"Notes on Contributors." *Fashion, Society, and the First World War: International Perspectives*. Ed. Maude Bass-Krueger, Hayley Edwards-Dujardin and Sophie Kurkdjian. London: Bloomsbury Visual Arts, 2021. 309–314. *Bloomsbury Collections*. Web. 26 Apr. 2023. <<http://dx.doi.org/10.5040/9781350119895.0009>>.

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Notes on Contributors

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Nele Bernheim is a joint PhD candidate in History at the University of Antwerp and Art History at Ghent University, Belgium. She holds an MA in Fashion and Textile Studies from the Fashion Institute of Technology, New York and a MA in Art Sciences from the Vrije Universiteit Brussel. Her research interests focus on the history of Belgian fashion in the twentieth century, which is at the heart of the study of her doctoral dissertation, “Norine Couture, Brussels: The embodiment of the Belgian avant-garde, 1915–1952.” She lectures on Fashion History at the Royal Academy of Fine Arts in Ghent and the École nationale supérieure des arts visuels de La Cambre in Brussels. In 2015, she co-curated the exhibition *The Belgians: An Unexpected Fashion Story* at the Centre for Fine Arts (BOZAR) in Brussels and is the co-editor of the book of the same name.

Emily Brayshaw, PhD, is Honorary Research Fellow at the University of Technology Sydney, Australia. She also works as a costume designer. Her areas of research include Broadway Revue and Parisian Music Hall costuming from 1890 to 1930; the intersection of fashion, dress, and costume within the performance costumes of classical musicians; the aesthetics of the Bauhaus; knitting in performance costume; and fashion, dress, costume, and trauma during the First World War.

Jérémie Brucker is Associate Professor at the Université d'Angers and holds a PhD in Contemporary History. He presented his thesis, "Avoir l'étoffe. Une histoire du vêtement professionnel en France des années 1880 à nos jours" (Dressing the part: Professional clothing in France from 1880 to the Present Day), at the Université d'Angers in 2019. This thesis is in the process of being published.

Manuel Charpy is Research Fellow at the Centre national de la recherche scientifique (CNRS) in Paris, France, and Director of the InVisu laboratory (CNRS/Institut national d'histoire de l'art INHA). His areas of interest include material and visual cultural history in Europe, the United States, and Western and Central Africa. He is now leading a study on the history of confection in France and on the use of European clothing in Congo, from the nineteenth century to today. He co-founded the journal *Modes pratiques, revue d'histoire du vêtement et de la mode* with Patrice Verdière.

Marguerite Coppens, PhD, is Honorary Chief-Curator of the Musées royaux d'Art et d'Histoire, Brussels. She is the author of numerous publications and has curated exhibitions dedicated to the history of lace and costume. Marguerite is the Honorary President of the International Council of Museums' (ICOM) Belgian National Committee, and her research interest also covers museology. She is the Honorary President and administrator of the Association française d'histoire du textile (AFET) in Paris.

Amy de la Haye is Professor of Dress History and Curatorship and joint director of the Research Centre for Fashion Curation at London College of Fashion, University of the Arts London. Her research interests focus on subcultures; the history of London's elite fashion industry; fashion designer archives; worn and perished dress; and fashion and biography. In 1991–9, she was Curator of 20th Century Dress at the Victoria and Albert Museum. Amy has a long-term interest in the Women's Land Armies during both world wars. She curated the exhibition *The Land Girls: Cinderellas of the Soil* and wrote the accompanying catalogue of the same title (2009). She was an editor of *The Handbook of Fashion Studies* (2013), co-author, with Valerie D. Mendes, of *Lucile and Worth: Portrait of an Archive* (2009) and, with Judith Clark, of *Exhibiting Fashion: Before & After 1971* (2014). She is co-curator, with Colleen Hill, of *Ravishing: The Rose in Fashion* (Museum at the Fashion Institute of Technology, New York) and author of the accompanying publication (2020).

Burcu Dogramaci, is Professor of Art History at the Ludwig-Maximilians-Universität of Munich. Her research focuses on exile, migration and flight; fashion history and theory; architecture and urbanity. Her main books include, as co-editor *Arrival Cities. Migrating Artists and New Metropolitan Topographies in the 20th Century* (2020) and *Handbook of Art and Global Migration. Theories, Practices, and Challenges* (2019). She is editor of *Textile Moderne / Textile Modernism* (2019) and author of

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Waleria Dorogova is a historian and PhD candidate in Art History at the University of Bonn, with a dissertation on the Franco-American fashion house Boué Sœurs. Her research and publications center around early-twentieth-century haute couture and its international affairs.

Hayley Edwards-Dujardin is an art and fashion historian and an independent curator. She received her MA in Art History from L'École du Louvre, Paris, and her MA in Fashion Curation, from the London College of Fashion. She teaches Fashion History, Visual Culture and Fashion Theory in Paris. Her research interests and publications cover the relationship between art and fashion; modern and contemporary fashion theory; fashion and the self; decorative arts; history of contemporary fashion; modern architecture; and fashion photography. Since 2018, she is the author of the art history book collection, *Ça c'est de l'art*.

Birgit Haase is Professor of Art History, Fashion History, and Fashion Theory at Hamburg University of Applied Sciences in the Department of Design. She holds a PhD in Art History from the University of Hamburg, with a thesis on the relation between fashion and art in the French Second Empire. She also received a degree in Clothing Technology. Her research interests cover the history of European clothing; the correlation of art and fashion, especially of the nineteenth and twentieth centuries; fashion theory; and object-based clothing research. She is currently working on a monograph about the fashion designer Christoph Drecoll.

Sara Hume is Associate Professor and Curator of the Kent State University Museum, Ohio. She holds an MA in Museum Studies: Costume and Textiles from the Fashion Institute of Technology and a PhD in History from the University of Chicago. Her research in the history of dress has focused on the relationship between evolving fashionable aesthetics and the underlying forces of economic and political change. She is currently completing a book which examines the development and preservation of regional dress practices in Alsace in the face of pressure both from political conflict and mainstream fashion.

Marta Kargól received her MA in History and History of Art at Jagielloński University in Krakow. In 2013, she received her PhD in Cultural Anthropology for the dissertation "Tradition in fashion: Dutch regional dress within contemporary culture," which was published in 2015. Her research interests include the history of dress and fashion in the nineteenth and twentieth centuries; heritage

of regional dress; economic and gender aspects of homemade clothing; and contemporary textile art. She is the co-author of two exhibition catalogues, as well as numerous academic and popular articles. She has worked as Assistant Curator for the exhibition *Women of Rotterdam* (Museum of Rotterdam, 2017). Since 2016, she has been writing about textile art for the Dutch magazine, *Textiel Plus*.

Andrea Kollnitz is Associate Professor of Art History at the Department of Culture and Aesthetics at Stockholm University. After completing her PhD on “The national identity of art: On German and Austrian modernism in Swedish art criticism, 1908–1934” (2008), she worked as a senior lecturer at the Centre for Fashion Studies at Stockholm University until 2018. Her research is focused on art and nationalism; art and fashion discourses during the early twentieth century; the Nordic avant-garde from transnational perspectives; the avant-garde artist’s role and self-fashioning; fashion and art during modernism; and fashion photography and fashion image. She is co-editor of the books *Fashion and Modernism* (2018) and *A Cultural History of the Avant-Garde in the Nordic Countries, Vol. 2: 1925–1950* (2019). She is currently working on a monograph about the surrealist artist Leonor Fini and her self-performances as well as co-editing the anthology *Fashion, Performance & Performativity* (2020).

Sophie Kurkdjian is Associate Researcher at the Institut d’Histoire du Temps Présent (IHTP-CNRS) in Paris, France. After completing her PhD on the history of fashion press at the beginning of the twentieth century, she worked as a Researcher at the Bibliothèque Nationale de France. Thereafter, she joined the Fédération de la Haute Couture et de la Mode, where she was in charge of the archives of the Chambre syndicale de la mode parisienne. In 2018, she co-created Culture(s) de Mode, a network of scholars who research fashion. She teaches Fashion History and Fashion Media History at the Université Paris 1 and Sciences Po. Sophie curated the exhibition *Mode et Femmes, 14/18* at the Bibliothèque Forney in Paris, in 2017 and *French Fashion, Women, and the First World War* at the Bard Graduate Center in New York, in 2019. Her work centers on Parisian fashion and its global influences, and appropriations, circulations, and transfers in the nineteenth and twentieth centuries.

Nigel Lezama, PhD, is a specialist in critical fashion and luxury studies, and nineteenth-century French literature. He teaches at Brock University in Canada. In May 2017, he co-organized the conference, “Nouveau Reach: Past, Present & Future of Luxury,” in Toronto. Some recent works include: “Re-thinking Luxury in the Museum Fashion Exhibition,” which appeared in *Luxury: History, Culture, Consumption* (2020); “Status, Votive Luxury, and Labour: The Female Rapper’s Delight” (2019) in *Fashion Studies*; and, “Mo’ Money, Mo’ Problems: Hip Hop and Luxury’s Uneasy Partnership” (2018) in *The Oxford Handbook of Hip Hop Music Studies*. His co-edited volume *Canadian Critical Luxury Studies Recentring Luxury* is forthcoming in 2021.

Zsolt Mészáros, PhD, is a curator at the Petőfi Literary Museum, Budapest. His research interests focus on fashion media; fashion and gender; and Parisian haute couture's network in Central Europe in the nineteenth and early twentieth centuries. He was Visiting Researcher at INHA, Paris, in 2018, where he worked on "La Tournée européenne de Paul Poiret (1911)." He is the author of "Reflections on the gender aspects of World War One: Commemoration projects and historiography in Hungary," in *L'Homme: European Review of Feminist History* (2018) and of "L'élégance genrée: Étude comparative entre le premier volume de *Monsieur* et de *Vogue* français (1920)," in *Visual Design: The Periodical Page as a Designed Surface* (2019).

Enrica Morini is Professor of Contemporary Fashion at IULM University in Milan. She holds a BA in History of Art Criticism. Enrica Morini has published *Fashion History from the Eighteenth to the Twenty-First Century* (2011) as well as numerous essays on ready-to-wear, Italian and French fashion, youth style, and the relationships between art and fashion. She has worked as a curator on exhibitions, focusing on post-war Italian fashion and fashions of the sixties and the seventies. In 2003, she co-curated with Margherita Rosina, a display about the impact of the First World War on the lives and style of women, *Le Donne, la moda, la guerra. Emancipazione femminile e moda durante la Prima guerra mondiale* (Women, Fashion, War: Women's Emancipation and Fashion during the First World War).

Georgina Ripley is Senior Curator of Modern and Contemporary Fashion and Textiles at National Museums Scotland (NMS), where she oversees the collections dating from 1850 to the present day. She holds an MA in the History of Dress from the Courtauld Institute of Art, London, and previously worked for National Galleries of Scotland, Museums Galleries Scotland, the Royal Academy of Arts, London, and the Warner Textile Archive, Braintree, Essex. She is the editor of a forthcoming publication on the little black dress which will accompany a temporary exhibition (postponed to 2023); she has curated the touring exhibition *Body Beautiful: Diversity on the Catwalk* (2019) and was Lead Curator for the museum's permanent Fashion & Style gallery, which opened in 2016. Her special interests include constructs of masculinity in contemporary menswear and image-making, with a focus on intersectionality; she is also conducting ongoing research into Jean Muir (fl. 1962–95) and her archive, which forms part of the National Museums' collection.

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Guillaume de Syon, PhD, teaches History at Albright College in Reading, Pennsylvania, and is Visiting Scholar in History at Franklin & Marshall College in Lancaster, Pennsylvania. He is the author of *Zeppelin! Germany and the Airship, 1900–1939* (2002), and of numerous articles and chapters on the cultural history of technology. At present, he is working on a history of airline advertising as reflected in food, technology, and uniforms.