

Program

WEDNESDAY 10 December 2025

Session 1 ONLINE Chair: Paudraig Parkhurst	
9:30am	Cerys Swain (University of Liverpool) – Moptops and Matching Suits: Analysing the Significance of The Beatles’ Fashion and Appearance in the Beatles Monthly Magazine (1963-1969)
10:00am	Karen Nicholson (Royal Holloway, University of London) – Influencers 1.0: Early music stylists and fashionable acquaintances, 1960s to 1990s.
10:30am	Steph Stone (Boston University) – So Androgynous: Gender Expression Through Fashion in Minneapolis Punk 1978-1983
BREAK 11:00am – 11:30am	
Session 2: IN PERSON Chair: Kerry Murphy	
11:30am	Emmanuela Wroth (University of Cambridge) – From Vittoria Tesi to Joséphine Baker: Performing Race, Gender, and Sexuality across the Centuries
12:00pm	Rachana Vajjhala (University of California, Davis) – Looking Like Liberace
12:30pm	Elizabeth Kertesz and Michael Christoforidis (University of Melbourne) – The Spanish Turn in Jazz-Age Fashion
1:00pm	Sarah Kirby (University of Melbourne) – The ‘Golden Human Chrysanthemum’: Music, Celebrity, and the Press Reception of Percy Grainger’s Hair
BREAK 1:30pm – 2:30pm	
Session 3: IN PERSON Chair: John Gabriel	
2:30pm	Anna Marinela Lopez (University of Texas at Austin) – ‘We Never Go Out of Style’: Fandom, Fashion, and Fantasy in Taylor Swift’s The Eras Tour
3:00pm	Kate McQuiston (University of Hawai’i at Manoa) – Magical thinking in the style of Thundercat
3:30pm	Ruth Opara (Columbia University) – Come and See My Mother: Fashioning Power and Femininity in Afropop Aesthetics
BREAK 4:00PM – 5:00PM	
Session 4: ONLINE Chair: Elizabeth Kertesz	
5:00pm	Belen Vargas (University of Granada) – Music iconography and fashion in Spanish women’s magazines (1833-68)
5:30pm	Caroline Gleason-Mericer (University of Turin) – Recalling the Ancien Régime: The Politics of Costuming in Julie Candaille’s Catherine, ou La belle fermière (1792)
6:00pm	Ellan Lincoln-Hyde (King’s College London; SOAS University of London) – ‘Crazy hats do something for my morale’: Dress, Identity, and the Performance of Stardom in Marjorie Lawrence’s Public Image

THURSDAY 11 December 2025

Session 5: ONLINE Chair: Sarah Kirby	
9:30am	Márton Szives (University of Pécs) and Emese Lengyel (Széchenyi István University, Hungary) – EXXISTERE – a case study on the connection of painting, music and fashion
10:00am	Kendall Winter (University of Kentucky) – Fashioning Women’s Rights in Nineteenth-Century American Sheet Music Iconography
10:30am	Marie Comuzzo (Brandeis University) – The Pure Musical Vessel and the Aesthetic Regime of Classical Music: Fatphobia, Hierarchy, and Embodied Discipline
END PAPER SESSIONS 11:00am	

KEYNOTE LECTURE: Sophie Knezic (2025 Grainger Museum Creative Research Resident) - Peacock Aesthetics: Grainger, Gender Fluid Fashion & Performative Flair

Thursday 11 December 6:00pm – 7:30pm

Abstracts and Presenter Biographies

Session 1

Cerys Swain (University of Liverpool)

Moptops and Matching Suits: Analysing the Significance of The Beatles' Fashion and Appearance in the Beatles Monthly Magazine (1963-1969)

The Beatles are one of the most iconic groups in popular music history. While their musical output is undeniably a core reason their commercial success and cultural renown, the group's iconic image is no doubt largely due to their recognisable fashion and appearance that developed throughout the 1960s. From the early days of moptops and matching suits, to the later years of ever-growing hair, round glasses, and psychedelic patterns, the Beatles' style and appearance became intrinsic aspects of their musical and cultural output. This paper will explore the significance of the Beatles' fashion and appearance within discussions featured in the Beatles Monthly Magazine (1963–1969). This magazine was a key forum for fans all over the world to learn about the Beatles' day-to-day lives and to access exclusive photographs of the group. Moreover, a variety of authors contributed to this magazine, including an editorial team, the Beatles themselves, individuals from within the Beatles' inner circle, and even the fans. By analysing these various authors' discussions and descriptions of the Beatles' fashion and appearance, this paper will uncover which elements of the Beatles' style were most significant throughout the Beatles' career, and how this phenomenon developed throughout the 1960s.

Cerys Swain is a PhD student at the University of Liverpool's Music department. Having studied Music in Liverpool for six years, her research interests have developed to focus on The Beatles, branding, and storytelling. Cerys' research into the group has covered many topics, including Liverpool's Beatles heritage and culture, the iconography of Beatles souvenirs, and transmedia storytelling. Her PhD research explores the Beatles Monthly Magazine, and seeks to uncover how the magazine, and its various contributors, created and developed a storytelling Beatles brand throughout the 1960s.

Karen Nicholson (Royal Holloway, University of London)

Influencers 1.0: Early music stylists and fashionable acquaintances, 1960s to 1990s.

This paper takes a case study approach to explore the history of early Anglo, Irish and American music industry clothing stylists between the 1960s –1990s. Using historical ethnography and material culture research, it unpacks the development of the role as it grew and formalised into an integral position within a band or solo-artist's team.

Music industry clothing stylists interpret a performer's clothing needs and the sartorial zeitgeist. Acting as conduits between music and fashion, they translate a performer's musical language into a corresponding visual identity.

Rachel Lifter observes that music styling can be defined as 'creative service work' (2020, p.157); proto music stylists, such as Fintan Fitzgerald who worked with U2, were often fashionable acquaintances who became clothing advisors, or touring wardrobe personnel. At a time when the stylist position was largely undefined, they were central to the creation of

many performers' images. Only a few are remembered anecdotally, or as a footnote in a band's history.

This paper argues that these early music stylists can be seen to have made a considerable impact on the visual and cultural narrative of rock and pop. It considers their pioneering influence on today's generation of powerhouse music industry clothing stylists and furthermore, argues for the significance of their contributions to both popular music and fashion histories.

Karen Nicholson is a PhD student in the School of Music, at Royal Holloway, University of London, UK, and a recipient of the Royal Holloway Social Purpose Studentship. Supervised by Professor Tina K. Ramnarine, her research looks at cultural, gendered and postcolonial hegemonies in early pop and rock music. In 2022, she completed an MA in History of Design/Performance (Distinction) at the Victoria and Albert Museum/Royal College of Art, London. Professionally, she is a costume practitioner and has worked on tours with some of the mostly globally recognised performers in rock and pop music such as Beyoncé, Muse and U2.

Steph Stone (Boston University)

So Androgynous: Gender Expression Through Fashion in Minneapolis Punk 1978-1983

Throughout the late 1970s and early 1980s, punk made its way from the underground into the mainstream but was met with aggressive resistance from unfamiliar audiences. Much of this was a result of punks' tendencies to freely express a more complex form of gender identity, such as the use of clothing, tattoos, and piercings to embody an androgynous style. The gender expression was largely stimulated by music scenes that began to dominate cities like Minneapolis and New York. These cities acted as safety zones for free artistic, sexual, and gender expression for young people, and therefore narrate an important history in general queer culture. In short, it was communities like the Minneapolis underground punk scene that contributed greatly to the evolution and popularization of experimental gender expression in rock music as a whole.

Using visual, archival, and audio materials as well as underground media accounts from the Minneapolis underground punk scene between 1978 and 1983, I track the evolution of gender expression in members of the community through their fashion and body modifications. I also locate the Minneapolis punk scene among the most influential factors contributing to a wider acceptance of varying gender expressions due to its eventual widespread popularity in North America. I also examine Minneapolis musicians' own choices about gender and fashion through interviews and songs like The Replacements' "Androgynous," Prince's "Controversy," and Babes in Toyland's "Sweet '69." These tracks provide direct insight into the thoughts and practices of some of the scene's most influential musicians.

The findings of my research resonate with the wider acceptance of androgyny and drag performance in the punk community, as well as the public response to this evolution through the popularity of Prince. This conclusion provides an important context and timeline for the wider acceptance of verified gender expressions in music and popular culture and contextualizes the reception of countless other contemporary and later rock musicians.

Steph Stone is a musicologist specializing in American punk music, fandom, and gender. Earning an undergraduate degree in musicology from Boston University in 2025, Stone's work includes

presenting for the American Musicological Society as well as Boston University, writing for Roots Magazine, Apollon Journal, and local zines, and French translation for The Opera Journal. She also creates punk music and frequently appears on Boston radio stations to discuss her research and the latest Boston punk-related news. More work can be found at www.meantoast.weebly.com.

Session 2

Emmanuela Wroth (University of Cambridge)

From Vittoria Tesi to Joséphine Baker: Performing Race, Gender, and Sexuality across the Centuries

While scholarship has focused on how the African American performer Joséphine Baker (1906–1975) influenced Beyoncé, through fashion and choreography, there is a collective amnesia on previous such Afrodiasporic performance traditions and networks. Rather than seeing Baker as a point of departure, this paper sees her as a point of arrival in a longer history of black feminine performance in the West.

As well as Baker's iconic banana skirt—which Beyoncé incorporated into her performances—Baker made her name in 1920s Paris through cross-dressing roles. Through Baker's overt performances of her exoticization, eroticization and gender, she exposed these categories as constructs. But she was not the first. Among others, Josephine Morcashani (1870–1929), a black British entertainer, gained celebrity at the turn of the century through her humorous performances of gender and race, through her baritone voice and drag performances. A century prior, in eighteenth-century Italy, another Afrodiasporic diva, Vittoria Tesi (1701–1775), acquired celebrity through operatic performances that toyed with race and gender through voice and costume. Famous for her broad range that incorporated soprano and contralto parts, Tesi was one of the most celebrated opera stars of the century, thanks to a combination of trouser roles, feminine diva parts, and racialized characters that sometimes required her to whitewash her face.

By recovering these earlier iterations of racialized, gendered, and sexualized performance traditions, this paper recovers histories that demonstrate how black women have used fashion and music, historically, to gain access to power from which they were typically excluded.

Emmanuela Wroth is a Leverhulme Early Career Fellow in the Faculty of Music at the University of Cambridge. She specializes in nineteenth-century French music theatre history and celebrity, through the intersections of race, gender, sexuality, and class. Her project, “Diasporic Divas”, recovers the careers of black women performers and Afrodiasporic performance practices in eighteenth- and nineteenth-century Western Europe and the Atlantic. Her first monograph is entitled Courting Celebrity: Creating the Courtesan on the Popular Parisian Stage and Beyond, 1831–1859 (Oxford University Press, forthcoming). She has also published essays with French Studies, Cambridge University Press and Bloomsbury.

Rachana Vajjhala (University of California, Davis)

Looking Like Liberace

In Soderbergh's *Behind the Candelabra* (2013), an aging Liberace seduces an unsuspecting new lover, the much younger Scott Thorson. Their relationship, however, hinges on more

than sex. Throughout the film, Liberace extends his seduction to a kind of corporeal takeover, encouraging Thorson to dress like him and even undergo extensive plastic surgery to preserve youth—or more precisely, both of their youth, as the younger man gradually comes to resemble the older’s younger self. Indeed, when they see Thorson wearing a flashy powder blue suit, fans assume he is none other than Liberace’s son.

In this paper, I will connect Liberace’s physical makeovers (on both himself and on Thorson) to the musical ones he performed throughout his career. Even while honing his talents as a performer of canonical repertoire, he cultivated an eclectic aesthetic that paired back the popular and the rarefied. Such efforts included “Three Little Fishes” in the style of Bach or “Mack the Knife” as a Strauss waltz, a kind of musical dress-up that echoed his burgeoning interest in flashy costumes and other eye-catching accoutrements. Liberace, a contemporary hybridization of Pygmalion and Narcissus, thus (re)fashioned Thorson into himself from days past even as he musically clothed western art composers in modish popular styles.

Rachana is an Assistant Professor of Music at the University of California, Davis, and previously taught at Boston University. Her first book, Kinetic Cultures, was published by UC Press in 2024.

Elizabeth Kertesz and Michael Christoforidis (University of Melbourne)

The Spanish Turn in Jazz-Age Fashion

Spanish style was high fashion in twentieth-century New York from the mid-teens to around 1930, its exotic glamour filtering through from the musical stage and the silver screen. Carl Van Vechten identified the 1915-1916 New York season as ablaze with Spanishness, from art, music, and opera to the latest in feminine fashions, and this continued throughout the 1920s. High-profile artists were commissioned to design for the stage, with celebrated names from the art world like Pablo Picasso, Natalia Goncharova, and Ignacio Zuloaga becoming known for their engagement with Spanish-themed fashion, and—via their association with companies like the Ballets Russes—influencing haute couture in Paris and London.

In this paper we focus on manifestations of Spanish style in music and film of Jazz Age New York and the ways in which aspects of these designs permeated fashion of the time. Visiting Spanish performers, from opera singers to exotic dancers, were often the catalyst for the US-American adoption of Spanish fashion. Early sound films were a vehicle for its mass dissemination, through the oft-repeated spectacle of a Spanish fiesta. Works like *Carmen* were redesigned by modernist artists for new productions and film adaptations, their costumes reflecting the latest trends, and this provided further opportunities for the transfer of design ideas from the stage and screen.

Elizabeth Kertesz is an Honorary Senior Fellow at the Melbourne Conservatorium of Music, University of Melbourne. She has written extensively on the English composer Ethel Smyth, focusing on the critical reception of her works in Germany and England. In 2018 she published a monograph with Michael Christoforidis, entitled Carmen and the Staging of Spain (Oxford University Press). Her current research interests include Ethel Smyth, and Spanish-themed music, entertainment, and film from the Belle Epoque into the first half of the twentieth century.

Michael Christoforidis is a Professor in Musicology at the Melbourne Conservatorium of Music, University of Melbourne. He has published extensively on nineteenth- and twentieth-century Spanish music and dance, and its impact on Western culture. Other research interests include the impact of the visual arts upon musical modernism, issues of national identity and exoticism in music, and the

history of the acoustic guitar. He has published two monographs: Manuel de Falla and Visions of Spanish Music (Routledge, 2017) and Carmen and the Staging of Spain (with Elizabeth Kertesz, Oxford University Press, 2018).

Sarah Kirby (University of Melbourne)

The ‘Golden Human Chrysanthemum’: Music, Celebrity, and the Press Reception of Percy Grainger’s Hair

‘When it comes to the matter of thatches for domes’, a reviewer in the New York Dispatch wrote in 1915, ‘Percy Grainger has it on Paderewski ... [if] Paderewski’s is leonine and Grainger’s easily leo-ten’. Throughout his career, Grainger’s hair was often a subject of discussion, alongside his playing, in the press. Through the 1910s and 20s—and particularly following his move to the US in 1914—Grainger worked consistently and deliberately to cultivate a celebrity persona, working with agents, sympathetic journalists, and other significant musical figures to establish a ‘brand’ that would hold attention in the ever-expanding celebrity ecosystem of the media. Part of Grainger’s strategy, I argue, was tied to his striking physical appearance, which he emphasised through growing his hair long, drawing comparisons with the almost mythical figure of the ‘long haired virtuoso’ propagated by other artists from Paderewski to Liszt.

This paper explores the way descriptions, illustrations, and references to Grainger’s hair in the press interacted with his reception as a ‘celebrity’ pianist and composer over the early twentieth century. With a particular emphasis on this process in the United States and Australia, I consider how the image of Grainger’s hair interacted with received notions of pianistic artistry, and sat alongside contemporary and national constructions of masculinity.

Sarah Kirby is the Grainger Fellow in the Museums & Collections department of the University of Melbourne. She has published widely on British and Australian music history, and her first monograph, Exhibitions, Music and the British Empire was published in 2022. Her second monograph, Inventing Percy Grainger, will be published in February 2026 by Boydell & Brewer. She is the associate editor of the journal Musicology Australia. In 2022, she was the Nancy Keesing AM Fellow at the State Library of NSW. The following year received the McCredie Musicological Award from the Australian Academy of the Humanities and was elected a fellow of the Royal Historical Society.

Session 3

Anna Marinela Lopez (University of Texas of Austin)

‘We Never Go Out of Style’: Fandom, Fashion, and Fantasy in Taylor Swift’s The Eras Tour

The Taylor Swift side of X, TikTok, Reddit, and Pinterest was filled with posts of fans showcasing their Eras Tour outfit, creating tour outfit inspiration lookbooks, or asking fellow Swifties to rate their planned outfit. From the youthful sundresses of her debut album to the cozy cardigan of folklore, each Taylor Swift album is accompanied by a specific set of sartorial looks worn by Swift herself. Each album’s sartorial style was emphasized during The Eras Tour, as fan would dress as different Taylor Swift albums to prove their loyalty to and knowledge of the fandom. The Eras Tour is a journey through Swift’s seventeen-year-long career defined by her different albums — or what the artist has called her musical eras

— and is a record-breaking tour in multiple aspects. What was the role of fashion for both Taylor Swift and her fans during The Eras Tour?

Drawing from fan studies (Duffet 2017; Craven and Mosely 2016), performance studies (Reason and Lindelof 2016), and musical topophilia (Bolderman 2020), I demonstrate how The Eras Tour transforms stadium spaces into experienced places that have meaning to individual fans by examining the symbiotic relationship between costuming, set design, and the sonic palette of each era and how this relationship in turn affects how fans interact with her oeuvre.

By viewing the tour as a microcosm of the larger Taylor Swift musical universe, also known as the Swiftverse, I highlight the process of musical worldbuilding through the symbiotic relationship between Swift and her fans.

Anna Marinela Lopez is a doctoral student in Historical Musicology at the University of Texas at Austin whose research lies at the intersection of nationalism, sound studies, and film music theories to explore US American identity formation through music in popular media. Her dissertation examines the creation of sonic markers of US American identity in live music ensembles at the Disneyland Resort. Her other research interests include the American wind band, film music, popular music, and musical theater. She holds a master's degree in Music History and Literature and a bachelor's degree in Flute Performance from California State University, Fullerton.

Kate McQuiston (University of Hawai'i at Manoa)

Magical thinking in the style of Thundercat

The music of bassist and singer, Thundercat (Stephen Bruner, b. 1984) blends sounds and styles from funk, r & b, soul, psychedelica, and jazz. Thundercat is an increasingly popular recording artist and ubiquitous collaborator. His albums, full of self-deprecating lyrics and a variety of moods, register culture trends of the '70s and '80s – especially comics and anime. These interests form a cornerstone of his persona – even his stage name owes to the animated series, *ThunderCats* (1985–1986).

Thundercat's dual formative interests in visual art and music have prompted his recourse to an anachronistic array of real and fictional figures for musical and lyrical inspiration – a supporting cast that includes Iron Man, Steely Dan, Naruto, George Clinton, and Jesus. Thundercat's public image likewise evokes a borderless ethos where fashion and costume comeingle. He is known for his dreadlocks (dyed or not) and a pair of cat ears, bright sweatshirts, Muay Thai shorts, and glittering Gucci accessories.

This paper illuminates the fantastic through line in Thundercat's creative work by analyzing evidence in two types of sources: 1) images in album and promotional art, videos, and public appearances, and 2) references to hero figures in lyrics and interviews. My analysis shows how Thundercat's reflexive manner of referencing heroes contributes to a consistent, imaginative and borderless mythology across his work, and to a corresponding ethos of real-world collaboration. Finally, I ask how these findings shed light on Thundercat's recent collaborations with fashion designers.

Kate McQuiston is Professor of Music at the University of Hawai'i at Mānoa. She is the author of Music and Sound in the Worlds of Michel Gondry (Routledge, 2020) and "We'll Meet Again": Musical Design in the Films of Stanley Kubrick (Oxford University Press, 2013). Her recent work appears in The Bloomsbury Companion to Stanley Kubrick, Journal of the Society

for American Music, Music and the Moving Image, and French Studies. *She was featured in a 2023 MUBI podcast on music in 2001: A Space Odyssey.*

Ruth Opara (Columbia University)

Come and See My Mother: Fashioning Power and Femininity in Afropop Aesthetics

Since the release of MzVee's song "Come and See My Moda" featuring Yemi Alade, many Africans have taken to social media to showcase their mothers through various fashion styles, accompanied by this music. Viral videos of sons and daughters—dancing in single lines to reveal who their mothers are—fill the African-focused social media. The videos shed light on the complexities of African popular music aesthetics, representations of African motherhood, identity and fashion sensibilities, and invocation of cultures. Through a close reading of lyrics, sound, and visual symbolisms in the music videos and trending videos online, this presentation explores how "Come and See My Moda" empowers and reframes traditional representations of African motherhood while elucidating how fashion is a connecting factor between mothers and their children in the ensuing social media trending music videos. Fashion, in this context, is not merely ornamental but communicates power in reasserting African cultural modernity.

Ruth Opara is an assistant professor in the Department of Music at Columbia University. Her research centers on African and African diasporic music and knowledge production, women in music, music and fashion, and African music in transnational encounters. As a practitioner, teacher, and scholar who has lived and taught on both the African continent and in the diaspora, Ruth successfully straddles the musical cultures of both worlds. She is currently working on a book project that explores the intersection of music and motherhood. Ruth has published peer-reviewed articles and has presented her research around the world.

Session 4

Belen Vargas (University of Granada)

Music iconography and fashion in Spanish women's magazines (1833-68)

This paper aims to analyze the connection between music and fashion in the Spanish women's press during the reign of Isabel II (1833-68) through its visual elements. Many of these periodical publications distributed fashion illustrations and engravings of domestic tasks, most of them imported from Paris. Thus, it will be examined more than 400 images with musical allusions, from 16 magazines published during this period. Some titles are *Correo de las Damas* (1833-35), *La Elegancia* (1846-47), *Correo de la Moda* (1851-1893), *Silvina* (1857), *La Moda Elegante* (1861-1927), *La Educanda* (1861-65), and *El Ángel del Hogar* (1864-69).

Musical topics in fashion illustrations are present both in the purpose of the products and in the contexts where they are depicted.

In the first group, it will study costume designs for balls, concerts, and lyric performances, paying special attention to the level on which staged musical productions (ballet and opera) were a source of inspiration for women's fashion of those years. It will also analyze engravings of domestic tasks designed to decorate and protect everyday objects related to piano playing.

The second group of images focuses on the musical environments in which the illustrations are depicted. Most are set in domestic scenes around a piano, in a theater box, or in a concert hall. The visual analysis of these settings provides useful musical information from an iconographic and sociological perspective, despite being secondary elements of the images.

The final objective is to explore how music contributed to reinforcing the stereotype of bourgeois women in Spanish society during the middle decades of the 19th century through a very influential medium at the time, such as fashion magazines.

M. Belen Vargas is Lecturer in Department of History and Music Science at University of Granada. She has focused on the study of music in Spanish press of the 19th and early 20th centuries. She has authored numerous articles and book sections devoted to music criticism, advertising and music trade, supplements sheet music, cultural press, women's magazines, and a methodology proposal for the music research in the press. She has also collaborated with RIPM (Retrospective Index to Music Periodicals) in the study and cataloging of Spanish musical press. She is a member of the Spanish Society of Musicology since 2008 and an active member of its Music and Press Working Commission since 2013.

Caroline Gleason-Mericer (University of Turin)

Recalling the Ancien Régime: The Politics of Costuming in Julie Candeille's Catherine, ou La belle fermière (1792)

Amélie-Julie Candeille (1767–1834) was a popular salonnière, socialite, actor, writer, librettist, and composer during the French Revolution (1789–1799). In performing the title role of Catherine in her acclaimed opéra-comique *Catherine, ou La belle fermière* (1792), Candeille became a celebrated figure at the pro-republican Théâtre de la République. Despite her outward support for the Revolution, her public relationship with prominent revolutionaries, and the use of revolutionary ideals in her performance, this paper argues that Candeille's *La belle fermière* reproduced visual aesthetics of the ancien régime. An analysis of Candeille's costume as Catherine in 1793 and an engraving printed in c. 1816 reveals the history of this role's stage costume. I focus on both garments' use of ornate silk and the shifting importance of the sericulture industry in shaping costumes of the French Revolution. My examination highlights the political significance of operatic stage costuming during this decade, revealing the role fashion and the stage played in both propagating and challenging the evolving political ideologies of the French Revolution.

Caroline Gleason-Mercier is a historical musicologist and opera singer who specializes in French women opera composers of the eighteenth century. She was previously an Andrew W. Mellon Postdoctoral Fellow at Northwestern University (2023–2024) before becoming a Postdoctoral Research Fellow with the Turin Humanities Programme. Her research interests include women composers and gender politics, broadly conceived, and representations of gender, race, and class through rediscovering the cultural histories of eighteenth-century performance, staging, and costuming. Her current project examines how women composers, librettists, and playwrights of the French Revolution relied upon the analogy of marriage as slavery in their creative texts to equate women's submissive roles as mothers and wives to chattel slavery in the French West Indies.

Ellan Lincoln-Hyde (King's College London; SOAS University of London)

‘Crazy hats do something for my morale’: Dress, Identity, and the Performance of Stardom in Marjorie Lawrence’s Public Image

This paper explores the sartorial performance of the Australian dramatic soprano Marjorie Lawrence (1907-1979) during the 1930-1950s, positioning her within a longer lineage of prima donna self-presentation while examining how her distinctive fashion choices functioned both as personal morale-boosters and as elements of her public-facing performance. Building on Cowgill and Poriss’s framework of dress as a coded extension of prima donna identity, this research argues that Lawrence’s mid-twentieth-century public image – particularly her commitment to eccentric hats and carefully styled outfits – sustained and adapted the traditions of prima donna deportment well beyond their early twentieth-century context. This paper draws on press, archive and ethnographic accounts from Lawrence’s career in 1930s New York, her 1940s Australian and USO troop tours, and the start of her teaching career in Arkansas, USA. Her whimsical yet polished visual style was central to both her emotional resilience and her rapport with audiences throughout her career. Her remark to the *Sydney Morning Herald* that ‘I have to wear a pretty frock to sing well’ exemplifies how fashion operated as both affective strategy and media performance. By reading Lawrence’s wardrobe as a form of embodied optimism, this study highlights how she reasserted glamour, femininity, and emotional strength during war and her paralysation from polio, while negotiating the gendered expectations placed on women in the public eye.

Dr Ellan A. Lincoln-Hyde is an Australian academic and multidisciplinary artist currently based in London. Their work centres on the creation and use of music during times of conflict and great social change. Ellan’s interdisciplinary output is regionally focused on the former British, Chinese and Portuguese empire, with publications and podcast credits across a wide range of subjects. They currently hold a Research Associateship with King’s College London, and lecture at both King’s College London and SOAS University of London.

Session 5

Emese Lengyel (Széchenyi István University, Hungary) and Márton Szives (University of Pécs)

EXXISTERE – a case study on the connection of painting, music and fashion

Exsistere (Lat.): to exist. We can exist only through connections with others – in this case, through the interplay of fashion, music, and painting. In the musical catwalk exhibition EXXISTERE, these three artistic disciplines converge to slow down the observer’s perception and to serve as a memento for the artist in our century.

The painter Silvio Monti reflects existential thought through his symbolic klepto-art. SlangSlang (Szonja Lang), a Hungarian fashion designer, reimagines the clothing industry by using recycled materials from cars, applying the concept of klepto-art to fashion. Edina Balogh, an independent curator, creates exhibitions of Monti’s paintings that focus on the story of the human being. Márton Szives, a percussionist and composer, employs diverse sounds and samples as materials to reflect upon painting and clothing – the klepto-art of music.

EXXISTERE emerged as a multi-art performance with three dimensions: a walking exhibition of Monti’s paintings accompanied by music composed for them, while the clothes and the fashion show express the shared ideology of both. Meanwhile, all three elements influence one another’s creation. During the making of the show, the creators confronted two questions:

- How do fashion, music, and painting connect on the ideological level of klepto-art?
- How do klepto-art and the notion of slowing down appear as aesthetic and existential gestures within the performance?

The presentation is a case study of EXXISTERE by Márton Szives, while Emese Lengyel's study addresses the questions above from the perspective of artistic research. Aftervideo of the last event: <https://www.youtube.com/watch?v=28adCfpp5LQ>

Emese Lengyel is a researcher at the Széchenyi István University (Győr, HU)s Her research aims at the social-cultural effects of the history of the musical theatre genre in Hungary. She holds a degree in ethnography and design management.

Márton Szives is a percussionist and researcher who creates performative concerts throughout Europe. As a percussionist, his research focuses on the paradigm shifts of keyboard percussion. He was awarded the Pro Arte Gold Medal and the scholarship of the Hungarian Academy of Arts. He is a doctoral student at the Artistic Doctoral School of the University of Pécs.

Kendall Winter (University of Kentucky)

Fashioning Women's Rights in Nineteenth-Century American Sheet Music Iconography

Women's rights advocacy and dress reform efforts were commingled and conflated in the United States during the mid-nineteenth century. (Riegel, 1963; Torrens, 1999; Fischer, 2013) Dress reformers swapped heavy, cascading skirts, tightly-laced bodices, and constrictive sleeves for billowy and lightweight, largely Turkish-inspired pantaloons and jackets that promised wearers a safer, more hygienic ensemble with no restrictions on movement and mobility. For this reason, adopters called the new style "freedom dress." Because the style was popular with women who espoused then-radical ideas about women's social, financial, and political independence, others called the fashion the "Bloomer costume," after Amelia Bloomer (1818–1894) who promoted both dress reform and women's rights in her newspaper, *The Lily*.

This paper applies the scholarly conversation about the 1850s Bloomers craze and women's rights to the printed music industry, which capitalized on the ferocity of the dress reform moment to market its products. Sheet music cover illustrations of the era often featured Bloomer-clad women. These images were used to advertise both songs and instrumental works, especially solo piano pieces in the style of the era's favorite social dances. Composers wrote titles and dedications that took an explicit--oppositional or supportive--stance, even when the musical content had little to do with the dress reform movement. Because young, amateur, middle-class female musicians and their mothers constituted the target consumer base for this so-called parlor music, I argue that the market for sheet music became a subtle venue for women's political expression and economic power.

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Marie Comuzzo (Brandeis University)

The Pure Musical Vessel and the Aesthetic Regime of Classical Music: Fatphobia, Hierarchy, and Embodied Discipline

This article examines how fatphobia operates as a mechanism of exclusion within Western classical music institutions. Drawing on qualitative research with twelve women and genderqueer instrumental performers in the U.S, this study highlights the aesthetic pressures shaping the lives of aspiring as well as established performers. Grounded in feminist and queer musicological scholarship and framed through the lens of fat studies theorists including Sabrina Strings, Amy Farrell, Kate Manne, and Jeannine Gailey, this article argues that classical music's aesthetic regime is structured through the ideal of the "pure musical vessel" – an ideology that demands the performer's disappearance in service of the composer's will and the musical score. Historically rooted in the Romantic notions of the *Werktreue* and the sacrality of the score, this ideal functions as an exclusionary tool. In fact, fat bodies, perceived as excessive, undisciplined, or out of place, are rendered incompatible with this aesthetic ideal and are consequently marginalized or erased. This article situates fatness as a crucial yet undertheorized lens for understanding how classical music institutions reproduce racialized, gendered, and classed hierarchies under the guise of artistic excellence. Challenging neoliberal meritocratic narratives of self-discipline and resilience, this study calls for a structural rethinking of who is allowed to be seen, heard, and valued in classical performance – and ultimately demands a critical reckoning with the exclusions embedded in the field of musicology itself.

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