



The Association of Dress Historians

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**INTERWOVEN:  
Dress that Crosses Borders and Challenges Boundaries**

**International Conference of Dress Historians  
Friday, 27 October 2017 and Saturday, 28 October 2017**

**Conference Venue:**

**The Art Workers' Guild, 6 Queen Square  
London, WC1N 3AT, England**

The border has emerged as a key conceptual device in recent political and social history. Join us as we consider the role of dress in transcending historical boundaries which operated to denote traditional divisions of gender, class, and nationality, among others.

The Association of Dress Historians (ADH) is delighted to present its upcoming international conference, which features sixty-two separate paper presentations delivered over two exciting days of scholarship in dress history. Conference tickets are £30 for one day or £50 for two days. Conference tickets can only be purchased online at: <https://tinyurl.com/ADHCONF>. All conference tickets include tea and networking sessions, a buffet luncheon, and a wine reception each day.

Each conference paper presentation will be twenty minutes in length and will be followed by a Q&A period. All of the papers listed in the first column of the following conference programme will be held in the Gradidge Room on the first floor, with a seating capacity of forty. All of the papers listed in the second column will be held in The Hall on the ground floor, with a seating capacity of ninety. (Seats are allocated on a first-come, first-served basis and cannot be reserved.) The Master's Room on the ground floor will be a dedicated catering space where tea, coffee, and biscuits will be available throughout the day, and a luncheon buffet will be served.

Friday, 27 October 2017

The venue will open at 8:45.

Tea and Registration will be held from 8:45 to 9:15 in the Master's Room (Ground Floor).

| <b>Gradidge Room (First Floor)</b>  | <b>The Hall (Ground Floor)</b>   |
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| <b>9:15-10:30 Panel 1 in the Gradidge Room</b><br><b>Panel Chair: Tara Tierney, MA</b>  | <b>9:15-10:30 Panel 2 in The Hall</b><br><b>Panel Chair: Janet Mayo, MA</b>  |
| <b>Taste and Transgression:</b><br><b>Gender and Sexuality in the Contemporary</b><br><b>Avant-Garde Fashion of Bernhard Willhelm</b><br>Charlene K. Lau, PhD<br>Parsons School of Design, New York   | <b>Performative Aspects of Queen Victoria's</b><br><b>Clothing</b><br>Deirdre Murphy<br>Historic Royal Palaces, United Kingdom   |
| <b>'A New Kind of Menswear for a New Kind of</b><br><b>Man': Constructs of Masculinity at</b><br><b>J. W. Anderson and Loewe, 2008-2017</b><br>Georgina Ripley, MA<br>National Museums Scotland, Edinburgh                                      | <b>A Study of Queen Victoria's Surviving Clothing</b><br>Matthew Storey, MA<br>Historic Royal Palaces, United Kingdom  |
| <b>Branded Bodies:</b><br><b>From McDonald's to Vetements</b><br>Emma McClendon, MA<br>Museum at the Fashion Institute of Technology,<br>New York   | <b>Queen Victoria's Biography in Clothes</b><br>Lucy Worsley, PhD<br>Historic Royal Palaces, United Kingdom  |
| <b>10:30-10:50 Tea Break &amp; Networking</b>   |  |
| <b>10:50-12:30 Panel 3 in the Gradidge Room</b><br><b>Panel Chair: Jane Shepard, MA</b>   | <b>10:50-12:05 Panel 4 in The Hall</b><br><b>Panel Chair: Marion Maule</b>   |
| <b>Non Binary Dress:</b><br><b>A Look at Fashion and Identity along the</b><br><b>Gender Spectrum</b><br>Erica Suzanne Scott, MA<br>Independent Scholar, New York   | <b>Gustav Klimt, Japanese Kimonos, and Fashion</b><br><b>Design in Fin-de-siècle Vienna</b><br>Svitlana Shiells, PhD<br>George Mason University, Fairfax   |
| <b>A Cyborg and A Contemporary Dancer:</b><br><b>Future Performances of the Dressed Body</b><br><b>and Technology</b><br>Julie Macindoe, MA<br>Parsons School of Design, New York   | <b>Chinoiserie in British Art Deco Fashion</b><br><b>of the 1920s</b><br>Hiroka Goto<br>Tsuda University, Tokyo  |
| <b>Challenging Boundaries:</b><br><b>The Significance of Dress to People with</b><br><b>Neurological Conditions and/or</b><br><b>Learning Disabilities</b><br>Jenna Allsopp, MA<br>University of Brighton                                       | <b>'Kimonos for Foreigners':</b><br><b>Issues of Cross-Cultural Appropriation and</b><br><b>Orientalism of Kimonos Made for the</b><br><b>Western Market, 1900-1920</b><br>Allie Yamaguchi, MA<br>International Scholar, Tokyo |
| <b>Challenging the Boundaries of Fashion for</b><br><b>Those with Long-Term Physical Disabilities:</b><br><b>Making the Adaptive Mainstream</b><br>Alexa Chan, MA, London College of Fashion<br>and<br>Heidi Lempp, PhD, King's College, London |  |

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| <b>12:05–1:20 Luncheon in the Master’s Room</b>  |  |
| <b>1:20–2:35 Panel 5 in the Gradidge Room</b><br>Panel Chair: Reggie Blaszczyk, PhD  | <b>1:20–2:35 Panel 6 in The Hall</b><br>Panel Chair: Robyne Erica Calvert, PhD   |
| <b>‘Masculine’ Chic, or ‘Feminine’ Sportswear:<br/>Tweed in Inter-war Women’s Fashion</b><br>Fiona Anderson, MA<br>Edinburgh College of Art  | <b>Their Dress Is Very Different:<br/>The Development of the Peruvian <i>Pollera</i><br/>and the Genesis of the Andean <i>Chola</i></b><br>James Middleton, MA<br>Independent Scholar, New York    |
| <b>Fashioning Colonial Masculinity:<br/>The Male Suit as a Cross-Cultural Dress<br/>in British-Ruled Palestine</b><br>Hadas Fischer<br>Tel Aviv University, Israel   | <b>From the Philippines to West Africa:<br/>A Case of Hispanic ‘Guinea Cloths’ in 1778</b><br>Victoria de Lorenzo, MA<br>University of Glasgow   |
| <b>How To Cross-Dress in Eighteenth-Century<br/>Sweden: Skills, Props, and Audiences</b><br>Lovisa Willborg Jonsson<br>Victoria & Albert Museum and<br>The Royal College of Art, London                          | <b>Crossing Gender Boundaries:<br/>La Garconne in Early Cinema</b><br>Michelle Tolini Finamore, PhD<br>Museum of Fine Arts, Boston   |
| <b>2:35–2:55 Tea Break &amp; Networking</b>  |  |
| <b>2:55–4:10 Panel 7 in the Gradidge Room</b><br>Panel Chair: Maria Mackinney-Valentin, PhD  | <b>2:55–4:10 Panel 8 in The Hall</b><br>Panel Chair: Alison Fairhurst, PhD   |
| <b>Needle &amp; Exile:<br/>Spanish Women Artists as Dress and Costume<br/>Designers during the Latin-American Exile<br/>after 1939</b><br>Carmen Gaitán-Salinas, MA<br>Spanish National Research Council, Madrid | <b>Punk Footwear:<br/>From Occupational Origins to a Common<br/>Punk Uniform</b><br>Rebecca Shawcross<br>Northampton Museums and Art Gallery   |
| <b>Cosplay:<br/>Fandom, Transformation, and Fictional<br/>Identities in a Twenty-First-Century Subculture</b><br>Sarah-Mary Geissler, BA<br>University of Brighton   | <b>Beyond Gender:<br/>Latex Fashion Design and Subcultural Style<br/>in the 1980s</b><br>Fiona Jardine, PhD<br>Glasgow School of Art<br>and<br>Theresa Coburn<br>Heriot-Watt University, Edinburgh |
| <b>Mistaken Identity:<br/>Cross-Cultural Appropriation and<br/>Misappropriation in Twenty-First-Century<br/>Fashion</b><br>Jooyoung Shin, PhD<br>Cornell University, New York                                    | <b>First Lady Michelle Obama and Catherine, the<br/>Duchess of Cambridge: Challenging the<br/>Boundaries of Fashion</b><br>Andrea J. Severson<br>Arizona State University, Tempe                   |
| <b>4:10–4:30 Tea Break &amp; Networking</b>  |  |
| <b>4:30–5:45 Panel 9 in the Gradidge Room</b><br>Panel Chair: Deirdre Murphy   | <b>4:30–5:45 Panel 10 in The Hall</b><br>Panel Chair: Anna Novikov, PhD  |

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| <b>Beyond Ghana:<br/>Circulating the 'Ram's Horn' in British and Dutch Factory-Printed Cloth</b><br>Allison Martino, MA<br>University of Michigan, Ann Arbor                                  | <b>Ottomon Dress as an Iconographic Element in Venetian Painting of the Sixteenth Century</b><br>Ivana Čapeta Rakić, PhD<br>University of Split, Croatia                               |
| <b>The Androgynous Dress of the British Artist, Hannah Gluckstein, 1895-1978, and What Gluck's Museum Dress Collection Reveals</b><br>Martin Pel<br>Royal Pavilion & Museums, Brighton & Hove | <b>Reflections of Cultural Contacts in Clothing: Ottoman Elements in Hungarian Clothing in the Seventeenth Century</b><br>Éva Deák, PhD<br>Hungarian Academy of Sciences, Budapest     |
| <b>Tina Leser Sketchbooks, 1942-1962: Crossing Continents and Interpreting Ethnic Dress for American Sportswear</b><br>Thomas P. Gates, MA, MSLS, MAEd<br>Kent State University, Ohio         | <b>'Folk Art in Fashion': Folk-Inspired Dress and Hybridity in Late-Socialist Hungary, 1968-1980</b><br>Olivia Gecseg<br>Victoria & Albert Museum and The Royal College of Art, London |
| <b>5:45-6:30 Wine Reception</b>   |  |

Saturday, 28 October 2017

The venue will open at 8:45. Tea and Registration will be held from 8:45 to 9:15.

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| <b>Gradidge Room (First Floor)</b>   | <b>The Hall (Ground Floor)</b>   |
| <b>9:15-10:30 Panel 11 in the Gradidge Room</b><br>Panel Chair: Fiona Jardine, PhD   | <b>9:15-10:30 Panel 12 in The Hall</b><br>Panel Chair: Andrew Breer, PhD   |
| <b>Gender Stereotypes in Fashion: The Underlying Cultural Factors that Give Rise to Boundaries within Dress</b><br>Felicia Scicluna, MA<br>Independent Scholar, London | <b>Tomb Effigies: Dressed to Cross the Ultimate Boundary</b><br>Chrys Plumley<br>Morley College, London  |
| <b>Equity, Ethics, and Transvestism in Book 5 of <i>The Faerie Queene</i></b><br>Alexandra Carter, MA<br>Tufts University, Massachusetts                               | <b>Adopted and Adapted: The Cross-Cultural Appropriation of the Eighteenth-Century Blanket Coat in North America</b><br>Michael Ballard Ramsey<br>Colonial Williamsburg Foundation, Virginia |
| <b>What Is Artistic Dress and What Can We Do To Stop It?</b><br>Robyne Erica Calvert, PhD<br>Glasgow School of Art   | <b>Manufacturing Processes that Cross Borders: The Introduction of the Jacquard Weaving Loom into Sweden</b><br>Kerstin S. Wölling, MA<br>KA Almgren Silk Mill and Museum, Stockholm         |
| <b>10:30-10:50 Tea Break &amp; Networking</b>  |  |
| <b>10:50-12:30 Panel 13 in the Gradidge Room</b><br>Panel Chair: Kimberley Foy   | <b>10:50-12:05 Panel 14 in The Hall</b><br>Panel Chair: Thomas P. Gates, MA, MSLS, MAEd  |
| <b>Less Is More: The Failed Attempt in Venice during the Seventeenth and Eighteenth Centuries to</b>   | <b>The Virgin's Clothes: Dressed Sculptures of Our Lady in Portugal and Spain</b><br>Diana Rafaela Pereira, MA   |

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| <p><b>Impose the Black Dress as a Political and Social Barrier</b><br/>Soline Anthore Baptiste, MA<br/>Ca 'Foscari University of Venice and University of Grenoble</p>                                 | <p>University of Porto, Portugal</p>  |
| <p><b>Clothing, Class and the Law: Crossing Class Boundaries in Early Modern Oulu, Finland</b><br/>Tiina Kuokkanen, PhD<br/>University of Oulu, Finland</p>  | <p><b>The Gender of Tunics in Ancient Israel: The Case Study of Joseph and Tamar's Garments in the Hebrew Bible</b><br/>Anne Létourneau, PhD<br/>Temple University, Philadelphia</p>                                      |
| <p><b>'She Was Naught...of a Woman except in Sex': The Cross-Dressing of Queen Christina of Sweden, 1626-1689</b><br/>Inga Lena Ångström Grandien, PhD<br/>Independent Scholar, Stockholm</p>          | <p><b>The Right to Honourable Dress: Female Transgression and Dress in Medieval Scandinavia</b><br/>Eva I. Andersson, PhD<br/>University of Gothenburg, Sweden</p>  |
| <p><b>From Clandestine to Conventional: The Identity Transformation of Norwich Wool in Late Eighteenth-Century Sweden</b><br/>Anna Knutsson, MA, MPhil<br/>European University Institute, Florence</p> |   |
| <p><b>12:05-1:20 Luncheon in the Master's Room</b></p>   |   |
| <p><b>1:20-2:35 Panel 15 in the Gradidge Room</b><br/>Panel Chair: Sequoia Barnes, MA</p>  | <p><b>1:20-2:35 Panel 16 in The Hall</b><br/>Panel Chair: Georgina Ripley, MA</p>   |
| <p><b>The Caribbean Set-Girls and Their Impact on the Slave Carnivals of the Early Nineteenth Century</b><br/>Kenisha Kelly, MFA<br/>Vassar College, New York</p>                                      | <p><b>Dutch Wax Classics: The Introduction of Dutch and English Machinemade Copies of Indonesian Batik into the West African Market from 1890 and Its Legacy</b><br/>Helen Elands, MA<br/>Independent Scholar, London</p> |
| <p><b>The Importance of Fashion History in the Implementation of Colonialism: A Case Study of Nineteenth-Century British Fashion Plates</b><br/>Katie Godman<br/>London College of Fashion</p>         | <p><b>Oil-Fashion and Modernization: The History of Urban Clothing in Iran, 1941-1979</b><br/>Nargess Khodabakhshi, MFA<br/>Academy of Fine Arts, Vienna</p>  |
| <p><b>Challenging Gendering: Three Centuries of British Children's Clothing</b><br/>Katy Canales<br/>Victoria &amp; Albert Museum of Childhood, London</p>   | <p><b>Dressed in Fiction: Scandinavian Cosplay</b><br/>Maria Mackinney-Valentin, PhD<br/>and<br/>Jakob Ion Wille, PhD<br/>Royal Danish Academy of Fine Arts, Copenhagen</p>   |
| <p><b>2:35-2:55 Tea Break &amp; Networking</b></p>   |   |
| <p><b>2:55-4:10 Panel 17 in the Gradidge Room</b><br/>Panel Chair: Fiona Anderson, MA</p>  | <p><b>2:55-4:10 Panel 18 in The Hall</b><br/>Panel Chair: Charlene K. Lau, PhD</p>  |

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| <p><b>Bloomerism in the Ballroom:<br/>Dress Reform and Evening Wear in 1851</b><br/>Raissa Bretaña, BFA<br/>Fashion Institute of Technology, New York</p>   | <p><b>Sartorial Assimilation:<br/>A Case Study of the Vestimentary Cross-Cultural<br/>Adaptation of First-Generation Ethnic Chinese<br/>Women who Migrated to Britain from Vietnam,<br/>Hong Kong, Singapore, and Malaysia during<br/>1966-1983</b><br/>Lauren De'Ath<br/>School of Advanced Study, London</p> |
| <p><b>Mexican Monarchs:<br/>Maximilian of Habsburg and Charlotte of<br/>Belgium, Representatives of the New Mexican<br/>Fashion, 1864-1867</b><br/>Rosa Edith Moya Ayala<br/>and<br/>Angela Bernice Kennedy Ramos<br/>University of Guadalajara, Mexico</p> | <p><b>The Samfu Suit, 1920-1979:<br/>Chinese Diaspora, Identity, Representation</b><br/>Anushka Tay, MA<br/>Independent Scholar, London</p>  |
| <p><b>Blurred Boundaries:<br/>Tweed, Identity, and the Democratisation<br/>of Dress</b><br/>Constance Karol Burks, MA<br/>Victoria &amp; Albert Museum, London</p>  | <p><b>Looking In &amp; Out:<br/>Designing Southeast Asian Fashion for the<br/>Modern Woman since 2011</b><br/>Nadya Wang, MA<br/>LASALLE College of the Arts, Singapore</p>  |
| <p><b>4:10-4:30 Tea Break &amp; Networking</b></p>  |  |
| <p><b>4:30-5:45 Panel 19 in the Gradidge Room<br/>Panel Chair: Emma McClendon, MA</b></p>   | <p><b>4:30-5:45 Panel 20 in The Hall<br/>Panel Chair: Jennifer Daley, MA</b></p>   |
| <p><b>The Maltese Ghonella Cloak:<br/>Cross-Cultural Appropriation of Clothing and<br/>Textiles in the Era of Warfare</b><br/>Dorit Young, MA<br/>Independent Scholar, London</p>   | <p><b>Breaking Borders within Traditional Russian<br/>Costumes</b><br/>Anna Nikolaeva, MA<br/>and<br/>Elena Madlevskaya, PhD<br/>The Russian Museum of Ethnography,<br/>St. Petersburg</p>   |
| <p><b>Indian Army Uniforms, Martial Race Ideology<br/>and Colonial Power in Nineteenth-Century<br/>India</b><br/>Holly Winter, MA<br/>University of Warwick</p>   | <p><b>Transnational Neo-Folk Patriotic Fashion<br/>Trends in East-Central Europe and<br/>Central Asia</b><br/>Anna Novikov, PhD<br/>University of Cologne</p>  |
| <p><b>Dressed to Disappear:<br/>Fashion as Camouflage during the Second<br/>World War</b><br/>Emma Treleaven, MA<br/>Bletchley Park Trust</p>   | <p><b>Interwoven Boundaries:<br/>Various Stylistic Influences in Romanian<br/>Court Costume</b><br/>Calina Langa, PhD<br/>Independent Scholar, Romania</p>   |
| <p><b>5:45-6:30 Wine Reception</b></p>  |  |