

Historical Evolution of Stage Costumes in Europe since the Second World War

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제2차 세계대전 이후 나타난 유럽 무대의상의 사적 분석

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(2007. 10. 5. 접수)

Abstract

The artificial exaggeration of stage costumes is thought to be one of the major techniques of enhancing dramatic expression on stage, whichever for visual impact or symbolic effect of dramatization. In the history of stage dressing, a variety of styles has been tried using different materials and production techniques. This may be reviewed as an effort to express dramatic effects more effectively. As this trend became obvious in Europe after the Second World War, this study analyzes the stage costume to deepen our understandings of the role of costumes in expressing dramatic effects. To accomplish this, we first summarized the history of stage costume materials and technical advance and chose five major cases representing the history of stage costume since the Second World War in Europe based on aesthetic and creative aspects: 1) Simplified stage of Jacques Copeau, 2) Stylized stage of Bertolt Brecht, 3) Essential stage of Grotowski, 4) Measured stage of Robert Wilson the Master, and 5) *Post-dramatic* stage of Philippe Decouflé. In each of particular case, the historical, material and dramatic contexts were examined as well as different material-effects. The results are as followings: 1) Costume for Copeau's simplified stage: its simplicity plays a supporting role to the gesture of actors(intensifying effect). 2) Costume for Brecht's stylized stage: the artificial stylization integrates into the play with the importance approximately equal to the actors's acting. 3) Costumes for Grotowski's essential stage: costumes disappeared to emphasize only actor's presence on stage. 4) Costumes for Robert Wilson's measured stage: costumes made concrete impression to the extent of obtaining the same importance of actor's body among other stage art elements(lightning, sound, props, actor, text, etc). 5) Costumes for Decouflé's *post-dramatic* stage: costumes in the era of multi technology possess multi functional aspects that surrogate actors' body. This study suggests that stage costumes take an important part in dramaturgy to the extent that the intent of dramaturgy can be induced enough from stage costume. Thus, costume makers are expected to incorporate the appropriate dramatic factor more than before.

Key words: Stage costume, Spectacle, Theatre, Material, Texture; 무대의상, 공연, 극장, 소재, 질감

I. Introduction

Stage costume became an important element in the

history of theatre. It often expressed as the exaggerated form of daily clothes. This exaggeration is a tool for enhancing dramatic expressions on the stage. To maximize dramatic impact, various styles has been challenged through the advances in materials and

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technical details. The role of costume makers is not only simply technical, rather, they are required to incorporate the dramaturgic idea of performance in the costume making. In the history of theater, this trend became obvious after the Second World War and took an important part in the advance of contemporary theatre in Europe. Thus, the purpose of this study is to review the role of creative aspect of costume making in the dramatic expression, especially with regard to the choice of materials and costume-making techniques in the evolution of contemporary Stage Art.

Although the choice of materials and techniques is a step in the process of costume making, the resulting styles of stage costumes takes an important part in dramatic expression. With this in mind, we summarized and evaluated five leading cases whose costume making contributed significantly to the evolution of Stage Art in the aesthetic and creative aspects: 1) Simplified stage of Jacques Copeau, 2) Stylized stage of Bertolt Brecht, 3) Essential Stage of Grotowski, 4) Measured Stage by the Master as Robert Wilson, and 5) *Post-dramatic* Stage of Philippe Decouflé. The reasons of selection are detailed in the followings.

First, Jacques Copeau's work for the simplified stage represents the first step towards the contemporary scenography style in Europe, whose main interest was simplicity. Second, Bertolt Brecht's achievement is significant in contemporary theatre history because Brechtian theatre attempted to create a social realism by articulating popular themes and avant-garde forms. His social realism was supported by the careful manipulations of stage props and costumes. Third, Jerzy Grotowski's work is known for the Zero existence of set and costume. Indeed, Grotowski, a leading figure in avant-garde theatre of the 20th century, advanced the performance on psycho-physical actions, known as "para-theatre" which gave rise to the contemporary field of performance studies. Fourth, Robert Wilson's case is very special because he recovered the plasticity of set and costumes in the play. It is meaningful to review how plastic beauty of costumes in Robert Wilson's work are reconstituted with the contemporary point of view. The stage art took techniques and materials from other art categories more

and more. Lastly, the *post-dramatic* work of Philippe Decouflé play largely introduces the advanced technology. The research of his work demonstrated the current role of stage costume, which is freely influenced by multimedia art. In each of five cases, historical, material and dramatic contexts were examined because different material-effects were looked for. It is also necessary to analyze various material processes and the techniques used to give dramatic effect such as coloration, volume setting, choice of a specific material and texture work.

To investigate the available evidences addressing the role of stage costumes in these five cases, we performed an extensive search on references and online databases (books on the history of costumes, textiles or theatre, articles, programs of spectacle, press releases, exhibition catalogues, and Master Degree Theses at L'École du Louvre in Paris). Although classical studies have tended to explain the effect of stage costumes in the viewpoint of general costume history, there has not been many studies investigating the role of stage costume and costume makers with regard to its impact on the advance of dramaturgy. Our study will aid to deepen the understandings of this aspect.

II. Results and Discussion

1. Material and Technical Progress in Daily Clothing

In contrast to the nostalgic and romantic style of "New Look" that Christian Dior proposed just after the Second World War, the 1950's styles were more comfortable using somber colors and simple forms, in keeping with certain elegance. Although the quality was inferior to the fabrics of natural fibers, the fabrics of synthetic fibers had been largely adopted in Europe from that time. Nylon stockings, polyester sweaters and waterproof coats were common. Moreover, the development of domicile equipments such as the washing machine, the increase of working women, and the mass consumption required more easy-carrying fabrics for its cleaning facility and hard-wearing solidity than before. The expansion of

fabrics made with synthetic fibers resulted in the democratization of fashion. It was also the epoch in which the most diverse materials came along. Practical and comfortable fabrics were particularly preferred (tweed, hairy wool, Kashmir and corduroy). The soft cosy effect of rough textured fabric (frothy, curly-haired and downy) was intentionally applied to the coat confection. The vividly coloured cotton was welcome by the younger generation. With regard to the colour, the fabrics of synthetic fibers were dyed into a very vivid color range such as red, blue and yellow. A new system for fashion production began, which was called as 'Ready-To-Wear'.

While the stage costume was ephemeral character since its origin, from the 1960's, the daily clothing tended to be short-lived as a result of the introduction of the mass industrial production system. The influence of industrial fashion was so revolutionary that sociologists considered the clothes as a medium of cultural codes. The invasion of Ready-To-Wear fashion originated the word "trend", a more simplified look and the disappearance of clothing and accessories. The hats, gloves, and walking sticks did not constitute distinctive elegant signs. Rather, they henceforth comprise additional decorative finery. If an actor wearing a T-shirt and jeans seems to be so familiar to the contemporary public that any particular sign could be found in one's costume, it is because such ordinary clothing style has tended to be internationalized after the Second World War.

Since 1970's, the fabrics of synthetic fibers and the Ready-To-Wear system were widely adopted, which accelerated the fashion trend change. During the purchase of clothes, identifying an image into the fashion trend of the time became a more important factor than its physical quality. On behalf of the media, a new trendy look was diffused rapidly and disappeared quickly. Another contribution of technical development in textile was the amelioration of dying skills in a very bright tone, and the printing of stylized pattern motives. During the 20th century, the motives for fabric prints were usually manifested the new artistic engagements of that period, for example, the fabric printed in colourful geometric motifs by the Italian artist, Bala, in search of modernity and the

comfort of daily costumes. After a half century, printed fabrics of synthetic fibers reflected at their turn to the avant-garde movement such as the Pop Art and the Opt Art.

On the other hand, the hippie movement carried the fashion towards natural sources. Cotton, linen, silk muslin, hand knitted fabric, patchworks and ethnic style robes were brought back into favor by a luxury fashion in artisan ways. Indeed, the choice for natural materials in such natural styles of clothing was a way to manifest the political engagement of Hippies. On the stage, it assisted the influence of anti-fashion. To act against the conventional codes of European society, "Living Theatre", an off-Broadway theatre group in New York, was founded in 1951 by Julian Beck and Judith Malina. The group produced many influential avant-garde and experimental productions in sixties and seventies. The actors gave a performance in jeans, which was already immortalized as a symbol of revolt and freedom. In the same sense, Chaumette (2002) noted in his book on the history of textile that the used, faded, and creased aspects of the materials worn by the young generation could give the clothing a personality, which breaks off their relations to the traditional value and elegance. The cloth was released from the fashion pressure; it is in the *anti-fashion* of the seventies to care more about the individual need rather than imposed.

Since eighties, the creation of styles was not only to propose a new style but also to challenge the use of new materials. The research in textiles headed to amelioration of polyvalent quality in one fabric to come up with the capricious fashion trend. Xavier Chaumette thus explained this phenomenon, "The choice of material allows us to identify the fashion style, as the cutting clothes does". We can apply his argument to the design of stage costumes. The material of a stage costume expresses personal stories and emotions about a character, establishing a link between the *artist* and his/her vision. Whichever the material is traditional or innovative, a designer expresses the strong protest through the material.

2. Material and Technical Applications in Stage Costumes

1) *Simplified Stage of Jacques Copeau(1879-1949)*

After the Second World War, certain directors went back to the question why the stage aesthetics excessively served as a plastic element on the stage and often reduced the idea of painting, whose author used to be in charge of costume designs as well as stage designs. Searching for asceticism of performance, Jacques Copeau insisted on a stage deprived from all miscellaneous elements, which may underrepresent the dramatic aspect of the stage art. His work for the simplified stage was considered as the first step towards the contemporary scenography style in Europe, whose main interest is simplicity. This is why we chose Jacques Copeau's work and its stage costumes for the analysis. Jacques Copeau's work thus refused complicated machineries, props of illusion, and decorative costumes. Such elaborative techniques were thought to be the representative characteristics of the European Modern Theatre. In contrast, Copeau preferred drawing the audiences' attention to the gesture of the actor rather than disturbing them with subordinate elements. The audience was expected to pay attention to the actor and his/her acting. Thus, simplicity became the major concept of the stage costume design to emphasize the actors' gesture. This does not mean that the stage costume has to be simplified. Rather, stage costume partially adopted the costume codes shown in "Commedia dell'arte" of middle ages.

A letter from Andr s Suar s to Copeau well illustrated the dramaturgic demands of Copeau, which was a matter of staging a theatrical work focusing on what the play signifies. It removes the concern of adding an exaggerated decoration in trompe-l' cil and worrying about the accuracy in re-transcription as the play describes in its text. The following letter to Copeau would allow us to a better understanding of two directors' stage dramaturgy, "a theatre whose privilege embrace the work before.... Nothing but for the decor. Nothing but for the accessory, the furniture, the trompe-l' cil, the museum of costumes and all their nonsense of costume cutters and antiquarian". Obviously, Copeau prioritize the significant

value of costumes and recovered the clothing codes that were found in ancient theatre styles, notably those of Commedia dell'arte. It is a comic theatrical tradition that evolved in Italy during the 16th century and later influenced European drama profoundly. It is henceforth the stage costume that took the priority as a carrier of dramaturgic signs among other stage elements. The theatre direction was thus fixed according to the dual meanings "dressed body and empty stage"(Banu, 1994). For *Le Veuf*("The Widower"), Copeau attempted to reproduce the Italian "Commedia dell'arte" on a simple platform with an acting style based on improvisation, prototype masks and symbolic costumes. They are the characteristics of "Commedia dell'arte" play where each of twelve characters has its own prototype mask and costume in a particular style, for example, a lozenge patchwork for Arlequin(the clown), red pants and a long beard for Pantaloni(old miser), and black loose coat for Doctore, etc(Fig. 1). The costumes for Copeau's stage were simple but reflected the original Commedia dell'arte models, by partly choosing some characteristic details or colors from the original models(Fig. 2). Marie-H l ne Dast , Jacques Copeau's daughter, was another costume designer responsible for the set and costumes after Copeau's troupe settled down at Morteuil, a small French village. Another famous set and costumes designer, Duncan Grant created the costumes for *Pell as et M lisande*(directed by Jacques Copeau) using the painting and applique to underline fastening decoration. A notable pattern of lozenge patchwork of Arlequin transformed to flat geometric decoration <Fig. 3>, which shows a simplified pattern of the original figure. Through the history of both dramaturgy and stage costumes, this concept of simplicity shed a light on the contemporary stage art.

2) *Stylized Stage of Bertolt Brecht*

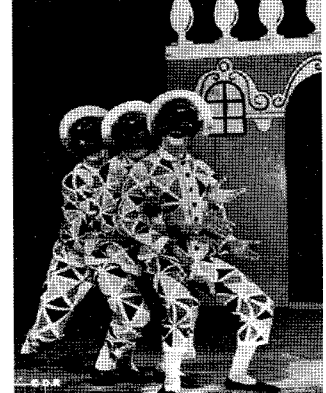
After the Second World War, directors such as Brecht and Piscador turned the theatre into a combat of criticizing the society of their times. They emphasized that the situations and characters going on the stage was just an illusion, thus allowing the audience to maintain a psychologically objective distance between the theatrical reality and their own situation. The



Fig. 1. Commedia dell'arte.



Fig. 2. Jacques Copeaux in *Scarpin* Fig. 3. *La Famille d'Arlequin*, 1955. for *Fourbries de Scarpin*, 1920.



stage aesthetics was directed under the name of *Verfremdungseffekt* (Alienation effect or A-effect), the effect of “detachment” of Brecht. According to him, the stage should be treated as a poetic, idealized means as well as concrete, realized tool, trying to maintain some distance objectively between the present reality and the reported history of the play. In order to implement the theory of A-effect, the stage was recreated and stylized, and the actor’s play became independent from their narrations and songs.

The costume was considered as the support of a dialectic view of performance, where all related fields met together, including human history, spectacle history, and the social context of the contemporary time. In that sense, the costume implied the indicative and narrative meanings through the sensory impression of materials. As Georges Banu noted, this was the reason why the remodeling of diverse material textures was strongly advanced more than the variations of silhouette or the decorations. This texture remodelling resulted in the advances of research for alienation. These “sensory effects” of the materials, where some clothing signs were constituted, allowed the public to participate in some discussion of the stage, which can be understood with regard to a particular dramaturgic context (Banu, 1994).

The colour fading and fabric breaking were deliberately operated for the costumes in *Mutter Courage und ihre Kinder* (creation by Bertolt Brecht and Erich Engel in 1957 at Berlin, set and costumes by Teo

Otto, masks by Horst Vonberg). In other words, the worn out effect was obtained not by using the second handed clothes but by the recreation and intentional stylization with a view to make the costume as if it were worn-out (Fig. 4, Fig. 5). For Roland Barthes, what matters was to construct the sign of being worn and not to reuse the cloth which was really worn and used (Barthes, 1955). The worn out effect was operated so by treating the costume with chlorine, dying by means of burning, scratching with razor, smudge with wax, sprays, fatty acid, holes, mending (Barthes, 1955). This is what Damiani wrote, a scenographer who worked in the tradition of the Brechtian theory of A-effect (Trapido, 1985). *Verfremdungseffekt* (German) in Bertolt Brecht’s epic theatre theory, a distancing or reorientation was sometimes translated as alienation (A-effect). Theoretically, it was accomplished by showing a legend or screen projection, for example, by changing spoken dialogues to songs. Such devices were designed to force the spectator to consider a play’s social implications objectively. As Giovanni Lista well explained the verb meaning “to make strange”, regarding the material-effect operation for costume, all used materials had undergone a similar operation. They were dyed, faded, impregnated with aniline, soaked, even burned, then dried again and ironed, in such a way that the materials lose the characteristics of their origin (Lista, 1997) (Fig. 6).

Another example is *The Caucasian Chalk Circle* (creation by Bertolt Brecht in 1954, set by Karl Von



Fig. 4. *Mother Courage*, Berlin, 1949.



Fig. 5. *Mother Courage*, Berlin, 1949.



Fig. 6. *Good Woman*, Berlin, 1966.



Fig. 7. *Mother Courage*, Berlin, 1949.

Appen) that well demonstrates Brecht's idea by using 'non-alive' materials for costumes. Solid and substantial materials(canvas, linen, cotton) were dyed and painted to make worn-out costumes. Through this artificial fabric breaking operation, the costumes were able to obtain a historical accuracy more effectively than reconstitution. As in the case of the mother's costumes in *Mutter Courage und ihre Kinder*, the clothes were punctured or scissored, then deliberately stitched along the edges(Fig. 4). The reconstructed materials became another critical element in dramaturgy as well as the acting and stage gesture themselves, which was remarkable in the history of stage costumes. Stage art of a veritable "epic" transposition of the material was achieved after the Second World War, the reconstruction of public reality was thus attempted through the artificial stylization of costume and alienation of dramatology(Fig. 7).

3) *Essential Stage of Grotowski*

Refusing the 'illusory' forms(those of Boulevard Theatres), austere(Naturalist Theatre), dramatization(Brechtian school), some post-Brechtian directors went back to an aesthetic of essentialism of the 1950's, which tended to reduce the decorative elements in their spectacles. In this case, the public attention went to the actor and their gestures. This was the reason why the stage became empty and the costumes got faded. The costume should not be regarded, but be simply seen. In other words, it was totally integrated with action(Barthes, 1955). For this reason, designers were supposed to evoke an essential aspect

of the play but not reconstitute the costumes. The costumes gained rich connotative values and the power of poetic evocation. This essentialization simplifies the costume up to the point of having "zero costume", which means the fitted bodice, or even a naked body. In addition, the costume obtained a growing autonomy to demonstrate the procedure of psychological and emotional evolution of the character. The costume functioned independently the direction.

Jerzy Grotowski for his creation *Acropolis*(set and costumes by Józef. Szajna in 1957) in Budapest dressed his actors in the costumes which constituted a veritable second skin(Fig. 8). In contrast, Peter Brook for *Mahabharata*(set and costumes by Chloe Obolensky in 1985) in Paris looked for the costume that followed in a very discrete way to the actor's action. In that sense, Strehler evoked the particularity of the relation between the action and the costume. The costume's role was fundamental for the construction of character. The character was born from a series of "Reactions" between the costume and the actor, between the gesture of costume and its particularity. For example, statements such as "a sleeve too wide or too narrow", "a sleeve too long or too short" can modify the stage projection of the character. The demand to the actor was regarded as the modification of one's attitude that provoked then inventions-constructions for the costume and thus continued Giorgio Strehler's text(as cited in Banu, 1994).

In the plays directed by Kokkos or Mnouchkine, well known directors for the contemporary scenogra-



Fig. 8. Zero costume and Essential Costume for *Acropolis*, Paris, 1961.

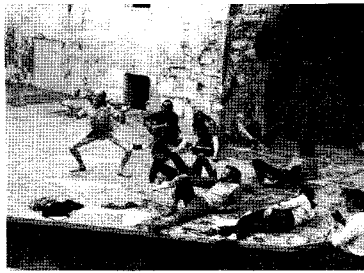


Fig. 9. Daily clothes for all actors, *Paradise Now*, Avignon, 1970.



Fig. 10. Daily clothes for Chous, *Julius Caesar*, Salzburg, 1992.

phy, it was the costumes that incarnate the expressive forth and emit dramaturgic signs. The public could anticipate the progress of the story and follow the evolution of the characters thanks to this expression of the costumes, which mixes theatrical and cultural references in a deliberate way. This association of diversified cultural codes gave the stage a new support without direct correspondence to the context of the play. In this ambiance deprived from spatio-temporal points of reference, only the imagination functioned. It was another kind of strange stage effect that was different from the Brechtian style appeared on the stage. In the play of *Madame de Sade* (direction by Loucathevski in 1986 at Théâtre Chaillot, Paris, set and costumes by Kokkos), Kokkos made the notion of gender identity confused. The female characters played by men were dressed in a costume which came from the fusion between the costume of the Elizabethan period and that of the traditional Japanese Kabuki styles.

In parallel with the essentialism, another form of avant-garde stage strategy was developed in the U.S.A. By improving the connection between the actor's spontaneous play and the public's immediate reactions, the American theatre conducted the 1970's stage towards the performance or the happening. The essence of the character became means of a subjective of the actor, and the spectacle was created on the spontaneous effects with improvisation. By sharing the fictive identity and the momentary one (Dort, 1980), the actor and the public became veritable co-authors of the stage events. The trivial character, the daily fashion incite the public to integrate into more intimate ways to the character's universe. Somehow,

this contributed to remove the frontier between the stage and the audience (Fig. 9). Opposing to the industrialization, the theater only needed essential elements both in dramaturgy and costume (Fig. 10).

4) *Measured Stage of Robert Wilson the Master*

A new stage aesthetic appeared with the federalized system (Banu, 1994), where any scenic component could play its share in the performance. The costume thus acquired same values as the other scenic components (the decoration, the lighting, the sound, and the play of the actor). On the subject of the dependence and autonomy of the stage costume in relation to the stage setting, Georges Banu noted the following: from the moment when the spectacle was built increasingly on the system of metaphorical signs, the creation of the costume should be constantly referred as well as his connection of syntax to the whole of the dramaturgy as to its unitary presence in plastic figure (Banu, 1994). A relation, so-called federalist, was formed occasionally by agreements, sometimes by tension among the scenic components (costume, lighting, set, gestures, etc.). Also the director must assemble a homogeneous structure of scenic signs, while keeping each autonomous property of the scenic components. The spectacle did not result from the simple addition to its components, but from their tension, narrowly supervised by the director who intended to impose on the costumes, decorations, lights, etc. (Banu, 1994).

The stage aesthetic of Robert Wilson was the consequence of the respect of the uniqueness in each scenic component. But this uniqueness did not mean



Fig. 11. Robert Wilson with an Effigy character for *CivilwarS*, Köln, 1984.

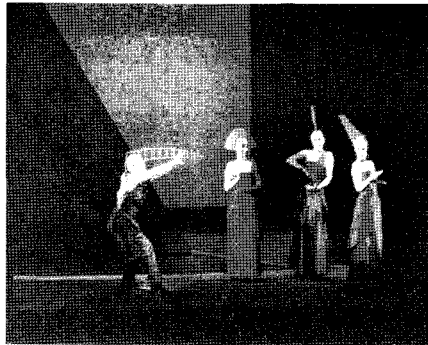


Fig. 12. Enveloped effigy costumes for *Magic Flute*, directed by Wilson, Paris, 1991.

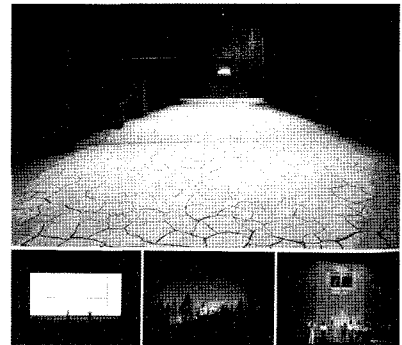


Fig. 13. Importance of lighting and geo-metric set in Robert Wilson's scenography.

the disturbance of the scenic harmony, as it was the case with the theatre stage of the twentieth century. The characteristics of the spectacle was the presence of a "Master", of a clever artist to the multidisciplinary talents, who managed the whole scenic procedures. Wilson put the stage pictorial and architectonic plasticity at the same time (Fig. 13, Fig. 14). He voluntarily blocked the concepts of costumes. For the *Magic Flute* (direction and scenography by R. Wilson in 1991 at the Opera Bastille, costumes by John Conklin), the actors were constrained to play with costumes designed in plastic form (Fig. 12). Consequently, the costume, as such an envelope on the body, took part in direction, in the same way as the play of the actor. The role of the costume existed, but was not influenced by the body. Rather, it was itself a preconditioned carrier of a body's expression. Antonin Artaud (as cited in Guibert & Razgonnikoff, 1986) had already noticed that the rigidly structured costume preconditions the body expression: "the hieratic quality of the costumes gave each actor a double body, double members - and in his costume, the cramped actor did not seem to be more himself but his own effigy. The costume in plastic styles was then taken as a material means that prevents the interpreter of the actor from returning to the "daily nature", from falling down in the naturalists traps. While Grotowski neglected the aesthetics of plasticity, Robert Wilson recovered them.

5) *Post-dramatic Stage of Philippe Decouflé*

Nowadays, the scene faces a new era known as Post-dramatism (Lehmann, 2002), where the production of a spectacle is likely to be in the form of a theatrical event or a cultural event. For this reason, the artistic teams collaborated instantly around event-driven occasions. In spite of the occasional spontaneity of the production and the multitude of the scenic variations, several theatres worked jointly. They questioned the interpretation of the actor and the connection to the text. With regard to the text of the play the traditional form of the dialogues and of the monologues was not found any more. Instead, there was only the narrative story without the identity of the speaker, nor that of the recipient. In other words, the presence of characters was not necessary for the reconstitution of a theatrical text.

In addition, the audio-visual mediums were likely to substitute the written text for the projection of images. The cancellation of the text brought the loss of the traditional criteria for the interpretive play of the actor. This new post-dramatic era required the actor to play beyond the concept of incarnation or distance from the character that were and are still, for some, the base of the interpretation throughout the twentieth century. For Wilson, the text in his spectacle constitutes the visual dimension and the auditory aspect extensively. In this sense, the text was represented as "the audio book" or the "video book". This scenic trend where the spectacle was held by means



Fig. 14. Puff costume for *Decodex*, Dir.by Ph. Decouflé, Paris, 1995. Fig. 15. Sketch & costume for an articulare character in *Decodex*, Paris, 1995. Fig. 16. Philippe Decouflé. Fig. 17. Flying costume for *Albertville Winter Olympic Games*, Albertville, France, 1991.

of the new technology forced the actor to play with, against, and with regard to the new technological supports: screens with images, acoustics, lighting, etc. As for the Decouflé's costumes for the opening ceremony spectacle of Winter Olympic Game at Albertville (direction by Philippe Decouflé, set and costumes by Philippe Guillotel) in France(1992), it became sometimes a screen, sometimes a support of "multi gadgets": the costume was provided with lamps, screen projection, or micro-camera(Fig. 14, Fig. 15, Fig. 16, Fig. 17). On the other hand, the introduction of the technology to stage carried the question about its role. Was it a complement or deterrent to the actor's play? The costume had already yielded its place to the advantage of the expressive value of the actor's body. Will the costume now definitively give up its place due to the triumph of new technologies? The introduction of new technologies within the textile sector (distressing fabric, diffusion of perfumes, anti-virus) raised also the question of the granted place to the human senses.

We could say that a new technological material or technique would predetermine the final aspect of the costume before the accomplishment of its realization. In order to meet this new need, the professionalization of the costumier craft moved its statute as an anonymous technician. The person who used to apprehend a technical interpretation behind the scenic play towards that of a "holder of a highly qualified knowledge" was able to propose the uniqueness of each costume, while making its polyvalent contributions exploited on the stage.

III. Conclusions

This study analyzed the stage costume to deepen our understandings of the role of costume in expressing dramatic effects and its evolution in Europe after the Second World War. Our research purpose was to review the role of creative aspect of costume making in the dramatic expression, especially regarding the choice of materials and costume-making techniques in the evolution of Stage Art. After reviewing five major cases in contemporary stage costumes, we were able to detect the characteristics of each case in terms of the role of stage costumes in dramaturgy. Interestingly, each case was distinct in its relative importance of the role in dramaturgy: for example, it was extremely important in some cases, while in other cases, it was underrepresented.

In costumes of Copeau's simplified stage, the simplicity played a supporting role to the gesture of actors(intensifying effect). In costumes of Brecht's stylized stage, the artificial stylization integrated into the play with the importance approximately equal to the actors's acting. In costumes of Grotowski's essential stage, costumes disappeared to emphasize only actor's presence on stage. In costumes of Robert Wilson's measured stage, costumes made concrete impressions to the extent of obtaining the same importance of actor's body among other stage art elements(lighting, sound, props, actor, text, etc). In costumes of Decouflé's *post-dramatic* stage, costumes in the era of multi technology were possessed of multi functional aspects that surrogated actors' body.

Throughout the five cases, we were able to detect

the multiple types of the costume and its various methods according to the direction of stage. This research began with the idea that the stage costume is a work "of art", which means both the skill of a craftsman and of an artistic expression, especially when the stage costume is made in the practical process. The costume maker transforms a dramaturgic concept into a concrete substance made of fabric, wire, paperboard, resin, or transparent film. On behalf of the technical craftsmanship of the costumer, the singularity of each material nature of costumes can create a dramaturgic signification with the help of the lighting. To better understand this sheer technical process, from the original costume design up to its final realization, we tried to analyze the "technical" operation of the material effect.

Opposing to the decorative and superficial stylization of stage costumes, some directors of the twentieth century appreciated the research for "The Art of the Theatre", a new kind of theatre school begun with Gordon Craig's idea. Martin Banham thus notes Graig's dramaturgy in his book. In 1905, Graig published his first and most famous essay *The Art of the Theatre*, calling for the development of a non-naturalistic aesthetics through which the theatre could become an art form equivalent to music or poetry, and establishing the dominant position of the modern director (Banham, 1995). Graig preferred to underline the harmony between the costume and dramaturgic idea of spectacle. However, the original materials and techniques were not always suitable for the elaboration of the symbolic aspect of costume while a spectacle is playing onstage. It became then indispensable to exploit materials and techniques, but the original application was often diverted. That is the reason why stage costume creation during the second half of twentieth century was highly marked by technician's artistic contribution. The role of the stage costume maker or fashion seamstress became important. Diverse research for material-effect has been operated from all technical angles such as colouration, volume-setting, choice for specific materials and texture-work.

With regard to the textile progress of the twentieth century, the rapid advances in the synthetic and tech-

nologic research for new dress materials opened other exploitable domains for stage costumes. The artists for contemporary set design began to take into account the polyvalent effect of costume made with multi-technologic materials. From then on, the presence of the onstage of costume itself has been considered as a sheer plastic art work, which the dramaturgic intention of its spectacle director can be decoded within.

Our study indicates that the stage costume since the Second World War was used as a material support for diverse stage dramaturgies. For future researchers of Stage Costumes, this examination of stage costumes from its material-effect point of view would provide better understanding of such a considerable aesthetic diversity on the stage through the 20th century and the methods operated to underline a dramatic effect for stage costumes as well as the change of criteria, on which the creativity of stage costumes in contemporary stage is based. Thus, the research of the effect-matter of the 20th century, exceeding its usual references which were hitherto a simple imitation of certain textile effects, led to the audacious introduction of a new materiality.

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요 약

시각적 효과를 내기 위해서 혹은 상징적 연출효과를 기대해서이던 간에 무대의상 제작에 있어 인위적 과장은 무대 위의 연출을 돋보이게 하는 중요한 표현 기술 중 하나이다. 본 연구의 목적은 무대의상의 역사를 공연예술사에 나타난 다양한 무대연출의 극적 효과를 보다 잘 표현하기 위한 노력의 결과물이라 보고 특히 제2차 세계대전 이후 유럽에 나타난 연출사조를 무대의상의 소재연출과 제작기술을 통해 이해해 보는 것이다. 무대의상을 단순한 장식과 시각적 표현도구로 바라보지 않고 연출의 의도를 극적으로 전달할 수 있는 표현 도구로 보는 관점은 제2차 세계대전을 기점으로 확연히 드러나므로 본 연구범위는 무대의상의 위상이 단순한 장식뿐만 아니라 극적표현력 까지도 포함하는 제2차 세계대전 이후부터 20세기 말까지 제한하였다. 연구방법은 먼저 무대의상 제작 시 사용되었던 소재의 간단한 사적 고찰을 살펴보고 제2차 세계대전 이후 나타난 유럽의 공연예술 사조를 대표할 수 있는 다섯 개의 무대연출 사조를 심미적, 창조적 기여도를 기준으로 다음과 같이 선별하였다. 1) Jacques Copeau의 단순화된 무대, 2) Bertolt Brecht의 정형화된 무대, 3) Grotowski의 본질적인 무대, 4) Robert Wilson의 축정된 무대 the Master, 5) Philippe Decouflé의 포스트 드라마틱 무대. 각 사조별 사회문화적 맥락과 활용 가능한 소재의 발전과 무대의상에 미친 영향 그리고 그에 따른 무대의상의 소재연출과 제작기법의 다양화 등을 분석해 보았다. 무대의상은 연출의 의도에 따라 무대미술에서 차지하는 그 중요성이 때론 부각되기도 때론 감소하기도 했음을 알 수 있었는데 그 연구결과는 다음과 같다. 1) Copeau의 단순화된 무대를 위한 의상: 배우의 제스처를 강조하기 위해 의상의 단순성 부각. 2) Brecht의 정형화된 무대를 위한 의상: 의상의 인위적 정형성은 배우의 연기와 거의 동등한 중요성으로 인식 3) Grotowski의 본질적 무대: 무대 위 배우의 존재감을 강조하기 위해 의상이 거의 사라짐 4) Robert Wilson의 축정된 무대: 무대 미술 구성 요소들(조명, 음향, 소품, 배우, 극본) 중 의상은 구체적 구성 요소 중 하나로서 배우의 몸과 동등하게 격상됨 5) Decouflé의 포스트 드라마틱 무대: 멀티 테크놀로지 시대에 접어들면서 의상의 다기능성으로 배우의 몸을 대체할 수 있게 됨. 본 연구의 결과 무대의상의 위상이 연출의도를 추론 해 볼 수 있을 정도의 독립적 공연예술 작품으로 인정됨을 알 수 있었으며 무대의상의 위상이 변함에 따라 의상 제작가의 위상 또한 연출자의 의도대로 옷을 만드는 단순한 기술자가 아니라 고도의 지식과 경험을 요하는 만능 예술인으로서의 자질을 갖춰야하는 것으로 점점 바뀌어 가는 사실 또한 알 수 있었다.