

ICOM COSTUME COMMITTEE ANNUAL MEETING 2021



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

ICOM international
council
of museums

ICOM conseil
international
des musées
France

30-31 August 2021 | Online


CHÂTEAU DE VERSAILLES

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ACCESS INFORMATION

**The annual ICOM Costume Meeting & General Assembly 2021 go online:
30-31 August 2021 from 2.30-4.30 PM (Paris Time)**

Monday 30th August at 2.30 PM (Paris Time):

The General Assembly is open to ICOM Costume members in good standard only upon registration at the committee's Secretary, Dorothea Nicolai:

dorothea@nicolai.at

(Registration links for the GA will be sent by return email)

Tuesday 31th August at 2.30 PM (Paris Time):

Paper sessions with presentations given by ICOM members via this link:

<https://us02web.zoom.us/j/84298177039?pwd=SkpweW02enhKU1I5WHdZSkZhUmdOQT09>

ID: 842 9817 7039

Code: 696114

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©Thomas Garnier/Château de Versailles

Passementerie de lit dans l'appartement de Mesdames (filles de Louis XV) au château de Versailles.

Booklet Graphic Design

Romane Jamet Roudenko-Bertin, Paris 1 Panthéon-Sorbonne University / château de Versailles





ICOM COSTUME COMMITTEE ANNUAL MEETING 2021

Dear colleagues

The years 2020-2021 are marked by the global crisis of the Covid-19 pandemic. Travel restrictions, strict regulations, and unprecedented sanitary international rules regarding public gathering, museum openings and events have led us to accept different ways of convening our ICOM costume meetings and assemblies.

The annual conference 'THE MAKING OF LUXURY' first planned in 2020 at Versailles palace could not happen due to the pandemic and the resulting regulations, curfews and confinements in France.

After the consultation of ICOM Costume members, the decision was made to cancel the conference 'in-person' as it was planned, nevertheless Versailles remains a place of interest for an ICOM Costume meeting, and I know how many of you expressed their wish to make this possible for another year.

In 2021, the ICOM General Assembly and annual meeting will take place online, with a program complemented by recorded interviews at Versailles and at Trianon, in the archives of a silk manufacturer, and object videos recorded at the Paris Mint Museum. Virtual guided tours of historical haberdasheries in Paris and of vintage fashion shops at the flea market in Saint-Ouen (France) will be available on ICOM Costume's You Tube Channel for a week post-conference.

This will be ICOM Costume's first virtual open forum and conference. In a short format, with a limited number of papers, this conference will also offer a session to ICOM Costume students. The papers presented will be published as conference proceedings 2021 in pdf format as usual on the ICOM Costume mini site, edited by Georgina Ripley.

'THE MAKING OF LUXURY' is the focus of the short selection of presentations in 2021: from Antiquity to present day, it will offer a worldwide journey through time, material, and techniques. This event is free of charge, and everyone can join upon registration or by visiting ICOM Costume mini site.

ICOM France is supporting the ICOM Costume annual meeting 2021.

I wish to thank all the people and institutions involved in the organization of the 2021 annual meeting.

Kindly yours,

Corinne Thépaut-Cabasset

Chair of the international committee ICOM for the museums and collections of Costume, Fashion and Textiles

PROGRAM

30 AUGUST 2021

2:30 - 3:30

Presentation of Prague Conference in 2022
by Martina Lehmannová - Managing Director, ICOM Czech Republic

General Assembly with reports of the board of officers

Memorials

ICOM Costume ongoing projects

3:30 - 4:30

Open Forum

DIGITAL CONTENT

Virtual visits and curatorial talks at Versailles, experts presentations at the Paris Mint Museum and Tassinari & Chatel, excursion guided tours

List of videos recorded for the ICOM Costume Annual Meeting 2021 on ICOM Costume You Tube Channel. All videos will be accessible from Sunday 29th August to Tuesday 7th September 2021.

Virtual Visit at Versailles

- **The Cabinet-Bedchamber of Louis-Philippe at Trianon from 1836: A Colourful Textiles Refurbishment in richly printed Chintz**, by Noémie Wansart, scientific collaborator at the Palace of Versailles. Images by Thomas Garnier, Établissement Public de Versailles.

- **The visit of the Cabinet-Bedchamber of Louis-Philippe at Trianon**, by Laurent Salomé, Director of the Museum at the Palace of Versailles.

- **'Two Historical Brocatelles: How Textiles Archives Helps to reconstruct the Making of Luxury'**, by Carole Damour, Manager of Heritage conservation Department and Archives at Tassinari & Chatel.

Mini Luxuries for Fashionable accessories : Making Luxury in Miniature

'L'éventail à système, Creativity and Innovation in Fan Making at the end of 18th century', by Georgina Letourmy-Bordier, PhD Art History, fan expert.

'A Little Masterpiece of Luxury at the Paris Mint Museum: A very rare Gold chainmail coin purse', by Dominique Antérieur, in charge of collections of coins and medals at the Paris Mint Museum.

Guided Tours

Two Virtual Guided Tours by Rebecca Devaney, Textile artist and researcher, tailored and recorded for ICOM Costume Annual Meeting 2021:
-**'Historical Haberdasheries in Paris'** by Rebecca Devaney, Textile artist and researcher.

-**'Vintage fashion shops at the flea market in Saint-Ouen'** by Rebecca Devaney, Textile artist and researcher.

GOODIES

If you feel like shopping online, you can visit Maison Sajou who will offer you a special gift with your order. Please follow the instructions below:

At [Maison Sajou website](#), a beautiful surprise will be added to your order. Type the code "**ICOM COSTUME 2021**" in the field "VOUCHERS". (available while stock last and will expire on 31/12/2021).

You can also discover Maison Sajou [Queen Marie Antoinette collection](#).



31 AUGUST 2021

2:30 - 4:30

First Part : Paper Session

Welcoming words by ICOM Costume Chair

Corinne Thépaut-Cabasset - France

Warak Printing of Rajasthan: Documenting the languishing timeless luxury

Radhana Raheja - India

Simmi Bhagat - India

Paul Poiret and the 'Battick' haute-couture

Maria Wronska-Friend - Australia

How to Impress the Imperial Court of Charles VI: by Luxury or Piousness?

Elisabeth Hackspiel-Mikosch - Germany

Embroidered or printed shawls and sashes from the collections of the National Museum in Krakow: a little luxury for women and men

Joanna Kowalska - Poland

Indigenous feathers, African clothing and European fashion: the luxury of clothing at popular parties in colonial Brazil

Maria-Cristina Volpi - Brazil

One for All. The luxury of not Changing. Floria Tosca's costume in Margarethe Wallmann's staging of Puccini's Tosca at the Vienna State Opera from 1958 to 2020

Dorothea Nicolai - Switzerland

Costume from the Cotsen Textile Traces Study Collection: a reflection on the notion of luxury and a discussion about how textile fragments might contribute to costume studies

Marie Eve Celio Scheurer - U.S.A.

Re-making Luxury, Re-making Fashion History

Alexandra Palmer - Canada

4:30 - 5:30

Second Part : Student Presentations

The use of 3D for the research, conservation, dissemination of archeological and historical textiles and costumes. Case study – embroidery de Paracas - Peru from the Musée du Quai Branly Jacques Chirac collection.

Nathalie Bries - Dubai

William Shakespeare between literary and fashion studies

Stefan Zaric - Serbia

"People of Fashion Dress Ostentatiously": Unpacking Luxury in Eighteenth-Century Spanish America

Laura Beltran Rubio - Colombia

Les Fleurs du Luxe: Uniting the Modern and Ephemeral Through Floral Themes in 1920s Haute Couture

Caroline Elenowitz-Hess - U.S.A.

Turbans, ersatz and ingenuity. Women's hairstyles in Occupied France: an affordable luxury ?

Marie Olivier - France

Discussion moderated by ICOM Costume chair, Corinne Thépaut-Cabasset

First Part : Paper Session

Radhana Raheja, Ph.D. Scholar, Lady Irwin College, University of Delhi, India

Simmi Bhagat, Associate Professor, Lady Irwin College, University of Delhi, India



Radhana Raheja is a Textile Conservator and Researcher with over 5 years of experience in textile conservation. She is currently pursuing her Ph.D. from Lady Irwin College, University of Delhi and is the Research Fellow for the Science and Heritage Research Initiative taken by the Department of Science and Technology, Government of India (SHRI-DST) Project, working on studying the 'Scientific phenomenon behind the degradation and conservation of Warak printed textiles of Rajasthan and the formulation of Conservation procedures for storage and cleaning'.

Dr. Simmi Bhagat is an Associate Professor at Lady Irwin College, University of Delhi in the Department of Fabric and Apparel Science for nearly 27 years. She is the Principal Investigator for the Science and Heritage Research Initiative taken by the Department of Science and Technology, Government of India (SHRI-DST) Project, working on studying the 'Scientific phenomenon behind the degradation and conservation of Warak printed textiles of Rajasthan and the formulation of Conservation procedures for storage and cleaning'.

Warak Printing of Rajasthan: Documenting the languishing timeless luxury

Among a plethora of arts and crafts present in India, lavish costumes were particularly prized possessions of royalty, being a vital clue for the socio-cultural status, cultural diversity and technical intricacy showcased by artisans of the country. From the earliest 1200 BC Kuru dynasty, to the independent state rulers of the mid-1900s, each ruler has contributed to the uniqueness of these costumes. Brocaded tunics, sarees, embroidered furnishings, printed-painted textiles, all reflect techniques and methods of production that are one of a kind. To display their grandiosity, royalty have been known to explore the use of precious metals in their costumes. A distinctive fabric popularly used in the yesteryears for costumes and furnishings was Warak Printing of Rajasthan. Interestingly, what originated as a substitute for expensive gold brocades soon became a popular textile of choice for royalty in the late 18th to early 19th centuries. Warak Printing is the complex art of transferring gold and/or silver leaf on textiles using a natural binding medium to adhere the leaf onto the fabric. Although by 1200 BC, the science and technology behind making thin gold leaf had been discovered, in India, this technique became widely popular during the Mughal Era. Now a languishing craft, this method of fabric production is practiced by only a handful of artisans in Rajasthan, India. The versatility, technical knowledge and dexterity of the artisan makes this craft unique. Warak printed furnishings and costumes present in various museums across Rajasthan are a testament to the popularity of this unique fabric, thus giving prime importance to its documentation as well as its conservation. The presentation aims to document the technique, raw materials and methods used for the production of this priceless costume material, and its comparison to the present-day adaption of the same available commercially.

Image credit : Photographed by Radhana Raheja

Maria Wronska-Friend, Adjunct Senior Research Fellow, James Cook University, Cairns, Australia



Dr Maria Wronska-Friend is an Australian anthropologist and museum curator. Her research interests focus on textiles and garments of Southeast Asia in global context and address issues such as the cross-cultural transfer of textile technology and aesthetics. She has held positions at Queensland Museum in Brisbane and James Cook University in Queensland, Australia, where currently she is an Adjunct Senior Research Fellow in the field of material culture and museum curatorship.

Paul Poiret and the 'Battick' haute-couture

In pre-World War I France, Paul Poiret was the undisputed 'King of fashion'. His extravagant haute-couture was frequently inspired by real or imagined traditions of the Orient, in particular of Persia, India, Japan and North Africa. Less known is Poiret's encounter with the textile traditions of Java, especially batik: the sophisticated technique of wax-resist dyeing, in which hand-drawn motifs imbue each piece of cloth with unique character.

The Javanese technique was used in the French decorative arts from around 1905; Poiret's innovation was to introduce batik into haute-couture. At the turn of 1910/1911 he launched a collection of evening garments that featured several opulent robes called 'Battick'. These long, sumptuous coats were made of draped, unstructured silk fabrics decorated with dramatic motifs executed in the batik technique. The motifs and the colour range of blue and brown/yellow echoed the textile art of Central Java. The batik decoration was made by Erica von Scheel, a gifted student of Henry van de Velde from Weimar who, during the years 1908-1912, lived in Paris.

This new embodiment of Oriental fantasy created a lot of interest. Georges Lepape made several drawings that featured in the album *Les Choses de Paul Poiret vues par Georges Lepape*, published in February 1911. The collection was photographed by Edward Steichen – the pioneer of fashion photography, and published in April the same year in the magazine *Art et Décoration*. It was also promoted outside France.

The legacy of Poiret's encounter with batik came to the fore in the early 1920s when, according to one source, approximately fifty batik workshops operated in Paris, led by *Le Batik Français* of Madame Pangon. They specialised in the mass-production of highly commoditised apparel that, in most cases, contradicted the ideals of the complex and value-laden cultural expression of Java.

Image credit : Paul Poiret, Paris 1911. Evening coat, decorated with Javanese motifs executed in batik technique. From: Georges Lepape, *Les Choses de Paul Poiret*, Paris 1911.

ABSTRACTS

Elisabeth Hackspiel-Mikosch, Hochschule Fresenius, University of Applied Sciences, Department of Design, AMD Akademie Mode & Design, Düsseldorf, Germany



Having a degree in textile engineering and art history Elisabeth Hackspiel-Mikosch has specialized in the cultural history and studies of textiles, dress, and fashion. She has published on Islamic textiles, court dress, uniforms, and strategies of sustainability in fashion. She teaches fashion theory and fashion history at the AMD Akademie Mode & Design, Department of Design at the Hochschule Fresenius, University of Applied Sciences in Düsseldorf. She is co-founder of "netzwerk mode textile e.V.", a German non-profit organization which serves as an interdisciplinary platform for a wide range of professionals interested in the cultural history and studies of textiles, dress and fashion.

How to Impress the Imperial Court of Charles VI – by Luxury or Piousness?

When the Saxon Prince-Elector Frederick Augustus the Strong, also carrying the title of Polish King Augustus II, sent off his son (likewise called Frederick Augustus) to Vienna in order to court one of the imperial daughters he had to decide how his son should represent himself most favourably. The prince's entourage asked: Should the prince renounce all luxury and appear in public modestly and always accompanied by a priest which might impress the pious imperial family? Or should he show off the most lavish luxury in order to gain the favour of the court society in Vienna? The competition was extremely keen since the elegant and charming Prince Charles Albert of Bavaria was also vying for an imperial daughter at the same time in Vienna. Both fathers of the princes were hoping to gain access to the imperial throne through the marriage of their son to one of the archduchesses Maria Josepha or Maria Amalia, both daughters of deceased Joseph I and nieces of reigning Charles VI. The display of luxury played an important part in the princes' competition as archival records from the Saxon and imperial court in Vienna reveal. This paper will show that luxury was not a question of personal indulgence but a powerful tool of political and social ambition and competition. The paper is based on archival research which the author undertook, when she was gathering information for her dissertation on the dresses worn at the wedding celebrations 1719, when the Saxon crown prince Frederick Augustus married archduchess Maria Josepha. Splendid objects of the prince's courtship in Vienna have survived and will be part of the presentation.

Image credit : Horse harness with bells, Vienna, before 1719, Staatliche Kunstsammlungen Dresden, Rüstkammer, inventory number L 15 (copyright: Staatliche Kunstsammlungen Dresden, Photo: Jürgen Karpinski)

Johanna Kowalska, National Museum Krakow, Poland



Joanna Regina Kowalska is Textiles, Curator at the National Museum in Kraków. She holds two Master's degrees, in History and Art History, as well as a diploma in Museology from the Jagiellonian University. She completed Technical Courses at the Centre International d'Étude des Textiles, Lyon, in 2013–14. She is the Vice Chair of the ICOM Costume Committee, and has authored many publications and curated numerous exhibitions on the history of fashion.

Embroidered or printed shawls and sashes from the collections of the National Museum in Krakow – a little luxury for women and men

In women's fashion of the 19th century, shawls played a significant role in creating a fashionable image. Every elegant woman's dream was a wonderful cashmere shawl or one made of Brussels lace. Only the richest could afford such an expensive accessory. Ladies from less affluent homes had to restrict themselves to cheaper versions of luxury shawls. The National Museum in Krakow has an excellent collection of shawls from the 19th century, the purchase of which was within reach of middle class burghers and less affluent noblewomen. Although the materials and techniques used in them were not those most valued at the time, we often deal with very original and beautiful objects. Attention is drawn primarily to embroidered shawls, often made at home, according to the own invention of ladies of the house.

In men's fashion of the nineteenth century in Poland, national kontush costume was still present. His indispensable accessory was a luxurious silk sash. It could cost a fortune if it came from one of the great Polish manufacturers and was woven using expensive metal threads. However, sometimes even cheaper silk woven sashes could be too expensive for a poorer nobleman. If he did not inherit a valuable sash from his ancestors, he would have to wear an embroidered one imitating the most desirable sash from Słuck. A significant group of fashion accessories in our collection are printed shawls and made of machine lace. They also very successfully fulfilled their function of being visually appealing to complete the outfit.

It is worth examining fashion accessories that were only intended to match their costly counterparts but which often exceeded them in terms of originality. In particular, with the application of hand embroidery, unusually beautiful shawls could be found in the dressing rooms of middle class women.

Image credit : All rights reserved

Maria-Cristina Volpi, Associate Professor of the School of Fine Arts and the Graduate Program in Visual Arts at the Federal University of Rio de Janeiro, Brazil



Fashion historian and professor at the School of Fine Arts at Federal University of Rio de Janeiro (Brazil) 2005 - present. Author of *Estilo Urbano* (2018) and articles in peer-reviewed journals on historic Brazilian fashion. Created (2007) and coordinates the Fashion Textile Reference Center, at D. João VI Museum.

Indigenous feathers, African clothing and European fashion: the luxury of clothing at popular parties in colonial Brazil

This communication reflects on the clothing worn at popular parties in Rio de Janeiro and Serro do Frio of the colonial period in Brazil, from the Carlos Julião (Carlo Juliani) watercolours album (1740, Turin, Italy - 1811, Rio de Janeiro?, Brazil). The author, an Italian military engineer in the service of the Portuguese armed forces, travelled to China, India and Brazil, all Portuguese overseas domains between 1763 and 1781. In the context of the Baroque culture of the late 1700s, Julião's records shed light on the social customs of those living in Brazil, constituting an important record of dress habits, since there were no examples of pieces from that period.

Among the 43 watercolours that represent traditional scenes, there are 6 watercolours that show festive occasions involving slaves and freedmen, which represent aspects of the ceremonies of the reigns and embassies of Congo - one of the most important in the Southeast in terms of slavery - or the party of the brotherhood of Rosary. Both during the events associated with the election for the positions of the brotherhood of Rosario and the procession of congadas that took place at official public parties, black kings and queens paraded in great apparatus with their court. The political and social importance of popular festivals is revealed not only by the printed silks and lace of the dresses, the silk stockings and shoes with silver buckles, the jewels and feathers but also by the resulting display of great wealth and uniqueness.

These customs, known in Portugal since the 16th century, acquired hybrid traits in Portuguese America, where ornamental elements and rituals of indigenous, African-West and Iberian matrix can be identified in the costumes and ornaments, as represented by Julião in his watercolours.

Image credit : Black King and Queen at the Feast of Kings. c. 1780, Julião, Carlos, 1740-1811. Illuminated Stripes of Figurines of whites and blacks from the uzos of Rio de Janeiro and Serro do Frio. watercolors by Carlos Julião; historical introduction and descriptive catalog by Lygia da Fonseca Fernandes da Cunha. National Library Collection. Public domain.

Dorothea Nicolai, Lecturer, AMD Academy Fashion Design in Munich and Düsseldorf, Germany



Dorothea Nicolai worked for many years as a costume director and costume designer for the Salzburg Festival and the Zurich opera, combining both a handicraft background and costume studies at the Hamburg University of Applied Sciences. She lectures in costume history and textile technology at the AMD Academy Fashion Design in Munich and Düsseldorf. Everything is Costume. www.nicolai.at

One for All. The luxury of not Changing. Floria Tosca's costume in Margarethe Wallmann's staging of Puccini's Tosca at the Vienna State Opera from 1958 to 2020.

Margarethe Wallmann's staging of Puccini's Tosca at the Vienna State Opera premiered on April 3rd, 1958 with set and costume design by Nicola Benois, and starring Renata Tebaldi in the title role. Since then it has been performed over 600 times at the Vienna State Opera starring all famous sopranos as Floria Tosca- still wearing the same "old dress", carefully safeguarded and altered by the seamstresses of the ladies' repertory tailor shop in the 6th floor of the Vienna State Opera. This paper tells about the anachronism of this dress and staging in the ephemeral and fast changing and living world of theatre and opera: the luxury not to change and renew.

Image credit : Box for the Tosca costume accessories in the Vienna State Opera costume stock © D. Nicolai

Marie-Eve Celio Scheurer, The George Washington University Museum and The Textile Museum, Washington D.C., United States of America



Marie-Eve Celio-Scheurer, PhD, is an art historian who leads the Cotsen Textile Traces Study Center at The George Washington University Museum and The Textile Museum. Her research areas are in Art Nouveau, Weiner Werkstätte, indiennes and cultural exchanges.

Costume from the Cotsen Textile Traces Study Collection: a reflection on the notion of luxury and a discussion about how textile fragments might contribute to costume studies

The George Washington University Museum and The Textile Museum recently became home for the late Lloyd Cotsen's Textile Traces Study Collection. Formed over 20 years, this collection comprises over 4,000 textile fragments from cultures and traditions around the world, ranging from antiquity to the present day. Many of the textile fragments originated from items of clothing, fashion or ceremonial dress.

The purpose of this presentation is:

1. to present a few objects from the collection and reflect on the notion of luxury and what luxury means according to place, social status and period;
2. to introduce ICOM Costume Committee annual Meeting participants to the Textile Traces Study Collection and to encourage suggestions about how to make this collection accessible as a resource for researchers of fashion and costume history. Among the objects selected, we will focus on objects all considered luxurious even though they all differ greatly in their materials, techniques and occasions to be worn: a 2nd

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century fragment of a Chinese glove, three Coptic garment fragments (two clavi and a shawl), a mid-16th century Italian velour fragment from a chasuble, an early 17th century embroidered sleeve fragment and a pair of gloves from England, an 18th century coat made of more than 750 patches of 20 different types of textiles from China, India, Europe and Central Asia, a French bizarre silk sleeve fragment, an early 19th century South African apron (Tswana people), a late 19th century Indian choli from Kutch, embroidered and decorated with mirrors, or a contemporary Japanese textile by Reiko Sudo for the Nuno company.

The new Cotsen Textile Traces Study Center will officially open on April 16, 2020. This session affords ICOM Costume Committee members and annual meeting's participants an early opportunity to learn about the collection for their personal scholarly pursuits and to recommend ways to participate in forming its scholarly engagement and outreach programs, of potential benefit to the entire field of costume studies.

Image credit : Patchwork trade cloth robe, India-Indonesia, 18th century, 115.6 x 154.9 cm. Cotsen Textile Traces Study Collection T-2852. Courtesy The George Washington University Museum and The Textile Museum. Bruce M. White Photography.

Alexandra Palmer, Senior Curator, Global Fashion & Textiles at the Royal Ontario Museum (ROM), Toronto, Canada



Dr. Alexandra Palmer is the Nora E. Vaughan Senior Curator, Global Fashion & Textiles at the Royal Ontario Museum (ROM), responsible for the collection of 44,000 fashions and textiles from Europe and North America. She is also Affiliated Faculty, Art History University of Toronto.

Re-making Luxury, Re-making Fashion History

Re-making Luxury, Re-making Fashion History Fashion scholar, Valerie Steele has written: "A museum of fashion, like every museum, is a repository for objects from the past. But many people believe that only some objects ... are worthy of being conserved in a museum. Old clothes would seem too trivial and ephemeral to save." [1] Fashions that have been cut, altered, and recut are key examples of the ephemerality of fashion. This research project, funded by the Social Sciences and Humanities Research Council of Canada, sets out to upset and re-invigorate the established canon of fashion history by including and locating the many orphaned fashions that pepper international museum collections. Through case studies, it examines the fashionability of repurposed high style fashions into perfectly "new" and modern garments that fall outside of the written chronology that has insisted upon a scientific Darwinian evolution of fashion history. These clothes are not fashion freaks. They are often trans-cultural and cross-gender offering a new story that examines how and why makers and consumers used and reused past fashions to place themselves in a fashionable present. Transformed garments testify to the fluidity of fashion and its socio-economic value. They offer a fascinating, powerful and new narrative of the past and for the future of slow fashion.

[1] Steele, Valerie. "A Museum of Fashion Is More Than a Clothes-Bag," *Fashion Theory: The Journal of Dress, Body & Culture*, Volume 2, Issue 4, 1998: 335.

Image credit : Evening jacket by Bellville Sassoon, London , c 1980. (ROM 2011.22.1)

Second Part : Student Presentations

Nathalie Bries, PhD Candidate, Paris-Diderot University, France.



Nathalie Bries is appointed with Christophe Moulherat as textile and clothing expert at the archeological site Mitrou (Greece) under the direction of the American School of Classical Studies in Athens and the University of Tennessee. Her previous extensive experiences in art, design and high fashion creations give her 3D projects and Ph.D. a unique angle.

The use of 3D for the research, conservation, dissemination of archeological and historical textiles and costumes. Case study – embroidery de Paracas - Peru from the Musée du Quai Branly Jacques Chirac collection.

Nathalie Bries has developed a research methodology to study and reconstruct archaeological and historical textiles and clothing using 3D and CAD technologies and software during her Ph.D. research about the elegance and sophistication of women and clothing by analyzing wall paintings and archaeological textile fragments from Akrotiri (Bronze Age). She realizes several 3D research and reconstruction projects for the Musée du Quai Branly Jacques Chirac and the oriental department of the Louvre museum in Paris. An essential part of preserving the cultural heritage of textiles and dress is the meticulous research, the dissemination, and the accessibility of information to a broader audience. We can see that new media and new technologies such as 3D technologies can play an increasingly important role. The reconstruction project in 3D of a Peruvian 'manto' from a decoration fragment kept in the archives of the Musée du Quai Branly Jacques Chirac will showcase the possibilities.

Image credit : Nathalie Bries© All rights reserved.

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Stefan Zaric, PhD candidate, University of Novi Sad and fashion curator, Artis Center, Novi Sad, Serbia



Stefan Zaric is a PhD candidate in English literature and fashion history at the University of Novi Sad and a fashion curator at Artis Center. He is the 2019 recipient of ICOM Costume Committee's grant for young museum professionals in fashion, as well as the 2021 recipient of the Sakura Scholarship for his research on Serbian and Japanese fashion.

William Shakespeare between literary and fashion studies

While both costume and fashion in William Shakespeare's oeuvre and its interpretations have been studied in the West, Serbian fashion, theatre and literary studies have not yet subjected Shakespeare's works to such analysis. As such, my doctoral thesis aims to bridge that gap by analysing multiple functions of fashion in regard to structuring of female characters in Shakespeare's Great Tragedies (Hamlet, Macbeth, Othello, King Lear). Additionally, through selected stage and screen interpretations of the tragedies, structuring of female characters will be discussed through the functionality of costume as well. This presentation will thus outline preliminary aspects of my thesis, demonstrating how fashion studies can be utilised to interpret literary phenomena in Serbian academia, still wary of fashion as a valid discipline.

Image credit : Marion Cotillard as Lady Macbeth costumed by Jacqueline Durand in Justin Kurzel's *Macbeth*, 2015. Source: Flicks and Pieces.

Laura Beltran Rubio, The College of William and Mary, Williamsburg, Virginia, United States of America



Laura Beltrán-Rubio specializes in the history of art and fashion in the early modern Spanish World. She is a doctoral candidate at the College of William and Mary (Williamsburg, Va.) and received her MA in Fashion Studies from Parsons School of Design. She has curatorial experience at El Museo del Barrio and the Metropolitan Museum of Art in New York and is part of the 2020 cohort of the Center for Curatorial Leadership/Mellon Seminar in Curatorial Practice. Laura has taught fashion history and fashion studies courses at Parsons (New York) and the Universidad de Los Andes (Bogotá, Colombia). She is a Researcher at The Fashion and Race Database and codirector of the Digital Humanities project, *Culturas de Moda*, which provides Spanish speakers with Fashion Studies-related content.

“People of Fashion Dress Ostentatiously”: Unpacking Luxury in Eighteenth-Century Spanish America

Bodily adornment was an important site for the construction and negotiation of identities in the early modern Spanish world. It became particularly important in the eighteenth century, as the Spanish Empire saw tremendous political, social, and economic changes, some pointing to the seemingly inevitable fall of the empire. At the same time, the increasing availability of luxury products generated increased levels of anxiety with regards to social and racial/ethnic mixing in the Spanish colonies. Undertaking a comparative study of the adoption and adaptations of European fashions, their fusion with local indigenous elements of dress, and their visual representations, this paper explores the nature of luxury in the Viceroyalty of New Granada. By combining the visual analysis of portraits and pictures of types with the material study of extant garments and textiles, as well as archival research into inventories, wills, dowries, commercial documents, colonial chronicles, and travelers' accounts, this paper examines the production, consumption, and circulation of luxury fashion and art in the Viceroyalty. Focusing on the principal cities of Quito and Santa Fe (present-day Bogota), this paper studies the influence of contemporary discourses about appearances in the creation of works of art as a means for social differentiation. Drawing on both European and indigenous ideas about luxury, this paper uncovers what constituted luxury in fashion and how it circulated in colonial Spanish America. The varied meanings of luxury were strongly dependent on the local context. In fashion, luxury conferred power to its wearer: it converted the inhabitants of the colonies into visually powerful figures, the self-proclaimed achievers of the success of the empire and the everlasting performers of fashion, whose style we continue to marvel at.

Image credit : Vicente Albán. *Señora principal con su negra esclava* (Noble Woman with her Black Slave), 1783. Oil on canvas, 81.3 x 106 cm. Los Angeles County Museum of Art, M.2014.89.1.

Caroline Elenowitz-Hess, PhD Student, Bard Graduate Center, New York, United States of America



Caroline Elenowitz-Hess is a PhD student at Bard Graduate Center. She spent several years working as a fashion designer before pursuing her MA in Fashion Studies from Parsons. She previously received a BA in English Literature from Yale University and an AAS in Fashion Design from FIT. She has interned at both the Costume Institute at the Metropolitan Museum of Art and at the Museum at FIT.

Les Fleurs du Luxe: Uniting the Modern and Ephemeral Through Floral Themes in 1920s Haute Couture

Although flowers had long been associated with the eternal feminine, in the world of luxury fashion after the First World War, the preciousness of youth and the ephemeral beauty of flowers took on a new significance and desirability. The seeds of modernism had been

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planted before World War I, but it was in the post-war period that there was a true flowering of self-consciously “modern” aesthetics and the new, “modern” woman. Although modernism is often associated with the masculine, urban, and geometric—and indeed, women’s fashion took a turn towards a look considered more androgynous—couturiers of the 1920s still drew upon traditionally feminine floral and pastoral themes to create the modern fashions desired by the international elite.

In particular, the legacy of the *femme-fleur* (“flower-woman”) in art, literature and performance found new relevance in 1920s fashion, uniting ideas of modernity and renewal. Delicate and explicitly youthful, designs from couturières such as Madeleine Vionnet, Jeanne Lanvin, and Gabrielle “Coco” Chanel combined floral themes with cubist aesthetics to create light, luxurious garments that transformed their wearers into symbols of poetic, yet transitory modern beauty. These ideas were promoted and supported through fashion publications such as *Les Modes*, *Art – Gout – Beauté*, *La Gazette du Bon Ton*, and *Vogue*, wherein the aspirational image of the *femme-fleur* evoked a land of luxury overflowing with a natural abundance, but also echoing the fields of poppies now covering the sites of all-too-recent devastation.

Image credit : BNF/Gallica

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During her five years of study at the Ecole du Louvre, Marie Olivier specialized in Fashion History. Her first Master's thesis focused on women's hairstyles under the Occupation of France, and the second on Hollywood stars' hairstyles in the 1950s. During the first semester of 2020, she studied 19th and 20th century textiles at the Bard Graduate Center (New York City). She completed an internship at the Fashion Institute of Technology, under the supervision of Valerie Steele and Melissa Marra. In September 2021 she will join the Cultural Heritage Management Master's degree at the University of Paris 1 Panthéon-Sorbonne, and aspires to work in the management and exhibition of fashion and textiles collections.

Turbans, ersatz and ingenuity. Women's hairstyles in Occupied France: an affordable luxury ?

The subject of women's hairstyles under the Occupation of France by Germany (1940-1944) is rather unexplored in the field of history of fashion. However, the study of French women's hair practices can provide an interesting perspective through which to better understand this period. Far from being trivial, the subjects of fashion and beauty were a part of many French women's daily lives during this period, and played economic, moral, and ideological roles during World War Two. With this presentation, we will examine how hairdressing was impacted by the difficult and unprecedented context of the Occupation of France by Germany. How did hairdressing participate in the expression of French elegance and luxury, despite restrictions and shortages?

Indeed, restrictions and rationing impacted a large part of France, and affected hair practices : hair salons, as well as French individuals, faced shortages of beauty products and hairdressing equipment, but also underwent power and hot water cuts. The population therefore found alternatives to deal with this situation: newspapers offered recipes to make shampoo or brilliantine at home, whereas some hair salons recruited cyclists to produce electricity - thanks to pedal powered turbines - essential to the operation of hair dryers and perm machines. Despite the shortage of some products and equipment, hairdressing appeared as one of the only ways for women to show a little originality and elegance: "the only accessible luxury", as Paul Gerbord writes in his *Histoire de la coiffure et des coiffeurs*. Thus, with a few tricks, it was possible to counterbalance a faded outfit with a simple, elegant, and well-groomed hairstyle, as recommended by most women's magazines of that time. In addition, the wide variety of turbans, hats, and headgear, sometimes made of surprising materials (newspaper, used stockings or handkerchiefs) were all possibilities for elegant women to bring novelty and originality to their outfits.

Thus, it seems that hairdressing and, broadly speaking, beauty, were significant moral supports for a large part of French women. A few months after France's defeat against Germany (June 1940), the women's magazine *Pour Elle* wrote: "It is an obligation, and even more a duty, to keep yourselves well groomed, to remain charming and to take care of yourselves, despite the current worries, concerns and difficulties". Therefore, hairstyling played a part in the construction of the image of womanhood valued by the Vichy regime: a simple and natural, but somewhat elegant, femininity, maintaining the beauty and luxury industries.

Image credit : Portrait d'une femme, Commercy (Meuse), années 1940. Bar-le-Duc, Archives départementales de la Meuse, Fonds Grandidier, cote 201 Fi 1/3431.

ACKNOWLEDGEMENTS

Corinne Thépaut-Cabasset wishes to thank all the ICOM Costume board of officers for their constant support. Special thanks to ICOM Costume Social Media administrators: Dorothea Nicolai (LinkedIn); Vicky Salias (mini icom costume website and Instagram); Judit Sztatmari (Facebook); Alexandra Kim (Twitter); and Paola di Trocchio for E-mail communications.

Marine Walon, Florian Courty (ICOM)
Anne-Claude Morice et Juliette Raoul-Duval (ICOM France)
Laurent Salomé, Denis Verdier-Magneau, Pierre Aziza, Romane Jamet Roudenko-Bertin, Noémie Wansart, Thomas Garnier, Paul Chaine (Château de Versailles)
Sylvie Juvénal et Dominique Antérieur (Musée de la Monnaie)
Carole Damour (Tassinari & Chatel)
Georgina Letourmy-Bordier
Mrs & Mr Crépin
Rebecca Devaney
Krystal Kenney
Frédérique Crestin-Billet