

The Fashion Research Network, with Somerset House, Presents:
Surfaces and Boundaries: The Legacy of Guy Bourdin

13th March 2015, 14.00-17.30
Screening Room, South Wing
Somerset House

Programme

14-14.25

Welcome - Alexis Romano
Curator's introduction by Alistair O'Neill
Q&A

14.25-15.20

I. Space/Staging: Interiority and Impenetrability in Fashion Imagery (chair Katerina Pantelides)

'Seducing the Surface: Fashion, Fetish and Photography,' Lucy Moyse
'Process and Collaboration in Fashion Imagery,' Jess Bonham and Anna Lomax
with Curator Shonagh Marshall
Q&A

15.20-15.30 Break

15.30-16.25

II. Skin: Bourdin, Bodies, and Psychoanalysis (chair Ellen Sampson)
Dawn Woolley and Esther Teichmann with Fashion Theorist Alison Bancroft
Q&A

16.25-17.15

III. Lens: Voyeurs and Viewers in Bourdin's Fashion Films (chair Nathaniel Dafydd Beard)
Panel discussion with Pamela Church Gibson and Kathryn Ferguson
Q&A

17.10-17.30

Closing remarks by Katerina Pantelides and Ellen Sampson
Comments from panelists

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Speaker Biographies

Alison Bancroft is a writer and cultural critic, specializing in interdisciplinary approaches to modern culture and media. Her interests include fashion, art, design and culture more generally, as well as psychoanalytic thought, sex and gender. She is the author of *Fashion and Psychoanalysis*—her first book, on a topic that she has published and spoken about widely—which was published in 2012, and is now working on her second book and an exhibition. She holds a PhD from the University of London.
<http://alisonbancroft.com/>

Jess Bonham is a London-based still-life photographer. She creates playfully sophisticated images, based on a love for pattern and precision, reinvention, curious correlations, and seeks narratives through colour, shape and form. Her work touches upon the world of sculpture and installation, often with an injection of humour and surprise. Jess Bonham graduated from The University of Brighton with a degree in Illustration. From there she went on to work as a prop maker before turning her attention to the photography industry. Since then, Jess has been commissioned by clients such as Chambord, Belvedere, Kenzo, Stella McCartney, Jaguar, Aston Martin, Selfridges, Topshop, Ford, AnOther, UK Vogue, Miss Vogue, FRAME, Twin, PORT, Wonderland, Garage, and The Gourmand. <http://www.jessbonham.co.uk/>
hello@jessbonham.co.uk

Pamela Church Gibson is Reader in Cultural and Historical Studies at the London College of Fashion, University of the Arts London. She has written widely on the subjects of film and fashion, history and heritage, gender and spectacle, cities and consumption. Principal Editor of journal *Film, Fashion and Consumption*, her published titles include *Fashion and Celebrity Culture* (2012), *More Dirty Looks: Gender, Power and Pornography* (2004), and, with Stella Bruzzi, is editor of the seminal book *Fashion Cultures: Theories, Explanations, Analysis* (2000) and *Fashion Cultures Revisited* (2013). p.church-gibson@fashion.arts.ac.uk

Kathryn Ferguson is a Film Director, Curator and Fashion Film Research Fellow and Visiting Practitioner at London College of Fashion and Central Saint Martins College of Art and Design. She has made films for numerous designers and international brands including Chloé, Selfridges, Sinead O'Connor, Sony, Lady Gaga, SHOWStudio, Richard Nicoll, Charlie Le Mind, Katie Eary and Domino Records. In 2014 she became Selfridges 'Filmmaker in Residence.' Her numerous curating credits include Birds Eye Film Festival's 'Fashion Loves Film' strand (2000-2013) and the British Council-backed 'Dressing the Screen' exhibition held at UCCA Beijing (2012) and ICAS Singapore (2013).
<http://www.kathrynferguson.co.uk/>

Anna Lomax was born and bred in South London and is currently working in East London, after having graduated from Brighton University with a degree in Illustration. She is fascinated by the bizarre, pop-culture, folk art, pound shops and other people's

junk, and is intrigued by inventions, colour, movement and scale. Working within the field of art direction and set design, from small-scale still life, through to large-scale installation, she uses a range of mediums for varied clients. Clients include Nike, Becks, Topshop, Selfridges, Clarks Originals, Converse, Vauxhall Cars, *Vogue*. Editorials include *Vogue UK*, *Creative Review*, *Garage Magazine*, *Viewpoint Magazine*, *Elle Collections* and *The Independent*. <http://www.annalomax.com/>

Shonagh Marshall is Curator at Somerset House, an expert in the field of fashion curation, Marshall works across a varied range of disciplines in her role. Upon completing a Masters in Fashion Curation, Marshall began her career archiving the Alexander McQueen Collection for the Metropolitan Museum of Art Costume Institute's exhibition *Savage Beauty*. Following this, she archived the Christian Louboutin Collection, and the Isabella Blow Collection. Appointed at Somerset House in 2012, Marshall worked on *Valentino: Master of Couture* and *Tim Walker: Story Teller*, before going on to co-curate *Isabella Blow: Fashion Galore!* in 2013, the first exhibition to explore the late, great fashion editor's clothing collection and life story. Currently working on a confidential, pioneering fashion exhibition launching in 2016, Marshall is in the meantime shaping and programming a host of exhibitions and events at Somerset House. Marshall studied for a BA in Fashion History and Theory at Central Saint Martins, graduating in 2007, and a Masters in Fashion Curation at London College of Fashion, graduating in 2010. Shonagh.Marshall@somersethouse.org.uk

Lucy Moyse is a PhD candidate at The Courtauld Institute of Art, funded by the AHRC. She completed her undergraduate degree in the History of Art at The University of Cambridge, Corpus Christi College. She then pursued the History of Dress under the supervision of Dr Rebecca Arnold at The Courtauld Institute, for her an MA, for which she received a distinction, followed by her present research towards her doctoral thesis, entitled 'Danger in the Path of Chic: Violence in Fashion Between the World Wars, in London, Paris and New York.' This research has been featured in articles published by the Berg Encyclopedia of World Dress and Fashion, and the Interdisciplinary Press. Lucy also contributes to varied media projects, and has organized and presented at numerous conferences, including the upcoming celebration of 50 years of Dress History at The Courtauld, 'Women Make Fashion/Fashion Makes Women'. Other activities include teaching and a current position as research assistant to Dr Arnold. Lucy.Moyse@courtauld.ac.uk

Alistair O'Neill is reader in Fashion, and Fashion History and Theory Pathway Leader of the Fashion Programme at Central Saint Martins. He has worked as a curatorial consultant for Somerset House Trust since the implementation of its contemporary exhibitions programme in 2008. This has centred on fashion exhibitions including the co-curation of *SHOWstudio: Fashion Revolution* (2009), *Valentino: Master of Couture* (2012), *Isabella Blow: Fashion Galore!* (2013) and, on view now, *Guy Bourdin: Image Maker*. Alistair's curatorial projects allow him to work collaboratively with practitioners while his writing reflects more singular interests. His first publication, *London: After a*

Fashion (2007) considered the relationship between fashion and modernity in twentieth-century London. He has more recently written on bodies of photographic work that challenge the parameters of fashion photography, and explored the critical reception of the genre as it developed beyond its commercial function. This includes the forthcoming publication, *Photography and Fashion*.

Esther Teichmann received her PhD from the Royal College of Art and has exhibited and published internationally. Recent group exhibitions have included *In Appropriation* at the Houston Centre of Photography, *The Constructed View* at the Dong Gang Museum of Photography in South Korea and *Femina* at the Centre d'Art Contemporain, Pavillion Vendome in Paris. In 2014 she was the recipient of the *Levallois Award* and the subsequent exhibition *Fractal Scars, Salt Water and Tears* was shown in Paris and in London. In 2012 she was a guest professor at the California College of the Arts in San Francisco and is currently a Senior Lecturer at the London College of Communication, University of the Arts London and a lecturer at the Royal College of Art in London. Esther is currently working on a new film installation and two books, a monograph and book of essays on Photography, Loss and Desire. <http://www.estherteichmann.com>

Dawn Woolley's art practice encompasses video, installation, performance and photography. In 2008 she completed an MA in photography at the Royal College of Art. Her recent exhibitions include: *Basically Forever* (Tokyo Metropolitan Museum of Photography) and *Recollection* (Ruimte Morguen Gallery, Antwerp) in 2014. Her solo exhibitions include *Visual Pleasure* (Hippolyte Photography Gallery, Helsinki) in 2013 and *Visual Pleasure* (Vilniaus Fotografijos Galerija, Lithuania) in 2012. She is currently undertaking a PhD in photography at the Royal College of Art. <http://www.dawnwoolley.com>

The **Fashion Research Network (FRN)** is a collaborative venture set up to promote and share the work of PhD and early career researchers in fashion and dress studies. Rooted in the belief that the study of fashion and dress is interdisciplinary, it organises events and commissions new work, to foster dialogue and collaborations between researchers in various fields. For more information please visit: <http://fashionresearchnetwork.co.uk/>

Organisers

Alexis Romano, Katerina Pantelides, Ellen Sampson and Nathaniel Dafydd Beard

The Fashion Research Network

Annette Richardson, Shonagh Marshall, and Lucy Shaffer

Somerset House

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