

Conversations on Exhibiting Fashion between Beca Lipscombe, Lucy McKenzie, and Amy de la Haye

Early in 2017, Beca and Lucy invited me to contribute to the catalogue of their forthcoming Atelier E.B exhibition at the Serpentine Galleries in London, which had the working title *Lèche Vitrine*. We had met previously, introduced by our mutual friend Mairi MacKenzie, and were already intrigued by each other’s work. Lucy and Beca told me they were planning to research, commission and exhibit historical and contemporary mannequins that had been designed for the purpose of displaying fashion (as distinct from fine art expressions). They wanted to exhibit the creative work of the much overlooked fashion display industries and explore the cross-fertilization between fashion apparel presented within museum galleries, early twentieth-century international exhibitions and fashion retail contexts. They continued, quite casually, to explain that part of their project would involve displaying and offering for sale, within the gallery spaces, apparel from their latest fashion collection *Jasperwear*. The Serpentine has not previously engaged with fashion. Public institutions that ‘simply’ display—let alone sell—work by living fashion designers are often criticized vociferously for what is perceived as commercial endorsement. Were they aware just how provocative this was?

The exhibition, titled *Atelier E.B: Passer-by*, comprised five thematic sections: historical mannequins and fashion display; world fairs, department store window displays and fashion exhibitions; artist collaborations (works commissioned to display Atelier E.B merchandise); an Atelier E.B *Faux Shop* and a showroom where fashion items could be tried on with Beca and Lucy (and later gallery invigilators) on hand to assist. The duo subsequently toured and re-presented the exhibition at Lafayette Anticipations, a recently opened cultural space in Paris, established by the owners of the famous nineteenth-century department store, Galeries Lafayette.

This text captures some of the conversations that took place between Beca, Lucy and myself about the evolution and installation of their exhibition, the curatorial interventions they put in place and our attitudes towards the broader field of fashion curation.

AH: Let’s start with your initial ideas and inspirations. Your work is always embedded within extensive textual, discursive and object-based research. What and who inspired your ideas for this show? Which archives did you visit? Approximately how much time do you think you spent on researching *Passer-by*?

LM: I put my usual practice as an artist to one side and intensively researched the show for eighteen months. The research continues; it’s very hard to just stop, and as I’m sure you know, research just leads to more research.

I’m inspired by the work of historians and theoreticians who expose hidden narratives within the fashion industries, exhibition-making and architecture. Writers like Beatriz Colomina, Caroline Evans, Tag Gronberg, yourself and Judith Clark. You connect the past with the present in such a dynamic way.

In terms of exhibition-making, there were a few shows I’d seen or read about that came to mind. The first is *The Uncanny*, staged in Arnhem by the artist Mike Kelley in 1993. It dealt with the notion of the uncanny as it was defined by Freud’s famous essay, and it brought together a broad group of objects that related to the human body, trompe l’oeil, the abject and artificiality. Its catalogue is important also, as things could be done there which could not be done in the physical show. Then there is the exhibition *Neolithic Childhood. Art in a False Present*, which took place in 2018 at the Haus der Kulturen der Welt, Berlin. A large proportion of this exhibition was printed material and antiquarian books which made me think a lot about the question of displaying books and archive material ‘as art’. I think displaying books simultaneously as aesthetic objects and information material can be problematic, and I knew we would have similar issues. Finally, I thought about the *Madame Grès* exhibition staged by the Palais Galliera at the Musée Bourdelle in 2011. This was such a supreme example of display creating poetic narratives between objects and their surroundings.

We visited Maison Lanvin, Galeries Lafayette and the Cité de l’architecture et du patrimoine in Paris, the Frederick Kiesler Foundation in Vienna, Wols Stiftung in Dresden, the Sasha Morgenthaler estate in Thun, the Architecture Archive of Brussels, the V&A in London, the Museum of Tyrolean Folk Art

in Innsbruck, Wolfgang Knapp’s Mannequin Museum in Speyer and in Moscow the private archive of Lydia Orlova, who edited fashion magazines in Russia from the 1960s to the mid-1990s.

BL: We also visited the National Galleries of Scotland archives and special collection, Lee Miller’s archive at Farley House, Canmore archives, the National Library of Scotland, Glasgow Museums Resource Centre, the University of Brighton Design Archive, Bonnie Cashin’s archive in Minneapolis and many online archives such as the Smithsonian Institution’s virtual archive.

However, the archives just mentioned don’t take into account the research undertaken for the Jasperwear collection. Embedded in this new body of work are topics as varied as smoking, the Hollywood costume designer Gilbert Adrian, Amazonian/Scythian warriors, neo-classicism and graphics associated with the zodiac signs and tourist clip art. That is not to say I separate what I discover through the historical research from the collection research—they naturally blend into one other.

AH: You are both emphatic that you are not curators, which makes me smile as in recent years the title has been claimed by so many people who—to my mind—have nothing to do with curation. You have so clearly created content and curated your exhibition, however, you are unequivocal that you work as designer and artist. Can you say something about these roles, how you work together and your interpretations of curation?

LM: The term curator is actually quite vague in the art world. It can be a person who has a lot of social and professional contacts who can bring people together or the person who does the donkey work of getting loans and preparing signage. It can also be someone who can mediate between the needs of the artist and that of an institution, having a good knowledge of both. There can be conflict between an artist and curator when the role is not clearly defined, with different expectations. For instance, I write every press text for my exhibitions myself and have never asked a curator to do it for me, so I find the latter definition of the role the most positive. The idea of the artist as curator is well established. For us it is a logical extension of our desire to be self-sufficient, self-defining and independent.

AH: I feel very strongly that a curator is a person who variously collects, cares for, exhibits and/or interprets objects. I believe the emphasis upon objects is critical.

LM: Can you tell us what in *Passer-by* makes evident for you our approach as designer/artist-curators? I’m interested in your perspective, how the show looks to you, as a very experienced curator of fashion and dress. As a designer and artist, we know we have a great deal of freedom to work idiosyncratically, make leaping connections, or include the work of close friends and family.

AH: As artist and designer you not only have the freedom to foreground the personal, your ‘institution’, audiences and clients want you to do so. But ultimately, thrillingly and unequivocally, the most audacious curatorial intervention you made was to display and offer fashion items that could be tried on, bought (sportswear) or ordered within the exhibition galleries. That is something I would never do and could never get away with—but I love the fact that you have!

We’ve talked about your freedoms, let’s turn to curatorial constraints. Did the Serpentine impose any institutional ‘templates’ upon you or challenge or thwart any of your ideas or installation proposals?

LM: The only limits were financial and how suitable the conditions in the Serpentine Galleries are for showing historic works. But creatively we had total artistic freedom. Once the show was up, though, they reframed it as their first ‘fashion show’, which was not how it was originally planned.

AH: Cultural institutions—especially fine art ones—have a complex relationship with fashion ... In my experience, the visitor’s initial encounter is a highly considered curatorial decision. You presented a sculpture installation that comprises six fragments based on antique statues (*LACUNA [Brussels/Rome]*, 2018, Lucy McKenzie and Markus Proschek) which feature abstracted elements from your *Jasperwear* fashion collection.

LM: You are right, we considered the viewer’s first encounter very carefully. We intended for the statue work *LACUNA (Brussels/Rome)* to be readable one way when the visitor arrives, and another on second encounter, as they exit the show. On first viewing we hope it sets a certain museological tone, by resembling something that could be found in a plaster cast gallery or the British Museum, to make it clear we are considering display and the whole notion of what a contemporary exhibition ‘should’ look like. Then, once they have experienced the whole installation, we wanted the visitor to notice that the statue fragments are in fact ‘dressed’ in our *Jasperwear* collection, that they have been quite painstakingly adapted. We hope the viewer sees them again as mannequins, on that threshold between ‘statue’ and ‘mannequin’, which is moveable! How did they strike you? Did they put you in a certain frame of mind?

AH: Your show was radical and challenging in many ways. I felt that to re-present the trope of historical sculpted and now damaged white bodies was, on first impression, not that unexpected in the context of the Serpentine. I thought you might have been more provocative. My heart would, for example, have raced to be confronted by the Faux Shop (a replica of a clothing store that was recently closed, after decades of business, in Ostend).

You made some incredible discoveries. I was thrilled to learn that L. Frank Baum, author of *The Wonderful Wizard of Oz* (1907), wrote the first book on window display *The Art of Decorating Dry Goods Windows and Interiors* (1900). What were your other greatest ‘finds’?

BL: And not only that: Gilbert Adrian, the designer that inspired our Jasperwear collection Adrian silk shirt and Maeve & Markus tracksuit, worked at Metro-Goldwyn-Mayer and designed the costumes for the 1939 film *The Wizard of Oz*!

LM: Oh, so many ... that Agatha Christie studied commercial photography at the Reimann School. That the woman who made Beca’s beloved ‘Sasha’ doll, Sasha Morgenthaler, made such striking shop mannequins. Just how much fashion was used as a tool for nationalist propaganda at the world fairs. Most important for me was to discover what a manne-quin genius the designer Jeanne Lanvin was. She controlled the presentations of the French luxury industries at six Great Exhibitions and had a remarkably sophisticated understanding of how clothing, mannequins and scenography could work together.

There is still a lot to discover though. I lament the lack of information I could access on ethnographic mannequins, especially in relation to national difference, and I’m still working on that.

BL: The hairs on my arms still stand on end when I think about the first time I encountered the Yasumoto Japanese figures which I accidentally stumbled across on a tour at Glasgow Museums Resource Centre. These ethnographic dolls are life-size, stand unaided and are exquisitely crafted from gesso and mulberry paper, a gift made from Japan to the City of Glasgow. It is believed they are the only example of Kamehachi Yasumoto’s work outside of Japan.

A tiny Greek perfume bottle in the British Museum with an illustration of an Amazon warrior painted on it, said to be the earliest recorded depiction of a woman wearing trousers.

Window trimmer Gene Moore’s work is an historical portrait of the evolution of fashion and art in New York in the twentieth century. The main element in Moore’s Tiffany & Co. window displays were not the prop or the jewellery but the balance between them and the passer-by is then called upon to complete the picture.

AH: On the amazing 2.5-hour exhibition tour you gave my MA Fashion Curation students from London College of Fashion, you stressed that your exhibition has been constructed through a female-gendered lens. Can you elaborate and explain how you have communicated this?

LM: The relationship between mannequins and art has been greatly influenced by the surrealists who saw them as stand-ins for real women and as mere material, objects on which to impose new meanings, often of a sexual nature. For us, as women, it is not possible to mimic this relationship. So, by deliberately excluding that way of interacting with them, we were obliged to address them as

intrinsically intelligent objects, not something upon which meanings could be easily imposed because it is presumed absent. I think you can read that the show has been constructed through a female-gendered lens in the sheer variety of examples and approaches on display which are not placed within the usual hierarchy. It is also communicated in the amount and diversity of exhibited work by women. How about for you? Is it tangible to you? I’m really curious how it comes across to the public.

AH: It is clearly an intensely personal show which foregrounds the creativity of women—your own, works created by other artists and by a number of women—especially those working in the display industries, whose achievements have, over time, been overlooked or ignored. Let’s move on to the surrogate bodies—invariably female—used to display fashion within exhibitions. Mannequins are a central curatorial preoccupation—and cost—when exhibiting dress. The available selection is usually drawn from fashion retail suppliers and is often unsatisfactory, especially when displaying dress worn by a known person, made for an individual body or apparel that is not contemporary. Your exhibition combined fashion and fine art, yet you chose to exhibit only those mannequins—and you identified some extraordinary examples—made for the explicit purpose of displaying dress. I really liked that.

BL: I never really understood the discomfort I would feel seeing contemporary artists use the disrobed mannequin in their work. Now I fully understand these uncomfortable feelings—to me this represents the veil of hierarchy that exists between art and design, an area Lucy and I are all too familiar with. The mannequin is a design object that often takes a great deal of creative vision, skill and labour to make.

Yes, I find mannequins problematic in shape, size and stance but I fully appreciate the object and the art involved in producing them. With the dishabille figure, so often the female figure stands in an art show with ‘things’ stuck to her, I sense vulnerability and I want to put my coat around her.

AH : Moving from the macro to the micro, in the display cases you have placed some small, decorative and also functional interventions which you refer to as ‘stones’—each one different—that I admired.

BL: Ha! Don’t tell Calum [Stirling], the artist with whom I collaborated on these, that we call them stones! You are correct, some of these artworks are made from small pebbles that Calum combed the beach for in Pittenweem, Fife, where his parents have a house. He chose certain types of pebbles after experimenting with his laser cutter and understanding what effects he could engrave on particular surfaces. The imagery he used to laser engrave comprise a combination of patterns and symbols used in Jasperwear with his own imagery.

These pebbles are scattered around *Passer-by*. They function to highlight or physically edit text in the vitrines, to hold or hide text that may not be relevant in a written magazine article. More importantly, they act as a connective tissue linking the historical through to the invited artists through to Atelier E.B’s new work. Calum also CNC-milled some of the artworks from foam blocks that he then cast into concrete.

Both the engraved pebbles and cast concrete remnants allude to objects from a future archaeological dig; collectively they are titled *Counterfactual Artifacts*. The intention of the artist once the show run is finished is to return the pebbles to the beach.

LM: I really appreciated having Beca and Calum’s 3D-milled work in the show. So much of the layout had to be prearranged and we could place these spontaneously during installation. For me they also symbolised the subjectivity of the display.

AH: In my own curatorial work, I devise strategies to represent or evoke absent objects—garments that no longer survive because they were worn out, perished or deliberately destroyed. I love your responses and am completely in awe of Lucy’s skill and daring in painting so exquisitely a scale replica of Meredith Frampton’s painting *Trial and Error* (1939) because the Tate could not lend the original. And Beca evoking Eileen Agar’s *Angel of Anarchy* (1936–40) using Atelier E.B products and thereby creating a new work. Can you say something about this?

LM: Well, I was really impressed by the way you presented material about the various lovers of the artist Gluck in the exhibition *Gluck: Art and Identity* which you staged with Martin Pel and Jeffrey Horsley at Brighton Museum. You simply showed print-outs of biographical data on a pinboard; to me it was like a detective’s mind-map, or like a stalker’s accumulated material on victims. It evoked the obsessiveness and madness of love.

AH: I am so pleased you had that response to how we created a biographical exhibition. Visitors either loved it or loathed it.

LM: The idea of the ‘absent’ mannequin was also thematised in *Passer-by*, since so many inventive solutions were found to replace mannequins—when they were necessarily absent—and were vital to our narrative. For instance, in ethnographic museums, during the 1930s depression, in the Soviet Union, and in avant-garde, spatially composed window display. In the case of the Soviet Union, we could not exhibit garments because so few were made and we felt that in this instance absence would be more poignant anyway.

I made the copy of the Meredith Frampton painting *Trial and Error* (1939) simply because we could not loan it from Tate Britain. But I was also curious to see how it would look, because a copy is never totally faithful, it always unconsciously expresses the character of the copier and the aesthetic ideals of the period in which it is produced, that is inescapable.

Once the show started to take form we realized that the strategies we had employed to ‘make do’, were actually very important, adding a deeper level and addressing questions about reproduction and appropriation. It’s too easy to get a reproduction and recontextualize it; it’s something else to spend six weeks recreating something from scratch. There are very necessary discussions to be had about the problems of cultural appropriation; we are interested in appropriation as something dynamic and provocative. I’m also trying to make a replica of a dress by haute couturière Madeleine Vionnet at the moment and it is truly humbling!

BL: Like the Frampton painting, we could not get Eileen Agar’s *Angel of Anarchy* (1936–40) from the Tate. I was drawn to this sculpture when I read the plaster cast was a clay bust of her husband, Joseph Bard, then wrapped and embellished in haberdashery, enacting the morphing man becoming woman. I had previously made a series of heads in homage to *Angel of Anarchy* to shoot our baseball caps on and it made sense to include one of these in *Passer-by* as a surrogate.

Could you please retell the story of you, Agar and the V&A? I want this in writing as this story illustrates how forward thinking you are and what curators are often up against when working institutionally.

AH: I’m not sure about forward thinking in this case ... I simply fell in love with the hats. Curators used to be called keepers for a reason! In the early 1990s, when I was curator of twentieth-century dress at the V&A, the museum was offered Hat for Eating Bouillabaisse (which comprises a sculpted and painted cork base with applied plastic and other sea creatures) and the Glove Hat (a straw hat covered with gloves with applied pink suede fingernails) by Eileen Agar from the 1930s. I had to argue why they should come to the Textiles & Dress department and not be given to an art institution. I made a valiant case and won. But, if I’m honest, I also recognize the valid claim of the fine art museum.

The objects we choose and the way we choose to interpret them is, of course, to a degree autobiographical. Can you elaborate on how your shared Scottishness and biographies are expressed in *Passer-by*?

LM: In quite a straightforward way, with the inclusion of several contemporary Scottish artists—Steff Norwood, Bernie Reid, Elizabeth Radcliffe and Calum Stirling for instance. Also, in the historical section with the Yasumoto figures from Kelvingrove Museum and Gallery, Glasgow and the work of Charles d’Orville Pilkington Jackson at Jenners department store in Edinburgh and with Basil Spence for Enterprise Scotland in 1946. I heard about Jackson through my father Ray, who is a historian of public sculpture. I would have loved to have included Muriel Spark’s description of working in

a Princes Street department store from her autobiography *Curriculum Vitae* but there was simply no room to open the can of worms which is mannequins, department stores and consumer culture in literature!

I think it can be felt in our attitude of being unashamedly ‘provincial’. It makes us naturally interested in lesser known stories from other non-centres, like department stores in Zurich and Moscow rather than just Paris and New York. That is not that we don’t look to these big cities, but again, we are looking for the micro-narratives, because basically micro-narratives are all we have in Scotland. And it’s in the fashion collection, as the majority of it is made in Scotland.

AH: We have talked a lot about *Fashion: An Anthology* by Cecil Beaton which was staged at the V&A in 1971. This was the first modern fashion exhibition the museum staged and they brought in an external ‘creative’ to do so. We can draw parallels with the Serpentine Galleries and your exhibition. Can you say something about what you drew from *Fashion: An Anthology*?

BL: I am glad you brought this up as I feel it is important for me to acknowledge your and Judith’s book *Exhibiting Fashion: Before and After 1971*. I read your book at the beginning of my research. The forensic account you give of *Fashion: An Anthology* by Cecil Beaton is staggering—breaking down the exhibition into sub-sections and going into great detail about areas that are often overlooked in the making of an exhibition such as wigs, Perspex, peach Mirrorflex used to evoke 1930s Hollywood. Reading about the history of the V&A and that it was initially called the Museum of Manufactures, the Britain Can Make It exhibition ... Britain Can’t Buy It! Your book encouraged me to dig deep when researching.

However, the biggest revelation was discovering the instrumental role that the display and fine artist Michael Haynes played in the creation of *Anthology*. I believe from reading your book that the reason why the exhibition was so successful was the coming together of two worlds, two views, different centuries. Beaton was elderly and deeply entwined in the first half of the twentieth century. Haynes was a hip young artist and window trimmer embracing 1960s London. Although Lucy and I are close in age, the Beaton/Haynes duo reminds me of *Atelier E.B*—we often say Lucy is drawn to pre- and inter-war and I to the postwar period. The ‘hang’ of the show was so successful because of Haynes and his experience in window display. Although the show title name-drops Beaton it should really have had Haynes in there too. Your book highlights the need to reassess history, to not necessarily trust what has been written before, to think like a detective. We have learnt whilst making *Passer-by* that often money has shaped how history has remembered/remembers fashion. For us to be able to champion the forgotten and the overlooked is rewarding.

AH: I know that you particularly wanted to exhibit an outfit by Bonnie Cashin, the innovative fashion designer who, like you Beca, adored modern sportswear. It comprises a knitted white cashmere polo neck sweater and a pair of black leather trousers from c. 1959 that were worn and given by the Countess of Avon. I have a lot of original photographs from the show and have not seen how—and if—it was in fact exhibited. You made a loan request a year in advance—as specified in the museum’s loan guidelines—and were disappointed, bemused and then fed up that it was declined.

BL: After reading the original catalogue *Fashion: An Anthology* by Cecil Beaton, I understood that Cashin took part in the exhibition although, in spite of much searching, I couldn’t find photographic evidence to support this either. The catalogue described the outfit and I realized I had made an appointment with the V&A to view this outfit years ago; I am a huge Cashin fan.

I was gutted when the V&A declined to lend us the outfit which was certainly acquired for, and possibly exhibited in, *Fashion: An Anthology*. I desperately hoped to give this pioneering look the airing it so deserves and which I am sure the designer, donor and Beaton himself would have desired. However, the V&A did agree to photograph the outfit on a mannequin and I particularly love the way institutions so often photograph fashion objects on a headless mannequin against a neutral backdrop. For *Passer-by* in Paris I will have the front and back views of the outfit printed life-size and hung back-to-back, so the effect is of a flat mannequin. As the digital photography was done in-house, the V&A have now added these photographic images to their online archive, so it’s a win-win all round.

It was a similar scenario with the Yasumoto figures. After many meetings and loan rejection letters, Glasgow Museums kindly filmed and photographed the life-size dolls and agreed for me to be present. Kylie: The Exhibition had just taken place at Kelvingrove Art Gallery and Museum and the museum had purchased a rotating turntable to display Kylie’s gold hot pants. We used the same rotating plate when filming so the viewer is able to get an all-round view of these exquisite figures. I will always feel eternally grateful to Kylie Minogue!

AH: Although it is standard for museums and galleries to exhibit work by living fine artists, there is often a lot of criticism about the commercial benefits of exhibiting the work of living fashion designers. In your exhibition there are three shops: a replica of a recently closed dress shop in Ostend with garments from *Jasperwear* displayed flat in animated configurations, and a selling showroom in which items can be handled, tried on and either ordered or bought direct (the sweatshirts and jogging pants) from the gallery shop. This would generate an uproar in the V&A. (Although they did offer for sale replicas of certain garments exhibited in *The Age of Elegance 1947–1957* in the shop visitors passed through as they exited the exhibition. And, the Met recently sold Comme des Garçons ‘Play’ garments at the exit of Rei Kawakubo/Comme des Garçons: Art of the In-Between). Was it always your intention to have a selling show? How did the Serpentine react?

BL: The truth is we don’t make money from the clothes we produce as we ensure fair-trade and have small production runs. Atelier E.B have been selling in our ‘show’ spaces since 2013 and actually began this concept when Lucy invited me to sublet a space in her touring show *Ten Years of Robotic Mayhem* in 2007 where I sold my eponymous label through the institution to the public. Atelier E.B generate income from the sale of ‘art’ objects, for example the paravent in the showroom.

LM: It is essential that the institution understands that we intend to sell as part of the exhibition, and we make that very clear from the outset. It’s the conceptual tentpole supporting the whole thing, it’s non-negotiable. This means we have to have a lot of frank discussions with the institution, because they cannot make any profit from the fashion (in order to keep it as cheap as possible for our customers). But we do always offer to make things, like artist’s editions, to offset the labour and expense of supporting us in this way. In the art world, every single relationship has to be individually configured, there is no set pattern with galleries, institutions, dealers, collaborators, manufacturers—everything has to be built together from the ground up.

BL: We often find that an institution agrees in principle. But, no matter how transparent we are from the beginning, when it comes down to it, they often struggle with the reality of our concept.

LM: We are all always trying and testing ways to sustain the project. We have a rule: we will show in places that offer either access to customers, i.e. wealthy metropolitan centres, or in places that have local craft. This means we can work in places where the audience might not necessarily afford our clothes, but we can build relationships by working with local manufacturing.

AH: Vionnet Paris supported the exhibition: it is rare for one fashion label to support another in this way. How did this relationship develop?

LM: Vionnet’s CEO Goga Ashkenazi is a personal supporter of Serpentine, so the collaboration came through the institution. We hoped that showing at Serpentine, with its prestigious reputation, could lead to collaborations with manufacturing we would normally not have access to. It’s true that this collaboration did not happen in the usual way, that’s why we appreciated it so much.

AH: Can you say something about the Paris show: what shape will that iteration take?

LM: The exhibition continues to Lafayette Anticipations in Paris, the philanthropic foundation of the Galeries Lafayette department store, who have a long-standing interest in art and a great archive, so for us it’s an extremely rich context. It adds another layer to the complexity of showing and selling clothes in an art institution. Several of the works for *Passer-by* including *LACUNA (Brussels/Rome)*

and Britain Can't Buy It (the large hand sculptures) were produced by Lafayette Anticipations in their workshops, because they focus on new production. We looked extensively in their historical archives. Their building was designed by Rem Koolhaas, who designs the retail spaces for Prada and the gallery spaces for the Prada Foundation, so we also have that legacy to think about! We actually plan to install a section of the original 1912 handrails of the grand central staircase of the Galeries Lafayette, which were dismantled in the 1970s.

Paris is an important centre for fashion exhibitions and study. We hope to offer a positive example of how unspectacular clothing can be displayed, away from the blockbuster exhibitions that are financially backed by couture fashion houses and brands. We go with the assumption that there will be a sophisticated audience, but that we can perhaps offer a new perspective being outsiders looking in at subjects like the world fairs.

AH: Amazing, thank you and to be continued.