



Summary—Thank you for your presentation! I will use this occasion to summarise your theory-piece titled *Fluid*. I am using a course-standard to address your piece in 3 aspects: **1)** your field of inquiry; **2)** your discussion; **3)** your conclusions. That is, within the limited afforded by one A5 page.

Specifically—your subtitle is *A research of and a reflection on gender fluidity and representation on stage and in costume design*. It indicates your trajectory: starting with the context—gender fluidity in your family entourage—discussing the literature, along with process & outcomes of workshops.

It rounds up with possibilities you foresee from your collaboration with Mariko Jancey—MA-candidate at dance & choreography—from *gender and queer studies* as a deconstruction of the hegemonic gender system in costume design, in conjunction with M.J.'s query on self and identity.

When I use the term 'gender and queer studies' is in the sense that has a parallel theoretic and practical side to them throughout your piece: in that concrete sense that is established for the reader by going back and forth between experiments that come in **green** and theory in **black**.

Precision 1—for instance, you begin the piece with setting the topic in black with references to Judith Butler, Alok Vaid Menon, Ida Holmgaard and Meredith Heller. Only to continue in green with setting the stage of self-styling characteristic of drag. Featuring your own character Frankie Boi.

You continue in green reporting from a workshop in which the participants select garments blindly, then style themselves and bring out the characters in the garments. The workshop takes place with dancers at KHiO. You then broaden the scope of gender as performativity, in theory and practice.

For instance, you come to distinguish between gender definition—as an experimental domain in its own right—and gender identity. The shifts that interest you in costume appear to be of a more fundamental nature. This comes through e.g. in Alok Vaid Menon's study of Non Conforming Gender.

Precision 2—by reading your piece, I have come to understand the realm between non-conforming and identity as fluid. You pursue matters further by discussing trends of non-conforming gender in drag: in drag costume is part of the act: the drag artist can be director, producer and designer *in one*.

From what I read in your text, gender-bending could provide a studied impetus for rule-bending in stage set where the professional roles are separate. There are layers of me that are not invented by me. And thereby the drag artist also models an approach to discoveries on self and identity.

The key to the fertility of drag in broader terms thereby connects to the proposition that *costume has agency*. M.J.'s project on self and identity creates a second dimension within your work that extends your ambition to develop a kind of costume design that goes beyond gender construction.