**AGENDA**

*Not Only Dressed but Dressing*

*Clothing, Childhood, Creativity*

Workshop 3: Display and Usage

Musée du Textile et de la Mode de Cholet

Rue du Docteur Roux

49300 Cholet

Friday 9 September 2022

9.30 a.m. Arrival and coffee

10 a.m. Welcome from organizers

10.30 a.m. First panel

Gerry Connolly

Josephine Rout

11.30 a.m. Q&A with Helen Hancocks

12 p.m. Lunch

1 p.m. Second panel

Rachel Hann

Bella Pollen

2 p.m. Collection spotlight with Dominique Zarini

3 p.m. Coffee

3.30 p.m. Q&A with Tony Rutherford

4 p.m. Third panel

Anne-Charlotte Hartmann

Aude Le Guennec

5 p.m. Discussion

5.30 p.m. Workshop end

7 p.m. Workshop dinner

Workshop Information

*Organizers:* Hannah Field (University of Sussex) and Kiera Vaclavik (Queen Mary University of London)

*Museum Representative:* Dominique Zarini

*Network Administrator:* Juliette Milbach (School of Advanced Study, University of London)

*Discussion Questions*

* How can children’s dress be interpreted in fresh ways and used to stimulate creativity in museum and heritage settings?
* How might children engage with a museum dress collection: as a prompt to make and design their own clothing, to reproduce (in drawing/photography) historic garments, but also to configure/curate as stylists or costume directors?
* What models for engagement with (children’s) dress are creative practitioners establishing?
* What digital technologies and creative approaches can be employed to bring to life (inert/incomplete/damaged) objects?

*Abstracts*

**Gerry Connolly**

**Curating a Collection**

Using a recent exhibition, ‘A Visit to Worthing’, as a case study I will explore some of the challenges that regional museums face when engaging the public with collections of childrenswear. The exhibition, curated by the museum team, featured objects from across the collections including art, social history, archaeology, and dress.

Worthing Museum has a significant collection of childrenswear that has historically been overlooked. The presentation will explore how past and present costume curators used Worthing’s historic dress collection and their focus or lack of on what children wear and why. The museum also holds a large handling collection which is developed by the curators and mainly used by the education team.

I will briefly address five themes that reflect the use of the collection at the museum: collection management, display, interpretation, education, and research.

*Gerry Connolly is head of museums and exhibitions at Worthing Museum. Gerry is an experienced museum professional and curator with a specialism in dress and fashion. Gerry has worked for many years in the museums sector developing exhibitions, events, and talks that encourage engagement with museums and their collections.*

**Helen Hancocks**

**Q&A**

Helen Hancocks’s picturebook *Why Do We Wear Clothes?* was published by Puffin in 2020, bringing clothes from designers and cultures around the world to seven- to nine-year-old readers. In this Q&A session, we will hear from Helen about the process of drawing costumes from the V&A for the book, her rationale for selecting different garments, and the reception of her book by children.

*Helen Hancocks is a bestselling author-illustrator of picturebooks. Helen’s website is <helenhancocks.com>.*

**Rachel Hann**

**Costume Feels: Enclothed Cognition in Creative Contexts**

The central provocation of this paper is that costume is a technology of feeling. As discrete from strictly visual or symbolic criteria, acts of costuming are unique in orientating felt relationships to place, bodies, and politics. One methodology for assessing this felt relationship is ‘enclothed cognition’, which psychologists Hajo Adam and Adam D. Galinsky use to address felt performance differences (in doing minor tasks) when wearing clothing embroiled with meaning —even when the item itself is materially the same (such as a scientist’s coat and a painter’s coat). Also described as ‘The Batman Effect’ by Rachel E. White and Emily O Prager to account for children studying more attentively when in costume (such as a superhero), Adam and Galinsky’s thesis is taken as a starting point for rethinking the ocular-centricity of costume scholarship and to invite creative questions on what the ‘showing dressing’ of costume entails.

*Dr Hann is a senior lecturer in performance and design at Northumbria University, with research interests including cultural scenography and trans\* performance. In 2013, she co-founded the biennial conference and exhibition* Critical Costume.

**Anne-Charlotte Hartmann**

**Studio Abi and the ‘Game of Dressing Up’**

The experience of art is traditionally that of the spectator following a marked-out course to contemplate a sculpture, a painting, a costume, a video, without ever touching so as not to deteriorate the sacred work. This behavior is the result of a learning of codes that too often omits that art is also an invitation to a sensory exploration of the world.

Textile education as developed by Studio Abi is intended to reflect on this access from the ‘game of dressing up’. Indeed, apprehending clothes from their supposed and/or revealed magical powers gives them a new value and transforms them into mediators as much as cultural heritage to be (re-)discovered. The fabric allows us to rethink the manufacture of the imaginary from the sensoriality of materials. It proposes a journey in space and time. It allows us to put ourselves in the shoes of others, to enter the history of art through materials and styles, and to access still-secret treasures.

*Anne-Charlotte Hartmann is the talent behind Studio Abi, which offers creative workshops that encourage children and young people to explore their creativity through the magic of dressing-up. Studio Abi’s website is <www.studioabi.fr/>.*

**Aude Le Guennec**

**An Introduction to IN2FROCC**

IN2FROCC (International and Interdisciplinary Network for Research on Children and Clothing) gathers historians, anthropologists, sociologists, ethnologists, museum curators, childhood practitioners, designers, and the fashion industry in an investigation into children and clothing across the globe, time, and social ecosystems. Since January 2021, this network seeks to engage in an innovative, inclusive, and organic manner with current research on children’s clothing culture, with the aim to provides pluri-disciplinary methods, to rethink methodologies and investigate new behaviours in order to:

* provide new perspectives on children’s material culture (clothing);
* include children in the interpretation of childhood culture and heritage via participation;
* allow policy makers and the industry to access consultative frameworks for the co-participation of children in the design of their material culture.

Through the presentation of pilot projects, this communication demonstrates how researchers and practitioners can engage with children to foster a reciprocal learning on children’s clothing and heritage thanks to bespoke methods and well considered technologies.

*Design anthropologist Dr Le Guennec is research and teaching fellow in future heritage at the Innovation School in the Glasgow School of Art. She specializes in children’s material culture and clothing. Her PhD at the Sorbonne addressed the socialization of children through clothing from the eighteenth century onwards. As a curator and consultant, Aude explores innovative approaches to inclusive, sustainable, and educational children’s fashion.*

**Annebella Pollen**

**‘Indignities imposed by arbitrary adult rule’? Children’s Dress and Undress in Interwar British Progressive Schools**

As independent schools describing themselves as ‘progressive’ or ‘advanced’ flourished in interwar Britain, so too were new ideas emerging among intellectuals about the social and psychological value of clothing. Progressives’ experiments in living and loving, eating and dressing intersected with the choices they made for educating their children. Radical child-centred establishments integrated health cures and vegetarian diets, for example, alongside new curriculum approaches. They also implemented nude practices of ‘sun and air bathing’ as part of wider physical and psychological endeavours that might provide light therapy, sex education and liberation from shame. This talk will examine attitudes to children’s clothes by interwar progressive educators alongside arguments of contemporaneous health campaigners, fashion writers and nudists, who were often one and the same. In radical educational and health literatures, children were imagined and – controversially – photographed as ‘natural nudists’ or, as curator James Laver put it, ‘the best advocates of the modern movement’.

*Annebella Pollen is professor of visual and material culture at the University of Brighton. Her main research interests are in histories of photography and dress. She has published on children’s dressing-up costumes and on youth movement dress, as well as on histories of dress reform. She is currently working on a new Leverhulme-funded project about photography and children.*

**Josephine Rout**

**Power, Politics, and Play in Japanese Children’s Fashion on Display at the V&A**

The V&aA is renowned for its major fashion exhibitions, yet children’s dress is often omitted. This is partly in response to the audience target of such exhibitions, with children’s fashion only

considered for shows that have a family focus. However, this has not been the case with Japanese children’s dress at the V&A: we have been actively collecting and reinterpreting children’s fashion in recent years. This paper will look at the different approaches we have taken to display Japanese children’s fashion, from the permanent galleries, to our blockbuster exhibition Kimono: Kyoto to Catwalk, and our forthcoming project with Young V&A. Our small but diverse collections include dress for young samurai, propaganda kimono from the early twentieth century, and avant-garde designs for children, revealing how instrumental children’s fashion has been, and continues to be, as a reflection of the social, political and aesthetic state of the nation.

*Josephine is a curator in the V&A Asian Department and the author of* Japanese Dress in Detail *(Thames and Hudson, 2020), which was shortlisted for the Association of Dress Historians Book of the Year. She co-curated the 2020 V&A exhibition ‘Kimono: Kyoto to Catwalk’. Josephine is from Aotearoa New Zealand.*

**Tony Rutherford**

**Q&A**

My role as deputy cutter in the men’s tailoring department at the National Theatre in London involves making children’s costume, and I would like to share the process with you.

Using a jacket and breeches from the 2013 National Theatre production of *Emil and the Detectives,* I will show the multiple stages in the development of producing the finished piece—research, design, measuring, pattern drafting, basting, fitting, making, and finishing.

Using a Q&A format, I will discuss the process of making for children: what are the challenges, and how does it differ from making adult costumes?

Additionally, I will share the experience of the doublet making workshop for children aged 13 to 17 which the tailoring team led at the National Theatre in 2019. This will enable the discussion to broaden out into the arena of costume making workshops with children.

*Tony is the deputy tailor at the National Theatre where he cuts and makes costumes for a diverse range of productions. As a freelancer he has cut for the theatre, opera, ballet, TV, and film. Tony’s particular area of interest is the development of men’s historic and modern cutting systems.*

*Other Delegates in Attendance*

Katy Canales (Young V&A)

Nicola Miles (University of Brighton)

Clare Rose (V&A Museum)

*Filming*

Oscar Fouda