



Curating Fashion and Dress

V&A International Training Course
15–19 February 2016

Delegates Brochure

V&A

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Welcome Letter

Dear All,

It is our pleasure to welcome you as one of the participants selected from across the globe to join the first edition of *Curating Fashion and Dress*, an international training programme organised by the Victoria and Albert Museum (V&A).

We are looking forward to working with you over the five coming days. We hope the course will provide you with a comprehensive insight into the V&A's Fashion and Dress collection. We also hope that the course will enable you to create a strong international network of peers working in your field of expertise across the world. To this end, the composition of the group has been carefully considered to ensure you can build long-term global connections. Moreover, we will be encouraging delegates to share examples of projects from your institutions to make the most of the diverse perspectives you are all bringing to the course.

The course itself, as you know, has been designed to invite you to develop your own fashion and dress curation skills, from collecting to conservation and mounting, and to enhance your collections. All the teaching is delivered by expert staff from the V&A. It includes both talks and hands-on workshops to suit different styles of learning.

On the first day you will have the opportunity to meet V&A colleagues from across the museum during a 'Welcome Tea' and will be celebrating your achievement at the end of the week with a 'Presentation of Certificates' ceremony.

We wish you all the best for this week which we hope will be most enjoyable and instructive. Don't hesitate to come to us for any questions you may have during the course.

With all good wishes,
Anaïs Aguerre (Head of International Initiatives) &
Sonnet Stanfill (Acting Senior Curator, Furniture, Textiles and Fashion)

Contributors



Anaïs Aguerre

Head of International Initiatives

Email: a.aguerre@vam.ac.uk

Anaïs Aguerre was appointed as Head of National and International at the V&A in August 2012. Since May 2013, she has been Head of International Initiatives, helping to create a strategic focus for the Museum's international activity. She is responsible for major international partnerships with a business development focus and the development of V&A international training courses (ITC).

Prior to joining the V&A, Anaïs worked for six years at the British Museum on income-generating and international activities. She was previously a consultant at Ernst & Young in Paris and worked at the Lincoln Center in New York. Since 2009, Anaïs has been the general secretary of the Bizot Group.

Anaïs graduated from the Institute d'Etudes Politiques de Paris (SciencesPo), and was awarded an MA in History of Art at Birkbeck College, University of London in 2013.



Sonnet Stanfill

Acting Senior Curator, Furniture, Textiles and Fashion

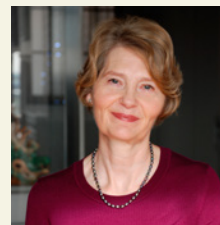
Email: s.stanfill@vam.ac.uk

Sonnet Stanfill is Acting Senior Curator in the Department of Furniture, Textiles and Fashion at the Victoria and Albert Museum where she has worked since 1999.

Her research focuses on 20th and 21st century fashion production and consumption and includes the evolution of the fashion industry in post-war Italy; the influence of the geography of the city on fashion design; and fashion in 1980s London.

Sonnet's exhibitions include *Ossie Clark* (2003), *New York Fashion Now* (2007) and co-curation of *Ballgowns: British Glamour Since 1950* (2012), with accompanying publications. Sonnet's most recent exhibition *Italian Style: Fashion Since 1945* (2014) is currently on tour to museums in North America and it will then travel on to China. In 2015 Sonnet joined the curatorial team for *Alexander McQueen: Savage Beauty*. She is currently working as consultant curator on the V&A's next fashion exhibition, *Balenciaga's Craft* (2017).

Sonnet holds an MA in the history of dress from the Courtauld Institute of Art. Before joining the V&A Sonnet worked as retail buyer in San Francisco and New York.



Edwina Ehrman

Textiles and Fashion Curator

Email: e.ehrman@vam.ac.uk

Edwina Ehrman is a Textiles and Fashion Curator at the V&A and a specialist in 19th century fashion and the history of London fashion. She is the Lead Curator of *Undressed: A Brief History of Underwear*, which will be displayed at the V&A from April 2016–March 2017. She previously curated the Museum's 2014 exhibition *Wedding Dresses 1775–2014* and until 2013 she was the lead curator for The Clothworkers' Centre for the Study and Conservation of Textiles and Fashion. Her publications include *Undressed: a brief history of underwear* (V&A Publications, forthcoming 2016), *London Couture 1923–1975: British Luxury* (V&A Publications, 2015) of which she is co-editor and a contributor, *Wedding Dress: 300 Years of Bridal Fashions* (V&A Publications 2011, 2014), and *The London Look: Fashion from Street to Catwalk* (Yale University Press, 2006).

Until 1989 Edwina worked at the Museum of London where she was Senior Curator of Fashion and Decorative Art.

She is currently Chair of the Dress and Textiles Specialist Subject Network (DATS).



Lara Flecker

Senior Textile Conservation Display Specialist

Email: l.flecker@vam.ac.uk

Lara Flecker works at the V&A as a Senior Textile Conservation Display Specialist, mounting costumes for exhibitions and galleries. She originally trained as a costume maker at Wimbledon School of Art and after graduating, worked in the theatre and film industry. She began her career as a costume mounter in the textile conservation department at Historic Royal Palaces. Lara is the author of *A Practical Guide to Costume Mounting*, which was first published in 2007.



Joanne Hackett

Head of Textiles and Fashion Conservation Studio
Email: j.hackett@vam.ac.uk

Joanne Hackett joined the V&A in 2006 as a Senior Textile Conservator and has been the Head of Textiles and Fashion Conservation since 2015. Before joining the V&A, she worked at the Indianapolis Museum of Art and the Fine Arts Museums of San Francisco. Joanne leads a team of 12 staff who conserve and mount the textiles for the Museum's exhibition programme and permanent displays. She has a particular interest in three dimensional and composite textiles and has personal responsibility for the textiles in the fashion gallery. She was lead conservator for the exhibitions *Shoes: Pleasure and Pain*, *David Bowie Is* and *Club to Catwalk*. She is an accredited member of ICON and a Fellow of the American Institute of Conservation.



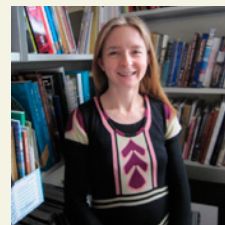
Rachael Lee

Textile Conservation Display Specialist
Email: r.lee@vam.ac.uk

Rachael Lee received a BA (Hons) in Costume Interpretation from Wimbledon College of Art in 2008 and after graduating worked as a costume maker for the television and film industry.

Rachael joined the Victoria and Albert Museum in 2010 as a Costume Mounting Specialist and after two years in this role she went on to complete the V&A's three year Assistant Conservator programme, focusing specifically on the conservation and mounting of historical dress. Rachael has created bespoke mounts for a wide range of fashion and textiles and exhibition displays including *Hollywood Costume* and *Alexander McQueen: Savage Beauty*.

Rachael has also worked for the Pitt Rivers Museum, designing and making mounts for ethnographic costume.



Jenny Lister

Curator, Fashion and Textiles 1800-1914
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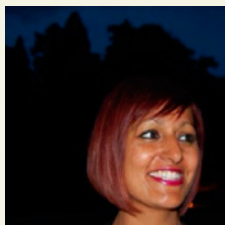
Jenny has been a curator at the V&A since 2004. Previously she worked at the Museum of London and Historic Royal Palaces, after completing the MA in History of Dress at the Courtauld Institute. At the V&A, she has curated *60s Fashion* (2006, with Christopher Beward) and *Grace Kelly: Style Icon* (2010) and has contributed to other exhibitions and displays including the 2012 refurbishment of the Fashion Gallery. Publications include *London Society Fashion: The Wardrobe of Heather Firbank, 1905-25* (2015, with Cassie Davies-Strodder and Lou Taylor). She is responsible for the care and display of the 26,000 objects in the nineteenth century textile and fashion collections, and manages new displays of the permanent collection in the Fashion Gallery. Current research interests include May Morris embroideries and Mary Quant.



Rachel Murphy

Senior Exhibitions Manager
Email: r.murphy@vam.ac.uk

Rachel Murphy is a Senior Exhibitions Manager at the V&A and has worked in the museums and heritage sector for over 12 years. Rachel has an academic background in literature and previously worked for the National Museums of Scotland and Glasgow School of Art. She has extensive experience of managing heritage projects and major temporary and touring exhibitions. Rachel's most recent project was managing *Alexander McQueen: Savage Beauty*, the V&A's most successful exhibition to date.



Roxanne Peters

Intellectual Property Advisor

Email: r.peters@vam.ac.uk

Roxanne has 14 years' experience in the arts and heritage sector, specialising in IP content management, digitisation and licensing. Her academic background is in fashion design history and visual culture. She holds a postgraduate qualification in UK, EU and US Copyright Law and Related Rights, King's College, London. As the V&A's Intellectual Property Manager, she advises staff on working practically with creators and designers to best manage and provide access to the Museum's collections. Roxanne also authored the Europeana Foundation's IP Guidelines advising fashion archives, museums and photographers on making fashion heritage available online. She is an active member of the UK Museum's IP Network and has represented the V&A at UK government consultations relating to the future of intellectual property for the creative industries.



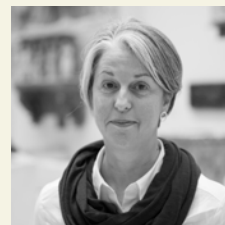
Sarah Scott

Acting Deputy Head of South Kensington Exhibitions

Email: s.scott@vam.ac.uk

Sarah Scott has worked in the museum sector for over 12 years. Sarah has worked for the Crafts Council, the British Museum and currently works in the V&A's Exhibitions Department. She has extensive experience of staging major temporary exhibitions at these institutions as well working on the V&A's long established national and international touring programme. Sarah along with colleagues across the Museum work actively with partners in the US, Europe, Australasia, Japan and China on tours including *Wedding Dresses 1775–2014*, *Hollywood Costume*, *David Bowie Is* and *The Glamour of Italian Fashion 1945–2014*.

In her current role, Sarah has responsibility for managing major temporary exhibitions and commissions staged at the Museum's South Kensington site.



Suzanne Smith

Clothworkers' Centre Manager

Email: s.smith@vam.ac.uk

Suzanne Smith is the Clothworkers' Centre Manager and a member of the Furniture, Textile and Fashion Department. Suzanne is responsible for the management of the V&A's textile and fashion study collection of over 104,000 objects and visitor access to the Clothworkers' Centre for the Study and Conservation of Textiles and Fashion. Suzanne began her museum career at the Natural History Museum, moving to the V&A in 2001 and has extensive experience of collections management, specialising in collections care and Integrated Pest Management. Suzanne played a major part in the development of the Clothworkers' Centre; since opening in October 2013, over 6,000 visitors have studied the collection at the Centre.



Rosie Wanek

Senior Exhibitions Manager

Email: r.wanek@vam.ac.uk

Rosie Wanek is a Senior Exhibitions Manager at the V&A where she supports Curators and exhibition teams to make the best of their ideas and resources to create engaging and exciting exhibitions for a wide range of audiences. With an academic background in literature and visual culture she is driven by an interest in the stories and media that connect and inspire people. Rosie has extensive experience of delivering fashion exhibitions and touring them internationally.

In recent years Rosie has worked on fashion content for exhibitions such as *Postmodernism*, *The Glamour of Italian Fashion 1945–2014* and *The Fabric of India*.



Delegates



Annette Becker

Assistant to the Director – Spencer Museum of Art,
University of Kansas (Lawrence, U.S.A.)

I am currently the Assistant to the Director at the Spencer Museum of Art at the University of Kansas. The SMA is a university art museum that serves as the only encyclopedic art museum in the state of Kansas. Its seed collection was donated in 1917 by Sallie Casey Thayer, a cultural matron and avid textile collector from nearby Kansas City, Missouri. The SMA currently houses nearly 36,000 objects, with strengths in medieval art, works on paper, and global indigenous cultural objects. It also holds a relatively unexplored collection of textiles and dress. During this training course, I hope to gain insight into ways to encourage institutional support of their display and research.

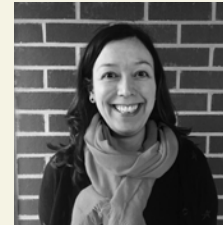
I also serve as a consultant for the Texas Fashion Collection at the University of North Texas, where I worked for two years as a curatorial and collections assistant. The TFC houses over 15,000 fashion and dress-related objects, a collection which originated as the Dallas Museum of Fashion and the Neiman Marcus Collection in the 1960s. Its holdings include significant collections of Oscar de la Renta, Norman Norell, Dior, Givenchy, and Balenciaga. While at the TFC, I assisted with planning and executing exhibitions of wedding gowns, contemporary art-to-wear, and the recent exhibition *Art Meets Fashion: 1965–2015*. I also curated the exhibition *White House Style* in conjunction with my MA thesis on First Lady Lady Bird Johnson and 1960s American dress.



Stephanie Bonsack

Head of Swarovski Corporate Archives –
SWAROVSKI (Wattens, Austria)

My name is Stephanie Bonsack, I am Head of Swarovski Corporate Archive. I studied Archive Management and International Marketing in Germany. 10 years ago, in 2006, I started with Swarovski and built up a company archive from scratch. It is based on two pillars, the historical archive and the product archive. We count about 120,000 items, from jewelry, dresses and stage outfits as well as a huge crystal stones collection. Last year Swarovski celebrated its 120th Anniversary with many exhibitions around the world. I hope in this training course I can get some new insights into conserving of fashion and also in materials and restoration. I am very much looking forward to exchanging views with the experts of the V&A.



Katy Canales

Assistant Curator, Collections Team –
V&A Museum of Childhood (London, U.K.)

I am the Assistant Curator at the V&A Museum of Childhood, which houses the UK's national collection of childhood-related objects. I am currently in my first year of the five-year Assistant Curators Development Programme. As part of my role, I am responsible for the Museum's children's clothing collection. This remarkable collection includes over 6,000 items and spans 400 years.

Having previously worked with the V&A Museum's metalwork and ceramic collections, fashion and textiles are new areas of interest for me and I am hoping that this course will equip me with the knowledge and skills to best care, interpret and display these items for the public.



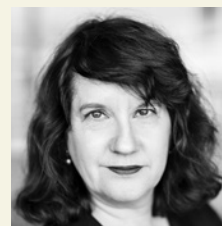
Karolien De Clippel

Curator – Modemuseum Hasselt (Hasselt, Belgium)

After an academic career of approximately 15 years in the field of art history, I switched to the museum field and became as of February 1, 2015 the collection's curator of the Hasselt Fashion Museum (Belgium).

Our museum is young, dynamic, ambitious and fast-growing. The collection of approximately 18,000 garments and accessories focuses on the history of Western fashion from 1750 to the present day. Strong chapters are the sixties, hats and contemporary designer shoes. Furthermore, we have a nice representation of important couturiers such as Worth, Jacques Doucet, Poiret, Patou, Jeanne Lanvin, Chanel, Balenciaga, Dior, Cardin, Courrèges, Yves Saint Laurent, Versace and Comme des Garçons. As for contemporary fashion, a special emphasis is put on designers with international allure who have their roots in Limburg, such as Martin Margiela and Raf Simons. A regional anchoring is visible as well in the collection's couture garments and accessories from important contemporary and historical fashion houses in Hasselt. Each year we organize two larger exhibitions: one rotating our core collection with a thematic approach, one focusing on a popular theme, designer or media figure.

Given my academic background and my current position as a collection's curator, I am particularly interested in learning the latest trends in collecting, in conservation practices (packing, displaying, climatological circumstances etc.) and in mounting costumes as well as in the latest insights in research on dress related topics with the final intention to acquire greater expertise in the field of dress and fashion in a museum context.



Karina Ericsson Wärn

Artistic Director of Fashion –
Kulturhuset Stadsteatern (Stockholm, Sweden)

Contemporary art, photography and fashion have been my fields since the early 80's.

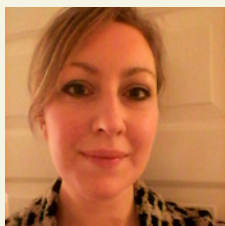
I have been working as a curator, fashion critic, professor of curatorial studies and director at different art institutions in Sweden; I have also published a number of books within the field of fashion. Today I divide my time between two cities, Stockholm and Paris.

ReShape! was my first exhibition which involved fashion: it was part of the Venice Biennale in 2003.

My latest experience as a curator of a fashion exhibition is *ASYLUM* (2015), which involved contemporary fashion designers Martin Margiela, Ann-Sofie Back and Juun.J in a dialogue with Elsa Schiaparelli, Salvador Dali and Hans Bellmer. Since 2015 I have been able to combine my interest in art and fashion as the first appointed Artistic Director of Fashion at Kulturhuset Stadsteatern in Stockholm.

Kulturhuset Stadsteatern is one of Northern Europe's largest cultural institutions. Located right in Stockholm's political and commercial centre, it is also a public space for all the people in Stockholm. The activities include libraries, theatre, debates, exhibitions, film, dance and music. Annually we have approximately 3 million visitors. The building was inaugurated in 1974 and in the beginning it also housed the Swedish Parliament. Kulturhuset Stadsteatern is a publicly funded cultural institution.

A new network, new knowledge and an exchange of ideas is what I hope to gain from the training program *Curating Fashion and Dress*.



Rosie Gnatiuk

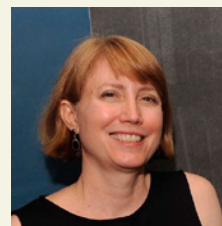
Gallery Development Officer –
Gallery of Costume, Platt Hall (Manchester, U.K.)

My current role as Gallery development officer began 5 months ago, prior to this I worked at Platt Hall as a Gallery assistant for 8 years.

Platt Hall, Gallery of Costume, houses a unique and extensive collection of fashion and clothing from the 17th Century to the present day, including a vast archive collection and library of fashion related material. Platt Hall is open to the public and to researchers by appointment.

My role as Gallery development officer encompasses many aspects of museum practice involving collection care and access, public engagement, operations and the delivery of exhibitions. I have curated and assisted with several temporary exhibitions at Platt Hall and Manchester Art Gallery, more recently *Something Blue: 100 years of wedding dresses* and *Schiaparelli and Thirties Fashion*.

Platt Hall is now embarking on a time of change. I am currently working with our conservation team to look at how we can make the best use of our collection, developing new ways to exhibit costume and to focus our public offer. I hope to gain the necessary insight, experience and skills through this unique training opportunity to further develop and explore the possibilities of curating fashion within my organisation.



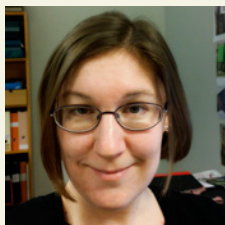
Sarah Hall

Director of Cultural Affairs –
Frick Art & Historical Center (Pittsburgh, U.S.A.)

I joined the Frick Art & Historical Center in 1994 and was named director of curatorial affairs in 2007; in this capacity I oversee the care, exhibition, and interpretation of the Frick's collection ranging from historic structures, to cars, to fine and decorative arts, and, of course, costumes and textiles.

Located on five acres, the Frick's collections are displayed at three museums: Clayton, a historic house museum and residence of the Frick family from 1883–1905; The Frick Art Museum; and the Car and Carriage Museum. The costume collection, of over 2,000 objects, consists of mainly women's and girl's clothing and accessories dating from 1881–1930. As director of curatorial affairs, I have worked to centralize collections management across the Frick's campus and to bring renewed attention to the Frick's permanent collection. Part of that effort includes better use of the under-researched and little-displayed costume collection. Typically, one or two costume items are highlighted at each reinstallation of the house museum—resulting in perhaps three to five pieces displayed each year. Going forward fashion is planned to be a stronger component of the Frick's overall program, through both traveling exhibitions and better use of the permanent collection.

This course offers a terrific opportunity to think broadly about what makes an effective fashion exhibition and to develop skills that will ensure greater expertise and comfort talking about, handling, caring for, and storing the costume collection.

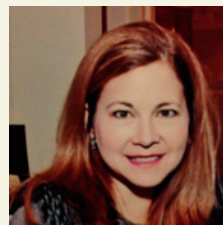


Viktoria Holmqvist

Curator – Textilmuseet (Borås, Sweden)

The Textile Museum is situated in Borås in western Sweden, historically the centre and birthplace of textile industry in Sweden. Our collections mainly cover the 18th century through to today, with an emphasis on the local textile production that supplied the whole of the country with fabrics and clothing during the 19th and 20th centuries. We recently moved into new facilities built specially for us and will soon begin planning a permanent fashion and dress exhibition.

My background is in archaeology, where I specialised in textiles and crafts and I have an additional degree in hand weaving and textile sciences. At the museum, I'm responsible for the textile collections and involved in the whole process of acquiring, caring for and displaying objects, as well as disseminating and gathering information about our collections. During the course I hope to explore different ways of looking at fashion from a museological point of view, to make contact with international colleagues and generally expand on my knowledge of curating a fashion and dress collection, both in theory and practice. I'd also like to get inspiration and find creative new ways of working that can be used in my day-to-day work at the Textile Museum and in our new exhibition.



Stacey Izadi

Graduate Student Intern – Beall-Dawson House (Rockville, U.S.A.)

I am a resident of the Washington, D.C. area. I attended Parsons School of Design where I obtained a Certificate in Fashion Design and Illustration. My B.S. degree in Marketing is from The Fashion Institute of Technology in New York. I have worked in the fashion industry, and I am interested in costume and fashion exhibits in museums. I am a candidate for the MA in the History of Decorative Arts at George Mason University in cooperation with The Smithsonian Institution in Washington, D.C. This program explores a range of aspects in the decorative arts including textiles and costumes. Last summer I participated in a course at the University of Glasgow. In addition to visiting historic houses, castles, and museums throughout Scotland, I researched the influence of foreign fashion on Scottish royal and noblewomen of the sixteenth and seventeenth centuries.

I am currently interning at the Beall-Dawson House near Washington, D.C. One-third of the museum's collection is in textiles, primarily costumes. I am working on an exhibit about the 1920s. There are beaded dresses and accessories from that era in the museum's collection that present a unique challenge in terms of storage and exhibition. I would like to gain more knowledge about these issues from the Training Programme at the V&A.



Nicole Jenkins

Director – Circa Vintage Clothing (Melbourne, Australia)

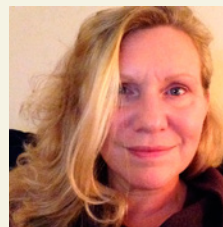
I'm a fashion historian, writer and retailer who is passionate about the history of fashion and has been collecting and restoring since 1980. I studied costume design and construction, and have worked in film, theatre, fashion and I.T. in the UK and Australia.

Since 2004, I buy and sell historical garments through my Melbourne shop Circa Vintage Clothing, contributing and collaborating with public and personal museums including the National Trust and the National Gallery of Victoria. Circa presents the largest collection of Australian fashion worldwide with over 20,000 pieces, all of which my team and I have restored using historical and couture sewing techniques.

I also teach the history of fashion at the Melbourne Fashion Institute, and research and present talks, exhibitions and fashion parades. I'm the award-winning author of over 600 blog posts, newspaper articles and books "Love Vintage" (about 20th century ladieswear and building and preserving your collection) and "Style is Eternal" (applying traditional philosophies of dress to your modern wardrobe).

In 2016 I will be commencing post-graduate studies in museum studies and renovating my Art Deco home using salvaged materials.

I'm excited to be participating in the fashion curating course at the V&A and hope to learn industry standard techniques and procedures as well as test my skills and meet like-minded people.



Martine Kilburn

Collection Manager Fashion and Costumes –
Centraal Museum Utrecht (Utrecht, The Netherlands)

My name is Martine Kilburn, I am a Canadian living in the Netherlands. I have been working as a registrar and collection manager for the last 25 years. Three years ago I was appointed collection manager of the Fashion and Costume collection of the Centraal Museum Utrecht.

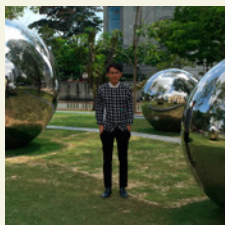
The Centraal Museum is the oldest municipal museum in the Netherlands. It started in 1830 in four rooms on the top floor of the Utrecht town hall. The town archivist was the curator of the collection, initially consisting mostly of antiquities. During the 20th century, the focus of the Centraal Museum shifted more towards contemporary art, fashion and design.

During my time at the Centraal Museum I have helped organize a number of fashion exhibitions, such as *ARRRGH Monsters in Fashion* (2013), *Fashion: The Musical* with guest curator Piet Paris (2014) and our upcoming show *HAIR!* (2016).

The Centraal Museum participates in ModeMuze, an online platform for Dutch fashion collections, and Europeana Fashion, the European platform. At this time, 9,500 objects from our collection can be viewed online.

I am interested in exploring the different ways to mount and present fashion and dress, in our permanent display and temporary exhibitions.

I am also interested in how to store fashion and dress, making the best use of space: particularly the conservation and storage of the fashion that requires more than just a box or hanger due to size and material.



Dominic Low

Assistant Curator –
Asian Civilisations Museum (Singapore)

I am Dominic Low, Assistant Curator at the Asian Civilisations Museum in Singapore. ACM seeks to preserve the cultural heritage of Asia, especially the ancestral cultures of Singaporeans. More recently, the museum has focused on the historical connections and multifaceted interactions among cultures. I am interested in issues of dress, materiality and memory.

With this course, I hope to be able to gain a better understanding of how dress and jewellery can be represented in an exhibition despite differing conservation needs and display practices.



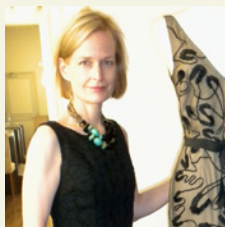
Adam MacPharlain

Curatorial Assistant, Fashion Arts and Textiles –
Cincinnati Art Museum (Cincinnati, U.S.A.)

I am the Curatorial Assistant of Fashion Arts and Textiles at the Cincinnati Art Museum, Cincinnati, Ohio. The Art Museum has a collection of over 65,000 works spanning 6,000 years; its costume and textiles collections contains over 14,000 pieces. We feature our collections in permanent and rotating exhibitions as well as hosting national and international traveling exhibitions each year.

My background includes a BS in Apparel Design and Merchandising from Eastern Kentucky University and an MA Museum Studies from the University of Leicester. Before coming to CAM, I had worked for the Kentucky Historical Society; Royal Shakespeare Company in Stratford-upon-Avon; the University of Kentucky Art Museum; and the National Museum of Toys and Miniatures. I have presented papers at the Costume Society of America, Southeastern Museums Conference, and the United Federation of Doll Clubs on topics ranging from fashion dolls to handwoven textiles. Other writings include articles for an encyclopedia on American fashion, *Clothing and Fashion: American Fashion from Head to Toe*. I have also curated a freelance fashion exhibition entitled *Fashions from the Collections of Eastern Kentucky University, 1860–1960*.

This course is an exciting opportunity for me. Curatorial work is relatively new to me, as my museum career leading up to my current position has been in registration. I look forward to gaining a broader understanding of best practices in collecting and exhibiting fashion, which will enhance what I bring to the table in my current and future positions.



Ingrid Mida

Collection Co-ordinator and Acting Curator –
Ryerson University Fashion Research Collection
(Toronto, Canada)

In 2012, I initiated and undertook the revival of the Ryerson Fashion Research Collection in Toronto, Canada. This study collection had not been curated and the database was corrupted. Now over 3000 dress artefacts – dating from 1818 to 2012 – are available for research by appointment to students, faculty and visiting scholars. Although the collection does not have dedicated display space, I am seeking to collaborate with other institutions on exhibitions in the coming years. For this reason, I hope to learn all that I can from the V&A programme on fashion curation.

I am the lead author of the book *The Dress Detective: A Practical Guide to Object-based Research in Fashion* published by Bloomsbury Academic in November 2015. This book was awarded the Janet Arnold Award Fund grant from the UK Society of Antiquaries in 2014.

I serve on the Acquisition Committee for the Textile Museum of Canada and on the Advisory Council for the Fashion History Museum, and I am a new member of Costume Committee for the International Committee of Museums.

My key areas of research include the intersection of fashion and art in the museum and the pedagogy of fashion and museum studies. I am a part-time lecturer in the School of Fashion at Ryerson and have also given lectures and presentations to both academic and public audiences. I am currently working on my PhD in art history at York University.



Ciara Phipps

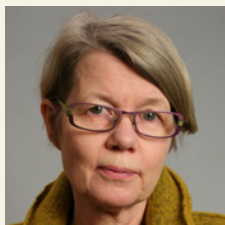
Assistant Curator of Social History –
Southend Museums Service (Southend on Sea, U.K.)

Originally with a background in Art History, I have built up experience of working with costume collections in regional museums. I currently work at Southend Museums Service and am responsible for the care and interpretation of our two historic buildings, and the collections management and interpretation of the social history and costume collections held at Central Museum and the Beecroft Art Gallery. I engage with and interpret these collections through exhibitions, events, talks and publications, and I am very active in the SHARE Museums East Costume and Textiles Network and the Dress and Textile Specialists Network (DATS).

I predominantly spend my time working with the costume collection, developing the rolling exhibition programme given both my specialism in fashion and dress, and the popularity of the costume exhibitions with our audiences.

I have attended different training courses in costume mounting, and work closely with the conservator at my organisation to mount all the historic costume for display. We are currently writing a book on 'How to Make Vintage Wedding Dresses' using our wedding dress collection, for The Crowood Press.

Throughout this course, I am hoping to build my confidence in costume mounting, using more adventurous and daring techniques of display and interpretation. I am also very interested in how the V&A uses their own collecting policies, which is something I will utilise in the development and update of our own costume collecting policy at my current organisation.



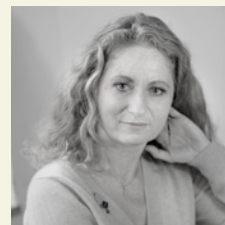
Angelika Riley

Curator of Fashion and Textiles; Textile Conservator – Museum für Kunst und Gewerbe Hamburg (Hamburg, Germany)

I have trained to be a teacher, a hand weaver and a textile conservator. I have worked as a weaver in a workshop for ecclesiastical textiles in Germany and as a conservator at the renowned Textile Conservation Centre at Hampton Court Palace, London. Since 1989 I have been responsible as conservator, since 2007 as curator for the collection of fashion and textiles at the Museum für Kunst und Gewerbe Hamburg. I have set up several exhibitions including *Inside Out – Insights into fashion, Mythos Chanel* (Hamburg venue), *Japanese Fashion design* and *Alexander McQueen Inspirations*.

With approximately 500,000 objects from 4,000 years of human history, the Museum für Kunst und Gewerbe Hamburg is one of the largest European museums for art and design. Opened in 1877, the museum tells the remarkable story of human creativity. The collections range from Ancient art to Contemporary art and encompass European, Islamic and East Asian cultures. The fashion and textile collection forms an extract of these, based on material, technology and function. It comprises ca. 30,000 objects. For the last three decades the focus has been on collecting and displaying costume and fashion with a strong turn to contemporary fashion within the last 10 years.

My aims for the course include making good choices in collecting fashion; working with the fashion industry but not for it; developing new exhibition-ideas and formats; getting to know the V&A better; and networking with professionals from different backgrounds.



Corinne Thepaut-Cabasset

Research Associate – Château de Versailles (Versailles, France); Marie Skłodowska Curie Fellow – Centre for Textile Research/SAXO Institute University of Copenhagen (Copenhagen, Denmark)

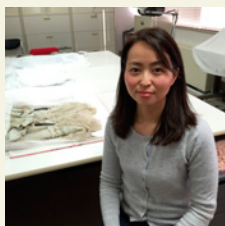
I am a museum professional working in the field (archives and libraries), co-curating exhibitions and coordinating research programs, conferences and publications. I contributed to the major exhibition on court dress in Europe at Versailles (2009) and convened the international related conference “Royal wardrobes: visual culture, material culture”. With more than 7 million visitors, my museum highlights the decorative arts, dress and fashion from 1660s up to now.

I was appointed post-doctoral researcher for the HERA project (2010–13) “Fashioning the Early Modern: Creativity and Innovation in Europe 1500–1800”; this project involved a number of young fashion designers.

In 2015, my research project “Dressing the New World: The trade and the Culture of Clothing in the New Spanish Colonies (1600–1800)” was awarded the Marie Skłodowska Curie grant (2015–17). My project investigates the effect of the successful marketing of European products in Mexico, and how one should go about studying the European Fashion and textiles that transformed the way people dressed there. This research project is hosted by the University of Copenhagen at the Centre for Textile Research (CTR)/SAXO Institute.

I have been a voting member of ICOM-Costume committee since 2005, and am a new member of the CIETA in 2016.

I am particularly interested in getting knowledge about different aspects of how to curate fashion, especially collecting dress, cataloguing and exhibiting fashion design. During the course, my leading question will be “How to make a Dress and Fashion design collection from scratch?”



Naoko Ueyama

Restorer – The Kyoto Costume Institute (Kyoto, Japan)

I have been much interested in fashion ever since I was a child. I majored in modern Japanese literature at university, but afterwards I went to a fashion school for learning the technique of making clothes. I worked as a pattern maker in a fashion company for 2 years. I got a position at the Kyoto Costume Institute in 2002. Now I have a 13-year career as a restorer.

KCI was established in 1978. One of its principle activities is to collect authentic samples of western clothing mainly from 18th century to the contemporary age. The collection is stored in a temperature controlled environment. KCI holds exhibitions and publishes papers as results of research.

6 restoration staff at KCI dress mannequins of various eras. It's for preparing our exhibition or taking photos for books. When necessary, some months or years before the exhibition, we do restoration of clothes. And also we make boxes for conservation, and give our collection insecticide treatment.

I applied for this international training course to widen my knowledge. My purpose is to bring back what I learn from your program including skills and good relationships to my workplace. I am sure that my experience at this program will be a precious opportunity for us becoming better.



Clara Vaz Pinto

Director – Museu Nacional do Traje e Parque Botânico do Monteiro-Mor (Lisbon, Portugal)

After training as a museum curator (1980–82), I worked in several Portuguese museums (national and regional). Although first working on the archaeological field, later I began studying Portuguese embroidery and textiles.

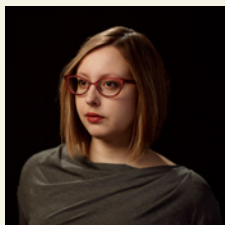
I published several papers on archaeology, regional history, Portuguese embroidery and textiles, namely “Colchas de Castelo Branco” (about Portuguese embroidered bedcovers from the 17th century to the present), “O Manto da Senhora da Oliveira” (about 18th century civilian dresses offered to Our Lady), “Têxteis” (about the National Museum of Costume’s textile collection) as well as museum catalogues.

In 2002, I was appointed as museum curator of the National Museum of Costume and Monteiro-Mor Botanical Park and became its director in 2009.

The National Museum of Costume and Monteiro-Mor Botanical Park is 40 years old and its collection is centred in dresses and accessories from the 18th century to the present day but also includes the botanical collection of the park where it is located.

As the museum’s director, the main objective has been the promotion of the museum collections, the installation of an exhibition that presents a historical fashion circuit for the visitor (allowing the rotation of the collection) and also the promotion of temporary exhibitions (including private collections).

I hope that this training course will help develop skills in curating fashion – especially contemporary – and develop a program that brings together dress and fashion collections, museum curators and researchers with fashion designers.



Jacqueline WayneGuite

Collection Manager – Fashion Study Collection,
Columbia College Chicago (Chicago, U.S.A.)

I am a fashion historian and the collection manager of the Fashion Study Collection at Columbia College Chicago, a hands-on study collection of more than 6,000 garments, accessories, and textiles. The collection focuses on designer pieces, historical fashion, and ethnic and cultural dress. It is open to students and researchers.

I have worked in fashion collections for nearly ten years in both curatorial and collection management capacities. I have assisted on large exhibitions including *After Dark: 100 Years of the Evening Gown* at the Phoenix Art Museum, a complete renovation of the American Textile History Museum's permanent galleries, and *I Do! Chicago Ties the Knot* at the Chicago History Museum. I also worked at the Emily Reynolds Costume Collection at North Dakota State University and the Fashion Resource Center of the School of the Art Institute of Chicago. My professional research is focused in 20th century dress and exhibition design.

While attending *Curating Fashion and Dress* at the V&A, I am eager to learn about the budgeting process and logistical plans involved in major fashion exhibitions. I would like to improve my mount-making skills for pre-20th century Western fashion and non-Western dress/textiles and gain more knowledge about visual display, especially regarding exhibition lighting. Lastly, I want to learn more about collection development and exhibition loans, particularly working with fashion designers to donate or lend their work.



Jackie Yoong

Curator – Peranakan Museum (Singapore)

I am a Curator of the Peranakan Museum, a sister institution of the Asian Civilisations Museum of Singapore. The museum focuses on the cross-cultural art of Peranakans (overseas Chinese in Southeast Asia), and collection strengths include porcelain and fashion (especially sarong kebaya, Chinese export silk robes, shoes made of European beads). I worked on the fashion and ceramics sections of major travelling exhibitions to the Musée du Quai Branly in Paris (2010) and the National Museum of Korea (2013). At home, I co-curated an exhibition on Peranakan traditional dress (sarong kebaya) in 2012, and am preparing for it to tour Japan this year. I am also working on a permanent gallery proposal of Peranakan wedding costumes. I completed an M.A. in Art History at the School of Oriental and African Studies (SOAS) on the SOAS-Alphawood Scholarship. My current research interests include Qing export textiles and ceramics.

Aspects of particular interest from this course include mounting costumes (including shoes), fashion exhibition design and lighting, fashion photography, and preparing costumes for travelling exhibitions. I also look forward to the sharing component in the program, to get specialist feedback from V&A experts and other participants on ideas for upcoming projects.

Course Programme

Day 1: Getting to Know the V&A and its Fashion Practice Monday 15 February 2016

9.30–11.00

WELCOME AND INTRODUCTIONS

Please be prepared to introduce yourself, your institution, and your own aims for the course. We would like you to think in particular about a project you would like to develop when you return to your museum. Throughout the week, we will ask each participant to give some thought to this project in light of the course. At the end of the week, we will invite each participant to present their plans going forward with this project (5 minutes maximum).

The Boardroom

11.00–11.30

COFFEE BREAK

The Boardroom

11.30–12.30

INTRODUCTION TO THE HISTORY OF THE V&A FASHION COLLECTION

Introduction to the history of the V&A fashion collection, our ethos of collecting and presenting fashion, and how the curation of fashion is organised at the V&A, including the team structure and area specialties.

The Boardroom

12.30–1.30

LUNCH BREAK

The Boardroom

1.30–2.30

NETWORKING OPPORTUNITY WITH V&A STAFF

Participants will have the opportunity to meet a number of colleagues working with the fashion collection at the V&A.

The Boardroom

2.30–3.30

TOUR OF THE PERMANENT GALLERY

Participants will take a guided tour of the V&A's permanent fashion gallery, looking at display, interpretation, conservation, and mounting techniques.

Gallery 40

3.30–4.30

BEHIND THE EXHIBITION: *UNDRESSED: A BRIEF HISTORY OF UNDERWEAR*

Curator Edwina Ehrman will discuss the ongoing development of the V&A's temporary exhibition, *Undressed: A Brief History of Underwear*, which will be on display from 16 April 2016 to 12 March 2017.

The Boardroom

5.00

PUB TRIP (OPTIONAL)

The Queen's Arms

Day 2: Acquisitions and Collections (Blythe House)

Tuesday 16 February 2016

**Please note that events on this day will be held at the Clothworkers' Centre at Blythe House in Kensington Olympia (West London).*

9.30–10.00

REFLECTIONS

Each morning participants will analyse, in pairs, what they found useful the previous day. They will think about what they might take back to their own museums.

Clothworkers' Centre Seminar Room/Study Room

10.00–10.30

COFFEE BREAK

Tanner Room

10.30–11.00

INTRODUCTION TO THE CLOTHWORKERS' CENTRE FOR THE STUDY AND CONSERVATION OF TEXTILES AND FASHION

Located within Blythe House, the Clothworkers' Centre for the Study and Conservation of Textiles and Fashion provides access for individuals and groups to study the V&A's collection of textiles and fashion and includes custom-built storage and conservation studios to ensure the long-term care and preservation of the collection. In this session, participants will be introduced to the Clothworkers' Centre and will see a few key representative examples from the Museum's permanent collection.

Clothworkers' Centre Seminar Room/Study Room

11.00–12.00

TOUR OF THE CLOTHWORKERS' CENTRE

Participants will be given a tour of the Clothworkers' Centre and its conservation studio and will be introduced to the V&A's approach to care and access to the textile and fashion collection.

Clothworkers' Centre

12.00–1.30

LUNCH BREAK

Tanner Room

1.30–3.30

COLLECTING FASHION

Sonnet Stanfill and Jenny Lister will give a presentation on the V&A's acquisition policies concerning collecting historic and contemporary fashion and dress. They will also provide insight into managing a working relationship between fashion designers and lenders using case studies.

Clothworkers' Centre Seminar Room/Study Room

3.30–5.30

PRACTICE SHARING SESSIONS

Participants will be invited to share projects and experiences from their own institutions.

Clothworkers' Centre Seminar Room/Study Room

Day 3: Conservation and Mounting

Wednesday 17 February 2016

9.15–9.30

GROUP PHOTOGRAPH

Medieval & Renaissance Galleries

9.30–10.30

REFLECTIONS

The Boardroom

10.30–12.30

CONSERVATION PRACTICES

Joanne Hackett, Lara Flecker, and Rachael Lee will give a presentation on key questions regarding the conservation of textiles, display methods of fashion collections including accessories, and improving the curatorial dialogue with conservators.

Clore Study Area (Gallery 55)

12.30–2.00

LUNCH BREAK

Furniture, Textiles & Fashion Meeting Room

2.00–5.00

30 min break included

MOUNTING FASHION AND DRESS

Lara Flecker and Rachael Lee will lead a practical workshop on mounting fashion and dress.

Clore Study Area (Gallery 55)/Textile Conservation Studio

5.30

COURSE DINNER IN SOUTH KENSINGTON

Day 4: Displaying Fashion and Dress Thursday 18 February 2016

9.30–10.30

REFLECTIONS

Poynter Room, Café/Clore Study Area (Gallery 55)

10.30–12.00

ORGANISING A FASHION EXHIBITION

Sonnet Stanfill and Rosie Wanek will present an overview of the logistics and process of delivering a temporary fashion exhibition at the V&A and tour for *The Glamour of Italian Fashion 1945–2014*.
Clore Study Area (Gallery 55)

12.00–1.00

LUNCH BREAK

Furniture, Textiles & Fashion Meeting Room

1.00–2.00

MAKING OF ALEXANDER MCQUEEN: SAVAGE BEAUTY

Rachel Murphy will discuss the making of the V&A headline exhibition, *Alexander McQueen: Savage Beauty*.
Clore Study Area (Gallery 55)

2.00–5.00

30 min break included

FASHION EXHIBITION IN PRACTICE

V&A experts from various departments who were part of the project teams for the temporary exhibitions *The Glamour of Italian Fashion 1945–2014* and *Shoes: Pleasure and Pain* at the V&A will give presentations on their key responsibilities and experiences, representing each step along the overall process of developing the exhibition. These talks will include presentations from curators, conservators, and designers as well as representatives from marketing and press, learning, development, digital, and technical services. This will be followed by a Q&A session.
Seminar Room B

Day 5: Engaging with Fashion and Dress Friday 19 February 2016

9.30–10.30

REFLECTIONS

The Boardroom

10.30–12.30

PRESENTATIONS

Participants will give presentations on their progress on their individual project case studies during the week (5 minutes maximum). Each presentation will be followed by an opportunity to open the floor to discussion and input by other participants.
The Boardroom

12.30–1.30

LUNCH BREAK

The Boardroom

1.30–2.30

UNDERSTANDING AND MANAGING FASHION RIGHTS

Roxanne Peters will give an introduction to how the V&A manages its relationship with fashion creators and designers, including an overview of the Europeana Fashion intellectual property guidelines and copyright laws with regard to fashion archives and museum exhibitions.
The Boardroom

2.30–3.00

EVALUATION AND FEEDBACK

Participants will be asked to fill in an evaluation form.
The Boardroom

3.00–3.30

PRESENTATION OF CERTIFICATES

The Boardroom

3.30–4.15

TRAVEL TO CONDÉ NAST COLLEGE OF FASHION AND DESIGN

16–17 Greek St, London, W1D 4DR

4.15–5.30

PRESENTATION AT CONDÉ NAST COLLEGE: CONDÉ NAST AND LONDON FASHION WEEK

Condé Nast College of Fashion and Design

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