OBJECTS OF A PASSION
Adel Rootstein Ltd. were revered for their finely sculpted mannequin hands.
Photograph: Felix Reitze de la Haye.
OBJECTS OF A PASSION: Curating, Writing and Teaching as Practice 2014-18
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Professor Amy de la Haye, Rootstein Hopkins Chair of Dress History & Curatorship
STATEMENT OF WORK
I use the title Objects of a Passion for most of my lectures. The phrase is extracted from a statement by the French cultural theorist Jean Baudrillard who wrote that, ‘It ought to be obvious that the objects that occupy our daily lives are in fact the objects of a passion.’ For me, dress – in its material form – exemplifies this. The objects of my passion encompass the dress collection; British fashion and dress; haute couture 1850 to 1919; worn and perished dress and mannequins. Here, I explore how the medium of dress forms the nexus of my curatorial, teaching and writing practices and how these practices entwine.


THE CENTRE FOR FASHION CURATION (CFFC, EST. 2013)
CFFC exists to challenge, develop, nurture and disseminate fashion curatorial practices and theories by demonstrating and enabling rigorous, innovative and experimental work. I am Joint Director, with Professor Judith Clark, with whom I enjoy a close and inspiring working relationship. Collaboration is central to much of our work. Recently, I have enjoyed working with Alison Moloney, curator of the international exhibitions programme; Dr Jeffrey Horsley, post-doctoral research fellow, and associate member Martin Pel, curator of fashion at Brighton Museum.
The Centre’s work is underpinned by the work of Ben Whyman, manager and PhD student; Bre Stitt, administrator with special responsibility for fund-raising and Laura Thornley, research assistant for mine and Judith’s projects.
Adel Rootstein had already recognised Donyale Luna’s beauty by the time she was featured, as the first African American model, on the cover of British Vogue in May 1966.

MA Fashion Curation is an academic and practice-based course that teaches students to work with fashion (and dress) in a variety of contexts. Emphasis is placed upon object interpretation, museology, display and exhibitions. The programme of study includes group projects, workshops, seminars, lectures and site visits. The core teaching team comprises Professor Judith Clark, myself and Dr Jeffrey Horsley, with valuable input from other CfFC members and external specialists.

The course was established in 2004 with Professor Alistair O’Neill as course leader. Judith Clark and I have taught since the outset and have worked as joint and single (JC) course leader, a role held by Jeffrey Horsley since 2017.

ALUMNI:
Former students now hold professional roles including exhibitions and curatorial positions at institutions including the British Museum, The Fan Museum, Simone Handbag Museum (designed by Judith Clark, Seoul), Somerset House and the Victoria & Albert Museum. Others work as freelance curators, amongst whom are Jenna Rossi-Camus, Tory Turk, White Line Projects [Xenia Capacete Caballero and Fiona McKay] and Museea [Sophia Hedman]. Some have found employment as archivists, including roles at Calvin Klein and Cath Kidston. Our alumni also work as lecturers at LCF, and international universities including Nanjing Forestry University, Politecnico di Milano and Lasalle University. Several have gone on to PhD level study at LCF.
A set of 8 printed postcards illustrated by Paris-based artist Xavier Sager, depict fashionably clad women donning elaborate millinery, oversize fur muffs and hobble skirts c.1910. Their mode might be physically restrictive but they are liberated by the speed of movement. Roller-skating was the latest sports craze and they all wear roller-skates.

The postcards were purchased on e-Bay in 2014 from an American woman who was an obsessive roller-skater, got married wearing roller-skates and bought the cards whilst honeymooning in Paris.
CURATORIAL

Fashion & Sport in 1910 for CABINET STORIES
Cabinet Stories, November 2016 -18, was devised and curated by Alison Moloney, curator and research fellow LCF. https://www.youtube.com/watch?v=S2HiS210nRc

Fashion & Sport in 1910 was one of 8 cabinet exhibitions. Cabinets curated by Oriole Cullen (curator, V&A), Jeffrey Horsley (former PhD student, post doctoral research fellow CfFC, MA Fashion Curation course leader) Alison Moloney (curator, tutor MA Fashion Curation) Jacob Moss (curator of the Fan Museum, MA Fashion Curation alumnus, tutor MA Fashion Curation), Carol Tulloch (curator and writer, CCA UAL), Niamh White (independent curator, tutor MA Fashion Curation) and the participants of the ‘Telling Stories with Dress’ workshops)

WRITING

TEACHING
‘Telling Stories with Dress’ workshop held in a women’s prison, an NHS self-referral mental health unit and a home for elderly people with dementia. Run by Amy de la Haye and Alison Moloney. Each participant styled an item of personal adornment and wrote about it. The photographs and their texts formed the contents of the 8th Cabinet Stories exhibition.
MA Fashion Curation teaching on fashion history and collectors, collecting and collections, PhD supervision, internal and external lectures and workshops on telling stories with objects.
Rootstein are world famous for making life-like mannequins, sculpted to resemble models, singers, actors and celebrities.

Adel Rootstein Ltd. was founded by Adel Rootstein (1930-1992) and her husband Richard ‘Rick’ Hopkins, (1927-2000) in London in 1959. Adel was a visual merchandiser with an astute eye for future fashion muse. Rick was an industrial designer and astute business man. Their combined vision and skills made Adel Rootstein Ltd. An international market leader. The duo worked closely with sculptor John Taylor, who created a handmade clay sculpture of each live model, and creative director Michael Southgate.

In 1990 Adel and Rick set up the Rootstein Hopkins charitable foundation, which is continued by Rick’s second wife Deirdre Hopkins, a former display artist and LCF tutor. As Rootstein Hopkins Chair, myself and PhD student June Rowe, recipient of a Rootstein-Hopkins Doctoral Bursary, are amongst the beneficiaries.

In 2017 LCF became home of the Rooststein Archive. This comprises 38 mannequins and over 600 company documents and photographs, a sample of which are exhibited as part of this platform lecture event.

Twiggy (we have two versions) is currently on tour with the V&A exhibition You Say You Want a Revolution? Records and Rebels 1966-1970 (V&A). Elaine Paige (1982) has been lent to Atalier E.B. Passer by, by designer Beca Lipscombe and artist Lucy McKenzie, at The Serpentine Galleries (3 October 2018 to 6 January 2019).

CHANEL: A NEW PORTRAIT BY MARION PIKE. PARIS 1967-1971
Curator: Amy de la Haye, with Jeffie Pike Durham
Fashion Space Gallery, London College of Fashion. 5 September – 15 November 2013
Costume Moda Immagine, Palazzo Morando, Milan. 7 December 2013 – 23 February 2014

BOOK
The Rootstein mannequin dates from 1967. Her pose resembles that of a model photographed by American Vogue (March 15, 1968) for a feature on Chanel’s latest collection. The runway installation included huge portraits of the couturière painted by her close friend Marion Pike (1913-1998). This mannequin was installed to represent the prevailing fashionable ideal. Marion, a Chanel client whose clothes were also exhibited, was petite.
BALANCE

Our passage through the world is smoothed by balance, emotional, physical and literal. These shoes were made to help people with physical disabilities walk with ease. At the time they were made they were categorised as 'surgical' or 'orthopaedic' boots. Some were made by nineteen-year-old, third-year students studying at Cordwainers College.

Today, unworn, or only partially completed, when removed from their original context and viewed as 'objects' these shoes have a certain surreal or modernist, sculptural, appeal. Importantly, they feed into contemporary concerns about the imperatives of inclusivity and diversity.

SCALE

The human body serves as a universal measure of perception and scale. This section displays appealing extremes and striking exaggerations, as well as median comparatives. The miniature — a baby or infant shoe that can be cradled in the palm of the hand — can stir feelings of tenderness and loss, whilst the spectacle of the gigantic can overshadow mortal concerns. Our individual responses can be informed by our biographies, and lingering memories of folklore and fairy tales.
Exhibition at Sutton House, May 2018
Curator Alison Moloney.
Archive co-curator Amy de la Haye
Exhibition catalogue designed by Åbäke
I wrote the archival thematic texts
GLUCK: ART & IDENTITY *
Created by Martin Pel, Jeffrey Horsley & Amy de la Haye
Brighton Museum & Art Gallery 18 November 2017-11 March 2018
Exhibition installation: The Royal Pavilion, Art Gallery & Museums, Brighton.

*Gluck: Art & Identity formed part of a Centre for Fashion Curation/Brighton Museum HLF funded project called ‘Wear it Out*
OBJECT CASE STUDY: SMOCK WORN BY GLUCK

CURATORIAL
Fashion Collection Review, Royal Pavilion and Museums, Brighton & Hove. Martin Pel (fashion curator, Brighton Museum) and Amy de la Haye (external consultant) 2016.

WRITING

TEACHING
MA Fashion Curation, School of Media & Communication, LCF
PhD supervision, LCF
Brighton Museum & Art Gallery (talks to the public, LGBTQ community groups, Arts Fund Sussex, Heritage Lottery Fund events)
Lectures:
National Museum of Scotland
DATS conference, ‘Fashion and Biography’
LCF conference, ‘Gluck: Art & Identity’
Steyning Festival, West Sussex (the late artist’s home village)

*Nominated for the Times Literary Supplement ‘Books of the Year 2017’.

Portrait of Gluck by Howard Coster, 1932, Photograph Courtesy of The Fine Art Society, London.
WORN & PERISHED DRESS

Stills from HD film *The Violet Hour* by Katarina Athanasopoulou.

1914 Now published by the Centre for fashion Curation 2014.
The Violet Hour, 1914 Now, Four Perspectives on fashion curation. Concept and commission by Alison Moloney.

This project was inspired by Rem Koolhaas’s brief to the national pavilions in the Giardini of the Venice Architecture Biennale Absorbing Modernity 1914 to 2014. Curator Alison Moloney (CfFC, LCF) commissioned four curators (Walter Van Beirendonck, Judith Clark, Amy de la Haye and Kaat Debo) to express a moment in fashion or dress from 2014, using film as the medium.

An arty tea gown of violet-coloured silk, embellished with floral embroidery and lace, hangs in sterile, metal storage at Brighton Museum. Structurally it is more robust than many surviving tea gowns that were ruffled and draped using diaphanous layers of filmy silk chiffon and tulle. However, its status is fragile. It has never been accessioned, and its provenance is unknown. Seemingly anonymous and imprinted with stains of wear, the dress – which might so easily be overlooked – motivated the narrative for The Violet Hour. The film title is taken from T. S. Eliot’s poem The Waste Land (1922), which evokes poignantly the end of day, when dusk beckons and the sky turns violet. The brief to the film-maker was to foreground this dress to evoke the foreboding of impending war within the confines of domestic, feminine, space.
measured punkzine

Artisanal craft skills were combined with DIY techniques in the development of this prototype luxury fashion garment by Alexander McQueen.

OBJECT Alexander McQueen template jacket, spring/summer 2006. Leather, hand-coloured photocopy paper, adhesive tape (detaching), and felt-tip pen. Lent by Museum and Study Collection, Central Saint Martins, UAL.

INSTALLATION Modular structure (horizontal): steel frame, ZFMDF, edge-lit acrylic.

BODY Dressmaking measurements outlined with draping tape. Position determined by fashion drawing template for female figure available online.

TEXT None.

Photograph by Camilla Glorioso

surrogate gesture

Women in Britain were burned to death for Witchcraft until 1727, and for High Treason (inc. counterfeiting) and Low Treason (inc. murder) until 1789.

OBJECT Gloves c. 1830s.
Kid leather with metal thread embroidery (fire damaged, cause unknown). Lent by Alasdair Peebles.

INSTALLATION Modular structure (horizontal): steel frame, ZFMDF, edge-lit acrylic. Scent of wood smoke.

BODY Gloves placed at location of the hand. Position determined by the average height of women aged 23–49 years in urban England, 1830–1835.

TEXT Associate. In memoriam. CNC milled into ZFMDF.

Photograph by Camilla Glorioso

Exhibition created by Jeffrey Horsley & Amy de la Haye
Fashion Space Gallery, LCF: Exhibition commissioned by Ligaya Salazar, co-ordinated by Polona Dolzan
Graphics: Giulia Garbin
Photography: Camilla Glorioso
Film made by Carlos Jiménez  https://www.youtube.com/watch?v=7JxHqwovVK4#
PHD SUPERVISION. TEXT, PRACTICE-LED AND BASED MODES OF STUDY.

COMPLETIONS SINCE 2014:

Joyce Fenton Douglas
From Hand Craft to Digital Technology: A practice-based material culture analysis of the historical and contemporary ancillary trades of the London elite fashion industry.

Sara Chong Kwan
Making Sense of Everyday Dress: Integrating multisensory experience within our understanding of contemporary dress in the UK

CURRENT STUDENTS:

Matteo Augello*
Corporate cultural policies and museums: a critical evaluation of the role of companies in the evolution of fashion curation in Italy.

Louise Chapman
How can immersive theatre techniques and costume practice interventions be employed to communicate the narratives of the Kate Elizabeth Bunce Collection through dress display?

Antonis Daikos*
A practice-based investigation of exhibition-making as a method to display contemporary gender-neutral fashion in museums and gallery spaces.

Colleen Hill
Wearing the Wunderkammer: Curiosity in the Collection, Design, and Display of Fashion.

Lisa Mason*
Curating the personal, private and immaterial through European dress related superstitions, 1860s to date. A critical analysis and practice-led investigation of curatorial interventions proposing new approaches for exhibiting dress and talismanic objects and their associated superstitious beliefs.

June Rowe
Sculpting Beauty: A Cultural Analysis of Mannequin Design and Fashionable Feminine Silhouettes

NJ Stevenson*
Retrovision: A critical and practice-led investigation into curating the intersection of period film costume and contemporary fashion (1967-1975).

Ben Whyman*
How can a detailed material culture analysis of fashionable menswear wardrobes augment biographical and museological interpretations? A comparative analysis of three twentieth century menswear collections from the Victoria and Albert Museum and Fashion Museum, Bath

*MA Fashion Curation alumni
STREETSTYLE 25 YEARS

In November 2019 I will work, as part as the CiFC, with Tayler Prince-Fraser to mark the 25th anniversary of the Streetstyle exhibition and explore subcultures today.

Photographer - Will Reid
Creative Director - Tayler Prince-Fraser
Styling - Archie Maher & Tayler Prince-Fraser

Special issue on collectors, collections and practices of collecting edited by Amy de la Haye.
The idea for this special issue arose working on the Collections Review, with Martin Pel, at Brighton Museum and from the MA Fashion Curation unit ‘Collect Recollect’ that I lead.
The journal includes short papers by four MA Fashion Curation alumni and exhibition reviews by 2 current PhD students.
Professor Amy de la Haye
Rootstein Hopkins Chair of Dress History & Curatorship
Co-Director Centre for Fashion Curation
London College of Fashion, University of the Arts London
**OBJECTS OF A PASSION: Curating, Writing and Teaching as Practice 2014-18**

### Collections

1. **British Fashion, Dress & Dressmakers**
2. **Haute Couture c1850-1919**
3. **Worn & Perished Dress**
4. **Mannequins**

### Writing Practice (sole and collaborative outputs)
- *Gluck: Art & Identity* (Yale, 2018)
- *‘Thea Porter: Fashion, Memory & the Archive’* in Venetia Thea Porter’s Scrapbook (Unicorn, 2018-19)

### Curatorial Practice (all collaborative outputs)
- *The Violet Hour, 1914-17* (Yale, 2014)
- *Handy Artists: A Dagenham Designer* (Manns House Museum, 2016-17)
- *‘Present Imperfect‘ Fashion Space Gallery at LCF, 2018-19*
- *Quick Art & Identity* (Brighton Museum, 2018)
- *Streetstyle: from sidewalk to catwalk* (MA, 1984-85) 25th Anniversary, 2019

### Teaching/Supervision Practice
- LCF - B.A., M.A. & PhD - material culture analysis, telling stories with objects
- LCF - MA Fashion Curation - Unit Leader - ‘Collect: Recollect’, joint tutor for final projects
- LCF - PhD supervision (current students)
- Text based: Ben Whyman (Manager CfFC, MA Fashion Curation alumni)
- Text based: Matteo Augello (MA Fashion Curation alumni)
- Text based: June Rowe
- Practice based or led: Louise Chapman
- Practice based or led: Antonis Daikos (MA Fashion Curation alumni)
- Practice based or led: NJ Stevenson (MA Fashion Curation alumni)
- Practice based or led: Lisa Mason (MA Fashion Curation alumni)
- Practice based or led: Colleen Hill (LCF collaboration with the Museum at the Fashion Institute of Technology, 2016)
- **Cabinet Stories** (East London - women’s prison, NHS facility, home for the elderly and Emmaus Greenwich charity shop, 2016)
- *Hardy: Art & Identity* (Brighton Museum, 2018)
- *Streetstyle: from sidewalk to catwalk* (MA, 1984-85) 25th Anniversary, 2019

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**Centre for Fashion Curation**