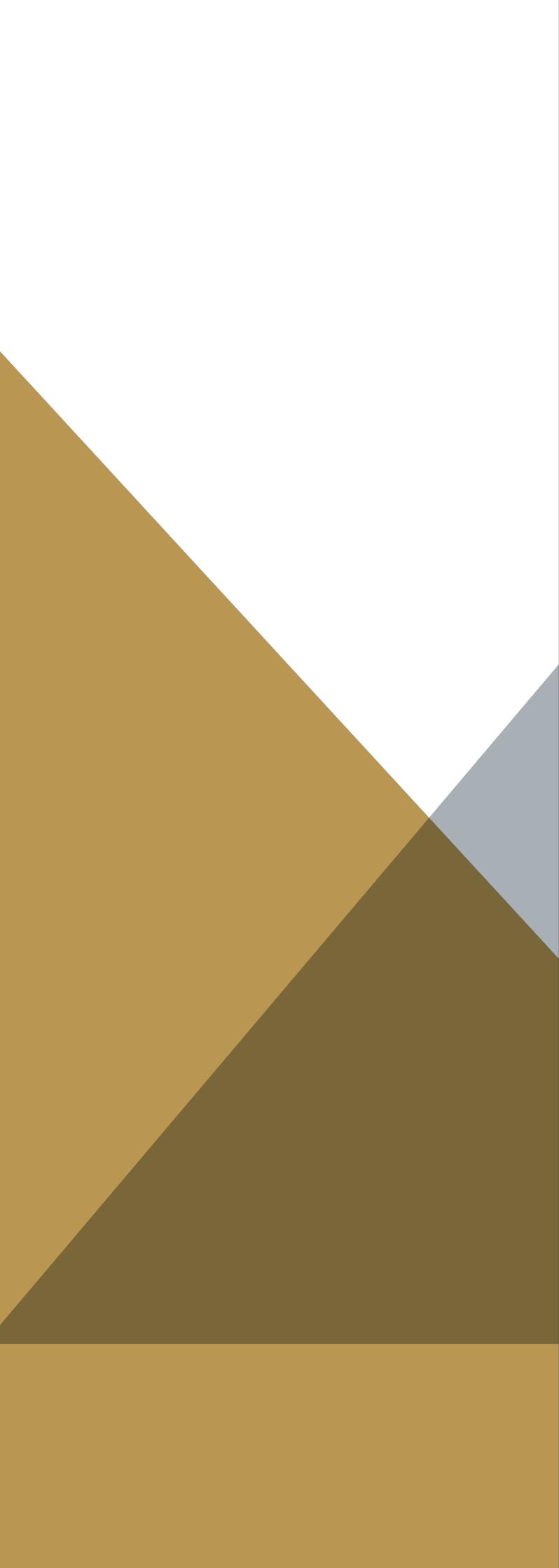


EFHA  
International  
Conference  
2018

**Europe and  
Fashion:  
Questioning  
Identities and  
Cultures**

Musée des  
Arts Décoratifs,  
Paris,  
8-9 November  
2018

EUROPEAN  
FASHION  
HERITAGE  
ASSOCIATION



EFHA International  
Conference 2018

## Europe and Fashion: Questioning Identities and Cultures

Musée des Arts  
Décoratifs, Paris,  
8-9 November 2018

Focusing on European sartorial heritage, its collecting and its archiving practices, the conference Europe and Fashion: *Questioning Identities and Cultures* explores and contextualises spaces of cultural interactions, displacement and construction of national and transnational identities in the European landscape. In recent years there has been considerable scholarly attention to the inter-relationship between geographical and national identities on the one hand and cultural production on the other hand. Historians, art historians, anthropologists and philologists amongst others have focused on the role of geography, borders, territories and identities for the definition and demarcation of varied artefacts and practices. We contend that fashion will benefit from a similar approach. By assessing the current state of theory, history and practice-based research in the field of fashion studies, the conference will expand the existing knowledge on European identities and European cultures exploring the role of fashion in these cultural formations. The papers reconsider assumptions about the place of fashion in the definition of European cultures and offer new and critical perspectives on the role of fashion in relation to: individual and collective identities, European policies, colonialism and post-colonialism, cultural exchange and transmission, cultural displacement and appropriation, the fashion capital and nation, center and periphery. The papers also address heritage, archives formations and museums as catalyzers of cultural discourses, as well as explore identity formations in Europe in a wider socio-cultural context, both theoretically and historically. The conference Europe and Fashion: *Questioning Identities and Cultures* involves the world-leading academic institutions, archives and museums, thus encouraging discourse across disciplinary, institutional and national boundaries.

# THURSDAY

## 8 November

- 13.30–14.00 Registration
- 14.00–14.10 Welcome and presentation of the European Fashion Heritage Association, **Marco Rendina**, EFHA Managing Director and **Adelheid Rasche**, Germanisches Nationalmuseum & Chair of the EFHA Scientific Committee
- 14.10 - 14.15 Welcome from the host, **Olivier Gabet**, Director of the Musée des Arts Décoratifs
- 14.15–14.20 Intro to the conference, **Marco Pecorari**, The New School - Parsons Paris

### Section I

#### Trajectories and Dialectics

- 14.20–15.00 Keynote Speech: **Valerie Steele**, Director and chief curator of the Museum at the Fashion Institute of Technology, NY  
*Paris, Capital of Fashion*
- 15.00–15.20 **Véronique Pouillard**, University of Oslo  
*European Fashion: Capital and Couture in the Postwar Era?*
- 15.20–15.40 **Andrea Kollnitz**, Stockholm University  
*The Power of Difference. Gender, Nation and Visual Stereotypes in European Fashion Discourse around World War I*
- 15.40–16.10 DISCUSSION, Chair **Adelheid Rasche**, Germanisches Nationalmuseum
- 16.10–16.30 *Coffee break*

### Section II

#### Geographies and Places

- 16.30–17.10 Keynote Speech: **Giorgio Riello**, Professor of Global History and Culture at the University of Warwick  
*Lives of Others: Global Identities and Luxury Capitalism in the Late Age of Globalisation*
- 17.10–17.30 **Giulia Mensitieri**, University of Brussels  
*The Precarity of the In Between: Symbolic and Material Circulations of Fashion Creative Workers*
- 17.30–17.50 **Serkan Delice**, London College of Fashion, UAL  
*Cultural Appropriation in Translation: Fashion, Race, and the Limits of Critique*
- 17.50–18.10 DISCUSSION, Chair **Djurdja Bartlett**, London College of Fashion, UAL, London
- 18.30 *Drinks at Parsons Paris*

# FRIDAY

## 9 November

- 10.00–10.30 Registration

### Section III

#### Establishing Identities

- 10.30–11.10 Keynote Speech: **Miren Arzalluz**, Director of Palais Galliera, Musée de la Mode de la Ville de Paris  
*Many Identities*
- 11.10–11.30 **Aurélie Samuel**, Musée Yves Saint Laurent, Paris  
*Negotiating Identities at the Yves Saint Laurent's Museum: The Conception of the Exhibition "Dreams of the Orient"*
- 11.30–11.50 **Gabriele Monti**, IUAV University of Venice  
*ITALIANA: Looking for Italian Fashion*
- 11.50–12.30 DISCUSSION, Chair **Karolien De Clippel**, ModeMuseum Hasselt
- 12.30–13.30 *Lunch Break*

### Section IV

#### Re-modeling Identities

- 13.30–14.10 Keynote Speech: **Javier Gimeno Martinez**, Assistant Professor at the Vrije University, Amsterdam  
*Redesigning the European Fashion Map: Creativity as a Response to Crisis in Post-Industrial Economies*
- 14.10–14.30 **Barbara Coutinho**, Museum of Design and Fashion (MUDE), Lisbon  
*Fashion: a Culture without Borders*
- 14.30–14.50 **Paulina Latham**, Polish Cultural Institute, London  
*Polish Fashion and Europe: Yesterday, Today, Tomorrow*
- 14.50–15.10 **Judith Clark**, Research Centre for Fashion Curation, UAL, London  
*Inside and Outside Tradition*
- 15.10–15.40 DISCUSSION, Chair **Marco Pecorari**, The New School Parsons Paris
- 15.40–16.10 CLOSING REMARKS by the EFHA Scientific Board, **Djurdja Bartlett**, London College of Fashion; **Karolien De Clippel**, ModeMuseum Hasselt; **Gabriele Monti**, IUAV University of Venice; **Marco Pecorari**, The New School Parsons Paris; **Adelheid Rasche**, Germanisches Nationalmuseum; **Federica Rossi**, Museo della Calzatura - Villa Foscari Rossi

# Keynotes

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## MIREN ARZALLUZ

Director of Palais Galliera,  
Musée de la Mode de la Ville de Paris

### **Many Identities**

This paper retraces my trajectory as a fashion curator. As practice made clear, curating also means to deal with a multitude of identities and, to some extent, to umpire them. This presentation focuses on how Arzalluz' experiences as curator at the Cristobal Balenciaga museum in the Basque Country, as a freelance curator working with international institutions, and now at Palais Galliera in Paris, have been marked by a constant negotiation between individual, personal, local, regional, municipal and collective identities, presenting also some of the recurrent difficulties encountered in her curatorial path.

### **Biography**

Miren Arzalluz studied History (BA) at the University of Deusto and Comparative Politics (MSc) at the London School of Economics before specializing in the history of dress and fashion at the Courtauld Institute of Art (MA). She has been curator and head of collections at the Cristóbal Balenciaga Foundation between 2007 and 2013 and she has worked as a freelance curator collaborating with diverse institutions such as MoMu in Antwerp and Palais Galliera in Paris. She is currently director of Palais Galliera, Musée de la Mode de la Ville de Paris.

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## JAVIER GIMENO MARTINEZ

Assistant Professor at the Vrije University Amsterdam

### **Redesigning the European Fashion Map: Creativity as a Response to Crisis in Post-Industrial Economies**

In the 1980s, some European governments promoted designer fashion among other measures as the best way to survive the crisis in the clothing and textile industry. Advanced economies sought to maintain their leadership in creativity once the struggle for clothing production was lost in favor of outward processing. This paper explores how countries such as Belgium and Spain managed to remodel their clothing sector emulating the examples of France and Italy.

### **Biography**

Javier Gimeno Martinez is an Assistant Professor at the Vrije Universiteit Amsterdam where he runs the MA Design Cultures. He is author of the book *Design and National Identity* (2016, Bloomsbury Academic) and was a member of the editorial board of the *Journal of Design History* (2008-2013).

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## GIORGIO RIELLO

Professor of Global History and Culture  
at the University of Warwick

### **Lives of Others: Global Identities and Luxury Capitalism in the Late Age of Globalisation**

The talk addresses the restructuring of European fashion's identity(ies) especially in light of two phenomena: its globalisation and the rise of luxury; and secondly the inequality of incomes within and between nations. In particular, Riello investigates the ways in which European luxury brands come to represent Europe globally but at the same time are characterised by strong territorial affiliations (terroir). Luxury has come to define a certain form of 21st century capitalism. The luxury brands are not just representative of the economic and cultural power of Europe, but also the continent's influence in defining economic and business models, consumer choices and the relationship between money, people and commodities. The background is one of increasing disparity of wealth between a restricted global elite and the majority of us:

'the rich' versus 'the rest'. This opposition used to be a topic of concern in the differential between the developed West and the rest of the world, but after a generation of growth for the emerging economies, wealth disparity has become a home debate within countries in particular in the West, bringing to the fore a new set of concepts and concerns regarding luxury.

### **Biography**

Giorgio Riello is Professor of Global History and Culture at the University of Warwick, UK. He is the author of *Cotton: The Fabric that Made the Modern World* (2013) and *Luxury: A Rich History* (2016). He has published widely on fashion, luxury and material exchange between early modern Europe and Asia and edited several books, including *How India Clothed the World* (with T. Roy, 2009); and *Writing Material Culture History* (2014); and *Threads of Global Desire* (2018). He just completed a book entitled *Back in Fashion: A History of Western Fashion Since the Middle Ages* that will be published by Yale University Press next year. Giorgio is the recipient of several prizes for his research including the Philip Leverhulme Prize and the Iris Prize for the Decorative Arts. He has been a visiting professor at Stanford, the Australian National University, Columbia University and spent last year at the Max Planck Institute in Berlin where he worked on a new project on 'Silk textiles and innovations in Europe and China, 1500-1800'.

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## VALERIE STEELE

Director and chief curator of the Museum  
at the Fashion Institute of Technology, New York

### **Paris, Capital of Fashion**

Valerie Steele discusses the reasons why Paris has been the fashion capital of the world for more than three centuries. Drawing on the new edition of her book *Paris Fashion: A Cultural History* and on research for her forthcoming exhibition *Paris, Capital of Fashion*, she emphasizes the importance of fashion in the French historical narrative. Her 'case study' of Paris looks beyond the typical litany of great designers to explore the influence of artists and writers, milliners and actresses. Steele's work has contributed to the discourse on fashion cities and on the cultural context within which fashion flourishes. The idea of a Paris as a fashion city or fashion capital obviously has more than academic importance. Today, urban leaders around the world recognize that fashion can play a very important economic role. However, they should also bear in mind that this necessarily goes hand-in-hand with an important cultural role.

### **Biography**

Valerie Steele is director and chief curator of The Museum at the Fashion Institute of Technology, where she has organized more than 25 exhibitions since 1997, including "The Corset", "London Fashion", "Gothic: Dark Glamour", "Daphne Guinness", "A Queer History of Fashion", "Dance and Fashion and Proust's Muse", "The Countess Greffulhe". She is also the author or editor of more than 25 books, including *Paris Fashion*, *Women of Fashion*, *Fetish: Fashion, Sex and Power*, *The Corset*, *The Berg Companion to Fashion*, and *Fashion Designers A-Z: The Collection of The Museum at FIT*. Her books have been translated into Chinese, French, German, Italian, Portuguese, and Russian. In addition, she is founder and editor in chief of *Fashion Theory: The Journal of Dress, Body & Culture*. Steele combines serious scholarship (and a Yale Ph.D) with the rare ability to communicate with general audiences. As author, curator, editor, and public intellectual, Valerie Steele has been instrumental in creating the modern field of fashion studies and in raising awareness of the cultural significance of fashion. She has appeared on many television programs, including *The Oprah Winfrey Show* and *Undressed: The Story of Fashion*. Described in *The Washington Post* as one of 'fashion's brainiest women' and by Suzy Menkes as 'The Freud of Fashion,' she was listed as one of 'The People Shaping the Global Fashion Industry' in the *Business of Fashion 500*: (2014 and 2015).

# Speakers

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## JUDITH CLARK

Research Centre for Fashion Curation, UAL, London

### ***Inside and Outside Tradition***

The paper looks at shifts within Clark's own practice as a response to the European archives and institutions (both private and public) with which she has collaborated over 20 years working as a curator and exhibition-maker.

### **Biography**

Judith Clark is a curator and exhibition-maker based in London. She studied Architecture at the Bartlett (UCL) and the Architectural Association, and is currently Professor of Fashion and Museology at London College of Fashion, UAL, where she teaches on the MA Fashion Curation. Since setting up her gallery in 1997, Clark has curated 40 exhibitions of dress. She lectures widely on issues of dress display and fashion.

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## BARBARA COUTINHO

Museum of Design and Fashion (MUDE), Lisbon

### ***Fashion: a Culture without Borders***

In 2016 MUDE organised the exhibition "Down with the Borders! Live the Design and Arts!" presenting side by side the work made by a hundred national and foreign fashion designers and artists. With this exhibition as an example, the paper develops the museum's exhibition strategy to present fashion in interrelations with other disciplines and creative expressions as a form to reinforce its kaleidoscopic nature and contextualise it in time and space, analysing its representativeness and role in contemporary global and European culture and society.

### **Biography**

Barbara holds a Master Degree in Contemporary Art History and Post-graduate degree in Art History Education. Currently, conducting her PhD on the Exhibition Space in the 21st Century Museums. Her work is divided between research, teaching, curatorship and writing, having as main topics of interest museology and curating, museum architecture and exhibition space, design and contemporary creation. Member of the Docomomo International and member of the Advisory Board of the Bienal Iberoamericana de Diseño organisation. Founder director and programmer of MUDE - Museu do Design e da Moda, Coleção Francisco Capelo since 2006. Author of the Museological Program of MUDE museum, she is also responsible for the functional program and architectural concept of the museum building renovation, currently underway. She is also guest Assistant Professor at Instituto Superior Técnico (University of Lisbon), where she teaches architecture theory and history. Curator, among others, of the exhibitions "So Much Sea. Transatlantic flows through design" (2017), "Down the Borders! Live the Design and the Arts" (2016), "How do we pronounce design in Portuguese?" (2014), "Felipe Oliveira Baptista" (2013), "Tell me what you like... and I'll tell you who you are" (2012), "I wear my voice on my sleeves, Fado and Fashion" (2012) and "Banning is banned! The 60s and 70s in Fashion and Design" (2009).

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## SERKAN DELICE

London College of Fashion, UAL

### ***Cultural Appropriation in Translation: Fashion, Race, and the Limits of Critique***

In a discussion of the native intellectual's search for a national culture that existed before the colonial era, Frantz Fanon argues that colonialism 'is not satisfied merely with holding people in its grip and emptying the native's brain of all form and content'; it also 'turns

to the past of the oppressed people, and distorts, disfigures and destroys it' (Fanon 1961). Drawing on Fanon's work, this paper aims to interrogate the usefulness of 'cultural appropriation' as a critical tool and a means of resistance against the persistent legacies of cultural imperialism in a Europe that is being reshaped by neoliberal forms of racial capitalism, white supremacy, and increasingly violent practices of border enforcement and immigration policing. Focusing, as a case study, on the "Afterlives of Slavery" exhibition at the Tropenmuseum, Amsterdam, as well as on European fashion media discourses surrounding race and culture, this paper seeks to show how 'cultural appropriation' furnishes Europe with the privilege and power of producing its own critique—a critique which itself is Eurocentric and exclusionary.

### **Biography**

Dr Serkan Delice is Lecturer and Research Coordinator in the Cultural and Historical department at London College of Fashion, UAL. Delice's research is concerned with the connections between fashion and politics, which he explores through three concurrent research projects: fashion media discourses on the subject of cultural appropriation; the centrality of fashion production/consumption to political dissidence, immigration and refugee movements in contemporary Turkey, and the relationships between masculinity, male homosexuality and social and sartorial transgression in early modern Ottoman and contemporary Turkish society. The first output was an extensive collection of essays on queer culture and dissidence in Turkey (in Turkish, co-edited with Dr Cuneyt Cakirlar from Nottingham Trent University). Delice is preparing a monograph based on his PhD thesis 'The Janissaries and Their Bedfellows: Masculinity and Male Homosexuality in Early Modern Ottoman Istanbul, 1500-1826'.

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## ANDREA KOLLNITZ

Stockholm University

### ***The Power of Difference. Gender, Nation and Visual Stereotypes in European Fashion Discourse around World War I***

Looking at representations of fashion in cultural magazines and satirical images from Germany, Great Britain and Sweden during World War I, this paper aims to discuss the crucial role of visual fashion discourse in creating and consolidating difference and power relations in political and national as well as class- and gender-based identities. The aim is to highlight fashion as expressive dramatizing and clearly differentiating costume for different (satirical) characters on different national and international stages and problematize the impact of visual stereotypes based on strategic contrasts in clothing and body-types in political discourse during wartime. Comparisons between depictions of fashion and dress in the war-faring nations of Germany and Britain and the neutral zone of Sweden, show significant variations in the discursive function of fashion as on one hand emphasizing and triggering political, racial and ethnic antagonisms between the nations and on the other negotiating national power struggles between the classes and sexes in societies dealing with the terrors of war while at the same time handling the rise of modernity. The presentation will synthesize studies on British *Punch* and its staging of a national theatre of the classes with distinctively dressed characters during the early years of the war, *German Simplicissimus* and its agitating visual stereotypes and caricatures of enemy nations, and *Swedish Strix*, where visual fashion representation mainly served a national war between the sexes under the challenge of modern women in Paris fashion destabilizing traditional national values.

### **Biography**

Andrea Kollnitz is associate professor in art history at the Department of Cultural Studies and Aesthetics, Stockholm University and previous senior lecturer at the Centre for

Fashion studies, Department of Media Studies, Stockholm University. Her PhD at the art history department at Stockholm University with the dissertation *The National Identity of Art. On German and Austrian Modernism in Swedish Art Criticism 1908-1934* (2008) was followed by research projects and publications combining areas of fashion studies and art history/visual culture. Her current research is focused on the self-fashioning of the avant-garde artist, especially the Surrealist Leonor Fini; nationalist visual and textual fashion and art discourse; avant-garde and transnationalism; fashion photography and caricature. She is the co-editor of the recently published anthology *Fashion and Modernism* (Bloomsbury, 2018) as well as of a forthcoming anthology *A Cultural History of the Avant-garde in the Nordic Countries 1925-50* (Brill, 2018).

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#### **PAULINA LATHAM**

Polish Cultural Institute, London

##### ***Polish Fashion and Europe: Yesterday, Today, Tomorrow***

In recent years the Polish fashion industry has experienced a renaissance. In Poland, the growing interest in Polish fashion manifested itself via numerous publications on the subject, formation of fashion schools, competitions, and shows. Additionally, Polish fashion designers became household names with some of them running successful international businesses. This process has often been turbulent, and even now the burning question 'What is Polish fashion and how it seats within the European context?' is not straightforward. Using case studies from the past and present, the paper offers answers to this question by exploring the five relevant themes across the Polish fashion industry - 'National', 'French', 'Defiant', 'Artistic', and 'Recycled'.

#### **Biography**

Paulina Latham is Head of Events and Arts at the Polish Cultural Institute in London and Creative Producer of Polish Fashion Stories and Chrysalis publication. Over the last decade Paulina Latham has produced and supported over 300 projects promoting Polish art, design, science, architecture in various British cultural institutions, such as Barbican Centre, Tate Britain, V&A, Science Museum, Royal Observatory Greenwich, London Design Festival, London Festival of Architecture, Tate Liverpool. In 2012, following her successful promotional campaigns of Polish designers, she has been working on changing the perception of Polish fashion in the UK, by organizing fashion exhibitions at International Fashion Showcase. In 2015 she has co-curated an exhibition at the International Fashion Showcase, "Warsaw Calling", which showcased emerging designers from Polish Academy of Arts in Warsaw, Katedra Mody. She has also organized a series of study visits of British fashion journalists to Poland that resulted in a number of reviews on the Polish Fashions scene in British press. In 2017 she has produced another exhibition at the International fashion Showcase 'Waste Not' in collaboration with School of Form and Adam Mickiewicz Institute, and launched: *Chrysalis*, the first ever publication in English on the history of Polish fashion, polishfashionstories website, and Instagram account.

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#### **GIULIA MENSITIERI**

University of Brussels

##### ***The Precarity of the In Between: Symbolic and Material Circulations of Fashion Creative Workers***

Fashion occupies a central place in the economies and in the imaginaries of the contemporary capitalism and has become, since the valorization of 'creative labour' in the neoliberal economy, a desirable professional horizon. In fact, fashion creative labour provide a desirable professional status despite the precarious conditions of labour. Through an ethnographic study among creative workers in Paris and in Brussels (models, fashion designers, stylist, journalists, interns...) this paper explores the

'material translation' and the spatial circulations - in the city and in private spaces - of the double geography that characterize fashion workers' everyday life. Fashion workers circulate in the 'overexposed' spaces of the great luxury as well as in the one of the precarity made opaques. By focusing on the co-existence of these two antithetical social and symbolic geographies, the paper will also explore on the construction of subjectivities of fashion creative workers.

#### **Biography**

Giulia Mensitieri holds a PhD in Social Anthropology and Ethnology from the Ecole des Hautes Etudes en Sciences Sociales de Paris. Her work explores the construction of desirable imaginaries and forms of precarity in contemporary capitalism through an examination of the fashion world. She explores the fashion system by analyzing global circulations of imaginaries, products, and workers, as well as productions of subjectivities and the modes of subjugation that are typical of this industry. She is researcher at the IDHE.S (Laboratoire Institutions et Dynamiques Historiques de l'Économie et de la Société) if the Université Paris Nanterre. Mensitieri is the author of *Le Plus Beau Métier du Monde: Dans les coulisses de l'industrie de la mode*, published by Editions La Découverte, January 2018.

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#### **GABRIELE MONTI**

IUAV University of Venice

##### ***ITALIANA: Looking for Italian Fashion***

"ITALIANA. Italy through the lens of fashion 1971-2001" is an exhibition and a book curated in 2018 by Maria Luisa Frisa, Gabriele Monti and Stefano Tonchi, which reconstruct the history and the narratives of Italian fashion in the seminal thirty years between 1971 and 2001. A project like ITALIANA inevitably moves between the material and immaterial nature of fashion. It seeks to construct as three-dimensional a view as possible, associating the objects produced by Italian fashion - clothes, accessories, jewelry - with the imagery that has portrayed them and made them known to the world. A series of choices has shaped the critical approach and suggested themes and titles with which to organize still incandescent materials, bringing together, between visions and pragmatic acts, the qualities and the shortcomings, depending on the point of view, that make the blurry picture of Italian fashion. 'Identity', 'Democracy', 'Logomania', 'Diorama', 'Project Room', 'Bazaar', 'Postproduction', 'Glocal', 'The Italy of Objects': these themes are set out as a sort of open inventory, with bridges linking them in many different directions. These conceptual areas are fundamental to conveying a fluid image of the evolution of Italian fashion and the development of its characteristics. Like the exhibition, the iconographic atlas in the book is not organized chronologically: the themes are interwoven with one another in an assemblage that alludes to a fictional magazine, put together with the same aptitude for sampling and postproduction that characterizes and defines many of the finest, recent experiences in the landscape of Italian fashion. This experience is the occasion to question the possibility to define the qualities of Italian fashion through both curatorial and editorial practices.

#### **Biography**

Gabriele Monti, PhD, is a researcher in fashion design theory and criticism and an assistant professor at IUAV University of Venice, Italy. Among his research interests are theories of fashion design, fashion curating and visual culture, fashion and celebrity culture. He was associate curator of the exhibitions "Diana Vreeland After Diana Vreeland" (2012) and "Bellissima: Italy and High Fashion 1945-1968" (2014-16). He has recently published a book devoted to Italian fashion models, *In posa. Modelle italiane dagli anni cinquanta a oggi* (Marsilio, 2016). His last project: the book and the exhibition "ITALIANA.

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## VÉRONIQUE POUILLARD

University of Oslo

### **European Fashion: Capital and Couture in the Postwar Era?**

During the postwar era, Paris haute couture came back from the long hiatus of the German occupation and became, once again, a flagship industry for the French nation. This was somewhat unexpected as, during the World War 2, Paris haute couture had been isolated from most of its usual buyers and clients, who were also sources of inspiration. During the occupation, other creative centers developed, notably New York, and the American secondary fashion cities. Italy and Great Britain also had great design ambitions, and were waiting in the wings. Yet Paris came back as a world class fashion center in the postwar years. Very often, the renewed success of Paris haute couture is credited to Christian Dior's New Look collection and business activity. This paper seeks to examine this post war fashion myth in the light of business records. It therefore examines creative fashion, and most specifically couture, as a form of entrepreneurship. Using the records from the French government, of firms, and of the *Chambre Syndicale de la Couture parisienne*, the paper looks at how Paris couture managed to remain economically afloat in a period of great economic and social transformations. It compares and contrasts the firms within the Paris haute couture cluster, looking at the capital, the sources for financing the firms, the structure of the firms, the number of employees on the payroll, and the management of fashion creativity. Finally, it contextualizes these research results within the wider agenda developed during the completion of the book *European Fashion. The Creation of a Global Industry*, seeking to address progress and challenges in researching European Fashion history.

### **Biography**

Véronique Pouillard is a professor in Modern International History at the Institute for Archeology, Conservation, and History, University of Oslo (Norway). Prior to this, Véronique has held posts and fellowships at the Université Libre de Bruxelles, at Columbia University, and at the Harvard Business School. Véronique was a Principal Investigator in the HERA II research consortium The Enterprise of Culture, 2013-2016, funded by the European Science Foundation, that researched the history of fashion after World War II. She is now a Principal Investigator in the Nordic Branding project, 2016-2019, which is part of the UiO:Nordic initiative. Her publications include *Christian Dior. A New Look for Haute Couture* (with G. Jones), Harvard Business School case N.809-159 (2009, revised in 2017), and the book *European Fashion: The Creation of a Global Industry* (with R.L. Blaszczyk eds., Manchester University Press, 2018). Véronique is the co-editor of the *Oxford Handbook of Luxury Business*, forthcoming with Oxford University Press in 2020. Her next single-authored book, *From Haute Couture to Ready-to-Wear*. The transatlantic fashion industry in the twentieth century, is under contract with Harvard University Press.

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## AURÉLIE SAMUEL

Musée Yves Saint Laurent, Paris

### **Negotiating Identities at the Yves Saint Laurent's Museum: The Conception of the Exhibition “Dreams of the Orient”**

As the first temporary thematic exhibition since the opening of the Musée Yves Saint Laurent Paris in October 2017, “Yves Saint Laurent: Dreams of the Orient” will bring together approximately fifty high fashion designs inspired by India, China and Japan. For the first time, these pieces from the collection of the Museum will be displayed in dialogue with Asian artworks borrowed from the Musée

national des arts asiatiques - Guimet and private collectors bringing new perspectives on the couturiers' work. The aim of this paper is to show the concepts and theories related to the creation process of a temporary exhibition. An exhibition is a collective endeavor, requiring specific skills as well as human, financial and creative resources. The complexity of the making up of an exhibition has increased in the past years, pushing major institutions to professionalize their teams and open to new, non-scientific disciplines, previously foreign to the world of museums. This complex process includes several steps, from early conception to final achievement, in a context where new technologies and media play a new key role.

### **Biography**

Aurélié Samuel is Heritage Curator and Director of collections at the Musée Yves Saint Laurent. An art historian specializing in Indian culture, Samuel spent fifteen years working at the Musée Guimet, first in the Japanese department and then as head of the textiles department. She primarily focused on exhibiting contemporary works alongside pieces from Guimet's collections, introducing installations and works by living artists into the museum. Examples of this include “Koi Current”, Japanese artist Reiko Sudo's reinterpretation of the traditional Japanese koinobori, and the exhibition “La danse des formes – Textiles de Samiro Yunoki”, which showcased works by this artist from the Mingei movement. Also at the Musée Guimet, Samuel co-curated the exhibition “Kimono, Au bonheur des Dames”, which presented traditional pieces alongside more recent interpretations of the kimono by contemporary Japanese and European designers. For the Fondation Pierre Bergé - Yves Saint Laurent, she curated the the exhibition “Kabuki, Costumes du théâtre japonais” in 2012. Samuel has also coordinated various publications and regularly teaches at the École du Louvre in Paris and the Sorbonne in Abu Dhabi. She was named Chevalier des arts et lettres - promotion in July 2014.

## Organised by

### EUROPEAN FASHION HERITAGE ASSOCIATION

The European Fashion Heritage Association was established in 2014, following a successful project co-funded by the European Commission, in which for the first time both public and private archives and museums across Europe gathered together to share online their rich fashion heritage of historical clothing and accessories, contemporary designs, catwalk photographs, drawings, sketches, magazines, catalogues and videos. Since then, the Association has grown attracting more than 40 European fashion institutions, from small private museums to large national institutions, with the objective to unlock and give free access to the unique and vast fashion heritage of Europe. We believe that this growing network we have created will strengthen our understanding of national and international identities and help us in finding a definition of our European identity, unlocking the full potential of sharing our common fashion heritage for creatives, scholars and fashion lovers alike. The Association operates also in the broader landscape of European digital cultural heritage, contributing as fashion thematic aggregator to Europeana, the EU funded initiative that brings together and gives access to millions of digital heritage objects coming from cultural institutions all across Europe.

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