



**1<sup>st</sup> HERA Workshop  
11-12 November 2010**

**Victoria and Albert Museum, London**

**Participants' Biographies**

**Natasha Awais-Dean, Queen Mary, University of London & The British Museum**

Natasha Awais-Dean is currently in the second year of a Collaborative Doctoral Project with Queen Mary, University of London and the British Museum. Her thesis is entitled 'Bejewelled: The Male Body and Adornment in Early Modern Britain' and it explores the significance of jewels that men wore, owned and circulated. By considering the intangible, emotional values of these small-scale objects, her research will show how jewellery constituted an integral part of the male body and could also support alternative manifestations of masculinity. Natasha previously read Modern & Medieval Languages at Jesus College, Cambridge, followed by an MA in History of Design at the Royal College of Art. She also has museum experience, having worked as a Curator at the British Museum and, more recently, as an Assistant Curator on the development of new galleries at the Victoria & Albert Museum.

**Juliet Claxton, Queen Mary, University of London**

In 2006 I returned to Queen Mary College, University of London to study part-time for an MA in Renaissance and Early Modern Studies. After completing my MA I remained at Queen Mary and am currently researching for a PhD on the importation and social context of porcelain in early 17<sup>th</sup> century England, supervised by Professor Evelyn Welch and Dr David Colclough.

**Tove Engelhardt Mathiassen, Den Gamle By, National Open-Air Museum of Urban History and Culture in Denmark**

Tove Engelhardt Mathiassen is a curator at the Den Gamle By, National Open Air Museum of Urban History and Culture in Denmark with, among other subjects, responsibility of the historical dress and textile collection. Since 2004 she worked as curator on a series of exhibitions of historical dress: Bride and Bridegroom. Wedding clothing for 250 years (2004), Maternity Clothing for 150 years (2005), Christening Clothing (2006) and Festive Clothing 1909-2009 (2009-2010); (2006) co-curator of an exhibition about living quarters of the 20<sup>th</sup> century "Join the 20<sup>th</sup> century", (2008) co-curator of the exhibition "Museum 1927", a permanent exhibition about museums in provincial towns 1927; (2009) curator of the living quarters of the Mintmasters Mansion, 1768.

- 1985- Member of the Danish Costume Group (De danske Museers Dragtpulje)
- 1997- Voting member of ICOM Costume Committée.
- 1999- Secretary of the Danish Costume Group ([www.dragt.dk](http://www.dragt.dk))
- 2009- Member of CIETA

### **Paula Hohti, Helsinki Collegium of Advanced Studies**

Paula Hohti has extensive experience in material culture studies and is currently working on the dress of artisan workers in both Italy and Scandinavia. Her research project **“The Dress of an Artisan: Clothing, Identity and Fashion in Early Modern Europe”** explores what kinds of fashion innovations were circulated among the lower middling classes of artisans, shopkeepers and traders such as barbers, bakers and tailors in sixteenth- and seventeenth-century Europe. Drawing on a range of archival documents such as household inventories, account books, notarial contracts and criminal records, it investigates how the design and quality of garments changed across time and space, what mechanisms were used to transmit ideas about fashion, and what meanings families of a lower social rank associated with dress, appearance, and dressing, especially during public occasions such as weddings.

### **Ritva Koskennurmi-Sivonen, University of Helsinki**

Teacher of textiles and clothing 1974. MA 1980 and PhD 1999, University of Helsinki. Various teaching and research assignments at the University of Helsinki since 1975. Presently university lecturer at the University of Helsinki and docent (adjunct professor) in fashion studies at Aalto University in Helsinki and at the University of Lapland, and in craft studies at the University of Eastern Finland.

Research interest: past and present couture, presently knitted outfits of a Finnish couture atelier in 1940s–1970s.

Selected publications:

*Creating a Unique Dress, a Study of Riitta Immonen's Creations in the Finnish Fashion House Tradition*. 1998. (Doctoral dissertation in English)

*Vaatekirja* (A Book of Clothing) 2000. Edited with Anna-Mari Raunio. (In Finnish)

*Salonkimuoti lehdistöissä* (Couture in the Press). 2002. (In Finnish).

United Fashions: Making a Muslim Appearance in Finland. (with Jaana Koivula & Seija Maijala) *Fashion Theory* (8) 4, 2004, 443–460.

*Riitta Immonen – vaatteita naisille työhön, juhlaan ja vapaa-aikaan* (Riitta Immonen dressing women for work, festivities and leisure). 2008. (In Finnish)

### **Vibe Martens, Centre for Textile Research (CTR), University of Copenhagen**

Master in History, University of Copenhagen (2010); Bachelor in Modern History, University of Westminster, London (2005).

I'm currently applying to PhD positions, in the hope of doing a project on textile production in southern India, the Danish colonial trade with textiles to both Ghana and Denmark as well as the impact of Indian textiles and similar European textiles on Danish material culture from 1770-1845. In this project I'm also proposing to develop a method for identifying Indian textiles in the collections of various Danish museums (including the National Museum) by dye analyses and printing-method.

### **Lesley Miller, Victoria and Albert Museum**

Lesley Miller is *Senior Curator* (Textiles), Furniture, Textiles and Fashion Department at the Victoria and Albert Museum (V & A), London. She studied at the University of Glasgow and the Courtauld Institute of Art before moving to Brighton Polytechnic, where she was awarded her PhD for a thesis entitled 'Designers in the Lyons Silk Industry, 1712-1787' in 1988. She taught History of Design for over 20 years. Her most significant publications have focused on aspects of design and commerce in the eighteenth-century French silk industry, and she has written a monograph on the Spanish fashion designer, *Cristóbal Balenciaga*.

**Susan North, Victoria and Albert Museum & Queen Mary, University of London**

Susan North joined Textiles & Fashion at the V&A in 1995 and is curator of fashion, 1550-1800. She is currently on leave and doing a PhD on dress and hygiene in early modern England at Queen Mary, University of London.

**Mikkel Venborg Pedersen, National Museum of Denmark**

Curator & Senior Researcher. PH.D. and MA (European Ethnology)

Currently working on the project: 'Colonial Consumption' in Denmark in Early Modernity.

Associated partner of the HERA Project: Fashioning the Early Modern.

**Maj G Ringgaard, National Museum of Denmark**

Maj G. Ringgaard is an early career scholar working on 17th and 18th century Danish archaeological textiles. She is Conservator MSc. from the School of Conservation at the Royal Danish Academy of Fine Art, specialized in textile conservation and has more than twenty years experience from museums mainly focused on various kinds of textile conservation.

**Isis Sturtewagen, University of Antwerp**

Isis Sturtewagen earned her Master degree in Western European Archeology in September 2009 at Ghent University. She graduated on a research project concerning female headwear in the Late Medieval Low Countries: "A gold ring and a frilled veil"; The frilled headdress in the Low Countries in the late Medieval period; An interdisciplinary study'. She just started working on a PhD in History at the University of Antwerp. The subject of her PhD research is fashion and clothing during the long 16<sup>th</sup> century, set in a broader research project 'Economies of quality' and the Material Renaissance. The Forgotten Consumer Revolution of the Low Countries in the Long Sixteenth Century.

She has also been involved in textile research projects with groups around Europe and has been producing papers and essays on related subjects.

**Patrik Steorn, University of Stockholm**

Patrik Steorn, born in Stockholm Sweden 1971, holds a PhD in Art History from Stockholm University (2006) and worked as Senior Lecturer at the Centre for Fashion Studies at Stockholm University 2007-2009 teaching fashion history and theory and to undergraduate and master students. Recipient of Fulbright Commission Grant for Advanced Research Scholar 2009/2010 for post-doc project "Exploring the archives. Swedish fashion in the US", affiliated with Graduate Centre at City University of New York during fall 2009.

Steorn is active as a curator, writer and lecturer within art history, visual culture, fashion studies and gender and queer studies. Thesis "Nakna män. Maskulinitet och kreativitet i svensk bildkultur 1900-1915" was published by Norstedts akademiska förlag, Stockholm in 2006 and Steorn regularly writes art criticism in Dagens Nyheter and is currently a member of the board of Swedish Art Critics Association. Curator of exhibition "Queer. Desire, power and identity at Nationalmuseum", Stockholm in 2008 and "The Man – The Image of Men in Art" at Uppsala Art Museum in 2010.

Visual culture, art history and fashion studies are the main areas of Steorn's research profile. He has previously initiated and implemented research as well as published books and articles on gender and queer perspectives on various aspects of the visual culture of the 1800s and 1900s as noted in the list of publications below.

**John Styles, University of Hertfordshire**

John Styles is Research Professor in History at the University of Hertfordshire. After lecturing at the universities of Bradford, Bath and Bristol, he was Head of Graduate Studies at the V&A from 1991 to 2004, responsible for the V&A/RCA M.A. Course in the History of Design. While at the V&A, he developed the historical themes for the British Galleries 1500-1900, which opened in 2001, and co-authored *Design and the Decorative Arts: Britain 1500 to 1900* (V&A Publications, 2001), the book published to complement the Galleries. He specializes in the history of early-modern Britain, especially manufacturing, design, and material life. His most recent book is *The Dress of the People: Everyday Fashion in Eighteenth-Century England* (Yale University Press, 2007). This year he curated the exhibition 'Threads of Feeling: The London Foundling Hospital's Textile Tokens, 1740-1770', at the Foundling Museum until March 2011. He currently holds a European Research Council Advanced Grant to research spinning in the era of the spinning wheel, 1400-1800.

**Emily Taylor, University of Glasgow**

Emily Taylor is currently studying towards a PhD at the University of Glasgow, provisionally titled 'Women's fashionable dress in Scotland, circa 1760-1815: the stylistic connections between France and England'. This research builds on her MLitt dissertation, 'Consuming Cotton: a study of a late eighteenth century dress', part of a Decorative Arts and Design History course at the University of Glasgow, 2006-2007. Since 2007 Emily has been working as a volunteer for the costume curator at Glasgow Museums. Her first degree was in History of Art at the University of East Anglia, after which she worked and volunteered with York Museums Trust before moving to Glasgow. In 2008 she spent six months working for the National Museums of Scotland at the National Museum of Costume, Shambellie House.

**Corinne Thépaut-Cabasset**

B.A. in history of Art, M.A. with Honours first class in Modern history and history of international relations, University of Paris 4-Sorbonne. Corinne Thépaut-Cabasset has graduated at the École Pratique des Hautes Etudes (fourth section). She is currently working on the life of European courts in the modern period and more precisely on international and diplomatic relations with a focus on royal and princely wardrobes and jewels. As a research associate at the Château de Versailles since 1998, she has collaborated on recent international conferences on the history of costume and has contributed to catalogues of the latest major exhibitions of the châteaux de Versailles and Trianon: *Fastes de cour et cérémonies royales. Le costume de cour en Europe 1650-1800* and *Louis XIV, l'homme & le roi*. Corinne Thépaut-Cabasset has published *Le Sérail des empereurs turcs* in 2007 and *L'Esprit des modes au Grand Siècle* in 2010, CTHS publisher. Corinne is a member of CRLV (University of Paris -Sorbonne), the Attingham Trust (Royal collections studies 2009), the Society for court studies, and Icom costume.

**Kirsten Toftegaard, Danish Museum of Art and Design**

Kirsten Toftegaard has a Masters of Arts in History from the University of Copenhagen. She is the curator and keeper of the Textile and Dress Collection at the Danish Museum of Art and Design since 2005. She is also the curator of the forthcoming Rococo exhibition scheduled to open in 2011.

Kirsten is a member of the Directing Council, CIETA (Centre International d'Etudes des Textiles Anciens), where she represents Denmark. She has given numerous talks at international conferences and has curated numerous major exhibitions.

**Sally Tuckett, University of Edinburgh**

Having studied for an undergraduate History degree and an MSc in Scottish Studies, Sally has recently completed her PhD at the University of Edinburgh. Her thesis examines the clothing and textile cultures of eighteenth century Scotland, exploring themes of production, consumption and fashion. As a recipient of an AHRC Collaborative Doctoral Award she worked closely with the costume and textile department of the National Museums Scotland which enabled her to develop an interest and knowledge in the tartan manufacturing process and the rise in popularity of tartan as a fashionable material. She has published an article on national dress in Scotland in *Textile History* and hopes to expand the themes raised in her thesis into the study of clothing in sixteenth and

seventeenth century Scotland.

**Evelyn Welch, Queen Mary, University of London**

Evelyn Welch is an art historian with a special interest in European visual and material culture between 1300 and 1700. She is the author of *Art and Authority in Renaissance Milan* (Yale, 1995), *Art in Renaissance Italy, 1350-1500* (OUP, 2000) and *Shopping in the Renaissance: Consumer Cultures in Italy 1400-1600* (Yale, 2005) which was jointly awarded the Wolfson Prize for History in 2006. She is co-editor of *The Material Renaissance* (Manchester University Press, 2007) the result of a three-year Arts and Humanities Research Council (AHRC) and Getty Foundation funded project on Italian Renaissance consumption. She has a forthcoming monograph, *Making and Marketing Medicine in Renaissance Florence* (with Dr James Shaw) which will be published by Rodopi Press. Her current work focuses on early modern dress and material culture and she has recently completed an AHRC-funded network exploring early modern dress and textiles: [www.earlymodernndressandtextiles.ac.uk](http://www.earlymodernndressandtextiles.ac.uk). Professor Welch is currently serving as Vice-Principal, Research and International Affairs at Queen Mary, University of London.

**Chia-hua Yeh, Queen Mary, University of London**

I completed a MA degree in Art Studies at National Central University and was working as curatorial assistant at National Arts Education Centre in Taiwan before moving to the UK. Having completed my second MA in Art History at University of Nottingham, I continued my study at doctorate level at Queen Mary College, University of London. I am now finishing my PhD thesis, titled *Hats, Headwear and Hair Accessories in Early Modern Florentine Court, 1580-1630*. My recent paper presentations include 'the Role of Veil Merchant, the Donati, in the Consumption of Early Modern Medici Court', Sixteenth Century Conference, 2010 (funded by the Pasold Research Fund) and 'Imitation and Disguise: the Dress of 'Others' in the Early Modern Medici Court', RSA conference, 2011. Besides textiles and costume, I am also interested in the perception of body colour, especially the cultural impact of hair dye in early modern Europe and Far East Asia.