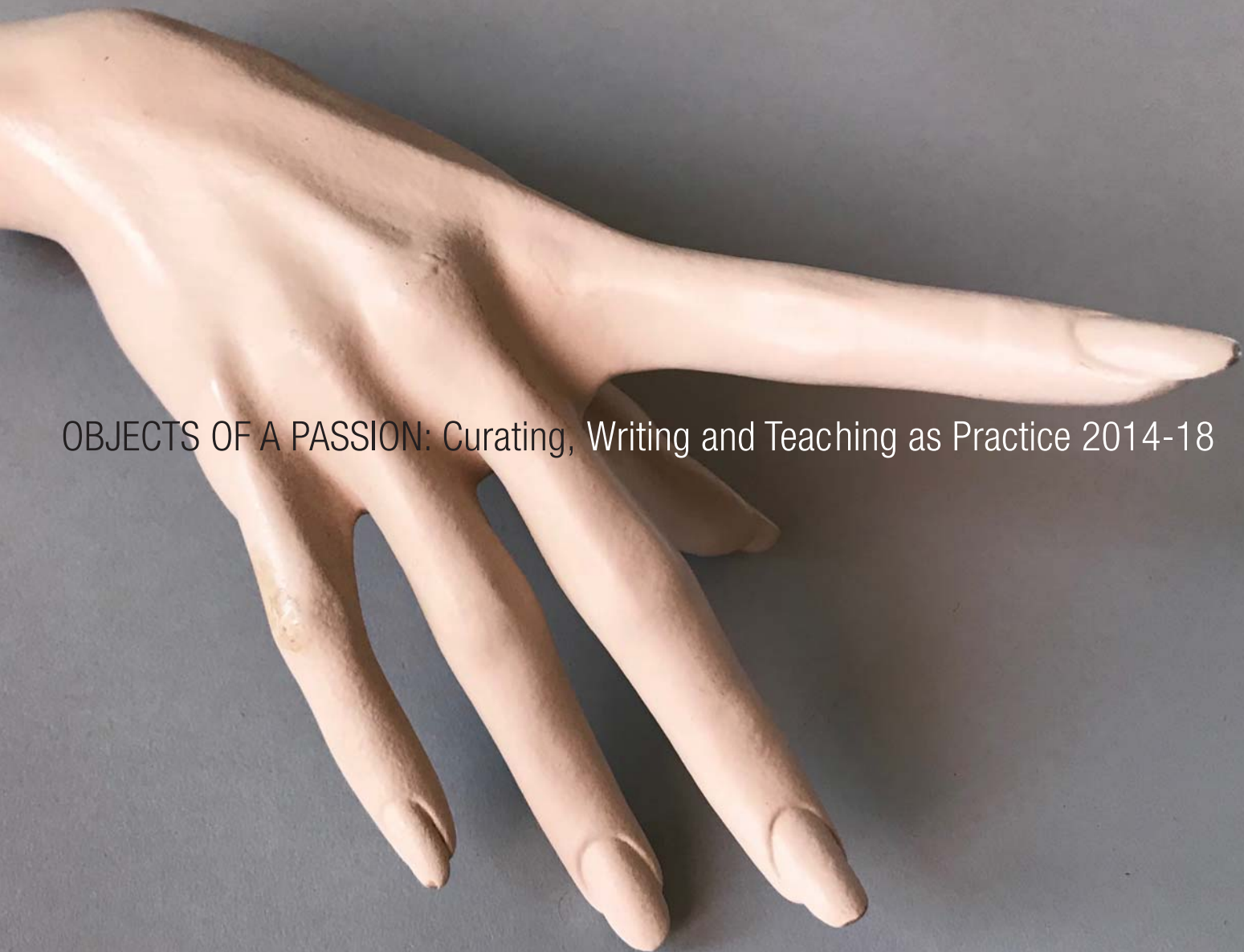


OBJECTS  
OF A  
PASSION

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

Published to coincide with Amy de la Haye's Professorial Platform  
November 2018

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**ual:** london college  
of fashion

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.

\*Baudrillard, Jean (1994) 'The System of Collecting' in Elsner, John and Cardinal, Roger The Cultures of Collecting: 7

## 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.

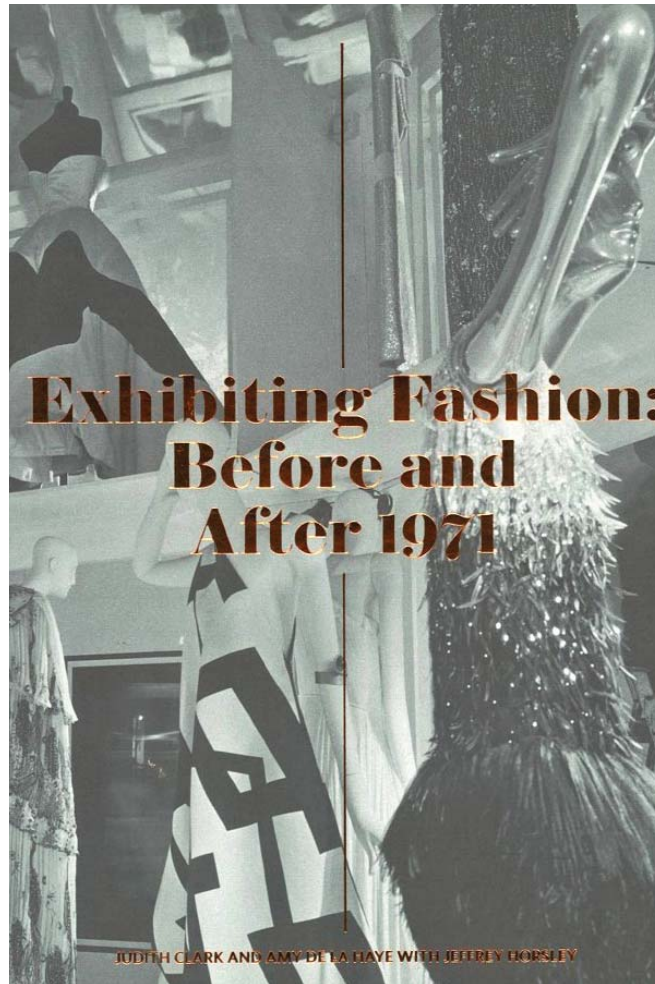
Collaboration is central to much of our work. Recently, I have enjoyed working with Alison Moloney, curator of the international exhibitions programme; Dr Jeffrey Horsley, post-doctoral research fellow, and associate member Martin Pel, curator of fashion at Brighton Museum.

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.



LONDON COUTURE  
1923-1975:  
BRITISH LUXURY

*London Couture* edited  
by Amy de la Haye and  
Edwina Erhman,  
V&A publishing, 2015.



*Exhibiting Fashion: Before & After 1971* by  
Judith Clark and Amy de la Haye with  
Jeffrey Horsley,  
Yale University Press, 2014.



Adel Rootstein Ltd. mannequin of Donyale Luna,  
1966. Rootstein Archive, LCF.  
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.

*Fashion: An Anthology by Cecil Beaton*, Victoria & Albert  
Museum, 1971. Beaton painted the Donyale Luna mannequin  
white and dressed her in Jean Muir.



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.



Mannequin dressing workshop at Brighton Museum with fashion curator Martin Pel.

MA Fashion Curation final project show 2017.

Site visit to the Rootstein factory with Edward Stammers, who now teaches at LCF, 2015.



No smoking



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

Hobble Skirted Skaters for FASHIONING WINTER, 11 November 2014-11 January 2015. Somerset House, curated by Shonagh Marshall (MA Fashion Curation alumnus).

#### 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

(Text on Sager) 'The uniform on the Street: the fashionable handbag in 1912' In Clark, Judith HANDBAGS: The Making of a Museum (Yale University Press, 2012)

#### 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

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 Rootstein 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

Washington Winter Show, The Washington Antiques Show, Washington DC, USA. 13-15 Jan 2017

## BOOK

Amy de la Haye, *Coco Chanel: A New Portrait by Marion Pike. Paris 1967-1971* (ISBN 978-1-903455-27-2. Contact Centre for fashion Curation, LCF



Exhibition installation at LCF  
Photograph: Daniel Caulfield-Sriklad, MA Fashion Curation Alumni, LCF lecturer.

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.



# FOOT- NOTES



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.

Gluck: Art & Identity exhibition created by Martin Pel, Jeffrey Horsley and Amy de la Haye, Brighton Museum, November 2017-March 2018.

### WRITING

Gluck: Art & Identity\*, Amy de la Haye & Martin Pel (eds.), Yale University Press, 2017.

### 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'

Steinying Festival, West Sussex (the late artist's home village)

\*Nominated for the *Times Literary Supplement* 'Books of the Year 2017'.



Linen smock worn by the artist Gluck (b. Hannah Gluckstein, 1895-1978) donated to Brighton Museum (H368/79) by Gluck in 1977. Styled with a modern zippered sweater. Photograph by Tessa Hallmann.



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.



Detail of a tea gown c.1913 Brighton Museum.  
Photograph: Nadia Papanikolaou.

**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 2005. 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

Fashion Space Gallery  
12 May — 4 August  
[www.fashionspacegallery.com](http://www.fashionspacegallery.com)  
#presentimperfect

FASHION | SPACE | GALLERY

1. Disorderly apparel reconfigured  
2. A playful project that tests the principal elements of exhibiting fashion: object, body, text, installation. A conversation between exhibition-maker Jeffrey Horsley and curator Amy de la Haye inspired by apparel which is damaged, worn-out or perished.



present<sup>1</sup> imperfect<sup>2</sup>

**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** Associative. In memoriam. CNC milled into ZFMDF.

Photograph by Camilla Glorioso

Fashion Space Gallery  
12 May — 4 August  
[www.fashionspacegallery.com](http://www.fashionspacegallery.com)  
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FASHION | SPACE | GALLERY

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present<sup>1</sup> imperfect<sup>2</sup>



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#>







Professor Claire Wilcox (LCF/V&A) and Alan Canon-Jones (bespoke tailor and retired LCF lecturer) with Ben Whyman (and Amy de la Haye) at The Clothworkers (V&A) examining a suit designed by Tommy Nutter and worn by Ken Tynan.  
Mannequin sketch by Antonis Daikos

#### 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

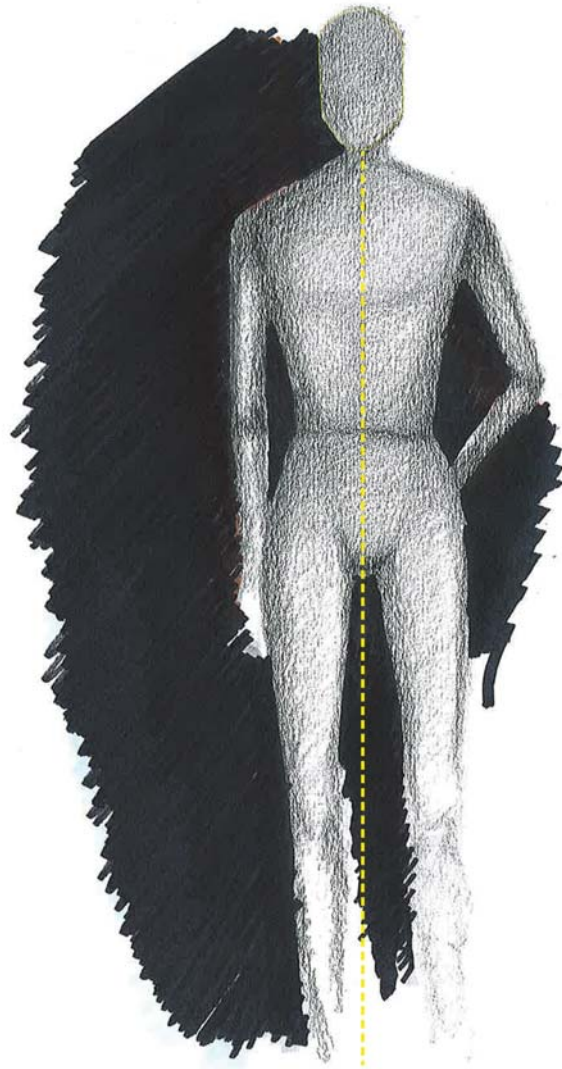
NJ Stevenson\*

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

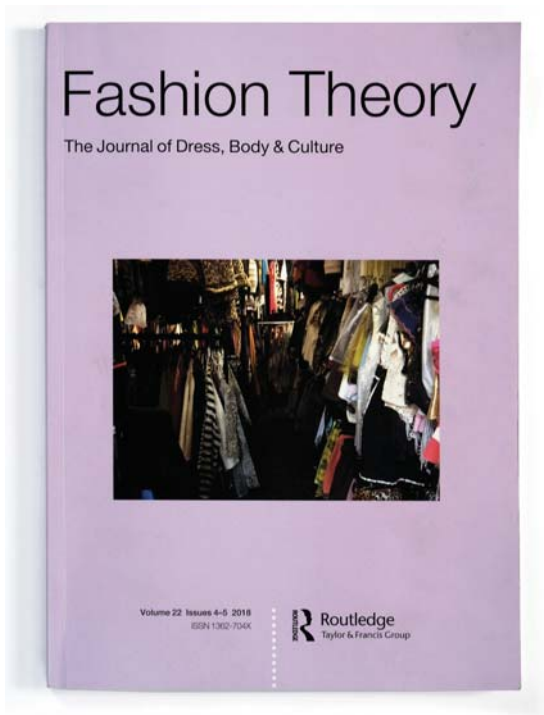
In November 2019 I will work, as part as the CFFC, with Tayler Prince-Fraser to mark the 25th anniversary of the Streetstyle exhibition and explore subcultures today.



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

Streetstyle: From Sidewalk to Catwalk, V&A, 1994. Curated by Amy de la Haye, Ted Polhemus and Cathie Dingwall.





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. Author, 'A Critical Analysis of Practices of Collecting Fashionable Dress' The journal includes short papers by four MA Fashion Curation alumni and exhibition reviews by 2 current PhD students.

University of the Arts London is Europe's largest specialist art and design university and a vibrant world centre for innovation drawing together six distinctive and distinguished Colleges with international reputations in art, design, fashion, communications and performing arts: Camberwell College of Arts, Central Saint Martins, Chelsea College of Arts, London College of Communication, London College of Fashion, and Wimbledon College of Arts. Proudly associated with some of the most original thinkers and practitioners in the arts, the University continues to innovate, challenge convention, and nurture exceptional talents. One of our goals is to sustain and develop a world-class research culture that supports and informs the university's academic profile. As a leader in the arts and design sector, we aim to clearly articulate the practice-based nature of much of our research, and in doing so to demonstrate the importance of the creative arts to scholarly research. The Professorial Platforms series is an opportunity for University colleagues and associates, as well as invited members of the public to learn more about the research undertaken in the University. The Platforms enable Professors to highlight their field of interest and the University, in turn, to recognise and commemorate their successes to date.



**CELEBRATING**  
**WRITING**  
**TEACHING**





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

# 1

## COLLECTIONS



# 2

## BRITISH FASHION, DRESS & DRESSMAKERS



# 3

## HAUTE COUTURE c1850-1919



# 4

## WORN & PERISHED DRESS



# 5

## MANNEQUINS



### WRITING PRACTICE (sole and collaborative outputs)

1 2 3 4 5 *Exhibiting Fashion: Before & After 1971* (Yale, 2014)

1 2 3 4 5 *Worth: Portrait of an Archive* (V&A, 2014)

1 2 3 4 5 *London Couture 1923-1975: British Luxury* (V&A, 2015)

1 2 3 4 *Fashion Theory* Special issue on Collectors, Practices of Collecting and Collections (2018)

1 2 3 4 *Gluck: Art & Identity* (Yale, 2018)

1 2 'Breeched, Cropped and Booted: a material culture analysis of uniform worn by the Women's Land Army in World War One' *Fashion and the First World War: The Makings of a Modern Style and the Reconfiguration of an International Fashion Industry* (Bloomsbury, 2019)

1 2 'Thea Porter: Fashion, Memory & the Archive' in Porter, Venetia Thea Porter's Scrapbook (Unicorn, 2018-19)

1 2 3 5 Catalogue text for *Atelier* E.B. Passer-by, Serpentine Galleries, 2018-19.

### CURATORIAL PRACTICE (all collaborative outputs)

1 2 3 4 'The Violet Hour', *1914 Now*

1 3 'Fashion & Sport in 1910', *Cabinet Stories* (East London - women's prison, NHS facility, home for the elderly and Emmaus Greenwich charity shop, 2016)

1 2 4 *Hardy Amies: A Dagenham Designer* (Valence House Museum 2016-17)

1 2 3 4 5 *Present Imperfect* (Fashion Space Gallery at LCF, 2018)

1 2 3 4 5 *Gluck: Art & Identity* (Brighton Museum, 2018)

1 2 4 5 *Streetstyle: from sidewalk to catwalk* (V&A, 1994-95) 25th Anniversary 2019

### TEACHING/SUPERVISION PRACTICE

1 2 3 4 5 School children.

1 2 3 4 5 LCF - B.A., M.A. & PhD - material culture analysis, telling stories with objects

1 2 3 4 5 LCF - MA Fashion Curation. Unit Leader 'Collect Recollect', joint tutor for final projects.

1 2 4 LCF - PhD supervision (current students)  
Text based: Ben Whyman (Manager CfFC, MA Fashion Curation alumni)

1 3 LCF - PhD supervision (current students)  
Text based: Matteo Augello (MA Fashion curation alumni)

1 2 3 5 LCF - PhD supervision (current students)  
Text based: June Rowe

1 2 3 4 5 LCF - PhD supervision (current students)  
Practice based or led: Louise Chapman

2 5 LCF - PhD supervision (current students)  
Practice based or led: Antonis Daikos (MA Fashion Curation alumni)

1 2 3 LCF - PhD supervision (current students)  
Practice based or led: NJ Stevenson (MA Fashion Curation alumni)

1 2 3 4 5 LCF - PhD supervision (current students)  
Practice based or led: Lisa Mason (MA Fashion Curation alumni)

1 2 3 4 5 LCF - PhD supervision (current students)  
Practice based or led: Colleen Hill (LCF collaboration with the Museum at the Fashion Institute of