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Nadia, Malik

The Wear Project

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TITLE: The Wear Project

ABSTRACT:

When we meet a character in a performance, the implicit understanding is that they have existed until the point where we join their journey and will continue existing after we leave them. Their clothing tells a story to the audience before any words are spoken and before any action takes place. As a Costume Designer and Lecturer, my awareness of costuming as an anthropological practice has led me to explore these principles using myself as the subject of scrutiny. For one year I am logging every clothing combination I go through along with memories, prices, locations and dates etc. in order to explore the clothing decisions I make and the stories, embedded in my clothes, that I am surrounded by every day. What does my wardrobe mean to me inwardly and reveal outwardly to others? How does this 'me-search' extend my artistic practice?

The Wear Project will be a visual archive, a teaching tool, and a foundation for further academic research/writing through the questions it raises about design, visual storytelling, memory, dress and audience: a personal interrogation generating a critical framework for understanding the dramaturgical significance of costume. I welcome any interest, suggestions, questions, provocations, conversations or counter-projects that could lead my research, costume design or performance related teaching in general into unexplored areas. The Wear Project is available for anybody to view or use on flickr at <http://bit.ly/1kAYv74>

the wear project

day 3 photo 1

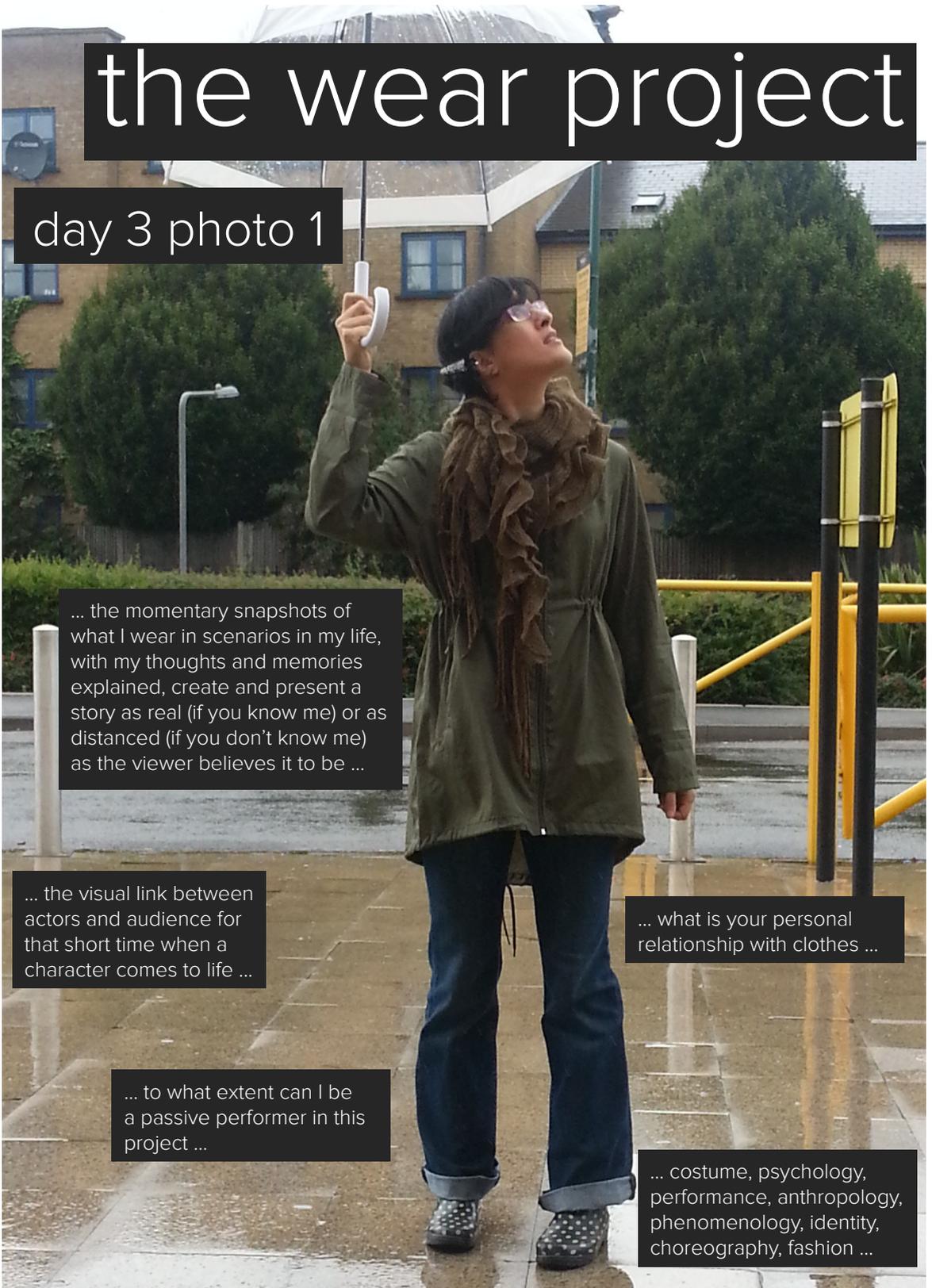
... the momentary snapshots of what I wear in scenarios in my life, with my thoughts and memories explained, create and present a story as real (if you know me) or as distanced (if you don't know me) as the viewer believes it to be ...

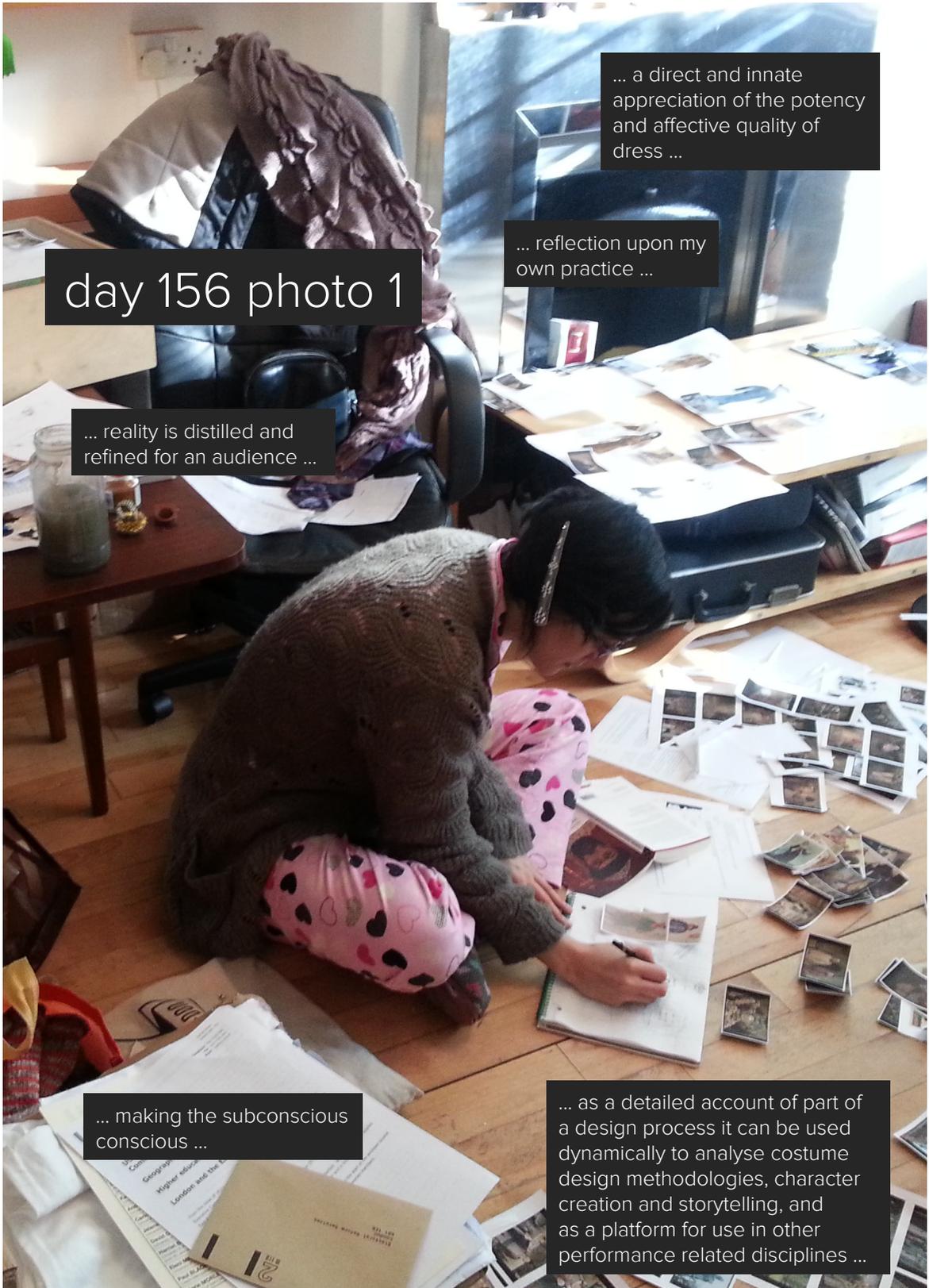
... the visual link between actors and audience for that short time when a character comes to life ...

... to what extent can I be a passive performer in this project ...

... what is your personal relationship with clothes ...

... costume, psychology, performance, anthropology, phenomenology, identity, choreography, fashion ...





day 156 photo 1

... a direct and innate appreciation of the potency and affective quality of dress ...

... reflection upon my own practice ...

... reality is distilled and refined for an audience ...

... making the subconscious conscious ...

... as a detailed account of part of a design process it can be used dynamically to analyse costume design methodologies, character creation and storytelling, and as a platform for use in other performance related disciplines ...

day 148 photo 1

Actor Works, Wapping. Richard III costume run at the last rehearsal before the tech tomorrow...the dreadlocks for Queen Elizabeth and Rivers are the best decision ever. WIN.

Black Leather Ankle Boots, Silver Concorde Hair Clips, Dusky Pink Knitted Scarf, Red Peaked Knitted Dreadlock Hat, Purple Cerise Roundneck Jumper, Purple Cerise Plain Tie, Bench Khaki Shirt, Beige Calvin Klein Checked Jeans

dusky pink knitted scarf



€2, Encantes market, Barcelona, July 2013 with Aby on an early morning bargain/vintage hunt rummaging through an enormous pile of clothes on the floor. I remember being impressed with how fluently Aby speaks Spanish now. There was a choice of two scarves, a less fluffy thinner one which I preferred the colour of or this dusky salmon pink wider fluffier one. They were only two Euros so I bought both. As I continued to rummage with the scarves in my hand I caught the tail end of THE BIGGEST SPIDER I HAVE EVER SEEN crawling under a piece of furniture right where I had just been standing ... I was too stunned to panic and it disappeared so quickly that I wasn't sure if I had really seen it. It was so hot so early in the morning and there I was buying winter scarves. I have no preference between the two scarves now ... this one is particularly bouncy and warm though.

CONTRIBUTOR DETAIL:

Nadia Malik is a Costume Designer, Lecturer and Researcher. Her work has encompassed new writing, original and adapted classics, opera, traditional folk dance, contemporary dance, musicals, period plays, site-specific and experimental devised work, live art and exhibitions since 2002. Recent credits include design for shows at the Greenwich and Docklands Festival, the Imperial War Museum, the V&A and for the award winning company Elastic Theatre. With a collaborative approach to performance devising, Nadia's strong design concepts explore the human body and movement, and develop character and narrative through visual experimentation. She is interested in how design practice can engage an audience and communicate meaning within performance. Nadia has taught at various universities including University of the Arts London and the Royal Academy of Dance and is currently the Head of Wardrobe and Costume Lecturer at East 15 Acting School, University of Essex. She has worked nationally and internationally as a performance practitioner and in commercial fashion design and has exhibited costume work in group exhibitions. Nadia has a BA in Textile Design (Nottingham Trent) and an MA in Costume Design for Performance (London College of Fashion, UAL).

The Wear Project can be found at <http://bit.ly/1kAYv74>

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