection of costume to the land, its customs, and ancestors, and the communication of heritage through costume uses (Shukla, 2015). Similarly, manifold discussions on the preservation and usage of
national cultural legacy and Bakal’s comprehensive personal and professional interest in incorporating the national heritage in modern everyday life inspired her to create several costume installations focused on reviving, rethinking, recontextualising, and reconceptualising Croatian heritage with regard to what one perceives as national heritage and how such perceptions shape not only national history and legacy but contemporary social ideas as well. In a costume installation *She* (2019), the theme of the famous Šibenik cathedral, the shape of the crinoline dress, elements of design such as multiple female faces representing the alleged head of the architect’s daughter, the choice of recycled packaging materials, and human size costume proportions foreground Bakal’s critical reflections on the position of heritage and women in present day society. The same can be said of another project in the same series, *Circle* (2021), where the female shaped costume installation is inspired by another emblem of Croatian national identity and cultural heritage, the Pula Amphitheatre or Arena. Bakal’s most recent work, human-sized costumed puppets representing various symbolic concepts such as Power, Lust, Suffering, Success, Envy, and Death and animated by a dancer in a series of video performances titled *The Visual Theatre* (2021), are on the one hand inspired by strong female figures in human history and their struggle to assert and express themselves in private and public sphere, while on the other they voice various facets of female identity and the artist’s personal battles and anxieties about neoliberal values, abuse of power, and social injustice typical of present day society. They can, therefore, be seen as both costume based material monuments to female struggle over the course of history and witnesses of personal artistic self-reflection, self-articulation, and self-affirmation.

Figure 3. *Visual theatre* (2015) Photo: Ivana Bakal
Engaging in a dialogue – reframing costume

The examples discussed so far consistently reveal that there are diverse, vital, and complex relations between the costume design(er), costume based performance, and perplexing individual, cultural, and social topics. Moreover, the presented material vividly illustrates how and why artists regarded costume as a medium of pronouncing and examining multiple personal and collective issues, of articulating powerful artistic, social and even political statements, of challenging gender, national and class related assumptions, and of expressing wide-ranging cultural concerns dominant at the turn of the 20th and 21st centuries. Over the last thirty years, numerous costume designs and costume based projects in Croatian performing arts have displayed political connotations and reflected current political debates, criticising the normative and repressive perceptions of identity, engaging in a discussion about the misuses of power, class and gender (in)equalities or the relation of humanity towards climate change and environmental issues, stimulating dialogue between the costume design(er), costume wearer (performer), designer’s/performer’s social reality, and audience and, last but not least, promoting, endorsing or even enticing social changes. Besides the obvious fact that the body is to a certain degree necessarily in the centre of any costume design research, the usage of costume in the mentioned examples reveals that costume can be a comprehensive tool in studying the body from the political, gender, and social perspective and in understanding various manners of objectification and commodification of the body, but also that it can critically deconstruct, expose or possibly even modify and revert those processes. Finally, one must conclude that in regarding the relation of costume design(er), performance, and society in general (and identities in particular), the national context seems to be only partially, and more than once, even marginally relevant to the overall discussion of the topic, revealing how the costume design(er) and performance costume, especially in the new millennium, are gradually leaving behind the narrow national concerns and are engaging in a dialogue with the universal, global, and international socio-political context in rethinking and reframing the role and potentials of costume design(er) and costumed performance in the 21st century.
REFERENCES:


Kostim, izvedba i društvo: pokušaj dijaloga

**Apstrakt:** Imajući u vidu potencijal kostima da propituje ili aktivno proizvodi značenja i da inicira, obliкуje ili definiše izvedbu, u članku se istražuju strategije kostima/kostimografa u artikulisanju međuodnosa kostima, izvedbe i društva s posebnim naglaskom na njihovo pozicioniranje u odnosu na proizvodnju, tumačenje ili izvedbu različitih individualnih i kolektivnih identiteta, tela, ekologije, društvenog aktivizma i socijalne pozicije umetnika. Istraživanje se pritom temelji na analizi kostimografskih praksi nekoliko istaknutih hrvatskih umetnika, kostimografskinja i/ili umetnica performansa, kao što su Vlasta Delimar, Ivana Popović, Ksenija Kordić, Tajči Čekada i Ivana Bakal, čiji je umetnički opus nedvosmisleno modifikovao poimanje i status kostima, kostimografa i kostimografije na hrvatskoj izvođačkoj sceni s kraja 20. i početka 21. veka.

**Ključne reči:** kostimograf(ija), Vlasta Delimar, Ivana Popović, Ksenija Kordić, Tajči Čekada, Ivana Bakal