

## The Influence of Costumes on the Perception of Dance: Review

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### ABSTRACT

Dancers spend several hours' daily training in studios where mirrors are present. Observations in the mirror serve as feedback for establishing line, unison, and clarity, and may also impact their perceived performance. As such, clothing may also influence perception of performance ability. Dance is also considered as the essence of the national culture. In the national dance, dancing costumes can help to reflect the role, express the contents and embody the depth of the dance. This study explores clothing as a potential contributing factor to a dancer's perceived self-confidence and performance ability while executing movement.

Keywords: Costumes, Dance, Trainings and clothing.

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### INTRODUCTION

Dance is a visual art of expression, and the dancer's general look plays a critical role in the success of the show. There are different costumes for every kind of dance; their fashion always depends on the origin of the dance, its music, and purpose. A folk dance requires a national historic attire of the land [1]. These costumes may differ strikingly even on small areas. Peoples of Europe, for example, all have distinct features in their folk costumes while living very closely to each other. Ballroom dance costumes, on the other hand, convey the style of the 19th century aristocracy of the Western world [2]. In the 20th century, modern dance redefined dancing standards, and the tradition of dancing in specific costumes blurred. Isadora Duncan introduced loose clothes and bare feet in the modern dance; such an attire is common for contemporary today. Social dances also imply certain freedom in clothing and change with the general fashion. The rest of dances require dancers to wear specific costumes. After all, you cannot dance ballet, belly dance, flamenco, or Wiener waltz in anything you want [3]. Every type of dance has certain meaning that is conveyed through clothes. Historical or folk dances are unimaginable without sophisticated costumes [4]. Plenty of dances aim to expose sexuality of the dancers. All the

Latin dancers traditionally wear very open and tight garments to underline the beauty of their bodies. Female dancers expose their sexuality in 80% of dances, not only Latin or Oriental. Our perception of a dance show largely depends on what dancers wear. If their costumes correspond to the style and mood of the dance and beautify their bodies, we will certainly like the show. In many dances, it is important to wear what is traditional and stylish, not only comfortable [5].

### FUNCTIONS OF NATIONAL DANCING COSTUMES

#### Reflect Characteristics of the Dance Role

In the dance, the basic function of the dancing costumes is to reflect the characteristics of the dance role as the actors themselves cannot directly completely explain the roles to the audience [6]. If the actors only dressed in ordinary form clothing dancing on the stage, whether performers were how hard, actor of stage skills how solid, the actor's emotional expression how in place, audience is not well understood the actor to watch as the content, not very good into dance to bring the audience to the atmosphere. And through the actor's own changes in the body image of the packaging, you can play a role in the identity of the identity of the identity of the era background [7]. It can be said that

one of the outstanding works of dance, must be complete and proper dress contrast to the, these clothes continuously to the audience convey information about dance, laid the dance tone, reflects the feature of the characters in the dance roles. Not only such, dance costumes also for the audience to create better the effect of the story, the audience have a stronger sense of substitution, so that the audience can be personally on the scene, practical to follow the actors into the story, following the actor's emotional ups and downs of the continuous changes, so the dance of the overall sense of contrast can play a role in rendering aptly. It can be said that the dance costumes is very important for the emotional expression of the actors and the audience [8].

#### **Express Contents of the Dance Works**

Dance performance is different with language performance [9]. It can only rely on the performance of the dancer's body movements to convey the central idea in the works of topics and content. Dancing costumes play a role in express the content to a very effective contrast effect in the expression of dance work so that the entire dance works look more fresh and vivid. Good clothing for dancer better stretching plays a very important role, still hypothetical if dancers wearing only ordinary physical dance performance service, regardless of the dancer itself has many strong dance skills, regardless of the dancers express how vivid, but many places still not be able to perfect performance, not have the trappings of a foil, many originally made up very beautiful action it is not natural. Clothing can make dancers make movements more beautiful, more artistic [10]. It also auxiliary dancer better interpretation of dance works, so that the audience at a glance, clear dancers portrayed characters. For example the famous dance artist Yang by the creation of a solo dance called the frozen snake, a lively and vivid dance, in one fell swoop, with very high artistic ornamental, in the dance, dancers dressed in cold tones of blue dress, decorated with silver sequined dress, sequins along the dancer arm up to his

shoulder, like a burgeoning snake, in addition to dance actor flexible dancing, really like is a frozen snake cried in despair. Dancing costumes can also play a role in transmitting the purport of the works in the dance which can help dancers express the content to the maximized degree.

#### **Embody Depth of the Dance Art**

The depth of the dance art means the artistic conception which is in the dance of the dress itself or the beauty of the dance movements [11]. The art of dance costumes is based on the role of dance costumes, or by a certain kind of meaning. In the art of dance costumes, contains many artistic elements, such as: the plastic arts, the art of painting, folk arts and other can dance costumes is on the stage of a small and rich encyclopedia said. So, the audience watching the entire dance performance, in fact, the dancers who wear costumes, but also dance performances in the audience can enjoy a very important part of. The audience can in the middle of the dancer's dress that a lot of information, both dancers' personal characteristics, represented the dance that conveys to the audience out of spirit, and dance in national characteristics. The audience can get a glimpse of more accurate evaluation of the dance from the details of clothing [12].

#### **APPLICATIONS OF DANCING COSTUMES IN NATIONAL DANCE**

##### **Applications of Dancing Costumes' Color**

Dance art expresses feelings by strong lyrical and romantic feelings of the dance itself. Many nationals are good at sing and dance, and have a good command of dance to express feelings of national, hate people's emotions through the body language of dance will deeply love imprint is engraved on my heart yearning for release a better future feelings fully, and the color is supplement and reappearance of the emotion [13]. The vision of people of different hue feel different, blue and green stimulus is moderate, and the red color such as orange easily lead to visual excitement. The former belongs to the cold tone; the latter belongs to the warm color. In

addition, dark, heavy, light color easy to expand. There will be bright in the sense of feeling soft, dark is far from being hard. Light color can be any combination. Black and white gray is the color of the security. They can almost match any other colors. Brown is relatively dangerous, except for black and white ash three kinds of security, not too easy to match with other colors. There is a complementary color, called complementary relationship [14]. Clothing should pay attention to complementary color. Complementary color is too strong, not easy to combine the harmonious aesthetic effect. The complementary relationship refers to the relationship between each color and relative color. If it is dark, color is strong, it should be carefully matched, make it hard to appear stiff. Dance clothing designer clothing is black headband crown, dressed in white clothes to the deep blue [5]. The white and black fan in hands and the white boat shoes can reflect the elegant and solemn of the dance.

#### **Applications of Dancing Costumes' Material**

Dance costumes made of different materials have different sense of art. Different materials also give the audience different visual feeling to help actors and actresses better shape their role, heighten the feeling and the theme of the dance of the whole [6]. After the basic dress style and the color of the dress, the choice of material is the key factor to the success of the dance costume. In material selection, to dance according to transfer different content and minority of its own characteristics to determine, for example Tibetan Dance costumes, use thin robe yarn as the main part of the clothing, and the imitation flash the hem of the robe yarn at the end of, this design can make the dancer dancing after formation of run light dancing but drooping at the bottom of the unique aesthetic, highlighting the national characteristics of the Tibetan dance, the impression profound [10]. Material factors have played an indelible role in the expression of the theme of dance works [5].

#### **Applications of Dancing Costumes' Structure**

The structure of dance costume must be coordinated with the movement range of the dancers, and the structure of the dress will not hinder the movement of the actors [11]. Dance in the presentation of its artistic characteristics of a certain kind of requirements, that is, the clothing of the dancers in the first to help to show the beauty of the body, but also help to show the dynamic beauty. In the selection and design of the dancing dress, make sure that dance costumes can ensure the dancers were acting can move freely and in dancers perform some larger movements of the dance movements can also ensure the clothing itself is not damaged [12]. The rice dance "by Korean dance common cover hand, carry deuce, top hand, carry back hand, hand around the wrist and hand movements become the core actions of the dance, through the exquisite take scoop rice action full performance of the Korean women who loves life and worked hard. And Korean sleeved jacket contributed to these upper extremity movements without limitation and dance costumes is reflected more prominent [11]. Actors wore Korean clothing in the most traditional color is white, no buttons, use cloth to tie a knot, the cuffs, skirts, armpit inlaid with colorful Satin Edge, lower body clothing to dress and apron, see wearing a small jacket, a full-length skirt which swept the ground, collar hanging streamers of Korean girls dancing lightly and beautiful image, in turnaround cranes wings dancing in refined thrives on the Korean national spirit [1]. The applications of the dancing costumes' structure can make the dance more perfect and more vivid.

#### **Current trends**

In the newly emerging modern dance, experiments with set, lighting, and costume design were also significant [12]. One of the pioneers in this field was Loie Fuller, a solo dancer whose performances in the 1890s and early 1900s consisted of very simple movements with complex visual effects [10]. Swathing herself in yards of diaphanous material, she created elaborate shapes and transformed herself

into a variety of magical phenomena. These illusions were enhanced by coloured lights and slide projections playing across the floating material.

Elaborate lighting and costumes were also used by Ruth St. Denis, whose dances frequently evoked ancient and exotic cultures [5]. At the opposite extreme Martha Graham, who began her career as a dancer with St. Denis' company, strove to eliminate all unnecessary ornamentation in her designs. Costumes were made out of simple jersey and cut along stark lines that clearly revealed the dancers' movements [5]. Simple but dramatic lighting suggested the mood of the piece. Graham also pioneered the use of sculpture in dance works, replacing painted scenery and elaborate props with simple, free-standing structures. These had a number of functions: suggesting, often symbolically, the place or theme of the work; creating new levels and areas of stage space; and also illuminating the overall design of the piece. While it has remained common for choreographers to use elaborately realistic sets and costumes, as in Kenneth MacMillan's *Romeo and Juliet* in 1965, most choreographers have tended to adopt a minimal approach, with costumes and scenery simply suggesting the ballet's characters and location rather than representing them in detail [12]. One reason for this development has been the move away from narrative to plotless, or formal, works in both ballet and modern dance, where there is no longer any need for visual effects to provide narrative background. Balanchine set many of his works on a bare stage with the dancers dressed only in practice costumes, feeling that this would allow the spectators to see the lines and patterns of the dancers' movements more clearly [13]. Set, costume, and lighting design are important in narrative as well as formal dance in helping the audience maintain the special attention that theatre demands. They can also influence strongly the way in which the choreography is perceived, either by creating a mood (somber or festive, depending on the colour and

ornamentation used) or by strengthening a choreographic image or concept [4]. [10], the geometrically shaped kites suspended from the flies actually inspired some of the dancers' sharply angled movements as well as making them visually more striking in performance.

Costume, too, can alter the appearance of movement: a skirt can give fuller volume to turns or to high leg extensions, while a close-fitting leotard reveals every detail of the body's movements [13]. Some choreographers, trying to emphasize the nontheatrical or non-spectacular aspects of dance, have dressed their dancers in ordinary street clothes in order to give a neutral, everyday look to their movements, and they have often dispensed entirely with set and lighting [6]. Set design and lighting (or their absence) can help to frame the choreography and to define the space in which it appears. The space in which a dance occurs has, in fact, a crucial influence on the way movement is perceived. Thus, a small space can make the movement look bigger (and possibly more cramped and urgent), while a large space can lessen its scale and possibly make it appear more remote [10]. Similarly, a cluttered stage, or one with only a few lighted areas, may make the dance appear compressed, even fragmented, while a clearly lighted, open space may make the movement appear unconfined. Two choreographers who had been most innovative in their use of set and lighting were Alwin Nikolais and Merce Cunningham. The former has used props, lighting, and costumes to create a world of strange, often inhuman shapes as in his [14]. The latter has often worked with sets that almost dominate the dancing, either by filling the stage with a clutter of objects (some of which are simply things taken from the outside world, such as cushions, television sets, chairs, or bits of clothing) or as in [14] by using elaborate constructions around which the dance takes place, often partly concealed. As with his use of music, Cunningham's sets were often conceived independently of the choreography and were used to create a complex visual field

rather than to reflect the dancing. Perhaps the most important influence on the way spectators perceive dance is the place in which it is performed. Religious dances usually take place within sacred buildings or on sacred ground, thus preserving their spiritual character. Most theatre dance also occurs in a special building or venue, heightening the audience's sense that it has entered a different world. Most venues create some kind of separation between the dancers and the audience in order to intensify this illusion. A theatre with a proscenium stage, in which an arch separates the stage from the auditorium, creates a marked distance [2]. Performance in the round, in which the dancers are surrounded by spectators on all sides, probably lessens both the distance and the illusion. In dance forms that do not traditionally take place in a theatre, such as Afro-Caribbean dance, the intimacy between audience and dancer is very close, and the former may often be called upon to participate.

The theatre space not only influences the relationship between the audience and the dancer but is also closely related to the style of the choreography [7]. Thus, in the early court ballets, spectators sat on three sides of the dancers, often looking down

at the stage, because the intricate floor patterns woven by the dancers, rather than their individual steps, were important. Once ballet was introduced into the theatre, however, dance had to develop in such a way that it could be appreciated from a single, frontal perspective. This is one reason turned-out positions were emphasized and extended, for they allowed the dancer to appear completely open to the spectators and, in particular, to move sideways gracefully without having to turn away from them in profile [3].

Many modern choreographers, wishing to present dance as part of ordinary life and to challenge the way in which people look at it, have used a variety of nontheatrical venues to dispel the illusion or glamour of the performance [11]. Choreographers such as Meredith Monk, Trisha Brown, and Twyla Tharp, workings, performed dances in parks, streets, museums, and galleries, often without publicity or without a viewing charge [7]. In this way dance was meant to "happen" among the people instead of in a special context. Even the most surprising or non glamorous venue, however, cannot entirely dispel the sense of distance between dancer and audience and between dance and ordinary life.

#### CONCLUSION

The roots of the relationship between Western dance and fashion lay in the Renaissance period, where social dancing reflected the values of society. Dance as a channel of communication was as important as having the appropriate costume for socializing. After the French Revolution in 1789, professional ballet dancers left the Court spectacles in favor of the stage. From the beginning of the

nineteenth century, the European ball culture emerged as a social activity and had an enormous impact on fashion and vice versa. Costumes really indeed influences how dancing in done by making it flexible for participant. Recent costumes by current choreographers are invoke which when lunch will not only enhance dancing style but make dancing more beautiful and appealing to the eyes.

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