

EFHA International Symposium 2024

**Codes of Conduct.
Responsibility and Ethics in Fashion Heritage**

21 – 22 November 2024

MUDE - Museu do Design, Lisboa

Panel 1: The Private and The Public: Modes of Intersection

Exhibiting Fashion Research – between curatorial and administration

Hanne Eide, Nasjonalmuseet Oslo

This paper explores the intersection of curatorial practice and administrative processes in the development of fashion exhibition. Drawing from experiences conducted in the Nasjonalmuseet in Oslo, the reflection highlights the challenges and opportunities of balancing creative vision with institutional constraints, offering insights into the collaborative dynamics between researchers, curators, and administrative teams, examining how these dual roles shape the presentation of fashion as both cultural artefact and scholarly inquiry.

Hanne Eide is curator for fashion and dress at the National Museum of Art, Architecture and Design in Oslo, Norway.

A Life's Work, A Life's Wardrobe: The Fashion Collection at the Zaha Hadid Foundation

Jihane Dyer and Catherine Howe, Zaha Hadid Foundation, UK

The Zaha Hadid Foundation (ZHF) was established by Hadid before her death in 2016 and became fully operational in 2022. Its aims include the preservation and research of her wide-ranging work across architecture, design and art, as well as 'Modern architecture, design and related disciplines', with a commitment to equity and diversity in these. Amongst some 15,000 objects, the Foundation holds Hadid's vast personal wardrobe of clothing, shoes and accessories, which shows her as both a designer and collector. Many of her garments were created by fashion designers who matched her architectural interest in technical innovation, curving and folding forms, and deconstruction. The collection also includes self-designed pieces worn during the 1980s, fashion drawings, and her later accessory collaborations.

The transference of Hadid's personal wardrobe to a public collection brings numerous research possibilities and responsibilities, particularly given that her distinctive style became a popular source of fascination. From the very beginning of Hadid's career, it garnered frequent attention within both the architecture world and the wider press, from passing comment to more extensive interviews and photographs documenting her preference for Japanese avant-garde designers, or her 300 pairs of shoes. Much of this interest can be traced back to Hadid's place as the only female 'starchitect' in a male-dominated industry, as well as an Iraqi British Arab woman with a global career and lifestyle. Our paper will reflect on these early stages of critically engaging with Hadid's sartorial collections in light of our distinctive role as a legacy foundation with a broad public mission. We will highlight the variety of approaches that ZHF is developing towards their preservation, research and display, such as foregrounding Hadid's own words and self-presentation, attending to traces of wear, and re-embedding garments within the expanded contexts of her life and work.

Dr Catherine Howe is Research Officer at ZHF and curator of Zaha Hadid: Paper Museums. They specialise in twentieth-century European and American art, architecture and design, particularly interdisciplinary exchange. They received a postdoctoral fellowship from the Paul Mellon Centre in 2021 and have worked for Tate, Centre Pompidou, the Royal Academy and Barbican, including the exhibitions Queer British Art, Noguchi and Postwar Modern.

Dr Jihane Dyer is a research assistant at ZHF with specialisms in fashion curation, exhibition histories and museum approaches to urban modernity. She was recently awarded her PhD by Royal Holloway, University of London, for her Techne AHRC-supported thesis, 'Staging Fashion, Imagining the City', undertaken in collaboration with the Museum of London.

From a private collector to a public collection. How the Muzealne Mody Foundation was shaped

Piotr Szaradowski, Muzealne Mody Foundation

The case study of this specific fashion collection shows a long run from just a set of some haute couture pieces gathered for educational purposes, for study them with students, to the collection which is studied and displayed at the exhibition.

Piotr Szaradowski is a fashion historian and curator based in Poland. Holds PhD in art history. Author of two books on history of Parisian fashion and several articles in the subject of exhibiting fashion in the context of the museums. He curated exhibitions in cooperation with many Polish museums, in Łódź, Poznań, Toruń among others. He is the head of the Muzealne Mody collection.

Panel 2: Backstage / Frontstage - Curatorial Responsibility

Curatorial Interruption: Decision-making bias and an ethics of interpretation when analysing worn fashion objects

Cyana Madsen, London College of Fashion

Drawn from my doctoral research, this paper discusses an under-explored area of responsibility in dress/fashion curatorship: the identification and analysis of key sources of curatorial bias which impact the interpretation of wearer and object biography during the material culture analysis of worn fashion objects.

Applying theory and practice drawn from areas of research including fashion museology, forensic science, neuroscience, phenomenology, and material culture studies, I propose five foundational sources of decision-making bias in dress/fashion curators.

These sources are applied as a methodology for examining curator experience when we are analysing and interpreting worn fashion objects, and are used to frame my original concept of “curatorial interruption”: the action of an curator which disrupts the biography embedded in worn garments.

This paper provides an overview of the research methods and approach to the in-depth study of experts charged with analysing, interpreting, and documenting materialised biographies and histories. This is followed by a proposal of key sources of curatorial bias, supported by real-world examples drawn from contemporary global practice.

This paper concludes with a foundational suggestion for mitigating curatorial interruption, and a call for collaboration from dress/fashion heritage practitioners to suggest further practical methods of mitigating decision-making bias.

This paper responds to the growing disciplinary need for curatorial ethics, specific to documenting and exhibiting object biography and underrepresented histories, when curating fashion heritage.

Dr Cyana Madsen is a researcher exploring garments, biography, and curatorial practice. She has worked on exhibitions and with clothing collections including Museum of London, Contemporary Wardrobe Collection, Fashion and Textile Museum, and Savile Row tailoring house Huntsman.

She has contributed research to projects for brands including Miu Miu, Chanel Beauty, Chanel Culture Fund, Nike, and FARFETCH. Her work has been exhibited at the Museum of London, London College of Fashion, OXO Bargehouse, The Horse Hospital and MoMA. She is the co-founder and curator of MADSEN SYLVESTER STUDIO in Ramsgate, Kent, and the course leader of MA Fashion Curation and Cultural Programming at London College of Fashion.

*Ethics of Preserving and Displaying: Alexander McQueen and Jean Paul Gaultier:
two case studies from MUDE's collection*

Anabela Becho, Inês Matias, MUDE

Alexander McQueen's references to nature are evident in his work, both in his namesake brand and at Givenchy, providing infinite stimulus to his creative talent. What differentiates his work from other designers who use fur, feathers, and other natural elements is the ability to understand these materials as part of a larger process, as possessing liminality of more complex hybridisms (of the human body and the animal body for example), of restlessness, life and death, of beauty and horror. Also, in the work of Jean Paul Gaultier, raw materials of animal origin are approached with technical skills and critical thinking, presenting couture itself as expressive of evolution and transformation. However, animal-derived clothing such as fur, leather or feathers raises ethical and environmental problems, as well as several issues (material and moral) in the museum context, from preserving to displaying. Considering the guidelines of contemporary theory for conservation, the temporal value of the narrative of cultural objects and their meaning is also taken into account. Indeed, our current praxis faces the challenge unleashed by fashion designers and new paradigms that go beyond the material approach of stability and authenticity. Preservation measures such as storage should anticipate curatorial requirements associated with the exhibition context, which are far from being universal. Both storage and display methods contribute to an integrated thinking and are part of the museum's complex preservation and communication system. Starting from two pieces belonging to MUDE's collection [MUDE.M.0311, MUDE.M.0455] presented in the display of the long-term exhibition this paper aims to reflect on the material and ethical challenges raised by these garments. How can we deal with the 'aestheticization' of such pieces? How do you properly store and display them? What is the museum's role in contextualizing (theoretically and materially) pieces of this nature during their presentation and the challenges posed by their preservation?

*MUDE's fashion curator, Dr. Anabela Becho is a fashion historian, researcher and lecturer based in Lisbon, Portugal. She has a PhD in Design (specialising in fashion), a master's and a degree in Painting, and a graduation in Fashion Design. She is a professor of Fashion Design Criticism at the Faculty of Architecture of the University of Lisbon and has extensive experience in museology in the fashion field. She writes about fashion and art and has collaborated with several publications: Electra, Expresso, Vogue, Relance, Elle, Blitz, among others. She regularly presents her research at international conferences. She is the author of the curatorial and editorial project *Viver a sua Vida, Georges Dambier e a Moda / Vivre sa vie, Georges Dambier et la mode* (Direção Geral do Património Cultural 2022), several articles and book chapters, including "Kindred Spirits: The Radical Poetry of Japanese and Belgian Designers", *Fashion Game Changers Reinventing the 20th-Century Silhouette* (Bloomsbury 2016). Among the awards and recognitions she received are the*

Fashion Award for Best Press Communication at the Fashion Awards, Fashion TV Portugal (2011) and a residency at the Cité Internationale des Arts (2020).

Inês Matias is a graduate in Fashion Design by the Faculty of Architecture of the University of Lisbon. She started collaborating with MUDE in 2015, supporting the fashion conservation department. After a brief period at Farfetch, she went back to MUDE in 2020 for a role as a Collections Assistant. Her work focuses mainly on collections management, preventive conservation and, more recently, in mounting and textile conservation.

Reviving Walter Van Beirendonck's painted dresses: a new look through conservation

Elisa Costa, Universidade NOVA de Lisboa, Sara Babo, Universidade NOVA de Lisboa, Inês Correia, MUDE

The study and conservation of two painted dresses by Walter Van Beirendonck, part of the MUDE – Museu do Design collection, was carried out as part of the collaboration between MUDE and the Conservation and Restoration master's program at NOVA School of Science and Technology in Lisbon. Both dresses were created during the 1998 Florence Biennale where fashion designers were challenged to explore the relations between fashion and cinema in a dynamic and immersive way. Made of painter's canvas and covered by red and black acrylic emulsion paint, these dresses present curious materials for fashion artifacts. As it is commonly practiced, both dresses were stored horizontally with padding inward. However, due to the nature of their materials which, before this study, were not methodically reviewed, the ongoing loss of plasticity and hardening of the paint layers fixed both dresses in this storage position. This resulted in the loss of their original shape, which could not be reversed without further intervention.

Museums face the responsibility of exhibiting fashion artifacts ensuring their preservation and interpretation, which may be challenging when limited information is available about the artifacts. Such was the case with these dresses. Therefore, not only was the goal to restore the original shape of the dresses, but also to gather more comprehensive information on their context and values. As a result, the dresses gained a new dimension. This study brought to light the intersection between fashion and performance present in Beirendonck's dresses, highlighting their temporal and interactive nature. Conservation and exhibiting practices should respect this performative origin, maintaining the authenticity of the experience intended by the designer. This study showcases how fashion conservation must address the duality of fashion as both a tangible object and an intangible expression, balancing physical restoration with preserving the embedded cultural and social values.

Elisa Costa is a graduate student at NOVA School of Science and Technology, in Lisbon, getting her master's degree in Conservation and Restoration. In March 2023, she started an internship at MUDE - Museu do Design and later continued collaborating with the museum for her master's thesis. Her research is focused on the study and conservation of two dresses by Walter Van Beirendonck, made of painter's canvas and covered by acrylic emulsion paint. In this role, she conducted the material characterization, research on the context and values, and restoration of the dresses. Elisa is particularly interested in the conservation of fashion artifacts made by modern materials, exploring both their material and immaterial aspects and how they influence their preservation and interpretation.

Inês Correia is a Senior Paper and Book Conservator and has a PhD (2014) on the subject of manuscript archaeology. Between 1997 and 2017 worked as Book conservator for the safety and conservation of permanent Manuscripts collections in storage or exhibition at National Archive of Torre do Tombo (ANTT) in Portugal. Has experience in national and international conservation projects for both public and private institutions including UNESCO, Levantine Foundation, Fundação Oriente, B.Safe and EXPM. Since 2010, belongs to IEM (Instituto de Estudos Medievais, FCSH, Universidade Nova de Lisboa) and cooperates within interdisciplinary teams in scientific projects to increase medieval manuscripts knowledge and related conservation activity. At the moment is Head Conservator at the MUDE - Design Museum ICML, Portugal and has particular coordination and curatorial participation on Graphic Design Collections.

Sara Babo is a conservator-restorer specializing in paintings and modern materials, and an assistant professor at NOVA University's Department of Conservation and Restoration. She holds a PhD in Conservation and Restoration of Cultural Heritage with a specialization on Conservation Science from Universidade Nova de Lisboa (2021), where she also earned her BA (2006) and MA (2009). In 2010, she received a scholarship from the Calouste Gulbenkian Foundation and FLAD to undertake a project at the Smithsonian Museum Conservation Institute. Since 2011, Sara has blended research, teaching, and practical restoration, contributing to major Portuguese contemporary art collections. Her primary research interests lie in the characterization and conservation of modern materials used in artworks.

MODA - Moroccan Fashion Statements

Ninke Bloemberg, CMU, Utrecht

In the Western world, fashion has traditionally been associated with progress and innovation. For many years, it was therefore seen in direct opposition to non-

Western clothing, which is often only associated with traditions and crafts. In the exhibition and accompanying book titled *MODA–Moroccan Fashion Statements (2024)*, curators Ninke Bloemberg (Centraal Museum) and Zineb Seghrouchni (DAR Cultural Agency) show that this one-sided understanding of fashion is a thing of the past. *MODA* brings together more than forty game changers from Morocco and the Moroccan diaspora in the Netherlands: they redefine fashion, each from a unique perspective but connected by their contemporary relationship to fashion, the creative process and Morocco. In this paper Bloemberg shall share her experiences and reflections in the field of *Inclusivity in collecting and exhibiting practices and the co-curating process.

*Ninke Bloemberg is fashion curator at Centraal Museum Utrecht. She has realised several exhibitions, books and blogs, including *Maison Amsterdam: City, Fashion, Freedom (2021–Nieuwe Kerk Amsterdam)*, *Voices of Fashion: Black Couture, Beauty & Styles (2021)*, *Duran Lantink: Old Stock (2019)* and *Iris van Herpen: The New Craftmanship (2010)*. She is a member of a variety of (international) boards and advisory councils and teaches. She creates topical, accessible and thought-provoking exhibitions from the perspective of fashion.*

Panel 3: Re-Mapping Fashion: Politics & Poetics of Local Heritage

From here to where? Fashion history in Campania (Italy)

Ornella Cirillo and Vicenza Caterino, University of Campania Luigi Vanvitelli

The contribution gives an account of the research carried out in the field of fashion history at the University of Campania, framing this activity as the outcome of a cultural project triggered by the birth of the Courses of Study dedicated to fashion and the consequent shift of the axis of reflection on cultural aspects, enhancing the contribution made by local components and traditional knowledge to the definition of the characteristics of Italian fashion.

Within this framework, after acknowledging the existence of a historiographical gap with reference to this territory, an attempt was made to place Campania's fashion in a new balance with respect to the national panorama, to the point of demonstrating that it enjoys (and has enjoyed) a dignity similar to that of other contexts and that the condition of marginality in which it appeared stemmed only from a relative knowledge of it.

Along this path, they encountered archives, institutions and companies discovering how much their work was conditioned by the lack of specific cultural references, impoverishing their rendering. In response to this need, mainly monographs were born in which historical-critical reading reconstructed the dynamics and figures of Neapolitan fashion, so that operators could have a cultural content consistent with their work and, in parallel, collaborative practices could be activated with them.

Examples are the exhibitions *Fili d'ombra, fili di luce*, held in Procida with the nomination as Italian Capital of Culture (2020); the *Casa del guanto, un patrimonio fra tradizione e innovazione* (with SSIP, 2023); and various educational activities with the Naples Fashion Museum. The protagonists of the best-known men's tailoring have asked to devote study to this identity segment of made in Naples, because it is only generically known: a specific doctoral thesis is giving answers to this invitation. We aim, in short, to illustrate how the ethics of responsibility on the part of the university towards the cultural deposits of 'local' fashion can return to the community "what is known to be there but cannot be seen" or "what is known to be there but for various reasons is not looked at" (Eco 2016); in short, it can help a place to place its creative identity on an equal footing with the general context, and how much historical research can empower institutions to adequately carry out their task.

Ornella Cirillo holds a PhD in 'History and Conservation of Architectural Heritage', she is Associate Professor (CEAR-11/A ex SSD ICAR/18), at the University of Campania 'Luigi Vanvitelli' - Department of Architecture and Industrial Design, where she teaches 'History of Fashion', 'History of Contemporary Fashion' and 'History of the City'. As part of his research activities, he deals with both themes of architectural and urban culture from the 18th century to the present day, and into the history of contemporary fashion. On this last topic she has published monographs, articles and essays, like: Mario Valentino. A History of Fashion, Design and Art, SKIRA, Milano 2017; Città e moda. Luoghi e protagonisti a Napoli tra fine '800 e metà '900, arte'm, Napoli 2023; Un "ambiente speciale" per la moda e il turismo: da Capri a Positano, in "ZONEMODA JOURNAL", 11, 2, 2021; Napoli & Made in Italy. Dal passato al presente la parabola della moda, in MD Journal, IV, 9 2020. Recent studies are on the action of cultural creativity in historical centers in Campania.

Vincenza Caterino is currently a PhD student in the National Interest Program 'Design for Made in Italy: Identity, Innovation and Sustainability' at the University of Campania Luigi Vanvitelli. She holds a degree in Contemporary Fashion History from the Department of Architecture and Industrial Design 'Luigi Vanvitelli' in Aversa. Her research concerns the cultural heritage of fashion, with a particular focus on men's fashion and Neapolitan luxury tailoring. On this topic she has published: Napoli, man's tailoring tra arte e industria, in AND (territori > moda) n. 42, 2023; Sartorie da Oscar: il tailoring maschile napoletano sul grande schermo, in ZoneModa Journal, 14,1, 2024.

Forms of Future Collaborations in Handicraft

Thomas Kilian Bruderer, Cho'jac items

During research trips to less westernized regions of Mexico and Bangladesh, the author encountered highly creative and skilled artisans preserving their cultural heritage through handicrafts. These artisans face challenges as globalized

production pushes them into niche markets with minimal wages. Despite efforts by organizations like the United Nations Cultural Heritage Fund, the allure of a higher Western standard of living threatens their sustainability. To preserve handicrafts, political support and favourable conditions are essential, including knowledge transfer in schools, support for existing crafts, and organized sales channels. Artisans are adaptable, integrating synthetic materials and mechanized tools to meet economic demands. Accepting these changes may be necessary to save traditional crafts. Designers play a crucial role in balancing cultural heritage with modern needs, requiring deep understanding and respectful collaboration with artisans. Socio-economic impacts must be considered, ensuring funds benefit the broader community through fair wages and training programs. Collaborations with local NGOs can be mutually beneficial. Fair-trade principles should guide wages to sustain unique craftsmanship, preventing it from being replaced by mass production.

Thomas Kilian Bruderer, born and raised in Switzerland, studied Textile- and Material Design and is teacher for arts and crafts in Berlin, Germany. He is the founder of Cho'jac items, a repeatedly nominated socio-cultural bag and accessory label in close partnership with the Maya from Mexico. With the project that honors the origin of the indigenous peoples, Bruderer organizes free low threshold courses. Together with a local NGO they prevent the ancient craft of braiding unique nets made only by hand and of Cactus from distinction. In collaboration with Weißensee School of Art, he helped coordinating Local International IV social design + crafts. The program is an international academic exchange project for fashion designers from Germany and Bangladesh with a focus on sustainability and fair production methods in the fashion and textile industry. Furthermore, Bruderer co-curated in 2020 the exhibition Deshi Kārushilpo কারুশিল্প - Crafts of Bangladesh in collaboration with Goethe-Institute Bangladesh in Berlin.

India's Crafts Heritage: Engagement Framework and Protocol

Binil Mohan, JK Lakshmipat University

The proposal calls to attention the need and challenges of establishing a protocol for engagement with India's crafts-based heritage, for fashion heritage professionals and cultural institutions. India has one of the largest 'living crafts' population in the world (7 million and more) , comprising artisans with highly sophisticated heritage skills and knowledge - leveraged by national and international cultural institutions and fashion brands including luxury brands. These crafts are a symbol of civilisational heritage, embedded with socio cultural meaning and identity, often with collective communal ownership. The Indian crafts sector operates in a highly diverse, decentralized, informal, community-based, household-oriented manner - effectively lacking an institutional framework to protect their rights, privileges and assert obligations of stakeholders they interact with. An

increasing number of creative partnerships by national and international cultural institutions, museums, residencies, cultural diplomatic missions, artists, designers, brands and fashion heritage professionals, with the Indian crafts sector, happen in this milieu. Currently, there is no protocol or guideline at the state policy level in India. The paper inquires into the need, complexities and challenges of drafting a responsible engagement model for fashion heritage professionals and institutions in the highly unique and nuanced crafts-based heritage sector of India. Using various case studies - Villa Swagatam, H&M x Sabyasachi Collection, Tasva x IOC , INIFD x Rathwa - and interactions with stakeholders ,the paper establishes the asymmetric dynamics between actors of Indian crafts heritage sector and external professionals and institutions. An engagement protocol will help to identify and mitigate these concerns, inform decision making, ensure cultural safety, promote responsible project delivery and truly 'sustain' the crafts heritage of India.

Binil Mohan is an academic and consultant whose work bridges the realms of design, crafts, and heritage. With over a decade of experience in India's crafts sector, he has made significant contributions both as an educator and as a consultant. He had received Sahapedia-UNESCO Fellowship, CSIP Fellowship and had served on the board of Kalhath, an award-winning crafts education institution. He had been instrumental in conceiving the 'Crafting Futures' grant project at Indian Institute of Crafts & Design, on knowledge exchange between Indo-UK traditional ceramic practices. He was part of the team that pioneered academic incubator program for artisanal ventures in India. He taught at the Indian Institute of Crafts & Design - a premier design school with a special focus on heritage - for a decade and is currently affiliated with JK Lakshmipat University.

Indigenous Peoples' traditional cultural expressions in fashion: suggested steps for promoting dialogue and collaborations

Anna Sinkevich, WIPO

Indigenous Peoples from around the globe have a wealth of traditional cultural expressions (TCEs) that often inspires others, including fashion companies, who always seek for creative input and fresh ideas. However, using the elements of Indigenous Peoples' TCEs without consent and in inappropriate ways, even unintentionally, can cause offense and harm to Indigenous Peoples, and can also tarnish the reputation of companies among consumers. In this context, the World Intellectual Property Organization (WIPO) conducts activities to provide opportunities for fashion companies and Indigenous Peoples to actively participate together in shaping fair and equitable interactions between them.

Anna Sinkevich is a consultant, Traditional Knowledge Division, Global Challenges and Partnerships Sector, World Intellectual Property Organization (WIPO). Anna is an indigenous Evenki woman from Krasnoyarsk, Russian Federation. She has been working at WIPO on traditional knowledge and intellectual property-related programs and activities that support and empower Indigenous Peoples, including Indigenous youth, since 2020. Anna holds a BA in Chinese Language and Literature

and an MA in International Relations. She is a former alumna of the Indigenous Fellowship Programme organized by the Office of the United Nations High Commissioner for Human Rights (OHCHR) and the Training Programme to Enhance the Conflict Prevention and Peacemaking Capacities of Indigenous Peoples' Representatives organized by the United Nations Institute for Training and Research (UNITAR).

Panel 4: Re-thinking Fashion collections: New Policies & Perspectives

Hidden histories: reviewing healthcare workers clothing design and its conservation

Leanne Tonkin and Katherine Townsend, Nottingham Trent University, UK

The cultural mapping of workwear as part of fashion history is not widely represented in fashion heritage institutions despite uniforms being an integral aspect of many people's lives. Inspired by 'user-centred PPE' (Townsend et al. 2022) and 'living heritage' (Wijesuriya 2018) approaches, this paper considers responsible clothing design and its conservation. Life changing events such as the coronavirus pandemic in 2020, reinforced the crucial role of workwear, as an embodied sociocultural practice. For example, scrubs, the base layer of Personal Protective Equipment (PPE), became a symbol of solidarity and hope as the public used their home dressmaking skills to produce garments and masks during the global crisis. Historically, the design of healthcare workers' clothing has evolved to augment specific skills and roles (nurses and surgeons), with selected items conserved as examples of material culture in dress archives and museums. While key styles of nurses' uniforms have been collected and recorded in periodicals, like the Nursing Times dating back to 1905, there has been limited research into the impact of design changes on individuals' everyday experiences. Conserving lived experiences of the repeated use, functionality (or dysfunctionality) of uniforms increases the visibility of preserving production, circulation and exchange of living fashion histories. Utilising a 'living heritage' approach, object analysis and wearer narratives of historical nurses' uniforms and recently designed PPE isolation gowns will be presented. Artefacts from UK-based archives at Platt Hall, Newstead Abbey and the Royal College of Nursing provide insights and comparisons with contemporary design solutions and wearer engagement. Nuances in design standardisation and detail in PPE design show a continuum between a caring profession and critical clothing design, as part of living fashion heritage of Workwear and PPE (garments). In addition, discussions with fashion and community specialists consider a 'people's model' as a method to connect with different socio-economic and cultural groups.

**Dr. Leanne Tonkin is a Senior Lecturer in Fashion Design and Communication, leading BA Contextual Studies and currently investigates contemporary fashion conservation and exhibition practices, Liverpool John Moores University. After completing her PhD (2017-2022), Nottingham Trent University, she remained as a Post-doctorate Researcher and Lecturer in Sustainable Fashion and Textile Design and Conservation Practice until 2024. She has 30 years' experience in working with fashion and textiles. Firstly, as a commercial fashion designer (1996-2006) and after pursuing MAs in History of Textiles and Dress (2007) and Textile Conservation (2009) went onto working for museums in the UK and USA, including the Costume Institute (2015-17). Leanne was Programme Chair (2019) for the Institute of Conservation's triannual conference addressing the lack of social diversity in conservation. She is an active partner to 'InBloom' (2025-2026) funded by the Portuguese Foundation of Science and Technology, investigating thermoplastic coatings in fashion collections. Leanne is currently Co-vice-chair of The Textile Society, UK.*

Dr Katherine Townsend is Professor of Fashion and Textile Practice, based in the Fashion and Textile Research Group, Nottingham Trent University. Following a career as a printed fashion designer for independent label Cocky's Shed, Katherine completed her PhD, Transforming Shape (2003) which explored the integration of surface and structural garment design from a 3D (bodily) perspective. Alongside leading BA Textile Design and MA Fashion, Knitwear & Textiles (2004-2014) Katherine's postdoctoral research and teaching became focused on the development of sustainable, participatory design methodologies. She has led three collaborative clothing projects with 'overlooked wearers', including older women (Emotional Fit, 2015-2017) homeless and vulnerable people (NTU X Emmanuel House, 2019-2022) and healthcare workers (Redesigning PPE, AHRC 2021-2023). Katherine's ethnographic research with the Guatemalan artisanal textile sector was supported by the Global Challenges Research Fund (2018-2022). She is lead editor of Crafting Anatomies (Bloomsbury, 2020) and the journal of Craft Research (Intellect, 2010-).

EXPANDING FASHION HERITAGE: revealing the importance of prototypes and the endangered industrial knowledge

Isabella Volpe, Parsons Paris

Despite the occasional inclusion of sketches and other ephemeral documents in exhibitions, the industrial processes behind the creation of a fashion collection—from initial concept to final product—are still largely unexplored in museum collections and exhibitions. The emphasis on the final garment and celebrated figures like the designer, art director, stylist, and photographer has led to an oversimplified understanding of fashion creation.

It is essential to broaden the scope of fashion heritage to acknowledge the collective labour by including a range of unseen documents, objects, and figures. Focusing on prototypes and prototyping processes, particularly in the case of Italian designer Massimo Osti, this paper demonstrates the potential of these overlooked objects to offer a more critical framework for understanding the creative and industrial processes of fashion. It provides insights into the temporal, human, and material dynamics involved in making a ready-to-wear collection.

These objects are typically stored in manufacturing company archives primarily for the practical purpose of reproduction, without considering their social and intangible value or the knowledge they represent over time. It is crucial to recognize a stakeholder able to preserve the Western industrial fashion knowledge beyond the immediate scope, ensuring a broader vision of the potentiality of preserving the manufacturing know-how. This approach encourages a reassessment of how prototyping objects are perceived in both private and public archives, enhancing our cultural understanding of these materials within the broader discourse of fashion industrial heritage. This paper therefore explores these issues reflecting on the unique case of Massimo Osti and sharing some practices for conserving prototypes and prototyping objects. It is then crucial to determine the most effective curatorial practices for conserving and displaying these unseen objects, making them not only accessible but also central entries into a tacit industrial and local knowledge that is today at risk of disappearing.

Isabella is the Fashion Studies MA coordinator at Parsons Paris. She graduated with her MA this spring, presenting a final thesis that explores fashion prototypes intricately woven with the legacy of Massimo Osti. Building on a solid foundation in fashion education from IUAV University of Venice, she gained invaluable industry experience at Gucci, where she excelled on the Made to Measure team, acquiring a deep understanding of retail and merchandising intricacies.

She later transitioned to ACK, an independent beachwear brand, where she played a dynamic role in the aesthetic and product line development, seamlessly merging creativity with garment design in the casual and leisurewear context. Her quest for a deeper connection with fashion history led her to Rare Books Paris, where she actively assisted in cataloging rare fashion literature, gaining unique insights into fashion culture through rare publications.

Isabella leverages her diverse expertise in design, merchandising, and archival work to provide her academic research with a comprehensive perspective on the multifaceted world of fashion.

Traces to slavery: through the lens of fashion

Lena van de Poel, CMU Utrecht

Objects can provide a tangible representation of concepts that are more difficult to understand in themselves. One such concept is the continuous nature of colonial

history. Museum collections can already offer ample opportunities to tell these stories, but research into the collection is a crucial first step to unravelling the sometimes hidden charged colonial histories of objects. This way, the Centraal Museum in Utrecht (NL) has been looking into the collection's traces to slavery by sifting through the collection database. A group of objects emerged that was owned by families who for example owned plantations or shares in plantations in the past. This labels these traces to slavery as indirect. This presentation will show how those indirect traces are exactly what has the potential to make the workings of continuous history comprehensible for the public. Starting from the traces to slavery database-research, this presentation will follow fashion objects from the museum's collection that have indirect links to slavery. It will investigate how the owner's family history provided the means for purchasing, what the social contexts of the pieces were, and how the objects found their way into the museum's collection. These histories will show how fashion, as the personal and time-specific medium it is, can help in making visible how seemingly indirect traces to slavery in reality are part of the tight-knit fabric of history. This presentation will therefore give an example in how museums can mobilize fashion for making (the urgency of) the invisible, visible. This research was done in collaboration with Chantal Perlee, Senior Documentation and Research at the Centraal Museum.

Lena van de Poel is curator in training at the Centraal Museum (Utrecht, NL). She studied Art History at Utrecht University, with a minor in Fashion Studies at the University of Amsterdam. In 2019-2020, she was on the board of Stichting Art. Her article on kwab in gilt leather wallpaper was published in Article: Kunst & Kapitaal. Now, she is a master's student of Curating Art and Cultures at the Vrije Universiteit Amsterdam/University of Amsterdam. Her interests lie in fashion, design, museology, oral history and connecting art-disciplines and artistic backgrounds.