



CLOTHING THE PANDEMIC WORKSHOP

PART I
SPRING SESSION

COLLECTING/RESEARCHING/DOCUMENTING/DISPLAYING

JUNE 23 & 24 2021

M COSTUME ICOM
international committee
for the museums and collections
of costume, fashion and textiles

M ICOM-CC ICOM
international council
of museums – committee
for conservation

M ICME ICOM
international committee
for museums and collections
of ethnography

ICOM conseil
international
des musées
Canada

Clothing the Pandemic' Workshop aims to offer a place for sharing experience and knowledge. It will help to connect people and institutions (international curators and conservators, historians, museums, and the global public) at a time when we are all physically distant from one another.

The workshop is seeking to understand how to document the Material Culture of the Pandemic; to develop Strategies and to face Challenges.

It will unfold in 2 parts: Part I "Collecting, Researching, Documenting, Displaying" in Spring 2021, Part II "Conservation, Preservation" in Fall 2021.

Free online events upon registration only.

See full description of the project :
<http://costume.mini.icom.museum/clothing-the-pandemic/>.

"I used the mask as a performative object I made the invisible, visible. Our breath, our life-force and – in 2020 – the transporter of our most feared opponent, COVID-19."

Breath, by Threadstories (2021)

PROGRAMME

**SIMULTANEOUS TRANSLATION
INTO ICOM LANGUAGES
FRENCH, ENGLISH AND SPANISH
PARIS TIME SCHEDULE**

JUNE 23 2021

Moderated by Ralf Čeplak, ICME

- 3:00 PM** Welcoming words by ICOM Costume Chair
Corinne Thépaut-Cabasset - Versailles Palace
- 3:05 PM** Introductory words by ICME Chair
Ralf Čeplak - Slovene Ethnographic Museum
- 3:10 PM** The Creation of an Online Art and Design Reference Library:
information seeking and sharing among mask makers
Serena Newmark - PhD Candidate Freie Universität Berlin
- 3:35 PM** The Emotional Power of Masks: Collecting intangible heritage
Sarah Rothwell - National Museums Scotland
- 3:50 PM** A Toolkit for Crisis
Anna Talley - MA Student RCA V&A London
Fleur Elkerton - MA Student RCA V&A London
- 4:20 PM** "Putting a face on the virus" project in Mexico
Blanca Cárdenas - National School of Anthropology and History Mexico
- 4:40 PM** Q&A

JUNE 24 2021

First Part : Moderated by Ralf Čeplak, ICME

- 3:00 PM** Introductory words by ICME Chair
Ralf Čeplak - Slovene Ethnographic Museum
- 3:05 PM** The collecting process "Living in the time of lockdown" at the Mucem:
an example of a collecting process in an emergency situation
Aude Fanlo - MUCEM Marseille
Simon le Roulley - Institut Sociétés et Mutation en Méditerranée d'Aix-
Marseille Université

3:35 PM Break

**Second Part : Introduced and moderated by Elka Weinstein
and Sascha Priewe, ICOM Canada**

- 3:45 PM** Introductory words by ICOM Canada
Elka Weinstein - Vice President of ICOM Canada
Sascha Priewe - Board Director of ICOM Canada
- 4:00 PM** *Ga:hq̄h ne' hni' ga:howe:kso* - Covered and Uncovered: An Online
Auction of Face Masks
Patricia Deadman - Woodland Cultural Centre
- 4:20 PM** Breathe
Anne Ewen - Whyte Museum of the Rockies
- 4:40 PM** Q&A

Free online event

[REGISTER NOW !](#)

Contact : clothingthepandemic@gmail.com

JUNE 23 2021



THE CREATION OF AN ONLINE ART AND DESIGN REFERENCE LIBRARY:

Information Seeking and Sharing Among
Mask Makers

Serena Newmark

This workshop session will examine the international and spontaneous creation of an open-source, decentralized, online art and design reference library created by volunteers during the era of the Covid-19 pandemic. Although it was not purposefully designed by professional librarians and has no mission statement or permanent address in physical or online space, the Covid-19 Online Art and Design Reference Library nonetheless effectively addresses all aspects of the traditional Library Reference Desk Interview. Blurring the lines between librarian and patron, amateur and professional, stranger and community member, as well as between fashion and industrial design, the Covid-19 Online Art and Design Reference Library provides a welcoming reference presence, helps patrons refine their information needs and break through their information barriers, searches for answers, procures sources, provides references to alternative information sources, and welcomes users to return to ask additional questions or provide feedback.

Brought into existence by thousands of individuals across the globe to help others create personal protective equipment and slow community transmission of the novel coronavirus, the Covid-19 Online Art and Design Reference Library utilizes traditionally hosted websites as well as spaces on social media to create forums where makers of protective face masks can learn, teach, and solve problems collectively, as well as exhibit their own work and provide and receive feedback, criticism, and praise on both the aesthetic aspects of their work as well as its medically protective effectiveness. The session will include individual case studies of a few notable patterns and mask creators.



THE EMOTIONAL POWER OF MASKS

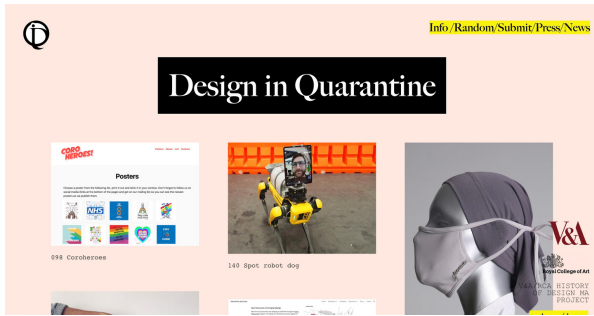
Collecting Intangible Heritage

Sarah Rothwell

Over the last year, we've all experienced huge changes in our lives, including the necessary adoption of wearing face coverings in public spaces. Many artists, makers and designers have used these facial adornments as a vehicle to spread messages and discuss the emotional impact of the situation. Sarah Rothwell, Curator of Modern & Contemporary Design at National Museums Scotland is joined by the artists threadstories and Ýrúrarí' to discuss the motivation around making their masks Breath and Stay Away – Braces Edition, created at the start of the Lockdown in Ireland and the end of the year in Iceland respectively, and exploring how these artists have tackled the emotional impact of the situation through the art of masks

<https://blog.nms.ac.uk/2021/05/18/the-emotional-power-of-masks/>.

Image credit : © threadstories



A TOOLKIT FOR CRISIS

Collecting Digital Archives

Anna Talley and Fleur Elkerton

Anna Talley and Fleur Elkerton, founders of the digital archive Design in Quarantine, will be presenting their project and providing a 'toolkit' to help cultural heritage institutions to respond in times of crisis. Part one of the presentation will give an overview of the creation, maintenance and preservation of Design in Quarantine. Part two's 'Toolkit' is organised in five thematic sections: Responding, Adapting, Upskilling, Reflecting and Disseminating. In each section, the speakers will provide practical skills, resources and examples for implementing these key components of responding in a time of crisis as a heritage institution. At the end of the presentation, listeners will be provided with a worksheet to help them identify areas of growth in their own workplaces as applied to each of the toolkit's key areas.

Founded in April 2020, Design in Quarantine is an online archive that documents and preserves design responses to the coronavirus pandemic. After witnessing museums and libraries around the world closing on an unprecedented scale, Anna Talley and Fleur Elkerton, then MA students at the Royal College of Art and Victoria and Albert Museum, began collecting designs related to COVID-19 as a resource for future historians and researchers. Since the project's launch, the collection has grown to over 450 works that are integral to representing the evolution and variety of design responses to the coronavirus pandemic.

<https://designinquarantine.com/>



"PUTTING A FACE ON THE VIRUS" PROJECT IN MEXICO

Portraying the Crisis

Blanca Cárdenas

A mask is an artifact that immediately produces and multiplies alterities. In many places around the world, people create masks in order to embody human and non-human beings that participate in dances and have an active role in different ritual episodes. During the pandemic of COVID-19, different ways of understanding the virus SARS-CoV-2 became evident between many indigenous communities of Mexico. Blanca Cárdenas and Carlos Dávila became aware of that and they decided to start a project in the National School of Anthropology and History in Mexico City. They asked artisans from different ethnic origins to create masks that portray the virus according to their cultural codes. From March 2020 until now, they have reunited a mask collection and they have registered the creative processes involved. They have also interviewed the artisans in order to fully understand the symbolic dimension of these objects, and are currently developing an exhibition project.

<https://iberoforum.iberomex.mx/index.php/iberoforum/article/view/164>

JUNE 24 2021



THE COLLECTING PROCESS "VIVRE AU TEMPS DU CONFINEMENT" / "LIVING IN THE TIME OF LOCKDOWN" AT THE MUCEM

An Example of a Collecting Process in an
Emergency Situation

Aude Fanlo and Simon Le Roulley

1. *The collection process and its characteristics, from the call for donations to its storage*

On April 20, 2020, the Mucem launched a call for donations, "Living in the Time of Lockdown", to create a collection devoted to the daily experience of lockdown in France, promulgated on March 17, 2020 due to the pandemic. This collecting process was in the tradition of the emergency safeguard surveys and collections set up by the National Museum of Folk Arts and Traditions, from which the Mucem was created, but in a specific context: a collection carried out almost in real time in an unheard-of situation. The presentation of the outcomes of this collecting process will focus on the practical details: the stages, the methods, the methodological questions will be reviewed (writing of the call, principles of preselection of the retained objects, writing of the deposit agreements, post-processing of the collected objects, status of the study material, conservation etc.).

2. *A sociological analysis after the collection process has been completed*

By relying on the will of the donors, this collection has advantages in matters of temporality and acquisition, but it also involves a certain number of biases. In this perspective, the inversion of the classic survey-collection approach for a collection-survey reveals some essential methodological considerations. Indeed, as opposed to the survey-collection which supposes a preliminary definition of the field and the targeted population, the modality of the collection "Living in the Time of Lockdown" leads to a subsequent objectivation. The aim of this presentation is to review these biases and to outline methodological approaches based on a series of sociological survey techniques that have been used or questioned in our work: qualitative and/or quantitative methods? Interviews and/or form filling? Observation and/or multidimensional analysis of texts? Objectivation by extension of the field or by focusing on what exists? These options will be considered as hypotheses that are still being worked out and will be submitted to collective discussion.

<https://www.mucem.org/collecte-participative-vivre-au-temps-du-confinement>



**GA:HQH NE' HNI' GA:HOWE:KSO
COVERED AND UNCOVERED**

An Online Fundraising Auction

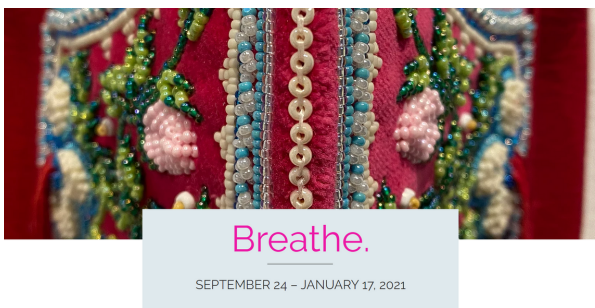
Patricia Deadman

"Artists respond to the world around them in a way that only they can. To showcase these masks truly represent the impacts a global pandemic has had on individuals and communities. The impacts the pandemic had on artists and arts organizations like Woodland Cultural Centre has been detrimental. However, I saw artists and arts organizations shift their activities in new ways to ensure that we continued to create and present art. With this auction, I hope that it brings to light the importance of art is to our world and more specifically to our communities."

Janis Monture, Executive Director of the Woodland Cultural Centre

An Indigenous perspective contextualizes the critical role of art as museum artefact, material cultural and artistic practice. The development and evaluation of the online event of the first online fundraising auction mid-April 2021 will be presented during the session through the WCC's national Call for submission requesting artists to create new original works of art in the form of a face mask in response to the new realities created by the global coronavirus pandemic impacting so many Indigenous communities across the country. The artful masks created may include any mixed media inclusive of but not limited to glass bead, quill, leather, found objects etc. The mask can be either functional or sculptural. The masks represent resilience and perseverance in this difficult and uncertain time. Indigenous artists continue to find creative methods that share cultural knowledge and provide a guiding light and offer hope and resilience. Artists are asked to create a face mask that now has become universal, omnipresent and mandated. They are a blessing and a curse; they keep you safe yet obstruct our interactions and expressions. Masks have become personalized yet they are uncomfortable and make it difficult to breathe. What do masks represent to you and how do you view it? WCC recognizes the contribution of artistic creativity and offers an online opportunity to support initiatives. WCC continues to develop its operating and programming initiatives to find creative and innovative new ways to serve our communities.

<https://woodlandculturalcentre.ca/call-for-submissions-online-auction-of-face-masks-by-indigenous-artist/>



BREATHE

Displaying and Reflecting Emotions

Anne Ewen

Breathe is a collection of traditionally crafted masks demonstrating resiliency through the 21st century. Co-created by Métis artists, Nathalie Bertin and Lisa Shepherd, artists were invited to create masks which reflect emotions felt during the current COVID-19 global pandemic. Realizing the entire world was being affected by the pandemic, they expanded their call to any artist that would like to create a mask that reflects their culture and art practice. Included with each mask is a story by the maker reflecting the variety of emotions currently being felt around the world: From fear, sadness, hope, and love these stories are unique and beautiful. This exhibition at the Whyte Museum of the Canadian Rockies (Canada) – from September 2020 to January 2021 – aimed to inspire and challenge visitors to consider their own resilience in the face of a pandemic. The exhibition is still accessible on line along with the artist and curatorial talk.

<https://www.whyte.org/breathe>

Workshop coordination : Romane Jamet Roudenko-Bertin, Versailles Palace Intern

SPEAKERS

Corinne Thépaut-Cabasset is a research associate at the Palace of Versailles. Her work focuses on fashion culture and international relations. At Versailles, she contributed to the major exhibition on court dress and convened the related international conference "Royal Wardrobes: visual culture, material culture" in 2009. In 2010-13, she was recruited by the Victoria and Albert Museum in London (Fashion and Textile Department) for a 3-year international research project led by Evelyn Welch "Fashioning the Early Modern: Creativity and Innovation in Europe 1500-1800" funded by the Humanities in the Research Area from the EU Commission. In 2015, her project "Dressing the New World: The Trade and Culture of Clothing in the New Spanish Colonies 1600-1800" was awarded the Marie Curie Fellowship (Horizon 2020) at the Centre for textile Research in Copenhagen (Denmark). In 2017 she was Research fellow at the Bard Graduate Centre NYC (USA). She is the author of "L'Esprit des modes au Grand Siècle" (Paris CTHS 2010) and the research blog "[DRESSING THE NEW WORLD](#)". She is the founder of the association "ART & LUXE" which organizes workshops on the history of fashion makers and artisans of luxury in Paris. ICOM Costume Committee member since 2005. Elected Chair of ICOM Costume Committee in Kyoto in 2019.

Ralf Čepļak has 37 years of experience as a curator in different museums in Slovenia. Since 1990 he works as a curator for Asia, Oceania and Australia in the Slovene Ethnographic Museum. He published 180 articles and three books and organised (as author or co-author) 35 museum exhibitions. He was two times ICOM Slovenia chair, two times Museum Association of Slovenia chair and three times ICME board member. In 2006 and 2011 he won the state professional Valvasor museum award. He has given numerous lectures in Slovenia and abroad (Austria, China, Croatia, France, Germany, Hungary, Italy, Peru, Romania). Ralf is a member of several professional associations. On the 25th General ICOM Conference in Kyoto (September 2019) he was elected chair of ICOM/ICME (International Committee for Museums and Collections of Ethnography).

Serena Newmark is a PhD candidate in the Department of Art History at the Freie Universität Berlin working on the nineteenth-century Prussian design diaspora and is the author of "From the Palaces of Berlin to the Texas Frontier: The Furniture Designs of Prussian Architect Karl Friedrich Schinkel," Traditions in Transition: Change and Material Culture in 19th-Century Texas, the Lower South, and the Southwest, 2017. Before moving to Germany, she worked as the Reference Desk Assistant at the Powell Library of the Museum of Fine Arts, Houston. Newmark holds an MA in Decorative Arts, Design, and Culture from the Bard Graduate Center and a BA in Art History from Carleton College. Since the start of the Covid-19 pandemic, she has personally sewn hundreds of protective face masks for her friends and family.

Sarah Rothwell is curator of Modern & Contemporary Design, at the Department of Art & Design at National Museums Scotland. She holds responsibility for the collections of British, European and other 'Western' glass, ceramics, metalwork, jewellery and industrial design circa 1945-present. Her research areas are within Nordic and British Modernist Jewellery Design; Contemporary Craft with a focus on Ceramics, Glass and Jewellery; 20th & 21st Century European Art & Design; and the integration and interpretation of historical collections by working artists and makers. She has curated the NMS exhibitions Modernist Jewellery and Art of Glass developed in collaboration with the National Centre for Craft & Design; curated the Scottish content for the ACMI touring exhibition Games Masters. She was one of five successful recipients in 2015 to be

awarded the Art Funds New Collecting Award, with a project focusing on collecting, researching and disseminating Northern Modernist Jewellery with a particular emphasis on work designed and manufactured in Britain and Northern Europe.

Anna Talley and Fleur Elkerton are graduates of the MA V&A/RCA History of Design programme. Anna holds a BFA in Art and Design History from the Pratt Institute, and Fleur holds a BA in History from University College London. Fleur has worked at the Sir John Soanes' Museum, been part of co-design consultations for the V&A's fashion galleries, and mentors in costume design for National Youth Theatre. She was most recently a curatorial volunteer at the University of Reading's Art Collections. Fleur is currently leading digital engagement, outreach and creation as Digital Producer for the David Parr House in Cambridge, UK. In addition to writing as a freelance journalist covering modern and contemporary design, Anna has worked in the curatorial departments of museums in New York City, including the Metropolitan Museum of Art, the MoMA and the Cooper Hewitt Smithsonian Design Museum. She is currently a curatorial volunteer at the V&A and holds the position of Online Editor for the Design Research Society. In September 2021, she will begin a PhD in Design at the University of Edinburgh.

Blanca Cárdenas is a Mexican anthropologist, specialist on critical museology, archaeology and ethnographic museums. Blanca earned her master's degree in Philosophy of Science (Science Communication) from the National Autonomous University of Mexico. She also has a Diploma in "Developing successful museums and science centers" from the International Centre for Theoretical Physics (ICTP) in Trieste, Italy. Her research entitled "Ethnographic Museums: contributions for a contemporary definition" received a special mention in Museum Studies category in the National Institute of Anthropology and History Awards 2017. Currently she is a professor at the Ethnology Department at the National School of Anthropology and History.

Aude Fanlo is an Associate Professor of Modern Literature. She joined the Mucem as head of training and research in 2012. She was particularly responsible for the development of the Institut méditerranéen des métiers du patrimoine, a training program in partnership with the National Heritage the Institut National du Patrimoine. She manages the teams of researchers at the Mucem, the academic partnerships and the programming of the MucemLab. The latter is the Mucem's research and training center that links the fields of heritage, museology, artistic creation and research in the humanities. Finally, she coordinates the Mucem's survey-collections, to develop museum collections based on research fields in order to preserve and document the material and immaterial heritage of societies on the Euro-mediterranean scale.

Simon Le Rouley is a doctor in sociology at the Institut Sociétés et Mutation en Méditerranée of Aix-Marseille University. He is a post-doctoral fellow attached to LEST CNRS 7317 and works with the Mucem on the survey "Vivre au temps du confinement". He recently published Introduction à la sociologie d'Henri Lefebvre, Éditions du bord de l'eau, 2021; L'autogestion à l'épreuve du travail, co-edited with Isabelle Chambost, Olivier Cléach, Frédéric Moatty and Guillaume Tiffon at the Presses Universitaires du Septentrion in 2020; and co-supervised the methodological work Chercheur-e-s critiques en terrains critiques, co-edited with Mathieu Uhel at the Éditions du bord de l'eau in 2020. He is also president of Grevis Editions.

Elka Weinstein is a Museum Advisor for the province of Ontario and Vice President of ICOM Canada. She is also currently a Board member of North York Arts in Toronto and a member of ICOM CAMOC. Elka has a Ph.D. in Archaeology and a Master of Museum Studies from the University of Toronto. She was the Director/Curator of Campbell House Museum in Toronto prior to joining the Ontario Public Service. Elka has been a visiting lecturer at the University of Zaragoza, Spain, and the Universidad Autónoma de México, Mexico City, and a part-time lecturer and Adjunct Professor at the University of Toronto in the Museum Studies Program.

Sascha Priewe is the Associate Vice President, Strategic Initiatives & Partnerships, at the Royal Ontario Museum (ROM) in Toronto, and a board director of ICOM Canada. Sascha is also a Co-Founder of the North American Cultural Diplomacy Initiative (NACDI), cross-appointed as an Associate Professor in the Department of the History of Art at the University of Toronto, and an Affiliated Associate Professor in Cultural Studies at Queen's University. He is also a Senior Fellow of Massey College, a Research Fellow of the USC Center on Public Diplomacy and serves on the Council of the Ontario Museum Association. He holds a DPhil in Archaeology from Oxford University and was a Curator of Chinese and Korean collections at the British Museum prior to joining the ROM.

Patricia Deadman is a visual artist, independent curator and writer. She obtained a Fine Arts Diploma, Fanshawe College (London, ON) and BFA Visual Arts from the University of Windsor. Deadman has participated in numerous artist residencies including Banff, Alberta; Paris, France; Merida and Oaxaca, Mexico. Her lens-based work has been exhibited in numerous solo and group exhibitions since the 80's. Her work is collected in numerous public and private collections. Deadman has curated inter/national curatorial projects since the late 90's and is a former Curatorial Intern at The Power Plant Contemporary Art Gallery, (Toronto, ON); Curator of The MacKenzie Art Gallery (Regina, SK); Aboriginal Curator-in-Residence, Museum London (ON) and Acting Curator (Director/Curator) Woodstock Art Gallery. She has been a guest curator at numerous institutions including the Walter Phillip Gallery, (Banff, AB) and the Canadian Clay & Glass Gallery (Waterloo, ON). Deadman has written numerous catalogue essays. She represented Canada as a member of the Canada Council, Aboriginal Curators Delegation to the Venice Biennale/Basel Art Fair (2009) and the Sydney Biennale/New Zealand (2010). Patricia currently is the Curator at the Woodland Cultural Centre and lives in Woodstock, Ontario.

Anne Ewen is Chief Curator of Art and Heritage at the Whyte Museum of the Rockies (Canada). She curated over 200 exhibitions at various institutions as a Senior Art Curator or Guest Curator including at the Glenbow Museum; Art Gallery of Calgary; the Military Museums, Calgary; Alberta Historical Resources Foundation; Triangle Art Gallery, Calgary; Esplanade Art Museum, Medicine Hat. As a Consultant Anne worked with nation-wide clients included: art galleries, museums, educational institutions, non-profit organizations, municipalities and private industries, and is author of numerous publications, Recipient of awards and honours including Honorary Member of the Alberta Society of Artists, the Government of Alberta Centennial Medal and the Alberta Museums Association, Award of Merit and Outstanding Service Award.