

EFHA International Symposium 2022

*"Wordings"*

*The Language of Fashion Heritage*

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*Maria Catricalà, Università Roma Tre*

**The Fashion Language Spatial Cognitive corpus: the strange case of the shapes**

The presentation aims to describe the Fashion Language Spatial Cognitive (FLaSC) corpus, that is a monolingual corpus consisting of a structured set of 500 articles of 50 different Italian journals. The 286.408 occurrences are tagged, and their grammatical and semantic configurations and combinations can be employed for studying the specific facets of the extraordinary vegetation d'objects (Bourdieu) present in our wardrobe. Although it is very difficult to design a specific ontology in a sector as that of textile and clothing, marked by the multiplicity and the evolving vocabulary (VetiVoc 2018), the spatial perspective and the rhetorical design can offer the possibility of drawing new iter and interfaces between different sectors of knowledge. The commercial online catalogs also could be realized in an innovative way and can be used for guaranteeing transmission and diffusion of our European heritage and identity in the global era (Rak-Catricalà 2013). In particular, the case study described that of the denominations of the knots, will show the relevance of the conceptual representation for explaining the links between words and pieces of clothing, their meaning and ideational mapping.

**Maria Catricalà** is Professor of Linguistics at the Department of Communication Sciences of Rome Three University. She is expert of languages for special purposes (fashion, cooking, patents, brands) and she studies, in particular, journalistic and advertising texts.



*Maria Teresa Zanola, Università Cattolica del Sacro Cuore*

### **Fashion and Dress History Languages and Terminologies: the FLATIF project**

The documentary heritage constituted by the FLATIF project will provide access to knowledge of the sector in a historical period that witnessed the birth and development of *haute couture*, of fashion and dress history museums (1880-1980). This project proposes an innovative methodological and applicative research in the domain of fashion, costume and dress history, based on linguistic and terminological description and access to this knowledge by a digital platform.

The FLATIF project (financed by the Italian Ministry of University and Research since 2022) involves four academic teams (Universities of Verona, Naples “Parthenope”, Perugia and Rome) led by Università Cattolica. The constitution of a medium-large reference corpus, the creation of a digital portal, consisting of additional thematic resources (including digitised texts) and a sitography, the elaboration of terminographic sheets in four languages (IT, FR, EN, AR), together with a collection of images, are the set of activities carried out within FLATIF.

The outcomes can constitute a reference platform relevant to research but also useful to the world of fashion and dress history: the digital platform intends to guarantee the possibility of a clear fruition of a system of analysis and data collection, within a very precise diachronic band, subsequently extendable to other historical periods and other linguistic and cultural spaces.

The digital treatment of sources and texts on fashion and dress history for the chosen period will show the best application of linguistic computing research applied to this field. The corpus will be available and usable in open access to the scientific communities of reference, to students and scholars of fashion, to experts of the sector and to all those professionally involved in it, thanks to an easy and effective access to a collection of digitized authentic texts, useful for both linguistic (lexicographic, terminological, phraseological and hypertextual) and cultural research.

**Maria Teresa Zanola** is full professor of French Linguistics and Director of the Observatory of Terminologies and Language Policies at Università Cattolica del Sacro Cuore. She has developed research in the field of diachronic terminology, in the field of arts and crafts, artistic crafts, fashion and dress history, in order to contribute to their conservation, knowledge and maximum enhancement, as intangible cultural heritage. She is *Officier dans l'Ordre des Arts et des Lettres* (2021), President of the Conseil Européen pour les langues/European Language Council since 2018 and of the Panlatin Network of Terminologies REALITER since 2012. Her main publications: *Arts et métiers au XVIII<sup>e</sup> siècle* (L'Harmattan, Paris 2014); *Che cos'è la terminologia* (Carocci, Roma 2018; *Ma hwa eilm almustalahat*,



arabic edition); (ed.) *Terminologie diachronique. Méthodologies et études de cas*, Cahiers de Lexicologie, 118, 2021. Articles on fashion and dress history terminology have been published in many international journals (see <https://docenti.unicatt.it/ppd2/it/docenti/03620/mariateresa-zanola/pubblicazioni>).

*Matteo Augello, Lecturer and Performer*

### **Reflections on corporate museums and terminology**

Corporate museums – generally defined as exhibition facilities or institutions depending on and dedicated to companies – registered an increment in the 1990s and 2000s, not only within the fashion and textile fields, but in all industries. Italy has been described as the country with the highest number of corporate institutions and where most research on the phenomenon has been undertaken, primarily within marketing and organisational studies. As part of my research on Italian fashion curation, I dedicated time to reflecting on the definitions of corporate museums and how the terminology has been applied in existing literature. Literature on corporate museums is relatively limited and does not provide a clear definition of these institutions. The expression *corporate museums* has mostly been used as an umbrella term that includes galleries, visitor centres, display facilities and archives. These are institutions with distinctive functions and the grouping inevitably leads to a generalisation that hinders the precision of a definition of corporate museums. Furthermore, as many authors of existing literature are not museum specialists, the question – are corporate museums, actually, museums? – has not been addressed. Even before the term ‘museum’, ‘corporate’ is used variably as relating to a corporation, and often substituted by ‘company’ or ‘brand’. Corporate museums are characterised by a dual nature: on the one hand they attend to the needs of a company, entailing both financial profit and improvement of brand equity and authenticity; on the other hand, they preserve and disseminate industrial heritage – as related to their field of production – and engage with local communities. How can we use terminology to navigate this dual nature? This paper will present the results of my definitional analysis of corporate museums and aims to open the discussion with attendees on which terms are the most appropriate in the current institutional landscape.

Dr **Matteo Augello** is a cultural studies lecturer. His research focuses on corporate institutions and fashion heritage in Italy. His first monograph, *Curating Italian*



*Fashion: Heritage, Industry and Institutions*, will be published by Bloomsbury in November 2022. He is a member of the Advisory Board at Fondazione Antonio Ratti in Como and regularly collaborates with Palazzo Morando in Milan. He is currently working on a multidisciplinary research project on the painter Caravaggio and music. He has taken part in the documentary *Maschile / Femminile / Genderless* on Italian fashion, broadcast by Sky Arts in 2023.

*Paula Alaszkiwicz, Colorado State University*

### **Destinés ou utilisés aux colonies: Taxonomy and Parisian Couture at the 1931 Colonial Exhibition**

The international exhibitions held in Paris between 1900 and 1937 were important venues for displays of contemporary fashion. Central to ideas of French national identity, tethered to industry and innovation, and symbolic of the ethos of metropolitan progress, fashion certainly corresponds to the imperialist and nationalist ideology characteristic of world's fairs. This rhetoric of fashion was brought to the fore at the 1931 Colonial Exhibition, which constructed a dichotomy between the ever-changing “modern” French fashions and the supposedly static “traditional” dress of colonized peoples. Distanced from representations of colonized cultures, French fashion was exhibited in the Pavilion of Luxury Industries in the “metropolitan section” of the Exhibition. Inside the stark art deco building, screens partitioned couture-clad mannequins into a legible museum-like display. The stratified classification pervasive across international exhibitions belongs to the same taxonomic tradition as the museum. This paper will discuss a specific sub-class at the 1931 Exhibition: Class 84B (*Haute couture féminine*) of Group XIII C (*Confection, vêtements destinés ou utilisés aux colonies*). The language used in the title of the Group—“clothing destined for or used in the colonies”—proves to be key to analyzing images of the exhibit. It illuminates the garments displayed, as well as the mannequins on which they were presented. Unlike the abstracted mannequins at the 1925 and 1937 Exhibitions, the mannequins deployed in 1931 relied on mimesis to assert an ideal of white, bourgeois femininity. The title of the Group implies that these mannequins are representations of women benefitting from voluntary movement to and from the colonies. Considerations of the living Indigenous bodies—often conspicuously underdressed—populating the Exhibition’s infamous “human zoos” further complicates questions of interpretation. This paper will draw on new archival research to highlight the role of language in fashion’s presence at the Colonial Exhibition and analyses thereof while contributing important historical knowledge to ongoing efforts to decolonize fashion in the museum and academy.



**Paula Alaszkiewicz** (she/her) is Assistant Professor of Design and Merchandising and Curator of the Avenir Museum of Design and Merchandising at Colorado State University where she teaches textile and fashion history and museum practice. She holds a PhD in Art History from Concordia University in Montreal and an MA in History and Culture of Fashion from London College of Fashion. Paula's research investigates the underlying structures—both material and conceptual—and overlooked histories of fashion display that inform later practices of exhibiting and curating fashion. She has worked closely with Judith Clark Studio and has consulted on exhibitions for fashion houses and museums.

*Maria Canella, Università degli studi di Milano*

#### **A new 'lexicon' for the digital textile museum of the XXI Century**

The report will be dedicated to the description of the first systematic “lexical collection” elaborated by State archivists for the digital cataloguing of fabrics based on textiles design and pattern. The Lexicon (which contains over 1,000 lemmas systematically organized in series and subseries) was made during the cataloguing work, which lasted over a year, of the historical archive of one of the most important textile companies in Lombardy, specialized in printing, and in possession of one of the richest collections of analog and digital textile samples (almost one million samples). The lexicon, which today is the first and most complete example of its kind, represents a fundamental tool both from the point of view of the protection and enhancement of public and / or private textile archives, and as regards the design and creative use by textile designers of the extraordinary historical heritage that today is the true treasure of Made in Italy. The cataloguing work, in fact, has produced a refined and homogeneous vocabulary with reasoned keywords, which allow effective accessibility, making the archive a fundamental tool for the development of new products, but also to improve the relationship with customers and to update communication. The lexicon, studied in parallel with a software for cataloguing digital files that reproduce the patterns of physical samples, will allow companies to operate with reduced costs and times on their archives, promoting awareness of the cultural heritage of large, but also of medium and small companies. As has been amply demonstrated in recent years, the willingness to reorganize the archive reflects the general change in the approach of companies towards their historical heritage, which represent the true brands' identity and image. In this sense, we can say that the product archive



represents “a real inversion of priorities”, because “you need to start from the product to get closer to business world “. The lexicon will therefore contribute to enhancing the brand identity of companies, thanks to the collaboration with new archival and IT professionals. It should not be forgotten that metadata is fundamental, not only to uniquely identify the digital object, but also to preserve it, in view of the fundamental problem of obsolescence. The documents of a digital archive are “fragile” because their accessibility depends on the constant updating of the technologies that preserve them. For this reason, the formulation of the conservative strategy of any digital archive must consider the fragility of the media and the obsolescence of formats, hardware and software. Finally, it should be emphasized that the lexicon and the software connected will be able in the future to allow a sharing of data between numerous company archives and museum collections, in order to arrive at a possible digital museum of fabric that would constitute an extraordinary source of creativity for the XXI century fashion.

PhD in History of European society, **Maria Canella** is adjunct associate professor of Contemporary History at the University of Milan and director of the three-year course in Fashion Design at Raffles Milan. He taught History and Fashion Communication at the Statale and at the Milan Polytechnic. In addition to fashion and sport history, she is an expert in the history of the city and the territory between the 19th and 20th centuries. On these issues he has published volumes and collaborated with magazines, curated the organization of conferences and exhibitions. Member of the Scientific Committee of the Fashio Museum in Palazzo Morando, of the Permanent Seminar of Women’s History at the Department of Historical Studies of the University, of the Scientific Council of the Italian Society of History of Sport; secretary of the Study Center for the History of Publishing and co-director of the series published by Skira of the “Moda Immagine Consumi” Interdepartmental Center of the University of Milan; president of the “Memory and Project” Association; coordinator for Lombardy of the national project “Fashion Archives of the Twentieth Century” and the celebrations of the 100th anniversary of Rinascente; manager of “Book City Milano - University” from 2012 to 2017 and of the festival “Aprite moda 2017”. She has dealt with various types of collaborations in the archives of the following companies or institutions: Italian Fur Association, Biki, Caffè Galleria, Circolo Clubino di Milano, Circolo Unione di Milano, Colmar, Lamberto Correggiari, Lisa Corti, Curiel, Enrico Coveri, Erica Textile Company, Fiera Milano, Fiorucci, Mimma Gini, Italo Sport, Alberto Lattuada, Leu Locati, Serge Libis, Missoni, Como Silk Educational Museum, Ornella Bijoux, Andrea Pfister, Piaggio, Pitti - Testò, Rinascente, Calzoleria Rivolta, Sant Ambroeus, Franco Sartoria, Sharra Pagano, Stefania Tannery, Sutor Mantellassi, Barbara Vitti. Among recent publications: *Clubino nella Casa degli Omenoni*, Milano 2008; *La misura*



*dell'eleganza. La calzoleria artigianale tra XIX e XXI secolo*, Milano 2009; *Sport e stile. 150 anni d'immagine al femminile*, Milano 2011; *L'Italia dei Piaggio. Uomini e imprese dall'Unità ad oggi*, Milano 2012; *Sant Ambroeus. Il dolce salotto di Milano*, Milano 2016; *Circolo dell'Unione di Milano 1841-2016*, Milano 2016; *Franco il sarto dalle linee semplici*, Milano 2017; *IR 100 Rinascente Stories of Innovation*, Milano 2017; *Donna e sport*, Milano 2019.

*Daan Van Dartel, Nationaal Museum van Wereldculturen*  
**(Fashion) Words Matter!**

The National Museum of World Cultures in the Netherlands published an unfinished guide called Words Matter in 2018. In this small book, suggestions are made for inclusive language in museum settings. Several now quite obvious, but also less obvious choices for words are questioned and alternatives are offered to cultural institutions who are thinking about inclusivity. this presentation will discuss the guide and its possible value in the fashion heritage scene, which can perhaps also benefit from some rethinking of its vocabulary.

**Daan van Dartel** is curator of popular culture and fashion and is invested in the use of fashion as a tool for decolonizing the ethnographic museum. Fashion to her is a form of language with which larger sociocultural and political issues can be addressed in an accessible manner. Daan worked on several exhibitions, such as fashion cities Africa, and has written some articles about fashion and (collections of) ethnographic museums.

*Alba Sanz Alvarez, Edinburgh College of Art*

### **An Oral History Approach to the Tonie Lewenhaupt Fashion Collection**

This paper will focus on the Tonie Lewenhaupt fashion collection and demonstrate how, through my research, I am tracing and reactivating the garments' past lives stories and the relationships that they created between wearers, the collector and donor of the garments and the museum where they are now housed, Röhsska Museet (Gothenburg, Sweden). The stories have been unveiled by an oral history approach that aimed to give voice to the often-untold history of garments exhibited or archived in their new homes, the museums.

The examination of this collection has allowed me to reflect on the process of donation of the collection and the transfer of knowledge from donor to the





institution, as well as the transformation of their meaning by the pieces themselves, becoming museum pieces. These multiple narratives that surround the collection allow an integrated examination of the spaces that are inhabited by the garments, exhibition and archive, and how they affect the narrative. The stories coming to light from this collection show how fashion and garments are embedded in a variety of somehow invisible interconnections and power structures. In the words of Tonie Lewenhaupt: "fashion is not something of one's own, but always connected". For this reason, I believe the sharing of these stories with broader audiences, such as museum audiences, through different channels will enable a new understanding of the need to preserve garments and uncover ways to reflect, interpret and learn from our relationship with clothing.

**Alba Sanz Álvarez**, a graduate in History of Art from the Universidad Complutense of Madrid having obtained two Master's degrees from Stockholm University, in Fashion Studies and Marketing and Public Relations, respectively, will begin her second year as a PhD candidate at Edinburgh College of Art (The University of Edinburgh) in September. She also has work experience in the fashion industry having worked for Acne Studios, a Swedish international luxury brand. Alba is a member of The Association of Dress Historians in the role of events and conference coordinator and is also involved as an events assistant at the University of Edinburgh. She has published part of her MA dissertation in the online journal "The Fashion Studies Journal" (<https://www.fashionstudiesjournal.org/partnership-content-a/2022/4/22/mariano-and-henriette-fortuny-notes-on-co-creating-the-delphos-gown>) and recently participated as a speaker at the "The Association of Dress Historians Annual New Research Conference 2022" held at the National Museum of Scotland last May.

*Elisa Fulco, Writer and Curator*

#### **Fashion special needs: from do it yourself to outsider fashion**

The aim of the intervention is to start from the lexicon "Fashion special needs" in order to extend its meaning and bring fashion back to its content of primary identity need, thematising in a new way the creative solutions adopted by those moved by "special needs" has innovated and expanded the fashion system. Bringing into fashion collections the spontaneous research produced in all those contexts where physical disability, neurodiversity and psychiatric discomfort have invested clothes with powers capable of improving and transforming one's existence. From





the do it yourself that comes from the world of disability applied to fashion as a personal response to find solutions and patents to dress oneself autonomously (zips, openings) to the spontaneous productions of clothes that originate in psychiatric and marginalised contexts as a form of survival. Clothes that in some cases have ended up inspiring the research of stylists, showing continuity rather than differences. Through a series of examples, a path will be reconstructed that goes from patents born in medical rehabilitation contexts, to clothes made from makeshift materials inside psychiatric hospitals, to spontaneous parades realised by authors outsiders who produced clothes and headgear to demonstrate against the social system.

**Elisa Fulco** works as an art curator and consultant for cultural projects in the field of contemporary art, outsider art and historical company. She was the curator of the Fondazione Borsalino, consultant for Assolombarda and Museimpresa, the Italian national association of archives and company museums and the curator of Acrobazie Project for several years (2004-2011). Promoted by UniCredit Group, Acrobazie was focused on the relationship between contemporary artists and outsider artists inside the psychiatric hospital of San Colombano al Lambro (MI). She currently teaches Brand Heritage and Social Companies Responsibility in different master courses and schools (Master Economia della Cultura, Torvergata, Roma, Scuola Holden, Torino, Fondazione Fitsitc, Bologna etc.) and work as a consultant for Historical Companies. For the European Project “Art and social change”, she is working as Italian art curator on the creation of learning labs for health care staff, selecting the contemporary artist for the training and collecting materials for a future publication of the project.

*Sofia Pinto Correia, Fashion designer*

### **Unspoken thread unwoven word. Textile and clothing names as Intangible Cultural Heritage**

Textile and clothing names, in the preservation and safeguarding of know-how, as Intangible Cultural Heritage. The practices that fell into disuse that led to the vanishing of names and terms. And vice versa. The importance of orality in the passage of intergenerational testimony. A disappearing universe in the face of modernity. As a technology influenced by old borders or their inexistence, in the differences or common local and regional denominations for the same object and, in the distance from the city to the countryside, in the loss of connections, meanings and signifiers. The central role of time in the production of words and gestures, that became sometimes rituals or festivities, and the importance of



practice and sharing it in community, in a world until recently cadenced by the beating of the comb on the loom.

Contributions to the inventory of vocables, as a working tool for collecting memories and the possibility of returning to authenticity, through traditional textile manufacturing practices, also with the younger classes, in re-learning manual occupations, connected to nature, in a sustainable and eco perspective. With the involvement of the community, through legends, toponymy, local history, orality, etc. Listening and preserving the use of words, conserving knowledge and skills associated, as a vehicle of the intangible cultural heritage, like it says in UNESCO's 2003 Convention, in the search for identity.

**Sofia Pinto Correia** was born in Lisbon, Portugal, in 1968. She is a Fashion Designer Graduate, with a Specialization in Fashion Communication (IADE- Creative University, Lisbon), has a Post-Graduation in Intangible Cultural Heritage (ULHT- Lusophone University of Humanities and Technologies), a Degree in Marketing (IADE- Creative University, Lisbon), in Clothing Modeling (CIVEC, Lisbon), and also an artistic course (SNBA-National Society of Fine Arts, Lisbon). Professionally, she created fashion accessories for shows, magazines and collections of Portuguese brands and designers and, in 1996, her first handicraft brand was born. In 2007, her first poetry book was published, followed by other works, in artist-book format. As a painter, she has been exhibiting individually, regularly, since 2003. The interdisciplinary textile project 'Mourasencantadas' was born in 2014, which crosses intangible heritage, handicrafts and plastic arts. Since 2016, she works, as an independent researcher, on investigation and recreation of historical costume and textiles.

*Maria Cristina Volpi, Federal University of Rio de Janeiro*

### **The vocabulary of basic terms of ICOM COSTUME - historical-methodological paths**

The International Council of Museums (ICOM) elaborated a glossary called Vocabulary of Basic Terms for Cataloguing Costume (VTB) with terms from the field of clothing in four languages (English, German, French and Spanish), currently available on the website of the International Committee for Museums and Collections of Costume, Fashion and Textiles – COSTUME.

In this paper I present the motivations that led to the elaboration of the VBT between 1971 and 1981 by ICOM COSTUME members under different leaderships, presenting the theoretical assumptions that guided this work and the



methodology employed, while discussing the main challenges encountered by these teams.

**Maria Cristina Volpi** is a fashion historian and Full Professor retired of Art History at the School of Fine Arts, Federal University of Rio de Janeiro, Brazil, 2005 - 2022. She is the author of the book *Estilo Urbano* (2018), and chapters of books and scientific articles published in Brazil and abroad. She created and coordinates the Textile/Clothing Reference Centre Project from 2007 to 2022, now part of the Museum of the School of Fine Arts at UFRJ. Member of ICOM since 2013, and titular member of the Board of the International Committee COSTUME 2019/2022, whom she proposed the Memories Project to organize it's memory. Between 2018 and 2020 she coordinated together with Professor Janine Pimental from Faculty of Letters/UFRJ, an interdisciplinary and interinstitutional team to translate into Brazilian Portuguese the Vocabulary of Basic Terms from ICOM COSTUME. The VTB is currently being completed with European Portuguese terms by Universidade Nova de Lisboa.

*Elisabeth Murray, V&A*

#### **Developing a language and terminology strategy: V&A Africa Fashion**

In July 2022 the V&A opened the Africa Fashion exhibition. On until April 2023, the exhibition celebrates the irresistible creativity, innovation, and unstoppable global impact of the African fashion scene. Rigorous discussions and debates around language and terminology have been a fundamental part of the exhibition making process, impacting everything from the label text to the marketing strategy. This presentation discusses some of the key questions we explored, reflecting on our approach, and highlighting some of the collaborations which were integral to this process.

**Elisabeth Murray** is the Project Curator of the Africa Fashion exhibition. She has worked at the V&A for 6 years. Prior to working on Africa Fashion, Elisabeth worked across the 20th-century and contemporary fashion collections. Before joining the V&A Elisabeth worked in the Royal Ceremonial Dress Collection at Kensington Palace. Elisabeth has an MA in Museum Studies from UCL, specialising in audience representation in museums.



*Roberto Luis Martins, Amsterdam Museum*

### Unboxing colonial souvenirs. Redefining the “Zouave jacket”

The Zouave jacket – known as a high waisted and decorated bolero jacket – gained much popularity in the “Western” sartorial representation during the 1850s/1860s. Its cut and design reference its origin – a *karakou*, a contemporary Algerian-based term for defining the jackets known as the Zouave jackets. What the contemporary term was in 1830s is – for now – unclear and needs further research. The *karakou* is jacket worn by the Igawawen within a Kabylia context. The Igawawen, also known as Zwawa, are an Indigenous ethnic group based in spaces today known as the nation Algeria. Still, the jacket is often described as the *military* jacket worn by the Zouaves – the name given by the French to worldwide military units whose origins and suit go back to a French Army battalion consisting entirely of Igawawen soldiers during the French colonial expansion. Neglecting its former context and focusing on how the jacket was viewed from the perspective of the colonizer, centralizes a Eurocentric perspective in its description. When considering exhibiting the so-called Zouave jacket in a museum context, what definitions and contexts should be taken into account when aiming for a more inclusive presentation? From the 1830s onwards, the romanticized idea of the Zouaves gained popularity worldwide, with its suit being appropriated and reproduced in wars worldwide, from the Crimean War (1853-1856) to the American Civil War (1861-1865). In addition, it was applied in the sartorial representation of “Western” high-society women during the 1850s/1860s, worn in the context of leisure and sportive wear for outside activities – or what we would call today “street wear”. Although the original context of the Zouaves is often mentioned, object descriptions generally lack in reproducing this knowledge. The jacket is framed from the lens of the appropriator, illustrating how Eurocentric and colonial perspectives are regularized and reproduced in today’s fashion terminology. How does this object reveal political power relations, with the colonizer’s perspective being highlighted instead of its original Algerian context – even when the jacket references Algerian based designs? When presenting the jacket in a museological context, how can museum professionals dismantle these Orientalistic and colonial perspectives when defining the object, and pay homage to its original context? Should object texts include the Indigenous terms and use of the jacket? If so, how could this facilitate decolonizing fashion terminology and a more inclusive representation in museum contexts? In my research, I intend to focus on the Zouave jacket as a case study of how Eurocentric and colonial perspectives are being reproduced in contemporary fashion lexicons. Over the past years, attention to the impact of the use of language on society has increased. A plea for a more inclusive use of words has been illustrated in publications such as ‘Words Matter, An Incomplete Guide’



by the National Museum of World Cultures (NMVW). This publication features essays on multiperspectivity and includes suggestions for more inclusive terminology. Although this publication provides a suitable starting point for reflecting on the loaded connotation of certain terminology, the list of controversial terminology and suggestions for inclusive alternatives is mainly formalised from an anthropologic/ethnographic lens. In this research, I will focus on the Zouave jacket as an illustration of how many definitions and thesauri terms related to fashion, to this day, reproduce Eurocentric and colonial perspectives, and propose using the Indigenous terms and contexts related to these clothing pieces, in an attempt to dismantle and rename these lingering “colonial language souvenirs”.

Roberto Luis Martins is Curator Fashion and Popular Culture at the Amsterdam Museum. From themes as the popularization of gang culture to reflections in fashion during the COVID-19 pandemic, in the last years, he has curated exhibitions for museums as Tropenmuseum Amsterdam, Museum Volkenkunde, OSCAM, Imagine IC, Museum Arnhem, and Wereldmuseum Rotterdam. He is a heritage professional with interest in themes as style and identity from postcolonial perspectives.