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**ABSTRACTS and BIOGRAPHIES of PARTICIPANTS
in order of speaking**

Opening Keynote: Timothy Long (Museum of London)

Trending • #fashionheritage

The future of our sartorial past is digital; traditional conservation and curatorial practices are expanding to include the use of existing, rapidly improving and breakthroughs in digital technologies.

Digital technologies create data. Once digital, data can be easily accessed, shared and researched. Through the means of scientific investigation, imaging, archiving and social media, fashion can now be explored holistically. Affordable and portable investigative techniques (e.g. scientific investigations, 2D and 3D imaging, time-lapse, digital databases, etc) allow us to collect information, which, up until just a few years ago, could have not been imagined. The digital revolution of the late 20th century has changed the ways in which institutions preserve, exhibit and communicate their knowledge and collections to the experts and the public alike. In just a few years, research has become facilitated by digital archival resources, which allow researchers to study otherwise difficult-to-access information. Importantly, digital technologies have improved the chances for survival of material culture, firstly simply by reducing physical access, but also by providing means for more efficient conservation strategies. As digital data can be easily stored, interrogated and shared, museums and heritage institutions are eventually achieving their goal: information is exchanged, not only provided. When shared with the millions through social media, institutions can rapidly reach expertise, experience and response not otherwise available in-house, providing unparalleled depths to the interpretation of collections. Despite social media having only existed for a handful of years, it is already maturing museological

approaches; it is clear that cultural institutions need to curate the way in which information is shared online, to ensure that the public, already burdened by a 'digital media overload', will be attracted, follow and participate in the digital data exchange.

This presentation will provide examples of the application of scientific investigations for the analysis of fashion currently in place at the Museum of London. In addition, it will also present the current strategies of the Museum to share its collections through social media.

Timothy Long is Curator of Fashion & Decorative Arts at the Museum of London. Timothy's career began at the Chicago History Museum in 1999 as a costume collection manager, before becoming curator of costume in 2006. In 2011, Timothy returned to school for an MA, History & Culture of Fashion at London College of Fashion. Following the completion of his degree, he became a curator at the Museum of London in 2013. His publication record includes Chicago History Museum exhibition catalogues—Dior: The New Look, Chic Chicago, Charles James: Genius Deconstructed and I Do! Chicago Ties the Knot—investigations on Etruscan dress for the British Museum Technical Bulletin (2014) and, more recently a book titled *Charles James: Designer in Detail* and a chapter on the same designer for *London Couture: British Luxury 1923-1975*, both through V&A Publishing (2015).

PRESERVING

Sabine de Gunther (Humboldt University)

Franz von Lipperheide's fashion paintings in digital dimensions: a collaborative and interdisciplinary research environment

The virtual workspace PINA aims to show how digital tools can facilitate an interdisciplinary and collaborative approach to a heterogeneous group of physical objects that generate research and images coming from different methodological perspectives.

Berliner Publisher Franz von Lipperheide and his wife Frieda collected a wide range of clothing and fashion related objects, both images, written sources and realia. In 1899 Franz von Lipperheide generously donated a vast group of graphic works and literature from this collection to the Royal Museums, a corpus which formed the *Lipperheide Costume Library*. A rich but hitherto completely unresearched collection of objects - comprising more than 600 paintings, miniatures and relief images - is the focus of the research. In the framework of a joint project at Humboldt University Berlin – Cluster of Excellence *Image Knowledge Gestaltung* - this corpus was used as a case study for a collaborative approach: The participating disciplines included restoration and conservation studies, materials science, art history, dress research, interaction design and computer science. The project was setup to investigate how a collaborative cataloguing project changes the status and the perception of the own discipline, changes methods, communication and workflows as well as identifies expertise areas. Out of this PINA evolved, a virtual research environment, which hosts a heterogeneous group of objects spanning three centuries as well as a diverse range of images and methods with the aim to bring together findings from different perspectives. Structured terminology, specifically organized metadata, standards, Linked Open Data, description tools such as Iconclass as well as dashboards, chat and annotation tools were installed to achieve the scholarly goal of fostering and orchestrating a

collaborative way of working online on art-historical objects. Data visualisation is a further tool to understand and communicate the provenance and content of this collection.

Sabine de Günther is an art and costume researcher with an interdisciplinary approach and a focus on the methodology of dress studies. Her current research project explores a collection of paintings from the »Lipperheide Costume Library – Fashion Image Collection«, Staatliche Museen zu Berlin.

She has a strong interest in Digital Art History, its methodologies and theories, digital research tools and all matters related to digital collections. Sabine studied History of Art, Romance languages and Media Studies in Marburg, London and Venice. After obtaining her Master's degree, she gained practical experience in museums, which included working on a collection of European poster art. In conjunction with the projects 'Fashion Photography' and 'Fashion in the cartoon' she began focusing more on costume and dress studies, which was also the focal point of the recent project 'Indexing collections' at the Cluster of Excellency Image Knowledge Gestaltung at Humboldt University, Berlin.

Ykje Wildenborg (EFIA)

New solutions for old problems: fashion terminology in the 21st century

As of 2017, Europeana Fashion represents over 40 museums' costume holdings. Another digital database, Modemuze.nl, is a Dutch platform for fashion heritage, integrating the collections of eleven institutions. Initiatives such as Fashion2Fiber, Digimuse, Historicdress.org and The Australian Dress Register manage similar collections outside of continental Europe. Each of these websites must cope with terminology-related issues. Therefore, to reassure the findability of objects throughout collections, a shared vocabulary can be useful. Between collections, and even inside collections, different words have been used to describe the same types of objects, materials, techniques and so forth – even in the same language. The result is frustrating for any 'end user', who cannot find what they are searching for. Since information technology has been evolving at a fast pace, a solution is near. Linked Data is a promising development for record keepers. The fact is that when institutions adapt their metadata according to Linked Data's requirements, the merging of collections on the web enables the most satisfying search results. The main idea is that an identifier – corresponding to a concept in a vocabulary - is connected to terms in a database: the process also known as 'linking'. With this in mind, ten museums are pursuing a project in Belgium and the Netherlands, inspired by the Modemuze portal. The work is partly concerned with increasing the fashion terms in the Art & Architecture Thesaurus (AAT), aspiring to improve the image of this terminology within the field. This project also conducts workshops with record keepers to help locate the best route to insert links into their existing registers. Together with the mock-up site that should demonstrate the effect of these links, the project focuses on motivating institutions to make the needed changes themselves. Holders of costume collections elsewhere are likely to benefit from projects such as this, because despite the rising intelligence of computers, they function at their best when processing structured information. Metadata that includes links to shared vocabularies presents a great step forward, closer to a shared database of fashion heritage.

Ykje Wildenborg holds an MA degree in Cultural Studies, obtained in 2009 at the Vrije Universiteit of Amsterdam. Interested in fashion from a young age, she has worked with heritage collections at institutions including Palais Galliera (Fashion Museum of Paris), the Parisian fashion academy ESMOD and the Centraal

Museum in the Netherlands. Her experience with digital heritage projects for Europeana Fashion, Modemuze, and the Fashion Museum of Antwerp (MoMu) have given her insight into how fashion holdings may be best described to optimize searches in aggregated collections databases. Since November 2015, she has worked on a fashion thesaurus project, aiming to raise the field's awareness of the importance and impact of shared terminologies.

Antonio Masciariello (Gianni Versace Historical Archives)

Preserving identity in the fashion archive: notes on the Gianni Versace Historical Archive.

In 2012 the company archive at Gianni Versace Spa became object of study and of material and digital preservation, with the institution of the “Heritage” department permanently devoted to the enhancement of the cultural resources boxed in it. The company decided to invest in establishing the Historical Archive as the real and ideal place at the same time, where documents, designs, images, techniques and crafts, fabrics, accessories and dresses from the past coexist, generating new configurations and meanings, and influencing both creative and productive processes and all the material and immaterial design practices connected to the brand's identity and image. Digitizing the archive was one of the most important aspect and activity in the full process of saving and preserving the heritage of Versace, which combines fashion design, photography, pop culture, costume design for theatre and fashion curating practices like exhibitions, publications, editorial projects developed in almost forty years

Antonio Masciariello is PhD Candidate in Design Sciences / Fashion Design at Luav University of Venice and is Company Heritage and Special Projects manager of the Gianni Versace Historical Archives. Among his research interests: the study of fashion and photographic archives, fashion photography and visual culture.

Sarah Scaturro (Costume Institute - MET)

Conservation/Explication: The Costume Institute's use of digital technologies for the preservation and interpretation of its Charles James collection

The Costume Institute's 2014 exhibition *Charles James: Beyond Fashion* achieved an unprecedented depth in the understanding and explication of Charles James' mastery of fashion through its critical use of technology, which included moving cameras, robots, animations, and projections. Curated by Harold Koda and Jan Reeder, the success of the exhibition hinged on the synergistic relationship between technology and fashion object, mediated through knowledge gleaned by the conservation team, who dissected and analyzed all of the garments on display. The conservators' active role in the exhibition's interpretive content was itself unprecedented for the Institute, as they were tasked with not only analyzing how James made his garments, but with translating information gleaned through 3D scanning, x-radiography, 360 photography, and material analyses to the designers, engineers, and computer programmers responsible for the development of the technological exhibition components.

The conservators were inspired by the exhibition's successful integration of digital technologies, and thus began explorations into the potential of technology to aid the preservation of Costume Institute's collection. One significant outcome is the completion of an innovative project utilizing 3D scanning to create custom manufactured storage torso forms for Charles James gowns that cannot be hung or stored flat. The success of this project has encouraged the conservation team to deploy scanning and other digital technologies to preserve other aspects of the Institute's collection, such as synthetic materials. This paper will explore the conservator's role in the creation of explicative digital materials that were a critical part of the *Charles James: Beyond Fashion* exhibition, and will show how the exhibition's use of technology has inspired further digital explorations aimed at preserving the Costume Institute's collection.

Sarah Scaturro is the Head Conservator of the Costume Institute, Metropolitan Museum of Art, where she is in charge of the conservation laboratory and the preservation of the fashion collection. She was previously the textile conservator and assistant curator of fashion at the Cooper-Hewitt, Smithsonian Design Museum. Combining fashion curation and conservation expertise, Sarah has curated five exhibitions, most recently *The Secret Life of Textiles: Synthetic Materials*, now on display at the Metropolitan Museum of Art. Sarah has authored many exhibition catalogs, book chapters, and peer-reviewed articles, including "A Delicate Balance: Ethics and Aesthetics at The Costume Institute, Metropolitan Museum of Art, New York" in *Refashioning and Redress: Conserving and Displaying Dress* (2017). An internationally recognized lecturer, Sarah has given numerous papers and keynote speeches on fashion history, conservation, camouflage, and sustainable fashion. She received an MA in Fashion and Textile Studies from the Fashion Institute of Technology and is currently pursuing a PhD at Bard Graduate Center, researching the theory and history of fashion conservation.

EXHIBITING

Karen Von Godsenhoven (MoMu Antwerp)

MoMu presents: Margiela, The Hermès Years. An archivist's labour of love

Margiela's Hermès Years (1997-2003) are in a not very distant past, yet, they bridge two centuries and are situated during the transition of analogue to digital production, which makes the researcher's task into a labour of love as well as a memory exercise. Not much material from this time survived online and although the collaboration has attained a cult status in fashion circles, surviving imagery and documentation were very limited, since the collections were not immediately recognised by the press and wider fashion world during Margiela's tenure. The decision to make this exhibition was a timely exercise in gathering most existing analogue source materials and documentation, which threatened to become invisible like the designer himself. Walter Benjamin's statement: "Every passion borders on the chaotic, but the collector's passion borders on the chaos of memories," also holds true for fashion designers: years of creative work and recurring themes become a dense history, which does not easily lend itself to classification. Also, although Margiela's clothes and philosophy are imbued with a sense of history, the clothes were produced in a commercial fashion environment, made to be sold, and were not archived for the long term. MoMu was privileged to have a very varied amount of analogue sources to revive this not-so distant past. All these materials needed to be researched, digitised and photographed for use in

the catalogue and exhibition, and selected materials have been scanned in high res for long term storage. MoMu gladly executed these acts of care as an archival labour of love to revive the memory of the work of its most enigmatic and influential designer. The talk will address what types of digital tools would be needed in the future to grasp and support the activities of an exhibition curator.

Karen Van Godtsenhoven is the curator of MoMu, the ModeMuseum Provincie Antwerpen, where she is in charge of the rotating exhibitions and catalogues. Before, she worked at the Ghent University Library and as a freelance fashion journalist. She obtained an MA in Literature Science at Ghent University and an MA in Library & Information Science from Antwerp University, as well as a postgraduate degree in Gender Studies. Recent exhibitions include *Happy Birthday Dear Academie* (2013), *Birds of Paradise* (2014), *Game Changers* (2016), Rik Wouters & *The Private Utopia* (2016), and Margiela, *the Hermès Years*. She publishes internationally on Belgian and avant-garde fashion.

Kate Bethune (V&A)

Digital interventions into Fashion at the V&A

The V&A enjoys a reputation as a world leader in delivering ground-breaking fashion exhibitions. Often these involve a range of digital and technological devices which complement the physical objects on display to create an exceptional, sometimes immersive, visitor experience. At the same time, the digital and technological interventions employed stimulate discourse about contemporary developments in curatorial practice. This paper will explore the ways in which the V&A merges fashion and technology in its physical displays and digital media presence to create challenging, thought-provoking and innovative content. It will give a brief overview of past, present and future projects, but will focus on two primary examples: the multiple devices used in the staging of the V&A's blockbuster exhibition *Alexander McQueen: Savage Beauty* (2015), and the recent collaboration with photographer Nick Veasey for the forthcoming exhibition *Balenciaga: Shaping Fashion* (2017). The paper will explore how, in each case, the technological devices employed have enhanced the visitor experience and provided an additional dimension for interpreting and understanding the designers' craftsmanship and creative visions.

Dr Kate Bethune joined the V&A in 2011, having completed her PhD at the University of Cambridge. Kate has worked as Assistant Curator on a range of V&A fashion exhibitions, including 'Ballgowns: British Glamour Since 1950' (2012) and 'Club to Catwalk: London Fashion in the 1980s' (2013). She then became Senior Research Assistant for the critically acclaimed *Alexander McQueen: Savage Beauty*. Kate has contributed to the publications *Alexander McQueen* (V&A 2015), *The V&A Gallery of Fashion* (V&A 2013) and is author of *A-Z of Wedding Style* (V&A 2014). She lectures on fashion curation at leading UK universities and is currently Senior Researcher for the Director of the V&A.

COMMUNICATING

Kris Meeusen (Lab101)

Transforming your archive into a meaningful interactive experience

Museums usually own large sets of valuable data. But they often face the challenge to translate this data into interesting stories and experiences for their visitors.

This talk will focus on how Lab101 did this translation for MoMu and how the fashion related content is different compared to the content of other musea. The paper will also give some insights on what to expect from interactive installations in a museum context.

Kris Meeusen is the founder of Lab101, a creative studio in Belgium, specialized in building meaningful interactions between people and technology. Together with brands and cultural institutions they explore how their data or message can be transformed into immersive experiences.

Katia Johansen (Clothes Tell Stories)

Digital Costume Display. Interactive presentation and documentation on clothes and their stories

Costume is popular in museum exhibitions, but requires extensive preparation, skillful handling, and well-appointed space and conditions. Even then it doesn't tolerate light for very long: good reasons to supplement traditional display with digital presentations. A project from 2006 presented kings' garments, creating digital encounters, rotating the costume to see everything and zooming in close enough to count threads and stitches.

Only recently taken down, www.kongedragter.dk (royal costume) was an interactive presentation of garments from the 16 Danish monarchs from King Frederik II to today's Queen Margrethe II. These pieces are world famous because of their history, precise dates, exquisite materials and tailoring, and because this unique collection contains almost exclusively men's clothing. Elements from the site are still found on the website of the Royal Danish collections at www.kongernessamling.dk.

"Clothes Tell Stories" (www.clothestellstories.com) is a website developed by the ICOM Costume Committee, presented in August 2013. It was conceived as a workbook for museums without staff specifically trained or experienced in working with costume. Written by experienced costume historians and curators from international collections, it illustrates working with collection and documentation of historic clothes, display, and telling stories with clothes.

Katia was born 1948 in Portland, Oregon. She travelled to Denmark while attending Antioch College and stayed, studying textile conservation from 1973-77 at the Royal Academy of Fine Arts. Graduate degree 1999. Employed 1980-2016 as textile conservator/costume curator at the Royal Danish Collections at Rosenborg Castle, doing research, conservation, exhibitions and publications. The magnificent collection of 17th men's costume is one of very few in the world. Special projects were the conservation of King Christian 4th's blood-stained clothing from 1644, a series of full-size, clothed wax figures from the 1600s, and collaboration on research into European court dress 1600-1800. Published in 2012 a book on the reigning Danish Queen Margrethe II's wardrobe based on interviews with the Queen. Author, lecturer and teacher of textile conservation, exhibition techniques and costume history. Chairman of ICOM Costume Committee 2007-2013. From 2016 independent research to publish the kings' costume: Ten Kings' Clothes.

Marco Rubichi (Promemoria)

Heritage and storytelling: how to narrate your story through the digital. The case of Pucci Elements.

As part of the strategies for enhancing heritage, Promemoria developed an innovative digital storytelling project for the showcasing the iconic elements of the Maison Pucci: the Pucci Elements. The project was part of Les Journées Particulières, an event organized by LVMH Group. Pucci Elements is a virtual tour that traces the history of the brand and presents its codes, from the beginning to the present. The path of the tour was built through the elements characterizing the brand: from the research of precious materials, to the contamination of art in the patterns, to the shapes of both classical and modern garments that marked the history of Italian fashion. 3 macroaree, 14 subtypes, 3 focus, 150 images about sketches, walkways and photographic sets, videos, press releases, an entire universe through these codes: Pucci Elements.

Marco Rubichi is a senior project manager at Promemoria Group, where he works since 2013. He holds a Master degree in Literature and Philosophy with a dissertation on “Seeing the knowledge. Visions and structures between bibliography and web digital culture”.

As professional he developed solutions for complex tasks concerning historical and digital archives. Additionally, he uses his passion and his time for all concerning open source solutions, UX/UI stuff, Brand storytelling in digital environment. He managed projects from initial concept to implementation, covering every aspect of the process. Since 2014 he managed projects in Luxury and Fashion industry. He gained extensive knowledge managing Heritage Projects in collaboration with important Corporations operating in several fields.

Lisa Whittle (Modemuze)

The User as Muse: Integrating Museum Practice and Online Fashion Platform Modemuze.nl

It's the million-dollar question: how can we merge new explorations of online media and subsequent user experience with existing museum practice? Since the launch of the Dutch platform for fashion and costume in 2015, Modemuze has proved itself as a hub that connects museum collections and a broad and diverse community of fashion and costume lovers. Over 80 authors – both in and outside of the museum sphere – contribute to the platform, online exhibition themes extend the story of the museum space, and the community adds knowledge to collections and stories through ‘additions’, creating an all-round and participatory source of information. With funding from the Dutch national foundation for culture and the first offline exhibition in place, Modemuze is exploring a future that integrates the online platform and offline exhibitions spaces – making use of the benefits each side provides. How can we ultimately make online an inherent part of museum fashion exhibitions and create a practical, mobile and diverse strategy that allows communities to participate in a meaningful way. In this presentation, we would like to highlight: Results of online contributions from the community; Explorations in technology:

interactive installations and practical application of the (mobile) website; Future plans for participation online and exhibiting offline.

Lisa Whittle is a freelance digital cultural strategist and researcher, working in the crossovers between fashion, design and heritage. For Modemuze she works as assistant project manager and researcher specialized in knowledge communities. Now, in the second phase of the fashion heritage platform, her focus lies on developing tools and strategies to further connect the digital platform to the museum practice of Modemuze's partners. In collaboration with VU University, Lisa developed and executed the research project Users as Muse which led to the development of specific tools and approaches to the platform's website and its community. Over the years, the results of the project have been presented at (international) conferences and are currently being prepared for publication.

Closing Keynote: Jose Teunissen (London College of Fashion)

ERASMUS+ ART-CHERIE

The ERASMUS+ ART-CHERIE (Achieving and Retrieving Creativity through European Fashion Cultural Heritage Inspiration) project launched in December 2016, aims to exploit the Cultural Heritage in fashion designers by developing an online design tool for EU fashion designers. UAL (LCF) is one of five partners behind the project, which aims to promote and explore the use of digital fashion archives and heritage by shaping vocational training and developing e-curricula to train EU fashion designers to work with online archives to improve their designs by using different approaches. In her presentation, Professor José Teunissen, who leads the project at LCF, will explore the different approaches of how to use online archives for design inspiration and the potential of digital technologies to explore and develop digital versions of archive material including measures, digital patterns as well as 3D animations exploring internal and external views, in order to engage and educate a wider audience in the process of making and the craftsmanship that is hidden in the garment. It is only one example where the digital archive shows its potential being much more than an only image of the original.

José Teunissen is Dean of the School of Design and Technology at London College of Fashion, UAL, and Professor of Fashion Theory. Besides she works as a curator for a.o the Fashion Biennale Arnhem 2018. José is currently a board member of the Dutch Creative Industries Council, and Chair of the network CLICK/Next Fashion, the Dutch Government innovation network for the creative industries in the Netherlands. From 2002-2016 she hold a Professorship in Fashion Theory at ArtEZ where she established the Centre of Expertise Future Makers, a centre dedicated to new making processes in fashion and design. José previously worked as a journalist for several Dutch newspapers and Dutch broadcast television, and was curator Fashion and Costume at the Centraal Museum in Utrecht (1998-2006). José has co-edited many books including: *Fashion and Imagination*, 2009; *The Art of Fashion*, 2009; *Couturegraphique*, 2013; *Fashion Odyssey*, 2013; *The Future of Fashion is Now*, 2014; and *Everything but Clothes*, 2015; and realised many exhibitions including; *The Art of Fashion*, 2009; *Couturegraphique*, 2013; *The Future of Fashion is Now*, 2014; and *Everything but Clothes*, 2015. *Three Eyes*, 2016.