

Live Traditional World Costume Exhibition

Billingham Town Centre, Saturday, 9th August 11 am - 1 pm

Preston Park Museum, Sunday, 10th August 10 am - 2 pm



Costumes and dances presented by performers from Africa, Bolivia, China, Colombia, Costa Rica, Georgia, India, Indonesia, Ireland, Mexico, Montenegro, Puerto Rico, Peru, Philippines, Romania, Ukraine and USA

Costumes presented by Taste of Africa North East

Teissy Euton & Kingston Wilson



Aso oke fabric, (Yoruba: aṣọ òkè, pronounced *ah-SHAW-okay*) is a hand-woven cloth that originated from the Yoruba people of Yorubaland within today's Nigeria, Benin and Togo. Usually woven by men, the fabric is used to make men's gowns, called *agbada*, and hats, called *fila*. It is also used to make Yoruba women's wrappers called *Iro* and Yoruba women's blouses called *Buba* as well as a gown called *Komole*, a head tie, called *gele* and so on.

Costumes presented by Taste of Africa North East

Amelia Leone

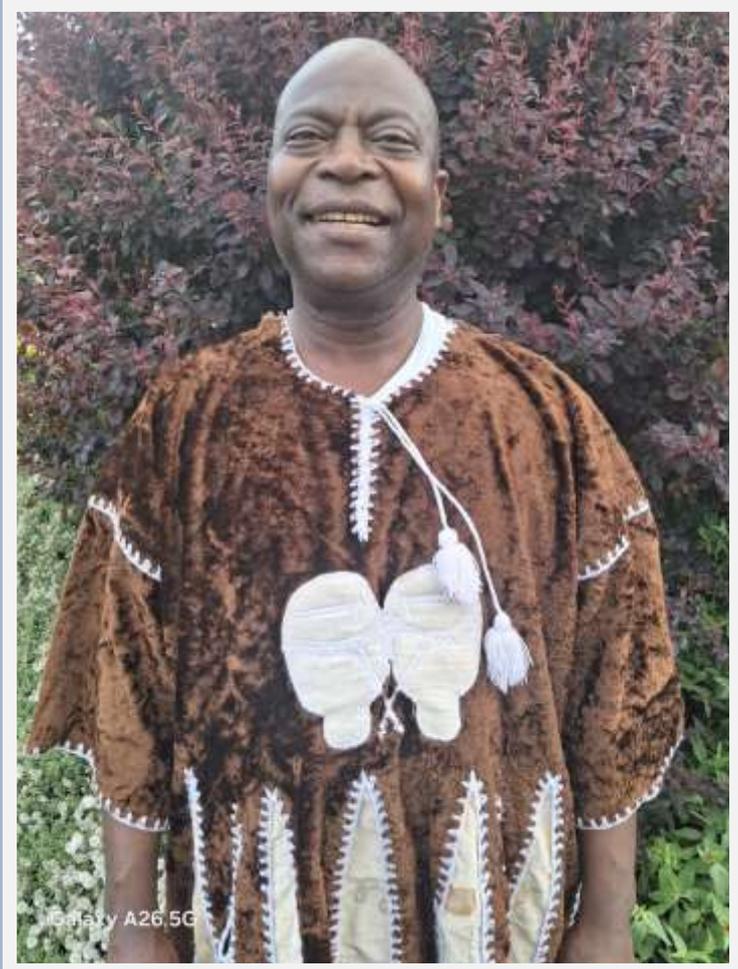


This costume features a purple daishiki which is very popular in West Africa. It has bright, colourful patterns - much like *Kente* and *Ankara* fabric (both originating from West Africa) but is more similar to an informal, non-traditional style of daishiki due to its colour, length and the trousers with which they are paired.

The trousers are from a local African designer in the Teesside area. They're

a matching pair with Sophia Mendoza's - another artist on this programme - from a series of joint performances. They are made from wax fabric making them very durable and the pattern is permanently vibrant from the careful wax and dye-applying process.

Costumes presented by Taste of Africa North East Hilaire Agama



This is a traditional Costume from the North of Togo called BATAKALI.

It is usually worn by Chiefs and Priests in Togo.

A Togolese chief's costume consists of traditional garments, accessories, and headgear, reflecting his status and

authority within his community.

The specifics would vary based on the particular ethnic group and the chief's specific role, but generally, they would involve vibrant colours, intricate patterns, and symbolic objects.

Costumes presented by Manchester Dance Academy

Yingpu Huang, Ziao Wang, Zihui Tian and Xi Han



Tang Imprint - Classical Chinese Dance

In the early Tang Dynasty, aesthetic preferences were still influenced by earlier dynasties. Figurines from this period, such as painted wooden sculptures, featured long, slender silhouettes clad in

short jackets (ru) and long skirts (qun). As time progressed into the mid and late Tang periods, beauty standards shifted toward a fuller and more rounded form, as reflected in the plump and graceful figures of the later Tang Sancai sculptures.

In *Tang Imprint*, dancers wear the traditional ruqun, a classic ensemble consisting of a silk top and a two-tone pleated skirt—typically in red and green—known as the jianqun. The style closely mirrors the attire seen on early Tang figurines, embodying the historical elegance of the era.

The classical dance piece *Tang Imprint* draws inspiration from the imagery and emotional resonance of Tang Sancai figurines—ceramic sculptures of court ladies from the Tang Dynasty—awakening from their sculpted stillness into vivid motion.

Through dance, the performance captures the rise, flourishing, and eventual decline of the Tang Dynasty. The adult classical dance performers will express the grandeur and self-assurance of that golden age through elegant movement, ultimately returning to stillness, evoking contemplation and reverence for this glorious chapter of Chinese history.





***Xinjiang Uygur
Hand Drum
Dance—Chinese
Ethnic Folk Dance***

Uygur women have a strong affinity for vibrant, contrasting colors—reds that appear brighter, greens that seem more vivid. As a flower-loving people, their traditional attire

reflects this passion: from embroidered hats and dresses to shoes, scarves, and bags, every detail is infused with floral motifs. The costume worn in this performance embodies the rich cultural heritage and aesthetic of the Uygur community, celebrating their love of color, pattern, and tradition.

The Xinjiang Uygur Hand Drum Dance is a stylized ethnic dance rooted in traditional folk culture. Emerging in the 1940s, it originated among communities across northern and southern Xinjiang before evolving into a celebrated stage performance. Typically performed by a solo female dancer accompanied by a hand drum, the dance is characterized by its agility, dynamic rhythms, and intricate spinning and waist techniques. Wherever the sound of the drum rings out—it signals a return to one's homeland.



Costumes presented by Balbir Singh Dance

Company Madhura Godbole & Sanchita Mazumdar



Saree: A saree is a traditional Indian garment known for its elegance, versatility, and cultural significance. Typically measuring 5, 6, or even 9 yards in length, it is a single piece of unstitched fabric that can be draped in numerous styles.

The saree is a timeless symbol of elegance. Whether crafted from rich silk or light cotton, each saree reflects the artistry and tradition of India, making every drape a unique expression of identity and beauty.

Angrakha kurta:

The angrakha kurta is a traditional Indian garment characterized by its overlapping panels tied at the side, often adorned with intricate embroidery or embellishments. Historically worn by royalty and warriors, it exudes a sense of grace and grandeur.

In Kathak, a classical Indian dance form, the angrakha holds special significance. Its flowing silhouette and layered design enhance the dancer's movements, creating a visually captivating effect during spins and expressive gestures. The angrakha is not only a part of the aesthetic appeal of Kathak but also pays homage to the Mughal influence on the dance form, reflecting both elegance and cultural heritage.

**Costumes presented by Rengganis & Legacy, Unity and Culture of Indonesia Maylan Sofian and Kania Rahmatul Ulum
Muhammad Brilliant Hijriadhily and Agisty Kaliya Putri**



Indonesia has 38 provinces with diverse cultures: music, dances and costumes, each with its own uniqueness and beauty. The traditional costumes from the provinces of West Java and West Sumatera will be featured in the exhibition..

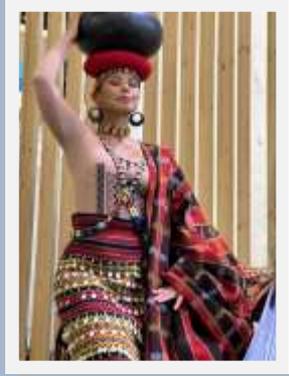


The costumes on the right photo originate from the province of West Java, the community is called **“Sundanese”** people. The women’s costume is called **“KEBAYA”**, symbolizing elegance, gentleness, humility and simplicity. The men’s costumes is called **“BESKAP”**, symbolizing masculinity, grandeur and harmony. These traditional costumes are worn on formal occasions such as weddings and traditional ceremonies.

The costumes on the left photo originate from the province of West Sumatera; the community is called **“Minangkabau”**. The women’s attire, called **“BAJU BATABUE”** or “studded”, is adorned with golden threads and a headpiece known as **“SUNTING”**. The costume symbolizes the richness of nature, prosperity, simplicity and the elegance of Minangkabau women. The **“Sunting”** symbolizes the significant responsibilities that a women will bear after marriage, both within her family and community. The men’s costume is called **“BAJU GADANG”**, worn with long pants and a hat known as **“DESTAR”**. The costume symbolizes leadership, bravery and the elegance of Minangkabau men. The **“destar”** symbolizes the position, honour and role of men as heads of the family. These traditional costumes are worn during traditional weddings.

Costumes presented by Lahing Kayumanggi Dance

Company: Ronaldo V. del Barrio and Gonyita Landicho



Kalinga: Kalinga traditional attire is known for its vibrant colors and intricate designs. Men wear woven loincloths (wanes or wanes belt) and adorn themselves with ornate headgear, while women wear woven skirts (tapis) and blouses. Their attire often symbolizes status, wealth, and spiritual significance.

Benguet: The Benguet people, also known as the Igorot, wear traditional clothing made from woven fibers like cotton and abaca. Their attire includes the "Tapis" (a woven skirt) for women and "Wanes" (loincloth) for men, often adorned with intricate designs and patterns that represent their cultural heritage.



Bagobo: The Bagobo people are known for their vibrant and ornate traditional attire, which includes intricately woven fabrics, beads, and brass accessories. Their clothing often features geometric patterns and designs that reflect their connection to nature and their rich cultural heritage.



B'laan: The B'laan people wear traditional attire made from woven fibres and adorned with intricate designs, beads, and metalwork. Their clothing often features geometric patterns and designs that reflect their cultural heritage and connection to nature.



Gaddang: The Gaddang people wear traditional attire that reflects their cultural heritage, including woven skirts and blouses for women and loincloths for men. Their clothing often features intricate designs and patterns that symbolize their connection to nature and their rich cultural heritage.

Higaonon: The Higaonon people wear traditional attire made from woven fibers and adorned with intricate designs and patterns. Their clothing often reflects their connection to nature and their rich cultural heritage.



Manobo: Manobo traditional attire features woven fabrics, beads, and metalwork, often adorned with intricate designs and patterns that reflect their cultural heritage and connection to nature.

Tausug: Tausug people, an indigenous group from the Sulu Archipelago in the Philippines, have a rich cultural heritage reflected in their traditional attire.



T'boli: T'boli traditional attire is characterized by vibrant colours and intricate designs, often featuring woven fabrics, beads, and metalwork.



Their clothing is adorned with patterns that reflect their connection to nature and their rich cultural heritage. For men, the traditional attire includes: The "Sablay" or "Sablai" (a type of sash or scarf); The "Pis siyabit" (a traditional headgear); The "Kaus" or "Barong" (a type of long-sleeved shirt). For women, the traditional attire includes: The "Sapa" or "Sablay" (a type of sash or scarf); The "Pis" or "Pis-talanggai" (a traditional headgear); The "Tudong" or "Tudung" (a type of veil or headscarf). Tausug traditional attire often features vibrant colors, intricate designs, and patterns that reflect their cultural heritage and Islamic influences. The attire is often adorned with gold or silver accessories, symbolizing wealth and status.



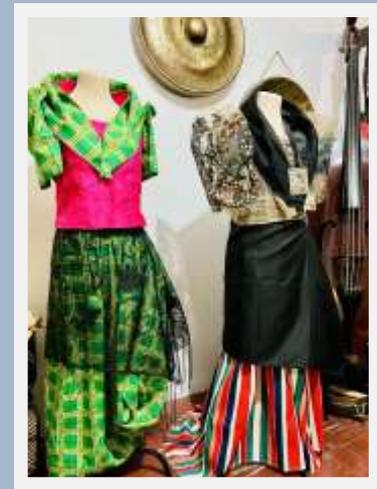
Christian Attires

Barong Tagalog: The Barong Tagalog is a traditional Filipino men's attire made from lightweight, translucent fabric, often adorned with intricate embroidery. It is a symbol of Filipino identity and is often worn on formal occasions.

Mestiza dress: The Mestiza dress is a traditional Filipino women's attire that reflects the country's Spanish colonial heritage. It typically features a blouse and skirt combination, often adorned with intricate embroidery and lace.

Baro't Saya dresses: Baro't Saya is a traditional Filipino women's attire that consists of a blouse (baro) and skirt (saya). It is often made from lightweight fabrics and adorned with intricate embroidery and designs.

Maria Clara dress: The Maria Clara dress is a traditional Filipino women's attire named after the character from Jose Rizal's novel "Noli Me Tangere". It typically features a blouse and skirt combination, often adorned with intricate embroidery and lace, and is a symbol of Filipino elegance and refinement.



Costumes presented by Absolutely Legless Irish Dancers

Diane-Vanessa Davie, Kat Christie and Mathew Miller

The photograph features Irish dancers wearing a modern version of the traditional dance costume. Early Irish dance costumes were inspired by medieval clothing, featuring heavy fabrics, long skirts, and detailed hand-embroidered Celtic designs. Over time, these costumes evolved to suit the demands of performance and competition, while still honouring traditional Irish art and symbolism.

The dancer wears a deep green velvet dress with a simpler, more streamlined design, reflecting modern preferences for lighter, more practical outfits. The costume retains strong Celtic influences, shown in the intricate knotwork embroidery at the neckline and waist. The shorter, less voluminous skirt allows greater freedom of movement, while the use of rich fabric and symbolic patterns maintains a strong link to the history of Irish dance attire. This modern costume captures the balance between preserving Irish cultural heritage and adapting to the needs of contemporary performances.



Irish Dance Shoes: Soft and Hard

Irish dancers wear two main types of shoes: soft shoes and hard shoes.

Soft shoes, also known as ghillies, are lightweight, flexible black leather shoes, traditionally worn by female dancers. They have laces that crisscross over the top of the foot and tie around the ankle. Ghillies allow for light, graceful movements like leaps and intricate footwork. For male dancers, a different soft shoe resembling a jazz shoe is used, often with a small heel.

Hard shoes, sometimes called heavy shoes or jig shoes, are sturdier and resemble tap shoes. They feature fiberglass tips and heels that create the rhythmic, percussive sounds essential to traditional Irish step dancing. Hard shoes are used in dances such as the hornpipe, treble jig, and traditional sets.

Together, these two styles of footwear allow Irish dancers to showcase the full range of their artistry — from light, floating steps to powerful, rhythmic beats.



Costumes presented by Folklore Ensemble JU KIC 'Budo Tpmovic' Andrija Mujovic and Dragana Kotlica



The Montenegrin national costume is elegantly cut, made of the highest quality fabrics, with rich golden embroidery and bold colour combinations. In the past, the rich citizens of Montenegro wore the ceremonial folk costume, but in later years it was often used by the rest of the population as well.

The most important materials from which the Montenegrin folk costume was made were wool, goat hair, linen, hemp and silk. They were used for many parts of the costume and became indispensable elements of the formal and traditional costumes of Montenegro.

The ceremonial costume includes: authentic cap, plain white shirt, jamadan (upper part of the costume), gunj (peasant jacket), jelek (upper part of the garment), toka (an element for tying belts), silav (leather belt for weapons), trambulus (silk belt), dushanka (upper part, worn over the gunj) and dolama (upper part with sleeves under the armpit). In addition to formal national clothing, there were also national costumes for men and women.

Montenegrin national costume for men is made up of many beautiful, decorative and useful elements. Here are the most important things that every Montenegrin had to have.

The famous Montenegrin hat has a circular shape and is made in red with a black rim and gold embroidery on the top. Motifs such as historical or national symbols were mostly embroidered.

A white shirt with a collar was also an indispensable part of the national costume. It had a slit with buttons on the chest. In Montenegro, the shirt was a mandatory part of the costume for men.



MAN:**Jamadan and Gunj:**

The so-called Jamadan (Jamadan) was made of native cloth and cotton and was worn over a T-shirt. The upper part called "Gunj" was a shirt of men's national costume that looked like a long peasant coat. It had copper buttons and was very popular among the male population of Montenegro.

Dolama:

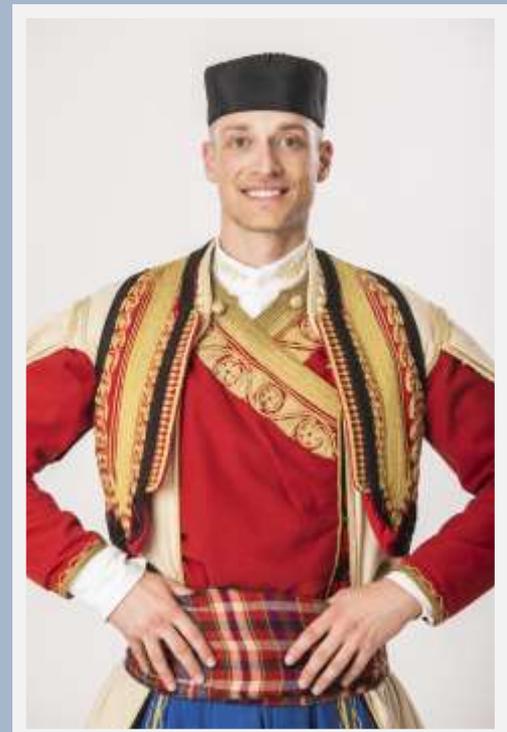
At some point, the gunj was replaced with a "Dolam" that had sleeves under the armpits. During the summer they would not use the sleeves of the dolam, and during the winter they would pull them up to the wrists. This was of great importance, because in this way the Montenegrin folk costume could be adapted to all seasons.

Barley and jacket:

Jeërma is a part of men's traditional costume, with a flat slit on the chest. On both sides are two buttons in the shape of an oblong line of silk that are only there as a nice decoration. Hooks and knots are below the buttons that are used to close from the bottom to the center.

A waistcoat is an upper garment, a jacket with a sleeveless waistcoat, made of rough and decorated with gold embroidery or rope. It was worn over the rifle. The waistcoat is open in front and has no buttons.

The trousers of the Montenegrin traditional costume were originally white in color, made of waterproof fabric (choja) and coarse linen. They were wide at the waist and narrow below the knees. They were connected to the socks with a string, so that they would not be separated from them.





WOMAN:

Montenegrin women wore different types of costumes for different occasions. The folk costume included several unavoidable elements.

Jecerma, Camizola and Zubun

Jecherma was a type of short waistcoat that was made of coarse cloth or velvet. It had buttons (some didn't) and came down to a woman's waist.

On the other hand, the Camisole was a vest worn over a shirt, made of silk and damask and usually worn by upper class women. Zubun is made of coarse cloth and velvet, in various lengths. It was sleeveless and featured buttons.

Dolama and Bran

A dolama was an upper dress made of coarse cloth with gold buttons or gold cords. It was usually worn on festive occasions.

Bran was a women's dress worn over a shirt, made of the upper part of the "Stan", which was tight and close to the body, while the lower part, the skirt, went all the way to the feet and was made of 5 pleats.

Skirt and Rasa

Skirts for everyday use were made of hemp and linen, while formal skirts had gold embroidery and were made of damask and silk. Usually the skirt showed the social status of the woman. Skirts were fastened with buttons and "ambrettes", which had a useful and decorative function.

The rasa was made of different types of wool and was generally worn over a white shirt. Wearing a rasa usually meant that the woman was from a wealthier class. It is made of silk and other materials.

An apron

One of the most important elements of the Montenegrin national costume for women was the apron. It was made of "Indijana" and "Tela" materials and was usually intended for everyday use. There were also aprons made of silk with gold embroidery, for festive occasions.



Čemer and Women's Belt

The chemer was a heavy belt decorated with various dark red or green stones and silver filigree. Under the belt there was another belt called "Women's Belt" made of coarse fabric, the purpose of which was to protect women from the pressure of the Chemer.

Ankle socks and Bjecve

Thigh socks were used to tighten the calves. It was important for women to tighten their socks well for the safety of their feet. Well-known socks for women called "Bjecve" were made of wool. The upper part of the socks was red and black, while the rim of the socks was encrusted with dark blue or red.

Shoes

Opanas, peasant shoes, were very popular among the women of Montenegro. Made of cowhide with blades and hard tips. In addition to opanak, women also wore nanula (wooden slippers) and passamage, a special type of slippers.

In addition to traditional costumes, Montenegrin women also had civil costumes. They are made of expensive materials.

Shirt and waistcoat

Shirts were usually made of cotton, silk and linen, which were expensive materials. The traditional ones were decorated with lace and embroidery. Usually made of brocade; the bodice is made to be pressed against the body to accentuate a woman's bust.

Skirt and dress

The skirt is made of a heavy fabric called "kaliman", damask, velvet and many others. They are made in red, blue, green, white and black. Sometimes they are made of the same materials as the upper parts.

The dress was simply cut and had a fairly high waistline. It was worn throughout the year, and was made of different materials and in different colors.





dress made of silk, wool and other materials, made in various colors.

Socks and shoes

Civic footwear was called "crevlje" and was very popular in Montenegro. In addition to hose, Montenegrin women also wore "mule" slippers made of leather and woollen cotton for the house. Socks for women are usually made in green, black and white. They are made of cotton and wool.

Belt and apron

The belt was made of silk and was a very important element of women's civil costume. It wrapped around the waist and was decorated with embroidery, which gave the belt a special beauty.

Made of silk, linen or muslin, the apron was also a very popular element of clothing among the women of Montenegro. It was tied at the waist and usually worn over a skirt or dress.

Kaftan and carpet

The kaftan was made of heavy cloth and damask and was a type of long upper garment for upper-class women. A carpet was a sleeveless



Costumes presented by Ensemble 'Tezaur'

Marius Cozminica and Georgeta Vizitiu



Oltenia (South of Romania)– The Land of Elegance

The traditional costume of Oltenia radiates sophistication, energy, and grace, blending intricate embroidery with bold accents of red and white. Each piece is carefully handcrafted, preserving the region's deep-rooted cultural heritage.

Women's attire: Picture an elegant white blouse, hand-stitched with red floral and geometric motifs, creating a striking contrast with a vibrant red wool "fota" adorned with national motifs. A stylish silk or beaded headscarf adds the final touch of grace.

Men's attire: Dressed in a crisp white embroidered shirt and trousers, the Oltenian man's look is completed by a finely crafted leather belt and an embroidered vest. A straw hat adds the perfect finishing touch.

Transylvania (Center of Romania)– A Fairytale Fusion of Cultures

Transylvanian folk costumes are a breathtaking mix of Saxon, Hungarian, and Romanian influences, resulting in a refined and balanced aesthetic.

Women's attire: A delicate white blouse embroidered with black geometric patterns on the sleeves, chest, and cuffs. The embroidery, often hand-stitched, symbolizes nature, family, and tradition. Over a flowing white skirt, an ornately embroidered black apron (*șort*) is wrapped tightly around the waist with a wide belt (*brâu*) in Romanian colors. If married, a woman wears a headscarf or a black velvet bonnet (*ceapsă*).

Men's attire: The Transylvanian gentleman dons a long embroidered tunic, cinched at the waist with a wide leather belt, paired with tailored white leggings and high boots. A striking black hat (*clop*) adds a touch of aristocratic flair.





Moldavia (North-East of Romania)– The Soul of Romanian Folklore

The costumes of Moldavia are a poetic expression of nature, history, and spirituality, featuring deep symbolism in every embroidered detail.

Women's attire: A Moldavian costume is a true masterpiece: embroidered with ancient symbols—stars, vines, and mythical birds—stitched in deep red and black on crisp white linen. A flowing, handwoven skirt (*catrință*) is paired with a wide belt, creating a silhouette that is both elegant and timeless. A beaded crown or a richly embroidered headscarf enhances the mystical beauty of this outfit, alongside a wool embroidered vest (*cojoc*) with striking patterns.

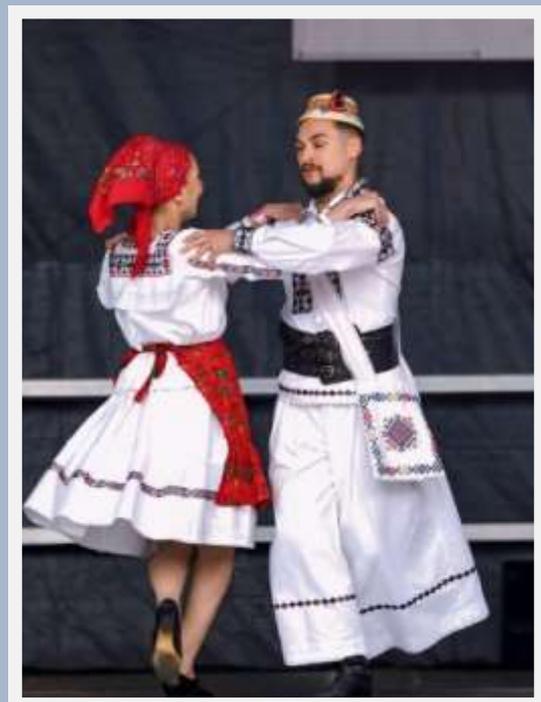
Men's attire: The Moldavian man wears a dignified long white tunic with embroidery, paired with a wool embroidered vest (*cojoc*) featuring striking patterns. The iconic *cușmă*, a tall hat, completes this bold and charismatic ensemble.

Oaş (North of Romania) – A Festival of Colour and Extravagance!

Oaş costumes are the most vibrant and dramatic in Romania, known for their oversized skirts, dazzling accessories, and festive spirit. For the festival, we will wear a less dramatic version.

Women's attire: A pleated skirt with an apron in electrifying shades of red, blue, and green. The blouse, with its voluminous puffed sleeves, bursts with detailed embroidery, complemented by a colorful headscarf!

Men's attire: The Oaş man is dressed in a short, embroidered white tunic, large trousers, and a thick leather belt. The unmistakable straw hat (*clop*), sometimes decorated with feathers or ribbons, adds the finishing touch to this outfit.



Costumes presented by Tryzub Ukrainian Dance Society

Christine Biss and Jackson Lindgren

Lauren Saunders and Evan Horbachewski



Central Ukrainian Costume

Men's costumes feature embroidered shirts (*vyshyvanka*), wide pants (*sharovary*), a sash (*pozas*) around the waist and leather boots. Women's costumes include an embroidered blouse, colourful skirt, apron, and decorative vest. They also include a flower wreath (*vinok*) with ribbons. Both men's and women's costumes are designed to enhance the dynamic movements of the dance and celebrate Ukrainian cultural heritage.

Hutsulshchyna costume

The Hutsul costume come from the Hutsul people of the Carpathian Mountains in western Ukraine. It is known for its vivid colours and use of natural materials, such as wool, to reflect the region's mountain culture and traditions. Men's costumes include a linen shirt, pants, wide leather belt, a short wool jacket (*keptar*) richly embroidered with beads and thread, and may also wear a hat. Women's costumes feature an embroidered blouse, a woven skirt, a wool vest, and colourful beads. Women also wear a headscarf or decorative headwear. The Hutsul costume is both practical for mountain life and expressive of the region's unique artistic traditions.





Bukovynian Costume

Bukovynian costumes are vibrant and richly decorated, featuring bright colours, intricate embroidery, and elaborate headpieces.

Women's costumes typically include floral blouses, vests, and colourful skirts. Men's costumes display embroidered shirts, a sash (*poyas*) or leather belt, and wool hats. The costumes enhance the energetic and spirited nature of Bukovynian dances, which are known for their lively footwork and rhythmic movements.

**Costumes presented by BOLIVIA Tinkus Puros Miskis
Benjamin Mendoza and Ivone Vega**



The costumes are hand made, embroidered for the women and young girls. The costume is colourful because it represents the happiness of the people who make them specially each year, only for this occasion.

Tinkus is one of the traditional dances from Bolivia. The dance is an expression of gratitude to 'Mother Earth' for all the blessings in the year.

Tinkus means an encounter or meeting of the people living in the mountains and small towns, who come once a year to the centre of the city named Potosi, in Bolivia.



Costumes presented by Talentos Dance Company
Anne Gloria Guesquieres and Johan Gallego



Traditional Dress of the Pacific Region of Colombia (Afro-Colombian Influence):

The traditional attire of the Pacific coast of Colombia—especially in departments like Chocó, Valle del Cauca, Cauca, and Nariño—is deeply rooted in Afro-Colombian heritage, combining practicality with cultural expression.

For Women:

Women's traditional clothing includes wide, ankle-length skirts (often called polleras) made from brightly colored fabrics, typically decorated with floral, tropical, or geometric prints. These skirts are designed to move gracefully with the body, especially during dances. They are worn with blouses that are loose-fitting, often featuring off-the-shoulder

necklines, lace trim, puffed sleeves, or ruffles.

The outfit is complemented by a headwrap or turban (pañuelo), which may match the skirt or provide a bold color contrast. These headpieces are both decorative and symbolic, echoing African traditions. Accessories may include necklaces, bracelets, and earrings made from natural materials like seeds, wood, or shells.

For Men:

Men's traditional dress is simpler but equally expressive. It often includes light cotton shirts and trousers, usually in white or bright colors, suitable for the region's humid tropical climate. A straw hat (sombbrero) or a hand-woven cap is sometimes worn, and bare feet or simple sandals are common.

These traditional outfits are most commonly seen during festivals, performances, and religious celebrations such as the Festival de Música del Pacífico Petronio Álvarez or San Pacho Festival. They are an essential part of traditional dances like *Currulao*, *Bunde*, *Abozao*, and *Tamborito*, where the flowing skirts and rhythmic footwork bring the culture to life. More than just clothing, these garments represent identity, resilience, history, and pride among the Afro-Colombian communities of the Pacific.





Traditional Caribbean Dress of Colombia

The traditional clothing of Colombia's Caribbean region is a stunning representation of the area's vibrant spirit, multicultural roots, and festive traditions. This attire is commonly seen during folkloric dances, parades, and cultural celebrations, especially the world-renowned Carnival of Barranquilla.

For Women:

The women's dress typically features a wide, ankle-length skirt made from light, flowing fabric to allow ease of movement during dances like *cumbia* and *mapalé*. The skirt is often decorated with bold, tropical prints in bright colors such as red, yellow, blue, green, and orange — echoing the region's

warmth and energy. The blouse usually has puffed sleeves and is often worn off-the-shoulder, trimmed with lace, ruffles, or embroidery. These blouses are often colour-coordinated with the skirt or include contrasting tones for visual impact.

Women often accessorize with colorful headscarves or floral headpieces, and wear large, dangling earrings and layered beaded necklaces. Their hair is usually styled in braids or updos, sometimes adorned with fresh flowers.

For Men:

Men traditionally wear white or light-colored cotton shirts and pants, ideal for the hot coastal climate. The outfit is often accented with a brightly colored scarf tied around the neck or waist. A signature piece is the sombrero vueltiao, a handwoven hat made from cane fiber that is both stylish and symbolic of Colombia's Caribbean and indigenous heritage.

These traditional outfits are more than just costumes — they are living symbols of the Caribbean region's identity, expressing a fusion of African, Indigenous, and Spanish influences. The dresses are especially designed for movement, enhancing the rhythm and flair of traditional dances.



Costumes presented by Costa Rica in the UK Company Vanessa Chacon and Eugenio Quiros

Traditional Costa Rican folklore outfits represent the country's roots, cultural pride, and connection to nature.

Women's dress: symbolizes joy, femininity, and the natural beauty of Costa Rica. The flowing bright colour skirts represent our flowers, nature and the happy spirit of the people. The off-shoulder blouse is a nod to simplicity and elegance.

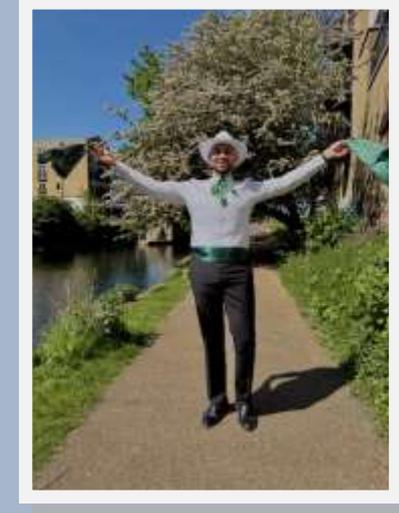
Men's outfit: represents the traditional *campesino* (farmer) lifestyle honest, hardworking, and humble. The green sash and neckerchief are symbols of national pride



Costa Rican Costume - National Identity Costume: Wrapped in the vibrant colours of Costa Rica's flag, this ensemble tells a story of unity and celebration. Her skirt flows in waves of red, white and blue, echoing the joy of a nation in motion, while the delicate embroidery of her blouse speaks of tradition and grace. He wears a bold blue shirt and crisp white trousers, tied together with a red sash—a look that feels both festive and timeless. Together, they carry the spirit of a pride and joy.



San José Traditional Costume: This costume reflects the refined soul of Costa Rica's capital, San José. She moves in a skirt of deep green and black, the tones of elegance and memory, paired with a white blouse as delicate as morning mist. He stands beside her in a crisp white shirt and tailored dark trousers, with touches of green that whisper of gardens and rainy seasons. Their presence evokes the quiet dignity and charm of a city that holds its stories close and dances with distinction.



Costumes presented by Ballet La Grana Beatriz Romerez de Autlan, Jalisco and Ballet La Grullo

Alejandra Natalí Brambila López and Ana Victoria Godoy Pérez

Elías Nibardo Aréchiga Núñez and Marlene Alejandra Díaz Reyes



Chiapaz Costume

Chiapas is a state of the Mexican Republic located in southeastern Mexico, bordering the Pacific Ocean to the south and Guatemala to the east. We can find ancient Mayan ruins of Palenque, Bonampak, and one of the largest indigenous populations in the country. It is characterized by marimba music. The attire we appreciate is a two-piece Chiapaneca dress, an emblematic outfit originating from Chiapa de Corzo, adorned with embroidered details, a blouse with a semicircular neckline, and a loose, transparent tulle skirt accompanied by a jicalpextle as a headdress. Every detail of this dress reflects the cultural and natural richness of

Chiapas. The flowers, hand-embroidered with silk thread or yarn of multiple colors, represent the diversity of botanical species that range from the mountains to the coast, as well as its pines and tropical forests.

Chiapas is one of Mexico's most iconic states. Its capital is Tuxtla Gutiérrez. The word "Chiapas" comes from the Nahuatl word "chiapan," which means water

beneath the hill. Chiapas boasts a rich and varied cuisine. We can find natural wonders such as the Sumidero Canyon, a narrow, deep canyon of ecological importance.

The man wears a cotton shirt and pants, over which he wears a leather breeches, a wide-brimmed hat, a red bandana, and a red sash or belt.





The dress presented, known as the *jarocho dress*, represents the cultural identity of Veracruz. The blouse represents the elegance and femininity of women, as well as their strength and courage. It has a white cotton background embroidered with lace. The long white skirt with borders and lace symbolizes tradition. An embroidered apron, mantilla, rebozo, fan, necklaces, comb, and cameo add a touch of flirtatiousness. Together, they reflect the joy and vitality of the Veracruz people.



Veracruz Costume

It is the fourth most populous state in the Mexican Republic, home to the Olmecs, Huastecs, and Totonacs. Located in the eastern part of the country, it borders the Gulf of Mexico (Atlantic Ocean) to the east and Chiapas to the southeast. Its climate varies from tropical to cold in the mountainous areas. The Papantla Flyers dance originates in Veracruz and is listed as '*Intangible Cultural Heritage*' by UNESCO.



Veracruz music is characterized by the son jarocho, a musical and dance genre practised in fandangos that combine music, dance, and poetry. Instruments such as the jarana, requinto, harp, and tambourine are used.

The man wears white pants, usually made of linen, and on top he wears a white guayabera with gathers, a red bandana, white boots, and a white four-cornered hat.

Oaxaca Costume



A Mexican state located in the southwest of the country, bordered by Puebla and Veracruz to the north, Chiapas to the east, and the Pacific Ocean to the south. It is the fifth largest state and is known for its indigenous and Afro-Mexican peoples who have maintained their customs. Among its main cultural traditions is the *Day of the Dead*, or '*All Saints' Day*. It is home to the Monte Albán archaeological site. Its characteristic music is wind bands and marimba music. One of the most important celebrations is Guelaguetza, which means "cooperate," "offering." It is also known as "Mondays of the Hill," since the festival takes place on

Fortín Hill. It is the largest folkloric festival in the Americas. The eight regions that make up the state participate, showcasing their distinct traditions and customs by bringing their own music, dances, and representative dances.

Its capital is Oaxaca de Juárez.

Tehuana refers to both the person and the regional costume. It is used to describe the women of the Isthmus of Tehuantepec, located in the state of Oaxaca, and their traditional attire. The Tehuana costume is an emblematic garment distinguished by its color, embroidery, and a wide variety of elements, such as the huipil (headscarf) and a special headdress.

The Tehuana, of Zapotec origin, with a strong character, the life of the party, brave, free, and proud, is a symbol of pride and representation of the Isthmus lands for the women of the Isthmus. The costume has evolved over the years. It originated in pre-Hispanic Mexico, and during the conquest, elements from both worlds were added, increasing its symbolic value. The outfit is made up of two pieces: the blouse, called a huipil, and the skirt. Both pieces are embroidered, and the general theme is flowers of various colors and types. Zapotec women's attire varies according to each social occasion. There are typical dresses for parties, weddings, candlelight vigils, masses, funerals, and everyday wear; they are designed and combined for each occasion.

We have the everyday dress, semi-gala dress, gala dress, wedding dress, and mourning dress. The iconic elements are the headdresses, choker necklaces, and earrings made of coins. The *glow*, when worn forward around the face, is for attending a religious ceremony, and worn backward for social celebrations. Among the women who wore it to enhance the beauty and richness of this Mexican garment, Frida Kahlo stands out.

Jalisco Costume



Located in the western region of the country, it borders seven Mexican states and the Pacific Ocean to the west. Its climate ranges from warm sub-humid to semi-dry to temperate. It is one of the states with the greatest economic, commercial, and cultural development and growth. Its name comes from the combination of

three Nahuatl words: xalli, meaning sand; itli, surface; and co, meaning place. On the surface of sand. Its capital, Guadalajara, is known as the pearl of the west.

The typical Jalisco men's costume is the charro suit, which consists of a short jacket, charro-style pants, an ornate hat, black ankle boots, and a bow tie. Jalisco is a symbol of Mexican identity, like mariachi, charrería, and tequila. Women wear a long, flowing skirt in bright colors with ribbons and lace, a blouse adorned with embroidery or details, long or short sleeves, a shawl, and high leather boots.



Aguascalientes Costume



Located in the north-central region of Mexico and part of the Mexican Bajío region, it is the smallest state in the country and is characterized by intense industrial, livestock, and commercial activity. Its capital, also known as Aguascalientes, holds the San Marcos National Fair annually between April and May, one of the most important in the country. This fair is dedicated to agricultural and livestock production. The typical or representative costume of Aguascalientes for women, originally designed by Jorge Campos Espino,

features a central motif that women wore at the beginning of the 20th century. It features a blouse with a high neck and full sleeves. The waistline is fitted, highlighting the fine and delicate frayed work, tucks, and hand-embroidered work. The full skirt features various examples of embroidery, depicting the typical San Marcos garden. You can also see the roosters in a competitive attitude, the symbol of the state. At the hem of the skirt, you can see the stately arches of the Government Palace, supported by bunches of grapes. This dress reflects the past and present and pays tribute to the hands of the state's artisans.



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The man, performing the "Pelea de Gallos" (Rooster Fight), a dance that represents the Aguascalientes national anthem, wears a dark-colored charro suit with a wide-brimmed hat and black boots. This dance is considered the most representative and is full of vitality. It narrates the fight between two roosters personified by two dancers who compete for the love of a woman. It also narrates one of the most important traditions of the San Marcos fair: cockfighting



Tamaulipas Costume



Tamaulipas comes from a Huastec word meaning "place where there are high mountains." Tamaulipas is crossed by the Tropic of Cancer and borders the state of Texas (United States) to the north, Veracruz and San Luis Potosí to the south, and the Gulf of Mexico to the east. Its capital is Ciudad Victoria. Its main sources of income are fishing, livestock, agave fibre, and copper mining. Its main musical genre is the huapangos, performed by troubadours on the instruments of the jarana, the violin, and the quinta huapanguera. The so-called CAMPERO suit was designed with 1950s fashion in mind, featuring A-line dresses, a V-neck blouse simulating Tamauli-

pas leather, with long fringes at mid-arm length, and a floral necklace-like adornment around the neck. The skirt is finished with a double-breasted skirt with fringe and circular appliqués with motifs characteristic of the Huasteca region.

The men wear a long-sleeved white guayabera tunic, black den-



im pants, a red bandana tied around the neck, a saguayo-style palm hat, and black boots, which they used when camping in the countryside or herding cattle in the prairie, hence the name "campero de campo" (country camper).



Costumes presented by ArtPerUK

Francesca Camacho and Ricardo Pillaca



FESTEJO (COAST REGION)

The Attire for Dance Groups Representing Afroperuvian Dance Festejo

The costumes worn by dance groups performing the *Festejo* are inspired by the watercolor paintings of Pancho Fierro and the clothing of Afro-descendant communities from the late Viceroyalty period and the early years of the Republic.

Men: They wear wide-sleeved tunics paired with a vest, trousers adorned with lace at the hem, and a sash tied around the waist.

Women: They wear a headscarf tied around the head, long *fustanes* (underskirts) in white and red, along with dresses or colourful skirts.

VALICHA (ANDEAN REGION)

The dancers wear traditional costumes from Cusco, resembling the attire of local peasants.

Men: The men wear black *bayeta* pants, a *chumpi* (woven belt) or sash at the waist, embroidered vests, a *chullo* (Andean woolen hat with earflaps), and *candunga*.

Women: The women wear black *polleras* (skirts) and black *bayeta* jackets, finely adorned with Incan loom-woven ribbons in vibrant colors and decorated with regional motifs. Their outfits are completed with a *montera* (traditional hat) and *candunga*.





SELVA (AMAZON REGION)

Men: The *Cushma*, a tunic reaching down to the ankles with sleeves extending to the elbows. Crowns, sashes, and other accessories which are crafted and decorated with colorful seeds and feathers.

Women: Blouses in vibrant colors with prominent edges. Headbands (*vinchas*) adorned with seeds and feathers. Necklaces and bracelets made from seeds or beads (*mostacillas*).

Shipibo-Conibo Design: "Kené"

The *Kené* patterns originate from the Shipibo worldview and, according to their ancestral beliefs, are inspired by the anaconda, which is thought to embody all possible variations of these motifs within its skin. To create these intricate designs, the Shipibo-Conibo people consider it essential to consume plants that channel the power of the anaconda—specifically, *rao* (sacred medicinal plants) and *ayahuasca*.

Costumes presented by Campania Brumas de Boriken

Valeria Vazquez-Cruz, Alejandra Nicole Berrios-Martinez, Herily Ann Marie Ortiz-Velazquez, Edwin Gilberto Ramirez-Aponte, Jezreal Andres Vazquez-Solis and Yadiel Antonio Rivera-Ramos

CAMPO

The campo tradition in Puerto Rico reflects the rural heritage of the island's mountainous and agricultural regions, dating back to the 19th and early 20th centuries. Influenced by Spanish settlers from the Canary Islands, Andalusia, and Extremadura, Puerto Rican jíbaro culture emerged as a symbol of humility, perseverance, and national identity.

Musically, this tradition includes forms such as seises, aguinaldos, vales, polkas, and marumbas, which were performed at town festivals, family gatherings, and religious celebrations. The typical seis is danced by six couples arranged in rows—women in front, men behind—using gliding footwork that gives the illusion of floating. The genre is both poetic and celebratory, embodying deep cultural values.

The instrumentation consists mainly of stringed instruments: the Puerto Rican cuatro, bordonúatiple, along with the güiro, bongó , and later, the guitar.

Distinctive Costumes of Brumas de Borikén Campo

Brumas de Borikén brings these rural traditions to life through two traditional costume variations.



Latin America



Traditional Campo Costume

Women: Dancers wear vivid, solid-colored dresses with lace details. The long white underskirt is decorated with coordinated coloured ribbons. Underneath, white undergarment pants provide structure and modesty. Accessories include a white flower hairpiece, white pearl earrings and necklace, and beige folkloric shoes.

Men: Men wear khaki pants, a white long-sleeved shirt, and a solid color sash. Neck and head handkerchiefs are coordinated with the partner's ribbons. They wear black shoes, and the traditional Puerto Rican pava, symbolizing rural work and pride.

Puerto Rico



Campo Bandera Costume

This variation adds a patriotic touch using the colors of the Puerto Rican flag: red, white, and blue.

Women: Dancers wear a long red skirt with a white blouse, and a simple long white underskirt adorned only with green and red lace trim. Underneath, they wear white pant-style undergarments. Accessories include a white flower hairpiece, red earrings, and additional accents in red and blue to symbolize the flag.

Men: The outfit includes khaki pants, white long-sleeved shirt, a red sash at the waist, and two handkerchiefs: blue around the neck, and red on the head. The look is completed with the Puerto Rican pava and black shoes, uniting rural tradition with national pride.



PLENA:

Plena is a folkloric musical and dance genre that originated in the early 20th century in the southern region of Puerto Rico, particularly in the city of Ponce. It developed as a form of expression among the working class, blending African rhythmic heritage with Caribbean influences. Plena became widely known as "*el periódico cantado*" ("the sung newspaper") because it served as a medium to report current events, share community news, and express social commentary through lyrics and movement.

Musically, it features panderos (leather hand drums), the güiró (a Taño percussion instrument), and voice. Over time, it has evolved to include instruments such as the Puerto Rican cuatro, guitar, accordion, and brass, reflecting its shift from street-based performance to staged presentations.

Plena is not only a musical style but a cultural identity, deeply rooted in the lives and stories of the Puerto Rican people. Its dance is characterized by joy, simplicity, and circular movement, often performed in festivals, plazas, and now on theatrical stages.





Primary Costume – Green Floral Dress
Women: This costume evokes rural elegance and traditional femininity. It features a vibrant green dress with a floral-print overskirt, white lace trim, and a wide green waistband. The white short underskirt is visible beneath the dress and is edged with lace, honoring historical dress practices. Accessories include red hoop earrings and a small flower hairpiece, echoing the natural

colors and joyful spirit of plena.

Men: The men wear a short-sleeved red shirt, black trousers, suspenders, black shoes and socks, and a Pra Pra-style straw hat, often with a decorative ribbon. This attire represents the attire of early plena musicians and dancers, rooted in the simplicity of working-class aesthetics.



Alternative Costume – Orange Dress

Women: In this more theatrical version, female dancers wear a bright orange dress with ruffled details in yellow and green floral print, combined with a white short underskirt trimmed with lace. The skirt is wide and ideal for choreographed turns on stage. Accessories include tropical hairpieces, colorful earrings, and tan dance shoes, all selected for visual cohesion and performance dynamism.

Men: The male costume includes yellow short-sleeved shirts, black pants, suspenders, and straw hats with colour-

coordinated ribbons. These vibrant elements preserve the folkloric identity while providing high visual contrast for staged performances.



BOMBA SANTURCE

Bomba is one of Puerto Rico's most significant Afro-Caribbean cultural expressions, with origins tracing back to the 17th century, when enslaved Africans used music and dance as a form of resistance, identity, and community expression. Rooted in the island's coastal towns, bomba represents freedom, resilience, and spiritual strength. The Santurce style of bomba developed in the urban environment of the San Juan metropolitan area. Known for its theatrical and elegant qualities, this regional style emphasizes fluid movements and expressive interaction between dancer and drummer. Rhythms such as sicáyubá, cuembé and holandés are often associated with Santurce bomba.

Bomba's instrumentation includes leather drums (*barriles*)—the *buleador* and the *seguidor* — alongside *cuás* (wooden sticks struck on the barrel's side), and maracas. A central aspect of the dance is the improvised dialogue between the dancer and the lead drummer, where body movement commands the rhythm.

Distinctive Costumes of Brumas de Borikén –Santurce Variation



Brumas de Borikén honors the Santurce style of bomba through a costume design that is rich in traditional meaning and visual contrast. The key stylistic feature of this variation is the use of gingham fabric, which adds a layer of vibrant, rural-African fusion to the aesthetic.

Women's Costume: The base is a full white dress, worn with a long white underskirt, decorated with coordinated ribbons that match the gingham fabric. A gingham apron with vivid colors and white squares is worn over the dress, highlighting the folkloric and domestic symbolism of the region.

The headscarf is tied at the front, a characteristic detail that reflects historical Afro-Caribbean fashion and adds personality and strength to the dancer's appearance. The collar and earrings are made of fabric or beads and coordinated with the gingham design, bringing balance and visual unity to the entire outfit. This ensemble evokes both grace and power, reinforcing the connection between cultural heritage and the dancer's expressive role in the performance.

Men's Costume: Male dancers wear an all-white ensemble: white long-sleeved shirt, white trousers, and a white blazer, representing the formality and elegance of urban bomba performers. Footwear includes black shoes with white socks. A white Panama-style hat completes the look, consistent with the neat, clean aesthetic of the region. A gingham neckerchief is tied around the neck, matching the women's accessories and apron, visually linking both partners on stage.

BOMBA SUR

Bomba del Sur (Southern Bomba) is one of Puerto Rico's oldest and most meaningful Afro-Caribbean traditions. It developed in the sugarcane plantations of southern towns such as Ponce, Guayama, and Arroyo, where enslaved Africans and their descendants used rhythm and movement to express identity, sorrow, resistance, and celebration.

This regional style is known for its deep, introspective, and grounded movement, in contrast to more theatrical or explosive bomba styles. Rhythms like guembé, leró, belén, and cunyá are played on barriles (drums laid horizontally), accompanied by cuás and maracas.

A distinctive feature of Southern Bomba is that the dancer's solo is directed toward their partner, rather than only toward the drummer, making it a conversational and intimate exchange rooted in mutual expression.

Bomba historically served as a form of protest and cultural resistance, and even today it continues to be used in both celebratory and activist contexts to affirm Puerto Rican identity, dignity, and social justice.

Distinctive Costumes of Brumas de Borikén -Bomba Sur (Southern Style)

Brumas de Borikén honours the contemplative and expressive spirit of Bomba del Sur with a costume design that highlights tradition, simplicity, and symbolic colour coordination.

Women's Costume: The dancer wears a white blouse with short puffed sleeves, paired with a flowing skirt composed of alternating white panels and yellow floral panels, enhancing the visual rhythm and color of the performance. Beneath the skirt, she wears a long white underskirt with red and green lace trim and a white pant-style undergarment for modesty and mobility. The headscarf is tied at the back of the head and includes a green interlaced decorative band,

adding visual and cultural symbolism. Accessories include red earrings and a green beaded necklace, echoing the colors of the lace trim and reinforcing visual harmony. This attire reflects the elegance and strength of the southern tradition, allowing the dancer's gestures to remain the focal point.

Men's Costume: Male dancers wear a long-sleeved yellow shirt, with sleeves rolled up and the shirt tied at the front, reminiscent of traditional rural attire worn during physical labour. This is paired with khaki trousers and black shoes. A white Panama-style hat completes the look, connecting the costume to the historical context of field workers and adding a refined yet authentic rural touch.



Latin America

Puerto Rico

BOMBA SUR



BOMBA SANTURCE



Costumes presented by American Footworks Festival Team Blair Sorensen and Ruth Webb. Jayleih Davis and Lincoln King



These are USA typical western frontier costumes from the early 1900s. The men's costume features the iconic cowboy hat used to shade the face when riding the trails. A trail tie catches sweat on the neck. The leather chaps he wears protect his legs from the elements and other dangers as he rides his horse or strides through the ranch lands. His leather cowboy boots are made to withstand any weather and terrain. The ladies' costume is both flattering and functional.