**Ingrid Crossing:** My name is Ingrid Crossing.

And I went to St. Catherine's School.

And this year I'm studying science at Melbourne University.

And I love costuming, art.

But I'm planning to keep that as sort of a side hobby in club societies at Uni.

And hopefully it might lead me somewhere.

Or I'll stick to the sciences.

The play I chose was *Animal Farm* by Peter Hall, which is an adaptation of George Orwell's original story.

It's basically about an animal farm where the animals are mistreated, repressed, and they uprise against their farmer, Mr. Jones.

It serves as a direct allegory for the Russian Revolution and kind of the nature of revolutions as a whole.

And it's George Orwell's views on that.

I thought it would be really interesting trying to look at how the allegorical links of humans to animals could be created through costume as well as looking at creative ways of making something that's more than just an animal costume, like a typical ears and tail.

The character I selected was Old Major, who is the old boar of the farm.

He's kind of the leader and the representation of Karl Marx.

His monologue is at the very beginning of the play, kind of a call to action to all the animals, which they then follow following his death.

I chose costume and make-up because they're both big interests for me.

I do a lot of costume making and cosplaying outside of school, making costumes of characters that I wear myself.

I also went through a very big special effects make-up stage when I was about fourteen, fifteen, which really continued into wanting to learn more about stage make-up, which is why I picked these for my theatre studies.

The theme I mainly focused on was the oppression of the animals.

I wanted the costumes to be quite harsh, almost uncomfortable to look at or intimidating, which takes conventions from Theatre of Cruelty.

By emphasising that discomfort for the audience, it makes them uneasy with the situation the animals are in and, therefore, their oppression.

I also looked at creating a costume reminiscent of a cage, which further symbolises this oppression by their leader, Mr. Jones.

I did a lot of research into Constructivist architecture, which was an architecture style that flourished in the Soviet Union following the Russian Revolution.

It took the communist ideologies and turned them into an architecture style abandoning the lavish ornaments and materialism of the bourgeoisie and instead focusing purely on function and structure and the bare necessities.

So I took this idea of function over form and put it into my design, rather than having a decorative, realistic pig's head, it's purely the framework emphasising the structure.

So in researching the play, I couldn't help but notice the parallels between Bertolt Brecht's Epic Theatre and George Orwell's original story.

In Epic Theatre the audience is supposed to be aware they're watching a play, aware of the mechanics of it, how it works, rather than immersing themselves so that they can have a clearer view on it.

And this is called *Verfremdungseffekt* effect.

So I aimed to create this in my costume by having it clearly visible by the audience how the actor uses the costume and manipulates it.

Rather than immersing the audience in a realistic animal fairy tale with realistic costumes, the clear manipulation by the actor distances the audience as in Bertolt Brecht's Epic Theatre.

The main parts of my costume are a metallic pig's heads and front legs with trotters.

Although it's designed to look like metal for practicality and ease of use by the actor, it's actually made of foam over strips of wire, which allow me to bend and manipulate into the shape I wanted.

I then used googly eyes for the bolts and painted over with spray paint.

I also have patched Hessian pants and a Hessian singlet so it kind of exacerbates the context of the farm.

The key thing with Old Major was his age, which creates his high status on the farm in comparison to the other animals.

This age and general weariness from his time on the farm was something I conveyed through the rusted effect of the metal.

I heavily added the rusted effect in various areas.

And compared to the other costumes of the pigs, they would have less.

They also most likely would be smaller.

So the make-up for Old Major, especially in comparison for the costume, is quite natural.

I did simple aged make-up focusing on wrinkles to make him look both old, conveying his status, and age obviously as well as his weariness.

I also do the same with just greying hair and also black and white stubble, which is kind of unkempt or unruly to symbolise how the animals are uncared for.

So the biggest hurdle or crucial part was definitely what to construct the costume out of.

Because I had the design, I had this fancy idea in my head.

I wasn't quite sure how I was going to make it.

I went to Bunnings.

I looked at buying strips of metal to try and work into the shape I needed.

But I knew I wouldn't quite get the effect I wanted.

It wouldn't be smooth.

I have no experience with metalwork.

So instead, I discovered I could hot-glue strips of foam onto wire.

And that created a perfect material.

It was light.

It was easy to shape.

And it could be easily painted with spray paint to look like metal.

So that was definitely a crucial stepping-stone in the process.

Originally I was trying to think of ways to create kind of stilts by myself.

I wasn't sure if I was going to back legs as well.

And then it was actually my Theatre teacher who said they could probably be crutches.

I just so happened to have crutches sitting out in the garage at home.

And with a bit of working, a bit of trialling with how to glue them together, it all worked out.

In 10 years' time, I really have no idea.

I have about fifty different interests in science, in art, in music.

So just hopefully happy doing something I like or still working out what I want to do, yeah.