



SYMPOSIUM

From the Pleasure of Preserving
to the Pleasure of Displaying:
The politics of fashion in the museum

Date: Monday 15 May 2017

Location: Calouste Gulbenkian Foundation, Lisbon, Portugal

PROGRAMME - FREE ENTRY

10:00 Registration opens

10:30 - 10:45 Welcome speeches

10:45 - 12:45 - panel I

Moderator: Emma Davenport

The Liveness of Fashion: The Performance as a Curatorial Act

Marco Pecorari

Assistant Professor and Program Director of the MA in Fashion Studies at Parsons Paris

Fashion in the expanded field: situating interdisciplinary fashion practices in the museum in the 21st century

Lara Torres

PhD candidate at University of the Arts London /Lecturer at University of Portsmouth School of Art and Design

Time and the Absent Body: glimpses of the sublime in a Madame Grès's dress

Anabela Becho

PhD candidate and lecturer at Faculdade de Arquitectura, Universidade de Lisboa / Researcher at CIAUD

The Dance Costume in the Archive; Unwanted detritus or eloquent relic?

Mary-Kate Connolly

PhD candidate at Roehampton University, writer, researcher and lecturer in dance and performance studies

12:45 - 14:00 - Lunch break

14:00 - 16:00 - panel II

Moderator: Rafaela Norogrande

The object, the place and the memory: identity in the museum and the stories of dress

Xénia Flores Ribeiro

Registrar and Curator at the Museu Nacional de Traje, Lisbon

New museological approaches of wool fabrics design and its relation with fashion design

Rui A. L. Miguel

Textile and Fashion Department, FibEnTech Research Unit, Universidade da Beira Interior, Covilhã

History and Innovation: the redisplay of fashion and textiles at National Museums Scotland

Georgina Ripley

Curator of Modern and Contemporary Fashion and Textiles at National Museums Scotland

The use-value of clothing and textile objects in the National Museum of Ethnology's collections

Pedro Augusto

PhD student at Universidade Nova de Lisboa / Museu Nacional de Etnologia, Lisbon

16:00 - 16:30 - Afternoon break

16:30 - 17:45 - Key speakers (talk & discussion)

Moderator: Fernando Moreira da Silva

Archives and Meaning Making Through Display and Interaction

Donatella Barbieri

Pleasure Principles

Ulrich Lehmann

17:45 - 18:00 - Closing speeches & wrap up

KEYNOTE SPEAKERS

Donatella Barbieri has pioneered methodologies for performance-making through costume in her practice, teaching and writing. A scenographer with a practice stretching back over a few decades, she studied with Pamela Howard and Sally Jacobs at Central School of Art and Design, now Central St Martins, and has since explored ways of exposing the material costume's ability to embody the human condition. Barbieri has led the curation of Costume in Action at World Stage Design 2013, thirty costume practice-centred events, as well as a number of other projects, which have produced either physical, performed or textual outcomes, or a combination of these three. They include: Encounters in the Archive, displayed at the V&A (2012) and currently online; physical costume laboratories, including Wearing Space, PQ15 and Olso 2016; costume-based performances: Old into New at PQ11, and - with DAMU - LES/Forest, Prague PQ07; and Designs for the Performer, PQ03, Theatre Museum, London, and UK national tour (2002-2005). In 2010 she was awarded the joint V&A and LCF Research Fellowship. She teaches on the MA Costume Design for Performance, which she founded, and supervises PhDs at London College of Fashion: University of the Arts London. She is the author of Costume in Performance: Materiality, Culture and the Body (2017), and she founded Studies in Costume and Performance, the first research journal to focus entirely on this subject.

Ulrich Lehmann is a cultural historian living in New York. He studied philosophy, sociology and the history of art in Frankfurt am Main, Paris and London. His research interests can be grouped in a couple of areas: the histories of ideas and of material culture in Europe from 1780 to 1850, and the meaning and materiality of contemporary design; he works across two areas of research: 1) European cultural history of the long

nineteenth century (French Revolution to fin-de-siècle), in particular artisanal labour, its organisation and products; 2) modern design history and theory (1860 to today), especially the cross-over between fashion movements and other cultural expressions. Associate Professor in Interdisciplinary Design and Arts (The New School, NY), Lehmann was Research Professor and subject leader for MA Fashion at the University for the Creative Arts at Rochester (UK) and Research Fellow at the Victoria and Albert Museum, London. He is the acclaimed author of the book *Tigersprung: Fashion in Modernity* (2000, Massachusetts Institute of Technology). His new book on Fashion and Materialism will be published later this year by Edinburgh University Press.

CONFERENCE COMMITTEE

Fernando Moreira da Silva is Full Professor in Design at the Faculty of Architecture of the University of Lisbon (FA/ULisboa); PhD and MSc from the University of Salford, United Kingdom, in Built Environment; PhD from the Technical University of Lisbon in Architecture, Specialization in Visual Communication; Post-Doctorate from the University of Salford in Visual Communication Design, Inclusive Design and Colour; President of CIAUD - Research Centre for Architecture, Urbanism and Design; President of the Scientific Board; Coordinator of the PhD degree in Design at FA/ULisboa; International consultant for CNPq - National Council for Scientific and Technological Development, Brazil; Honorary Researcher at SURFACE - Inclusive Design Research Centre, UK; Co-coordinator of the International PhD degree in Design and Innovation, with the overall coordination of the University of Naples, Italy; External Examiner at the University of Salford, UK; Visiting Professor at several foreign universities, including the UNESP, USP, Mackenzie, the Federal Universities of Uberlândia and São Luis (Brazil); the University of Naples and Milan (Italy); Supervisor of several Master Dissertations and PhD theses; Member of Scientific Committees of several international scientific journals; Coordination and participation in various scientific research projects, many of them funded by the FCT or the European Union; Lecturer and keynote speaker in various national and international entities; Publications in scientific journals with peer review, several book chapters and three books

Anabela Becho lives and works in Lisbon, Portugal. She is a fashion researcher CIAUD, and a PhD candidate and guest lecturer at FAUL/University of Lisbon. She is the author of the chapters *Kindred Spirits: The Radical Poetry of Japanese and Belgian Designers (Fashion Game Changers)*, Bloomsbury, 2016); *The Whole World – António Lagarto's Costumes and Fashion (De Matrix a Bela Adormecida)*, INCM, 2015); and *Moda e Costumes – L'Air du Temps (Jogo da Glória – O Século XX Malvisto pelo Desenho de Humor)*, Museu da Presidência, 2012). She has written for several publications including: Relance, Vogue Portugal, Doze, ELLE, GQ, Ícon, Número, Arte Capital, Up Magazine and Blitz. Since 2011, she holds the position of Fashion Conservator at MUDE - Museu Design e da Moda, Coleção Francisco Capelo. In 2017, she presented her PhD research topic at the New Research Conference in Dress History, organised by The Association of Dress Historians and held at the University of Brighton. In 2016, she participated in the panel discussion Game Changers/MOMU (Antwerp), and in 2015 she curated the exhibition *Kaleidoscope - The Couture of Christian Lacroix*. In 2014 she co-curated the exhibitions *Iconoclasts'80* and *Unique and Multiple*, and in 2012 the show *Tell me what you like...and I'll tell you who you are*. In 2011, Anabela Becho was awarded the fashion prize for Best Press Communication at the Fashion TV Portugal "Fashion Awards".

Giulia Bonali holds a degree in Modern Literature from Florence University and a Masters Degree in the History of Design from the Royal College of Art and the Victoria and Albert Museum. Since 2009, she has been involved in the planning and delivery of undergraduate contextual studies modules at the University for the Creative Arts (UCA) in London and the Liverpool John Moores University. More recently, she has started teaching fashion critique to masters students at the Institute European of Design (IED) in Barcelona. Her current research project proposes fashion studies as a starting point for the exploration of the period of cultural transformation that followed Portugal's Carnation Revolution of April 1974, for which she has been awarded a bursary by the Calouste Gulbenkian Foundation.

Érica Faleiro Rodrigues worked in London in various film related roles for sixteen years after completing a degree in Film Studies at the University of the Arts London and an MA in Screen Studies at Goldsmiths College. She is a film researcher and PhD candidate at Birkbeck College, University of London, with a proposal on feminism, revolution and Portuguese cinema; and the author of the chapter *Representations of Sexuality and Gender in Portuguese Cinema During the Late Estado Novo and the Carnation Revolution*, in *Consumption and Gender in Southern Europe since the Long 1960s* (Bloomsbury, 2016). Faleiro Rodrigues

also worked for several years as a film curator for the Barbican Arts Centre, where she collaborated closely with relevant figures from the world of fashion, such as Jean Paul Gaultier and Vivienne Westwood. At the Barbican, she was also responsible for the cinema components of major exhibitions on Bauhaus and Marcel Duchamp. She has received a Millennium Fellowship, awarded by the British Government for her work as a documentary filmmaker, and is the founding director of *Utopia - UK Portuguese Film Festival*, this year in its eight edition.

For further information: museum.fashion.politics@gmail.com

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