

FALMOUTH UNIVERSITY

DRESS DEVOLUTION 2 JULY 10 & JULY 11 2024

PROGRAMME

Tuesday 9 July

18.00- 21.00

Orientation and welcome drinks at the Fashion and Textiles Institute

Wednesday 10 July

9.00-10.00: Registration and coffee

10.00-12.00: Panel Archives

Claire Spencer – Creative Director FATE: Fashion Archives and the Sea

Robert Leach – University of Westminster: Resort Revellers, From the Gloomy Mills to the Golden Mile

Elizabeth Block – Metropolitan Museum of Art: Bathing Suits and Mobility

Di Downs – Falmouth University: Why we (Mostly) Don't Go To the Beach in Our Pants.

12.00-1.00: Lunch

1.00-2.00: Keynote Speaker – Professor Shaun Cole, Winchester School of Art, University of Southampton: Sun Surfers, Bondi Bathers and Diamond Coasters: Vince Man's Shop and the Seaside

2.00-4.00: Panel 2 Bodies

Pam Brook – Nottingham Trent University: Beach Body and Swimsuit in the Inter-War Period

Fiona Hackney – Manchester Metropolitan University: Hiding in Plain Sight, Liminal Spaces and Ambiguous Bodies in Inter-War British Women's Magazines

Jane Bailey – Falmouth University: Unravelling a Lido: a Dress Focused Journey Through the Jubilee Pool Stories Archive

Christin Essin – Vanderbilt University USA: Strong Women in Tartan: The Kilt as Athletic Wear in Today's Scottish Highland Games

4.00: Tea break and practical workshop

CONFERENCE DINNER details TBC – Bango Kitchen:

<https://shellfishpig.co.uk/visit-us/>

Thursday 11 July

9.30-10.00: Coffee

10.00-12.00: Panel 3 Interpretation

Julie Ripley – Falmouth University: The Last Resort: Costume and Capitalism in the White Lotus

Bethan Bide – Leeds University: Stars in the Swim: Beachwear, Popular Culture and the Reinvention of Post-War British Style

Uxio Otero – University of Santiago de Compostela: Immoral Bathing Suits in Summery Spain Before the Sartorial (Aper) Tourism 1900-1960

Nathaniel Weiner – Central Saint Martins: Transpacific Translations of the Aloha Shirt: From American Holiday Wardrobe to Japanese Reproduction

12.00-1.00: Keynote Speaker – Dr Kathryn Ferry, Independent Researcher: Undressing for the Beach: Some Insights from Cultural History

1.00-2.00: Lunch

2.00 – 4.00: Panel 4 Contemporary Practice

Lynn Wilson – University of Glasgow: Beach Fashion Circularity Challenges and Opportunities

Hannah Maughan – Falmouth University: It's Not All Seagulls and Surfboards: The Influence and Impact of the Coast Within Textile Design Education & Industry Practice

Jennifer Nightingale – Anglia Ruskin University: Traditional Gansey Knitting Patterns on Film

Cat Gibbard – Newlyn Art Gallery: Social Fabric, an exhibition

4.00: Tea break and practical workshop

Presenter Bios

Keynote Speakers

Dr Shaun Cole

Shaun Cole is Associate Professor in Fashion at Winchester School of Art, with research interests in sexuality and dressed appearance, teaching history of fashion and dress, theory, context across a number of fashion courses.

Shaun's research examines the dressed male body and the ways in which the sexual subject can be understood as historically and spatially contingent and formed in relation to terms of gender, class and ethnicity. The relationship between masculinity and sexual orientation and its expression through dress, fashion and the managed appearance, initially explored in his groundbreaking monograph *Don We Now Our Gay Apparel: Gay Men's Dress in the Twentieth Century* (2000) continues to form an underlying interest for Shaun's research. *The Story of Men's Underwear* (2010) was an historical survey that explored the relationship between relationship between design, manufacture and material culture in relation to the covering of the male body. Shaun has lectured and spoken widely on television and radio about sexuality, masculinities and representation in visual and popular culture.

Speakers

Jane Bailey – Bio to follow

Bethan Bide is a design historian with an interest in the business histories of fashion, the role of fashion in museums, the development of fashion cities, and the relationship between materiality, memory and fashion as biography. As Lecturer in Design and Cultural Theory at the University of Leeds she has worked on research projects with a number of different partners from the cultural and heritage sector to produce exhibitions and educational and outreach activities. Most recently, this includes collaborating with the Museum of London on the exhibition *Fashion City: How Jewish Londoners Shaped Global Style*. Prior to joining the University, Bethan worked as a researcher and producer of comedy programmes for BBC Radio 4.

Elizabeth Block an art historian, is Senior Editor in the Publications and Editorial Department at The Metropolitan Museum of Art in New York. Liz earned her PhD in art history at The Graduate Center, City University of New York, with a focus on 19th-century U.S. painting. She also holds an MA in American Studies from Columbia University, and a BA in English and Art History from The George Washington University. Her book, *Dressing Up: The Women Who Influenced French Fashion* (2021), published by MIT Press, won the Victorian Society in America book award 2022, and was shortlisted for the Association of Dress Historians 2022 Book of the Year. Her articles appear in *Town & Country* digital, *Slate*, *The Magazine*

Antiques, American Art, and Nineteenth-Century Art Worldwide. She provides interviews to BBC, WWD, and multiple podcasts, including Dressed and The Gilded Gentleman. She speaks widely at venues such as the National Arts Club and New-York Historical Society.

Pam Brook has taught in Art and Design Further and Higher Education for the past 30 years.

She co-authored a book on the modernist Midland Hotel, Morecambe which was published in 2008.

She is currently a PhD student at Nottingham Trent University and a council member of Bradford Textile Society.

Tom Crisp – Bio to follow

Di Downs Di Downs is the Curator of The Textiles & Dress Collection at Falmouth University. After a long academic career in design and design business, most notably in Fashion Design, Textile Design and Creative Advertising, she retired as Head of Subject in 2018 to initiate and establish The Textiles & Dress Collection. One of her preoccupations is preserving and recording unremarked historic and contemporary garment detail.

Christian Essin is an Associate Professor of Theatre at Vanderbilt University and the current Acting Chair of its Department of Gender and Sexuality. She edits the “Studies in Costume as Scenographic Practice and Technical Craft” series for Routledge Press. Her monograph, *Working Backstage: A Cultural History and Ethnography of Technical Theatre Labor* (2021) won the American Theatre and Drama Society’s Frick Award and United States Institute of Theatre Technology’s Golden Pen Award.

Cat Gibbard is a Programme Curator, at Newlyn Art Gallery & The Exchange, where she connects audiences with art and artists, both within and beyond the gallery buildings. She designs and delivers projects and exhibitions which place artist experimentation and visitor engagement at the centre of the gallery’s programme and which explore the usefulness of art in shaping and enriching our day-to-day lives. Cat is Chair of Trustee’s for The Writers’ Block in Redruth and is a Clore Leader.

Fiona Hackney is a Professor of Fashion at Manchester Metropolitan Museum. Fiona’s research focuses on dress cultures, twentieth century women’s magazines, modernity, sustainability, heritage, crafts, and social design. Recent publications include the co-edited collection: *Women’s Periodicals and Print Culture in Britain, 1918-1939: The Interwar Period* (2018) and Hackney, F., Bigham, J. (2022) ‘A Cottage of One’s Own: making modern women through word and image in interwar women’s homemaking magazines’, *Journal of Modern Periodical Studies*, Vol 13(1), pp: 103-141. Her monograph *Women’s Magazines and the Feminine Imagination: Opening-Up a New World for Women in Interwar Britain* will be published by Bloomsbury.

Robert Leach is Deputy Course Leader of the BA Fashion Design Course at the University of Westminster. He also manages an online History of Blackpool group with over 63,000 members, has close contacts with Heritage Blackpool and the new Showtown, museum of entertainment, project in the town.

In 2015 he curated Archetypes, an exhibition exploring the evolution of archetypal garments, how they inspire the design process and how they become markers in popular culture and in society.

In 2016 he co-curated The Vanishing Art of Camouflage, the first exhibition based on the Menswear Archive at Westminster, featuring garments with camouflage motifs, prints and designs both historically and in a fashion context.

He is the author of the Thames & Hudson Fashion Resource Books.

Leach, R. 2012. Fashion Resource Book. Thames & Hudson, London (Japanese and Chinese editions 2016 & 2017)

Leach, R. 2015. Fashion Resource Book- Men. Thames & Hudson, London (Chinese edition 2017)

Hannah Maughan Moving to Falmouth from London in 2003, though it took many years to give up heels for flip flops, Hannah was surprised (and at the time a little offended) by a city friend's early observation that she was unwittingly "dressing Cornish".

At Falmouth Hannah teaches on the BA (Hons) Textile Design course, where she established and leads the mixed media discipline. This focuses on the heritage and values of hand embroidery and surface embellishment, along with the latest developments of digital stitch technologies. Hannah's teaching and research approach emphasises designing for longevity through creative thinking combined with technical acumen, encouraging a personal and innovative response to sustain and contemporise textile design.

Jennifer Nightingale Jennifer Nightingale graduated from the Slade School of Fine Art. A Senior Lecturer in Film and Media at Anglia Ruskin University, Cambridge and Associate Lecturer in Visual Communication, Royal College of Art, London, her films have screened at international venues including Tate Modern, London; The LUX, London; and The Film-Makers Cooperative, New York.

Uxia Otero Uxia Otero-Gonz.lez earned a PhD in Contemporary History (2022) with a dissertation on normative femininity and its sartorial embodiment in Francoist Spain, 1939-1975. Uxia is a Postdoc Fellow at the University of Santiago de Compostela (2023-2026), and her research project, "CostuMe(s). Dresses to Remember: Sartorial Memories of Francoist Spain", addresses the ties between clothing, gender, and memory during Franco's dictatorship. As part of her fellowship, she is currently a Visiting Scholar at the Toronto Metropolitan University – School of Fashion. During her 12-month stay (January–December 2024), she is working closely with Prof. Alison Matthews David on fashion and textile histories. At TMU, Uxia is deepening her knowledge of the (im)material cultures surrounding fashion. This knowledge helps

her examine fashion's role in Spain's transition to a consumer society and how fashion shaped perceptions of Franco's regime

Julie Ripley Dr Julie Ripley is senior lecturer and course leader for BA(hons) Costume Design for Film & TV at Falmouth University. She has published on film costume and clothing cultures and her current research interests are around film and TV costume and politics.

Claire Spencer is an educator, founder and creative director of FATE[®] Fashion and Textiles Education archive resource. Clare is currently a sponsored researcher. She collects, teaches and curates clothing and textiles as material culture and applied art forms reflective of ethnographic diversity. Clare works across creative industries: fashion, feature film, television, theater and opera. Clare lectures in histories and cultures of design: fashion and textiles. Clare has taught cultural studies of fashion at university of California Davis and faculty initiated workshops featuring advanced studies of original work in design. Clare is associate lecturer and visiting lecturer at University of the Arts London: Central Saint Martins and London College of Fashion, University of Westminster, Middlesex University, Morley College and Akademie Mode and Design. She was the curator of the exhibition *Handworked Textiles And Vestments* in Károlyi Kastély, Hungary which was European Union grant funded by the Karolyi Jozef Foundation with support by The Vatican in Rome, Italy.

Nathaniel Weiner Nathaniel Weiner is a Senior Lecturer in Cultural Studies at Central Saint Martins (University of the Arts London), where he co-ordinates Cultural Studies for the Fashion, Fashion Communication, Jewellery and Textiles programmes. He holds a PhD in Communication & Culture from York University and Ryerson University's joint program. His research interests include consumption, digital cultures, masculinity, menswear and style subcultures. He has published in *The European Journal of Cultural Studies*, *The International Journal of Fashion Studies*, *Men and Masculinities* and *Punk and Post-Punk*.

Lynn Wilson Dr Lynn Wilson is a circular economy researcher, business consultant and policy advisor. She is the founder of Circular Design Synergy (www.circular-ds.com) an education, research and training consultancy based in Edinburgh and Leeds. Originally trained in textile design, in 2022, she completed her PhD in Management. She is currently the Adam Smith Research Fellow, a post-doctoral position at the Adam Smith Business School, University of Glasgow, where she completed her PhD - *Cleaning the Loop. Driving Consumer Clothing Circularity*. Her research investigates consumer clothing behaviour responses to, bacteria, dirt and hygiene within the context of the need to increase clothing reuse. She has co-designed a consumer and industry film – *Fabric of Society*, addressing clothing acquisition, use and disposal challenges and solutions and presented a white paper to the Scottish Parliament proposing a National Clothing Circularity Strategy for Scotland. From 2013-2017, Dr Wilson was the Sector Manager - Textiles, Circular Economy team at Zero Waste Scotland, contributing to *Making Things Last – A Circular Economy Strategy for Scotland*. In 2015, she was awarded a Churchill Fellowship, spending one-month in Japan, researching circular textile heritage, technology, and clothing retail systems to achieve a circular economy.

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