

HART 7006: Museums, Display & the Writing of Art's Histories.

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Seminar Essay 1

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**TITLE: MALIGN MUSES BECOMES SPECTRES: 1**

Malign Muses: When Fashion Turns Back: ModeMuseum: Antwerp:  
September 2004 - January 2005

Spectres: When Fashion Turns Back: Victoria & Albert Museum: London:  
February 2005 - May 2005

## INTRODUCTION:

The question of how one **displays contemporary fashion** in a museum presents a certain tension where the dialectic of fashion as the medium of the new, of change, and of the transient, challenges the museum's condition of appearing fixed, representing permanence and conservation (even, the idea of the conservative?). This establishes the challenge for fashion curation. Fashion has not received the serious attention from academics or museums until fairly recently, and now subject to studies of material and visual culture, currently raises the question of how fashion as 'ephemeral artwork' is being narrated in exhibitions. Inquiries into the way museums react with the dimension of movement inherent in fashion, the study of the semiotics of fashion and the positioning of fashion within a more academic discourse, has started to shift the problematic relationship between fashion and the museum. Why, and how, can one 'preserve' something that is constantly moving, always approaching the new, and relentlessly changing?' This essay aims to investigate one exhibition that engaged with the notion of exhibiting fashion in ways that incorporated history and the contemporary, stillness and movement, the past and present, the material and the conceptual.

*Malign Muses: When Fashion Turns Back*, commissioned by Linda Loppa, director of the **ModeMuseum**<sup>ii</sup> in Antwerp, Belgium, showed September 2004 to January 2005. Opening in 2002, the Momu has established a reputation for its approach to fashion as a phenomenon, and to the commitment and freedom to experiment from several interdisciplinary points of view. The continued research into historical, socio-economic, anthropologic, as well as contemporary artistic aspects of fashion, led to a number of collaborations with Belgian and foreign guest-curators, and to some significant exhibitions in its short history: *Landed/Geland* as part of the 'Antwerp as fashion capital' project in 2001, *Ambimorphous* in 2002, *Patronen/Patterns* in 2003, and *Mariage 1, 2 & 3* in 2004. Simultaneously, the recognition of a group of fashion designers known as the 'Antwerp 6'<sup>iii</sup>, helped position Belgium as a centre of cutting edge fashion, momentarily challenging London's position<sup>iv</sup>.

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<sup>i</sup> The ModeMuseum (MoMu) uses this question to consistently challenging the nature of its collections, fashion and the related fields of art, design and museology.

<sup>ii</sup> The MoMu assigns itself an important laboratory function: the freedom to experiment from several interdisciplinary points of view, the time to do research, a dynamic library and collaboration. This was the 5<sup>th</sup> themed exhibition.

<sup>iii</sup> The Antwerp 6 is a term given to six young Belgian designers in the late 1990s who had an notable impact on the Paris fashion scene with their conceptual and deconstructed looks. The designers had all studied in Antwerp.

<sup>iv</sup> Since the 1960s London has been acknowledged as the cutting edge fashion capital, with an established historical relationship with the powerful position of Paris as couture (high fashion) capital.

As a very young museum, the MoMu had established credibility enough to show the exhibition before it moved to the **Victoria & Albert Museum**, in London. *Spectres: When Fashion Turns Back*, showed from February to May 2005 in the V&A's Contemporary Programme. Expecting the reverse in the (perceived) hierarchy that exists between the MoMu and the V&A<sup>v</sup>, one questions the role of the Antwerp's cultural capital that impacted on the validity of the show, and not the opposite where fashion prides itself in the notion of the new, unique and original. The change in the exhibition title will be dealt with later in this essay. The inter-disciplinary nature furthermore supports the research component with the V&A who has a reputation for the strength of its historical collections<sup>vi</sup> and for the rigour of the research and scholarship that takes place at the museum. The Contemporary Programme (launched in 1999) considers the interrelationships between a number of art forms; including fashion, furniture and product design, craft, graphic design, digital media, architecture and photography. As head of the programme, Laura Parker explains that the challenge comes not in finding material to show, but in telling the right story. Issues around dress and fashion collections and different public expectations of, engagements with or even, participation in the viewing of fashion are addressed by this exhibition in both the Antwerp and the V&A exhibits.

This exhibition, initiated through various conversations on fashion curation and the display of contemporary fashion and historical dress, held between Loppa and **Judith Clark** as an independent curator, during the initial years of the establishment of the MoMu, led to an introductory essay in the catalogue of *Backstage* (2001), in which Clark developed ideas around exhibiting fashion and dress allowing "surfaces [to] float free of their histories". *Malign Muses* was commissioned to look at the relationship between fashion and its heavily themed genealogies, while simultaneously encouraging collaborative practice and highlighting the curatorial process itself. The participation of institutions in the development and eventual outcome of the project underpinned by the working relationship between the three **institutions** (the MoMu, the V&A and the London College of Fashion<sup>vii</sup>) created an opportunity for the conversations to develop in terms of the "shifting relationship between fashion research generated in the academies and in the museum context" (Beward, 2008). The LCF and the V&A have supported a full-time Fellowship in Contemporary Fashion (since 2000) and as the second incumbent of the Fellowship, Clark continued to develop her innovative approaches to display and the interpretations of fashion.

The second collaborative component to the exhibition "highlighted the blurring of boundaries between curator and artist and exemplified how curation can be understood as an artistic practice in its own right".<sup>viii</sup> A number of highly innovative individuals participated in the development of ideas and the concepts used in the exhibition itself,

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<sup>v</sup> The Victoria & Albert Museum (abbreviated to the V&A) is considered to be the world's largest museum of decorative arts and design, housing a permanent collection of over 4.5 million objects. It was initially known as the Musum of Manufactures with collections that covered both applied arts and science.

<sup>vi</sup> The fashion collection has approximately 65 000 objects including the textiles collection.

<sup>vii</sup> The London College of Fashion (LCF) is a key figure in British higher education in fashion and recently celebrated its centenary.

<sup>viii</sup> (O'Niel, 2005) reviewed *Spectres: when Fashion Turns Back*, in *Fashion Theory: Journal of Dress, Body & Culture*, volume 13, number 3, 2005 which focused on fashion curation.

and included **Caroline Evans** (writer and theorist), and Ruben Toledo (artist), Naomi Filmer (jeweler) and Yuri Avvakumov (architect). Clark's relationship with Evans began in 2002, where both were participants in a project on fashion and modernity<sup>ix</sup>, at which Evans presented some of the ideas that would inform her book *Fashion at the Edge: Spectacle, Modernity and Deathliness* (2003). Many of these initial discussions led to the deliberate development by Clark of Evans's concepts, in terms of "translating the text" and exploring the notion of the "exhibition as a parallel narrative" (Breward, 2005: 12).

Many of the metaphors that Clark and Evans explored are drawn from the writings of **Walter Benjamin** and incorporated ideas developed in his Arcades Project, with the concept of '*tigersprung*'<sup>x</sup>, of history 'as an angel being blown backwards into the future' and of the labyrinth that returns upon itself. Clark's exploration of fashion genealogies aimed to uncover some of the tensions inherent in contemporary fashion, where the past is constantly haunting the present. The conversations between Clark and Evans offered insight into the origins of some of the recurring themes in contemporary fashion such as "alienation, trauma and phantasmagoria"<sup>xi</sup> that would ultimately inform the look of the actual show. Ways of viewing, seeing and watching were all processed into a fascinating landscape of scaffolding, a merry-go-round with very large cogs, and a marionette theatre which all acted as displays for fashion that "looks back".

#### FASHION CURATION/EXHIBITIONS:

The curation of fashion has had little attention paid to the encoded notions surrounding dress with regard to theoretical underpinnings, and as a result, the display and related dialogue around dress objects experienced a fate similar to ethnographic and anthropologic exhibits. Fashion continued to belong to a field of curiosities<sup>xii</sup> with artifacts displayed purely for their visual or tactile appeal, sustaining a notion of simplification around the capricious and also gendered nature of fashion. Descriptions of the fashion object seldom offered analysis or understanding around a greater socio-political, historical or theoretical context in which fashion exists. **Fashion exhibitions** have until recently, followed this format of display; as beautiful, attractive or unusual objects in chronological, historical or cultural displays, or as dedicated exhibits of a designer (Westwood, Versace, Yamamoto) or celebrity (Audrey Hepburn, Queen Anastasia of Denmark, The Beatles)<sup>xiii</sup>. Recently critics and fashion academic interest has led to a number of publications and developments in this field.

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<sup>ix</sup> The Arts and Humanities Research Board-funded project on the relationship between fashion and modernity, involved theorists, historians and designers from Central St Martins College of Art and Design and the London College of Fashion.

<sup>x</sup> '*Tigersprung*' is Benjamin's "leap into the past" that occurs in fashion as it tries to deal with the present. Numerous fashion writers have recently explored this concept of the '*tigersprung*' including Evans (2003), Lehmann (2000), Breward (2005) and Wilson (1998).

<sup>xi</sup> Evans (2003: 89-90) *Fashion at the Edge*.

<sup>xii</sup> Cabinets of curiosities or cabinets of wonder were in Renaissance times the early form of museums we know today, with encyclopedic collections whose categories still needed definition.

<sup>xiii</sup> Examples include Cecil Beaton in 1970 at the V&A, Diana Freeland of the Costume Institute, Metropolitan Museum in New York 1970-1980, Irving Penn at the Louvre, in 1990.

*The Fashion Theory Journal of Dress, Body and Culture*, Volume 12 (2008) was dedicated to fashion curation, indicating a rise of interest and academic attention in the field. The **MA Fashion Curation** (offered at the London College of Fashion)<sup>xiv</sup> was launched in 2008 and presents a unique opportunity to investigate and develop specialist practice-based, critical and interpretative skills involved within the discipline of fashion curation. These include displaying dress; creating 'stories' from objects; writing texts to target audiences; model-making; collecting, handling and archiving garments. McNeill<sup>xv</sup> explored an exhibition (*AngloMania: Tradition and Transgression in British Fashion* 2006 at the Metropolitan Museum of Art) that merged art-historical research with contemporary styling and viewing practices. Breward<sup>xvi</sup> focused on the past decade in terms of the relationships between learning institutions and specific fashion research in museums, analyzing the impact of interdisciplinary approaches, funding, collaborations and experience. Valerie Steele<sup>xvii</sup> of the Fashion Institute of Technology, New York, surveyed the history of fashion exhibitions, including a study of the controversies involved, sponsorship influences and curatorial imprints within specific exhibitions.

#### COLLABORATORS:

Fashion curator Judith Clark trained in Architecture at the Bartlett School of Architecture and at the Architectural Association in London. Her shift towards fashion curation began as she realised the parallels between the design and the dressing of space with that of dressing of the human form. Clark's earliest exhibition with the V&A, *Satin Cages* (1997) was followed by a series of innovative exhibitions and installations held from 1997 to 2002, where she consistently questioned values of established disciplinary boundaries between art, history and fashion. Her growing reputation led to the attention of the MoMu. Clark's work consistently challenged notions of display, of fashion objects and fashion theories across multiple disciplines. Exhibitions include *Captions* (subjective response of audience/viewers to one McQueen dress), *Capes* (looking at object type), *Frills and Flounces* (a thematic show on Englishness in dress), and *Vionnet* (a scholarly/academic review of a designer's work). Clark most recently worked on *The Art of Fashion: Installing Allusions* at the Boijmans van Beuningen Museum in Rotterdam (September – December 2009) and is currently busy with a number of projects: *The Concise Dictionary of Dress* at the Blythe House (March 2010) and *Alta Roma ROMA/AMOR*, an exhibition exploring Italian couture in July 2010, Rome. Clark is presently with London College of Fashion, University of the Arts, London; a Reader in the field of Fashion and Museology, and Co-Director (with Amy de la Haye) in the MA Fashion Curation, London College of Fashion.

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<sup>xiv</sup> Course directors Judith Clark and Amy de la Haye have combined their own professional practice with leading this course.

<sup>xv</sup> Fashion Theory: Journal of Dress, Body & Culture, volume 12, number 1, March 2008. McNeil, Peter: *We're Not in the Fashion Business": Fashion in the Museum and the Academy* (2008) pp65-81.

<sup>xvi</sup> Fashion Theory: Journal of Dress, Body & Culture, volume 12, number 1, March 2008. Breward Christopher: *Between the Museum and the Academy: Fashion Research and its Constituencies* (2008) pp 83-93.

<sup>xvii</sup> Fashion Theory: Journal of Dress, Body & Culture, volume 12, number 1, March 2008. Steele, Valerie: *Museum Quality: The Rise of the Fashion Exhibition* (2008) pp7-30.

Fashion **theorist, Caroline Evans**, “lent quotations” that evoked the complexity of contemporary dress to the exhibition, but more so, it was the intensity of speculation and discussion around the project over a two year period that shows Evans’s impact on the exhibition. Evans is a Reader in Fashion History and Theory at Central Saint Martins, London. She teaches and writes on 20th century and current fashion, with an interest in contemporary practice and its interface with both history and theory. Her publication *Fashion at the Edge: Spectacle, Modernity and Deathliness* (2003) has established new standards in academic discourse around fashion research and its discontents<sup>xviii</sup>.

Invited **fashion illustrator** Cuban-born **Ruben Toledo** provided the drawings for the two-dimensional graphics. Toledo’s ornate and witty commentaries produced visual essays on the narratives of the show, which were reproduced as large cut-out, scaled-up pieces for the exhibition. Toledo paints, sculpts, illustrates and draws and his work has been exhibited in museums such as the Metropolitan Museum of Art, the textile museum at the Louvre and the museum at the Fashion Institute of Technology.

Avant-garde **jeweller Naomi Filmer** created mannequin prosthetics especially developed for the exhibition: limbs that are flocked or oxidised, with strange additions that are carved or appended taking the mannequin beyond mere styling. Filmer holds a Senior Research Fellowship at Central Saint Martin's College of Art and Design, has taught in the jewellery and fashion departments of Central Saint Martin's and the Royal College of Art and worked as stylist/collaborator for fashion shows by McQueen, Dai Rees, Shelley Fox, Tristan Webber, Julien Macdonald, and Chalayan.

**Yuri Avvakumov**, as a leading Russian **architect**, designed much of the actual form within the exhibition. Using his neo-constructivist visions from the *Paper Architects* project, Avvakumov created an illusion of infinite genealogies, of journeys through time as landscapes, and sets that acted as reminders of the scaffold-like structures that underpin the aesthetic imperatives of Constructivist theory. The designed form of the exhibition freed up room for multiple objects to communicate randomly and specifically with each other. Avvakumov has curated a number of exhibitions, directed exhibition design for museums and galleries and works as an architect internationally.

## ANALYSIS OF THE TITLES OF THE EXHIBITION:

*Malign Muses: When Fashion Turns Back* became *Spectres: When Fashion Turns Back*. I did not find an explanation of the name change in any of the literature studied thus far, but suggest that the subtleties related specifically to the notion of public acceptance and perceived response to the word “malign” could be problematic. I would need to investigate this further, to establish whether this could bear insight into the relationship between the two institutions. Exhibiting fashion under a ‘foreign’ title (English) in Flemish-speaking Antwerp could position the exhibition strategically and consciously underpins the exchange relationship involved. The V&A’s name change could highlight

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<sup>xviii</sup> Fashion Theory: Journal of Dress, Body & Culture, volume 5, number 4, November 2001. Teelson, Efrat: *Fashion Research and its Discontents* explores the misuse of theory, unsuccessful appropriation of natural science studies and meta-theoretical confusions.

the transformation of the exhibition into a new field or space, highlighting the shift this may bring with it.

Breward describes the related themes of influence, historical connections and genealogies that continue to “haunt avant-garde designers and cutting-edge curators, united as they are by a central concern with the rather terrifying idea of the **muse**, or patron for new artistic and intellectual departures”(2005: 10). The muse represents both the mythological goddesses of classical philosophy, and the source of idealised female embodiment, in this exhibition blurs the relationship of power. In this case the malign muse offers a haunting, sinister being, which may not be so easily dispelled, or controlled. There could also be some investigation into the relationship of the muse and the museum. **Spectres** on the other hand figures more predominantly in Evans’s writings, where she describes how etymologically, spectacle and spectre “have the same root, both coming from the word ‘specere’ to see....” (Evans, 2003: 50). According to the Concise Oxford Dictionary “spectres” refers to a ghost, or something unpleasant or dangerous that is imagined or expected, with its origins from the Latin word *spectrum* ‘image, apparition’. Both these titles refer to notions of unease, disquiet, and a haunting.

#### ANALYSIS OF THE BOOK/CATALOGUE:

Published by V&A Publications in association with MoMu in 2004, *Spectres: When Fashion Turns Back*, is the exhibition catalogue created by Judith Clark, and co-authored with Christopher Breward, Caroline Evans and Yuri Avvakumov. An almost-square format, hard-cover 165 page exhibition catalogue, present the collaborative process of the project in a number of sections that conveys a sense of layering and time itself. Two prefaces immediately position the partnership of the LCF and the V&A, under the title *Victoria and Albert Museum*, and the second from the MoMu, titled *ModeMuseum*. These two short introductions present the objectives and scope of the project within the framework of fashion, research and education. Breward (as Head of Research at LCF and Deputy Head of Research at V&A) continues with an outline of the exhibition based on an interview held with Clark and presents an in-depth explanation of the related themes of influence, historical connections and genealogies that haunt avant-garde designers and cutting-edge curators and is evidenced in both the book and the exhibition. .

*Research: A Repertoire of Repetitions* presents some visual and theoretical research that informed the exhibition, strongly led by theory developed by Evans, with original manuscript pages of *Fashion at the Edge: Spectacle, Modernity and Deathliness*. These double-page spreads in black and white reveal quotes, thoughts and images that witness the research processes ideas that underpin the exhibition. This is followed by a short essay: *A Monument to Ideas* by Evans which offers a reflective description of the integration of the closely related theory of Benjamin, and Evans’s own thoughts in relation to Clark’s curatorial processes as they unfolded in an extended conversation over the two years.

*Dress* traces the visual genealogies of chosen fashion pieces in sixty pages of colour images of the dresses that actually are used in the exhibition. A number of influential

cutting edge Belgian designers<sup>xix</sup> were included in this exhibition together with pieces from the historical collections of both the MoMu and the V&A. Preparatory sketches, notes, and drawings that evolved over six months in response to conversations with Clark are included in the catalogue, again highlighting the processes of collaboration with Filmer, Toledo, Avvakumov, and Clark, in a sense providing a trace of itself. Included are original floor plan drawings of the development of the exhibition space in the MoMu, as well as work in progress and maquette photos. The catalogue ends with a number of photographs of the exhibition, showing close-ups of some of the installation of the exhibition at the MoMu. It does not contain drawings or plans or photos of the exhibition as it moved to an entirely new space. The images and information provided on the V&A website also use the MoMu photographs, and reveal very little of the exhibition within a new context.

### **A PLAY OF SEVEN THEMES:**

Each of these themes can be seen a way of looking back into the past drawing on early industrial or metropolitan aesthetics (Benjamin, Simmel, Baudelaire), whilst simultaneously displaying a collage of visual references that offer insights into the historical influences, recollections and shadows of contemporary fashion. Each section looked at different ways in which recent fashion is haunted by the past. Sometimes the links are not immediately apparent which would invite the viewer to look closer, until eventually finding a connection. *Reappearances: Getting Things Back*, is the first section which looks at patterns in historical dress, where motifs return and time folds back on itself. Seven views are set up so as to magnify, reflect, select, and double the objects in this display through the peepholes, looking glasses, screens and other optical devices. These views are intended to remind the viewer of looking games, with each game suggesting different ways of seeing, thinking about, and engaging with the present.

*Nostalgia* holds a key question of the exhibition of nostalgia's place in fashion as a longing for a forgotten past, or whether it is this nostalgia that feeds the future. Fleeting moments in fashion's memory are sketched by Toledo and idealised into monuments as giant wooden figures in 'The Avenue of Silhouettes'. *Locking In And Out* offers the past and present in details, where motifs and ideas meet in an interesting connection in recognition; and equally when these pieces diverge, how they become remote again. This concept is acted out on three giant interlocking (and continually moving) cogs which question notions of attraction and release. *A New Distress* reflects the worn out, torn apart, burned, stained, and damaged in fashion that represents both wear and tear, and signs of trauma and vulnerability, introducing an intriguing beauty related to notions of decay. Fashion pieces displayed in museums are mostly conserved and are threatened by the impact of time and chaos. Here an un-conserved dress challenges the practice of convention.

*Remixing It: The Past In Pieces* looks at how fashion designers casually 'remix' various historical references simultaneously and shamelessly, in a post-modern mode of combining old and new, the formal and the inappropriate, the trivial and the elegant. As a

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<sup>xix</sup> Veronique Branquinho, Olivier Theyskens, Ann Demeulemeester, Dries van Noten, and Martin Margiela.

key component to the exhibition, *Phantasmagoria: The Amazing Lost And Found*, uses references to magic and the tricks of the circus, the dialectical harlequin identity and the magic lantern show, with its use of shadow to narrate Evans's concept of spectacle and deathliness as a symptom of modernity. 'Curiouser And Curiouser' closes the exhibition while referencing the museum's own past as a curiosity cabinet, and relates to our own past (as a child). Age here, is associated with scale, games and perceptions, referencing Lewis Carroll's *Alice in Wonderland*.

## CONCLUSION:

*Malign Muses* becomes *Spectres: When Fashion Turns Back* offers an interesting analysis of an exhibition, two museums, academic interests, and the processes of curation and collaboration. The exhibition at the V&A was supported by a one-day symposium that explored and recorded the shifting relationships between fashion theory, the politics of display, curators, academics and fashion's burgeoning audience. The exhibition has become a benchmark exhibition about making and curating a fashion exhibition, with multiple reviews and academic references that preceded and immediately followed it; in the Fashion Theory Journal, the Museum Journal, and the History Workshop Journal each documenting various aspects of the curatorial and exhibition design processes. The exhibition was the topic of a debate at the international *Museum Quality* symposium at Fashion Institute of Technology (FIT) in 2006 and featured on a short bibliographical list for the MOCA blockbuster exhibition *Skin and Bones* (MOCA 2007) which explored the link between fashion and architecture.

In the second component to this essay I will investigate the two stagings in more depth and analyse issues around the displays, the "commissioning" relationship between the two museums, the different publics of the two exhibitions and the impact that this exhibition has had on the discourse that existed before, and developed after the exhibition. Current museological interest in fashion reflects a growing individualism of society, and a stronger focus on the construction of one's own identity through the use of fashion and it is in this context that the need to investigate fashion and its multiplicities in recent years, has arisen..

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