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Dear reader,

The following text is an attempt to create a bridge for you with the paper entitled “The scenographic space of a moving costume; between real and imaginary”.

A pathway that goes through various stations/episodes to reach new destinations or open the possibility to create new ones. You are more than welcome to follow your own journey, since there is no single right path.

It is seven in the morning and in the room there is a flickering green light, outside the window there are earsplitting crane sounds coming from the repairing work on the roof of an adjacent apartment building. City rhythms never leave you alone.

Inside the _____, the radio is playing a _____ in an undertone, the bell rings and when I open the door I notice a _____ wearing a huge _____ and moving in a way reminiscent of the _____ and somehow this day suddenly acquires an unexpected plot.

They might be infinite versions of the above scenographic reality, as you are filling the gaps. Maybe you have already created your own. Real or imaginary? Is the above scene part of an existing physical world?

A parallel journey is implied behind this paper. Seven years of studying architecture and space, at the same time as theatrical texts were coming to life through practical work as a costume designer, studying fashion and finally the current research in the Oslo National Academy of Arts. A person's journey does not begin through student or professional achievements, but perhaps the moment of being eight years old, drawing a colorful theater troupe, cutting out these paper figures as outlines, giving them roles and suddenly a theatrical action is being born.

Today, the above elements attempt to explain an interdisciplinary approach, which begins with the complex concept of space in relation to event, continues with the slightly more limited concept of the city where the body is the medium that someone has to perceive and experience, and focuses at the expanded idea of a costume as a spatial object, a moving body and a symbol at the same time.

Between reality and art, utopia and dystopia, city and stage, what is the space that could the costume create, conceptually and physically, through a body in motion? In this journey, the costume wishes to be the only space, neither here nor there.