

The Fashion of the 'Gesamtkunstwerk' Decentering Art Nouveau Style at International Exhibitions



Study Day, March 22-23, 2024
Georg-Christoph-Lichtenberghaus
Darmstadt

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„Maison Moderne“ – programmatically, the advertising poster by the artist Manuel Orazi, displayed at the Exposition Universelle in Paris in 1900, proclaims a 'new style': the ornamentally dressed young woman, enthroned on a curved chair in front of a display of vases and figurines, merges with the interior and becomes an allegory of modernity and consumption herself. By bringing together objects and artifacts from very different areas of handicrafts, the visual arts, technology and fashion at world expositions, the boundaries between these fields became porous. It is no coincidence that artistic concepts of breaking down the boundaries between art and life, culminating in the 'Gesamtkunstwerk,' were developed at the same time; indeed they featured prominently in the world's fairs, along with Historicism and Art Nouveau. Design, fashion, and textiles played a central role in "Inventing the Modern World" (Busch/Futter) and stood, in fact, at the intersection of art and everyday life.

The principle of the 'Gesamtkunstwerk' was programmatic in multiple international exhibitions (Paris 1900, Turin 1902, St. Louis 1904), where the "Darmstadt Artists' Colony Mathildenhöhe" was presented. Among the featured interior designs shown were also textile designs, such as those by Hans Christiansen for Joseph Maria Olbrich's "Darmstadt Room," which were celebrated as "Germany's Wonderful New Art" (Sunday Magazine 1904). The 'Gesamtkunstwerk,' the objective of which is actually to posit an unfragmented unity, stands here for modernity – a paradoxical undertaking, since modern society has become more and more differentiated since the eighteenth and nineteenth centuries. By the encounter of the arts and fashions of the various world regions, the expositions themselves became a catwalk for the 'whole' world.

In order to challenge such holistic models in the context of world's fairs and the globalization processes they prompted the study day critically analyzes these expositions from a variety of fashion, design and art historical perspectives. By adopting post-colonial and gender approaches, questioning styles, canons, and artistic 'progress,' these entangled art and fashion histories provide the backdrop for a new and critical discussion of the terms of Art Nouveau, fashion, globalization, and 'Gesamtkunstwerk'.

The study day therefore aims to ask and discuss: To what extent were the unifying conceptions of the 'Gesamtkunstwerk' connected with the presentations of fashion, textiles, and design at the world's fairs? How do world's fairs intersect and contribute to the emergence and distribution of new fashionable styles, such as Art Nouveau? How can constructions of modernity be critically reflected in the discourse of fashion and art within the global entanglements at world's fairs?



Hans Christiansen (design), Kunstanstalt für Intarsien Georg Wölfel, Stuttgart (maker), *Germany and America*. Ca. 1903, intarsia in walnut, mahogany, rosewood and other timbers, brass, mother of pearl. Institut Mathildenhöhe, Darmstadt Municipal Art Collection, Darmstadt. Photo: Gregor Schuster

The study day is organized by the DFG-funded research project "A Critical Art History of International and World Expositions Decentering Fashion and Modernities," namely Alexandra Karentzos, Lizzy Rys, Miriam Oesterreich, and Elena Nustrini. It takes place March 22-23, 2024 in cooperation with and at the Institut Mathildenhöhe Darmstadt and at Technical University of Darmstadt.

For more information on the project, see: www.decentering-world-expositions.com

Onsite only! The study day is free of charge, but please register with a short email to Nadine Moldaner: sekretariat@mode.tu-darmstadt.de

PROGRAM

March 22, 2024

3.00 p.m. Guided tour of the UNESCO World Heritage Mathildenhöhe Darmstadt

6.00 p.m. Official Welcome
Dr. Philipp Gutbrod (Director of the Institut Mathildenhöhe)

Welcome and Opening of the Conference
Prof. Dr. Alexandra Karentzos (Technical University of Darmstadt)
Prof. Dr. Miriam Oesterreich (Berlin University of the Arts)
Elena Nustrini, M.A. (Berlin University of the Arts)
Lizzy Rys, M.A. (Technical University of Darmstadt)

6.30 p.m. Keynote lecture

**A Transnational Art Nouveau: The Fashionable Railway as Gesamtkunstwerk
at the 1893 Chicago World's Fair**

Prof. Dr. Rebecca Houze (Northwestern Illinois University)

Moderation: Prof. Dr. Alexandra Karentzos

8.00 p.m. *Get together and Apéro*

March 23, 2024

9.30 a.m. Introduction
Prof. Dr. Alexandra Karentzos (Technical University of Darmstadt)
Prof. Dr. Miriam Oesterreich (Berlin University of the Arts)
Elena Nustrini, M.A. (Berlin University of the Arts)
Lizzy Rys, M.A. (Technical University of Darmstadt)

10.00 a.m. Opening lecture

**"Most Perfect Examples of Decorative Art" – Participations of the Darmstadt
Artists' Colony at the World's Fairs**

Dr. Sandra Bornemann-Quecke (Institut Mathildenhöhe)

Moderation: Prof. Dr. Miriam Oesterreich

10.45 a.m. **The Spectacle of Imperialism: Exhibiting the World at International Expositions**

Dr. Catherine Futter (Brooklyn Museum)

Moderation: Prof. Dr. Miriam Oesterreich

11:30 a.m. *Coffee Break*

11.45 a.m. **Fashion Behind Glass: Seduction, Alienation, and Experiences of the "Modern," 1900-1908**

Dr. Paula Alaszkievicz (Avenir Museum of Design and Merchandising at Colorado State University)

Moderation: Lizzy Rys, M.A.

12.30 p.m. *Lunch Break*

2.00 p.m. **Selling Art Nouveau fashion, 1890-1914**

Dr. Clare Rose (Independent scholar and curator)

Moderation: Lizzy Rys, M.A.

2.45 p.m. **Fashion at the 1900 Exposition Universelle: Multiple Regimes of Display**

Prof. Dr. Maude Bass-Krueger (Ghent University)

Moderation: Elena Nustrini, M.A.

3.30 p.m. *Coffee break*

4.00 p.m. **Curating Hierarchies: the case of H el ene De Rudder embroideries and Bakuba textiles at the 1897 Brussels World's Fair**

Lizzy Rys, M.A. (Technical University of Darmstadt)

Moderation: Elena Nustrini, M.A.

4.45 p.m. Final discussion

Moderation: Prof. Dr. Alexandra Karentzos, Prof. Dr. Miriam Oesterreich, Elena Nustrini, M.A., Lizzy Rys, M.A.

5.30 p.m. *End of Study Day*

7.30 p.m. *Dinner at 3klang
Riegerplatz 3, 64289 Darmstadt*

ABSTRACTS

Rebecca Houze

A Transnational Art Nouveau: The Fashionable Railway as Gesamtkunstwerk at the 1893 Chicago World's Fair

In 1893, Charles Fee, passenger agent for the Northern Pacific Railway, visited the World's Columbian Exposition in Chicago. He noticed there a striking circular medallion with interlocking teardrop shapes in red and blue, emblazoned on the flag flying over a small display of decorative wares representing the nation of Korea. Fascinated with the symbol, Fee adopted it as the official trademark for the railroad company, for which it signified not only the corporation's relationship to Asia—an extension of its rail travel from Chicago to the West Coast—but also its fashionability. The ancient taeguk symbol, appropriated by the Northern Pacific Railway's advertising department as a stylish art nouveau ornament, appeared in the windows of ticket offices from Seattle to Fargo, North Dakota, and served as a gateway for stylish travelers to its promised Wonderland of the West. At the 1893 World's Columbian Exposition the railroad industry was celebrated in Louis Sullivan's Transportation Building where visitors dressed in the stylish fashions of the day could imagine venturing westward in plush Pullman sleeping and dining cars and viewing the exotic frontier landscape through plate glass windows. This case study explores the Chicago world's fair as a place of cross cultural and transnational exchange, not only of new transportation technologies, but also of the signs and symbols that gave them meaning. It suggests that the fashionable Northern Pacific Railway, including its elegant railway cars, corporate identity, and printed promotional campaign, may be understood as a total aesthetic environment and experience, which foreshadowed the Gesamtkunstwerk displays at subsequent world's fairs.

Dr. Rebecca Houze is Professor of Art and Design History at Northern Illinois University. Her research concerns women designers as well as the ways in which women's interests have influenced design. She is author of *Textile, Fashion, and Design Reform in Austria-Hungary Before the First World War: Principles of Dress* (Ashgate, 2015) and *New Mythologies in Design and Culture: Reading Signs and Symbols in the Visual Landscape* (Bloomsbury, 2016). Her recent publications include, with Grace Lees-Maffej, *Design and Heritage: The Construction of Identity and Belonging* (Routledge, 2022) and the *Design History Reader* (second edition, Bloomsbury, 2024) and with Sylvia and Victor Margolin, *World History of Design, vol. 3, Europe and North America 1945-2000* (Bloomsbury, 2024). Rebecca served on the Editorial Board of the *Journal of Design History* from 2017-2022. She is currently working on a new book about world's fairs and national parks in the United States.

Sandra Bornemann- Quecke

“Most Perfect Examples of Decorative Art” – Participations of the Darmstadt Artists’ Colony at the World’s Fairs

The patronage and ardent support of Grand Duke Ernst Ludwig of Hesse and by Rhine enabled the representatives of the Darmstadt Artists’ Colony to position themselves prominently in the international exhibition industry at the Exposition Universelle in Paris as early as 1900. The colony’s leading artist, architect, and designer Joseph Maria Olbrich developed a design concept for the collective work – the so-called “Darmstadt Room.” This innovative spatial arrangement harmoniously integrated furniture, textiles, and everyday objects produced by leading Hessian manufacturers. Further room ensembles designed by Olbrich for the St. Louis World’s Fair in 1904, distinctively emulated the unique spirit of the so-called “Darmstadt Principle” – the staging of fully furnished living spaces as ‘Gesamtkunstwerk.’ My paper explores the interior decorations and room ensembles of the Darmstadt Artists’ Colony showcased in world expositions at the outset of the 20th century. Additionally, it establishes a trans-local context by tracing the interwoven influences of the Darmstadt artists’ exhibitions both domestically and internationally.

The Darmstadt Artists’ Colony exhibitions, held on the Mathildenhöhe between 1901 and 1914, epitomized the aspirational artistic-reformist idea of unity at the turn of the century. Previous art historical scholarship has found that the participation of the Artists’ Colony members in world expositions, such as those in Paris and St. Louis, served as a catalyst to the fame and magnetism of the exhibitions in Darmstadt. The exhibitions at home and abroad underscored that the “Darmstadt Principle” transcended its regional origins and became seamlessly integrated into a diverse network. However, such previous scholarship has not paid enough attention to questions surrounding the appropriate furnishing of the home that stood at the center of wide-ranging artistic, economic, political, social, and educational discourses. In Germany in particular, this debate was led by the architect Hermann Muthesius, who from 1903 was entrusted with the responsibility for art and design education at the Prussian Ministry of Trade and Industry. Therefore, I argue that contributions of the Darmstadt Artists’ Colony to the world’s fairs need to be contextualized within this debate. By examining exhibition reviews in progressive art magazines, my analysis will not only investigate the dissemination of design and presentation concepts of the Darmstadt Artists’ Colony but also aim to provide fresh insights into the international discourse surrounding the formation of quality, taste, and modernity at the time. How were national concepts of design education and production tackled and presented on the international stage? As the world expositions were also important sales channels for the Darmstadt Artists’ Colony, my paper seeks to explore the ambivalence between cultivating national self-representation and shaping a global consumer identity.

Dr. Sandra Bornemann-Quecke is deputy director, curator and collection manager at the Institut Mathildenhöhe in Darmstadt. After studying Art History at the University of Bonn, she worked from 2009 to 2012 as a research assistant at the Institute of Art History at the University of Bern on the conception of the research project "The Interior: Art, Space, and Performance (Early Modern to Postmodern)." In 2016, she completed her doctorate with an interdisciplinary study on the topic of "Holy Scenes. Spaces and Strategies of the Sacred in Modern Theater." Funded by the Swiss National Science Foundation, she was a research fellow at Columbia University New York, the Harry Ransom Center of the University of Austin, the Theater Museum in Vienna and the University of Cologne's Theaterwissenschaftliche Sammlung (TWS). From 2013 to 2014 she was employed as a research assistant at the Institute of Media Culture and Theater at the University of Cologne. Since 2016 she has been working in the scientific team at the Institut Mathildenhöhe in Darmstadt.

Her Publications include "Presence Absence. Nadira Husain's Site-Specific Installation at the Crossroads between the Private and the Public," in: *Manzil Monde - Nadira Husain*, ed. by Philipp Gutbrod and Sandra Bornemann-Quecke, ex. cat. Institut Mathildenhöhe Darmstadt 2022, Berlin: DCV, 2022, pp. 27–37; "Kommunikation, Vermittlung, Positionierung. Albin Müllers Werk im Spiegel seiner Publikationen," in: *albinmüller³ – Architekt Gestalter Lehrer*, ed. by Philipp Gutbrod and Sandra Bornemann-Quecke, ex. cat. Institut Mathildenhöhe Darmstadt 2021/22, Darmstadt: Justus von Liebig Verlag, 2021, pp. 58–81; *Heilige Szenen. Räume und Strategien des Sakralen im Theater der Moderne (= Szene & Horizont. Theaterwissenschaftliche Studien, vol. 3)*, Stuttgart: J. B. Metzler, 2019, diss. Univ. Bern 2016; "Lichtraum: Die Inszenierung des Sakralen in der Moderne," in: Christine Göttler, Peter J. Schneemann i.a. (eds.), *Reading Room. Re-Lektüren des Innenraums*, Berlin: de Gruyter, 2018, pp. 139–147; "Movement & Motion: Choreography and Participation in the Artists' Colony Museum," in: Ulla von Brandenburg – *The Motion's Method*, ed. by Philipp Gutbrod and Stefanie Patruno, ex. cat. Institut Mathildenhöhe Darmstadt 2018, Heidelberg: Kehrer, 2018, pp. 82–87.

Catherine L. Futter

The Spectacle of Imperialism: Exhibiting the World at International Expositions

This paper will examine the display of non-European and Euro-descended cultures and their products at international expositions in the period 1851 to 1905 as manifestations of global imperial achievements. From the natural resources and raw materials, to finished goods and products and displays of living human beings, the expositions strategically positioned the economic might of imperial powers. Republics and monarchies such as Britain, France, Belgium and the United States, emphasized the resources (human and natural) as well as finished goods of the lands and people they controlled so that the powerful could compete in the international marketplace. Even cultures, such as Japan, that had not been colonized by European powers, were exploited and appropriated by European powers and global competition.

Although there had been other venues for the display of non-European cultures before the first international exhibition held in London in 1851, it was at these global marketplaces and competitions where other cultures became the most publicly visible and exploited. This paper will investigate the display and participation of non-European and European-descended cultures from stands at the first fairs to displays of raw materials and finished goods in colonial exhibitions to independent pavilions at the fairs beginning with the Paris Exposition Universelle of 1867 and midway attractions such as the Street in Cairo at the Chicago 1892 World's Columbian Exposition.

Dr. Catherine Futter is the Director of Curatorial Affairs and Senior Curator, Decorative Arts at the Brooklyn Museum. Previously, she was at The Nelson-Atkins Museum of Art in Kansas City for almost eighteen years. While there, she held the positions of Director, Curatorial Affairs, and the Helen Jane and R. Hugh "Pat" Uhlmann Curator of Architecture, Design and Decorative Arts. Catherine has a bachelor's degree in medieval and Renaissance studies from Duke University, Durham, North Carolina, and earned her doctorate from Yale University, where her focus was American decorative arts.

Catherine has curated a number of permanent-collection installations of European and American art as well as numerous exhibitions. Her recent endeavor *American Art Deco: Designing for the People, 1918-1939* had a four-venue national tour. She also curated the international loan exhibition *Inventing the Modern World: Decorative Arts at the World's Fairs, 1851-1939*, which was accompanied by an award-winning catalogue. A generalist in the history of design and decorative arts, Catherine's scholarly focus is on transcultural connections and nineteenth-century decorative arts.

Paula Alaszkiwicz

Fashion Behind Glass: Seduction, Alienation, and Experiences of the “Modern,” 1900-1908

Inside the vast Palais des Fils, Tissus, et Vêtements at the Paris Exposition of 1900, readymade and couture fashions were presented in large freestanding glass cases that replicated the scale of shop windows. Accounts written by exhibition organizers and jurors credited the success of this section to both the garments and the “frame” [le cadre] in which they were displayed. One juror’s report simply summarized that “the frame is worthy of the painting.” This so-called “frame” was refined in subsequent exhibitions in St. Louis (1904), Liège (1905), Milan (1906), and London (1908, Franco-British Exhibition), thereby becoming a paradigmatic structure of fashion display in the early years of the twentieth century.

This paper addresses a key component of this all-important frame: glass. While the importance of glass to the architecture of exhibition pavilions and department stores is well established, this attention has not carried through to the role of glass as a framing device for fashion. Drawing on archival records of the exhibitions listed above, this paper considers how the materiality of glass impacts spectatorial experiences of modern fashion display. The glazed fashion display is ripe with contradictions. The transparency of glass pulls viewers in while its cool tactile surface pushes away. Glass materializes notions of purity, clarity, and rationality embedded in Eurocentric narratives of the modern. At the same time, disorienting, overwhelming, and impressionistic experiences are associated with enticing displays of fashionable dress that overlap with reflections of window shoppers’ bodies and bustling street scenes.

These tensions extend to spectatorial experiences associated with the glazed fashion display. The increasing amount of glass used in early twentieth-century exhibitions of fashion corresponds with various, and, at times, contradictory experiences and expressions of modern metropolitan life. While certain theorists of the modern, such as Walter Benjamin, were fascinated by the dazzling “phantasmagoria” of bourgeois culture, others, such as Georg Simmel, drew attention to its harmful and hostile effects. To protect oneself from the chaos of external stimuli, Simmel suggests a cognitive sensory shield that promotes distance and alienation between the sensing subject and their surroundings. Equipped with this armour, one can—according to Simmel—better explore and develop the self. This idea is given visual expression through the trope of the solitary figure standing before a shop window in a supposed moment of transformation or contemplation.

The ever-expanding glass surfaces used to “frame” fashion in early twentieth-century exhibitions foster spectatorial experiences of dazzling phantasmagoria, distanced alienation, and studied contemplation. As such, this modality of display effectively contextualizes and

creates meaning for the fashion object within a Euro-American narrative of the modern. The paradigmatic structure of fashion display frames fashion and our experiences thereof.

Dr. Paula Alaszkiwicz (she/her) is an Assistant Professor of Design and Merchandising and Curator of the Avenir Museum of Design and Merchandising at Colorado State University where she teaches textile and fashion history and museum practice. She holds a PhD in Art History from Concordia University in Montreal and an MA in History and Culture of Fashion from London College of Fashion. Paula's research investigates the underlying structures and overlooked histories of fashion display that inform later practices of exhibiting and curating fashion. She engages with questions of theory, historiography, and temporality. Paula has worked closely with Judith Clark Studio and has consulted on exhibitions for fashion houses and museums.

Her publications include "The Labyrinth: Metaphor and Method," *Stedelijk Studies*, no. 7 (2018); "The Fragmented Fashion Body: Mannequins and the Paris Exposition Internationale, 1937," *Fashion Studies* 5, no. 1 (2024); "Destinés ou utilisés aux colonies: Taxonomy and Parisian Couture at the 1931 Colonial Exhibition," European Fashion Heritage Association Annual Symposium, December 2022; "Exhibiting Fashion Before Fashion Exhibitions: The Paris Expositions Internationales, 1925 and 1937," *Costume Colloquium VII: Fashion and Dress in Place and Space*, November 2020.

Clare Rose

Selling Art Nouveau Fashion, 1890-1914

The term 'Art Nouveau Fashion' is often associated with the one-off garments created by visual artists such as Gustav Klimt or Henry van de Velde to complete the 'Gesamtkunstwerk' of artist-designed interiors. The term could also be applied to haute couture ensembles by Worth or Paquin designed like three-dimensional works of art, utilising precious fabrics and decorative techniques. However, Art Nouveau styling was also applied to the construction, trimming, and sales packaging of everyday garments as a signifier of modernity. This paper will examine the networks of diffusion through which Art Nouveau garments were promoted and sold, the ways that clothing firms monetised their participation in international exhibitions, and the adaptation of Art Nouveau as a sales tool.

The international exhibitions of 1900, 1904, 1908 and 1911 were important for fashion producers because of the varied opportunities for display, from couture garments in glass cases like works of art, to draped lengths of silk fabrics, to panels of underwear and shoes. Visitors were able to view fashion in displays, in staged pageants, and on the bodies of fellow-visitors. Fashion was a major attraction at international exhibitions – and international exhibitions were used to promote fashion producers, and to drive fashion consumption.

This paper will examine two case studies. The first is the Franco-British exhibition held in London in 1908, notable for its lavish fashion vitrines and for the presence of new designers such as Paul Poiret. Newspaper reviews will be analyzed to show how consumers understood the fashionable garments on display. Retailers' advertisements will be used to trace the commercial use of these garments, as they were sold on and copied for the High Street. The second case study will use registered publicity documents in The National Archives, London (1893-1912), and advertisements in British newspapers, to examine how British ready-to-wear clothing manufacturers used references to international exhibitions to sell their goods. These ranged from facsimiles of gold medals awarded on their catalogues, to drawings of exhibition sites on sales posters, to newspaper advertisements for outfits suitable for travel to exhibitions. A further analysis of these documents will consider the use of Art Nouveau motifs as a signifier of 'modernity' in publicity material for non-Art Nouveau garments.

Finally, this paper will reflect on the question of how fashionable garments fit into the concept of the 'complete work of art'. After all, the unifying vision of the designer could easily be compromised by the wearer's choice of jewelry, accessories, or hairstyling. Moreover, the cycle of fashion, with its constant renewal of colours, patterns, and body shapes, presents the antithesis of the eternal values implied in the concept of 'art'. I will consider the use of 'modernity' as a defining term, applied to aesthetic styles (including but not limited to Art Nouveau), to the technology of clothing and of display, and to the act of travelling to and consuming fashion at international exhibitions.

Dr. Clare Rose, PhD., C.I.E.T.A., is a dress historian whose research focuses on two main areas: ready to wear clothing before 1920, and children's clothing. She has developed methods for analyzing large numbers of visual documents such as those in the National Archives Copy 1 collection. Her publications include *Art Nouveau Fashion 1890-1914* (V&A Publishing, 2014); with Vivienne Richmond *Clothing, Society and Culture* (Pickering & Chatto, 2011); and numerous articles including 'Women's Ready-to-Wear Multiples 1860–1914: H. J. Nicoll and Alfred Stedall', *Textile History* vol.53 issue 1 (2023) and 'Concepts of place in British womenswear advertising, 1880-1914', *Journal of the History of Retailing and Consumption* (forthcoming). She has taught at a number of British universities, and runs courses on the history of fashion at the V&A Museum, London.

Maude Bass-Krueger

Fashion at the 1900 Exposition Universelle: Multiple Regimes of Display

The Paris Exposition Universelle of 1900 marked the triumphant return of Parisian couture to the French world's fairs after its most important designers had abandoned the event due to tensions between confection—industrialized, ready-made fashion—and couture—semi-industrialized but increasingly associated with artistry rather than industry. The tone was set from the start, as visitors passed through the official entrance on the Place de la Concorde under a monumental arch with a larger-than-life figurehead of La Parisienne, sculpted in a dress and jacket by Jeanne Paquin, one of Paris's most important couturiers. From the entrance, visitors walked along the Seine to the Champ de Mars, where they found the vast Palais des Fils, Textiles, et Vêtements. Once inside, visitors crowded into Class 85, located in the center of the building, to the stands of the "Collectivité de Couture - Salon de Lumière," an abbreviation for the fashion group organized by the Chambre syndicale. Twenty of Paris's most famous couture houses exhibited a total of fifty-two models, showing as a collective but presenting their designs in individual displays. Designers who were not members of the Chambre syndicale or the Collectivité de couture also exhibited, bringing the total number of French designers exhibiting in this section to ninety-seven.

Photographs of the displays, as well as press commentary, reveal an increasingly spectacular staging of the garments, with some houses choosing to display garments on human-like wax mannequins. The House of Worth, now run by Gaston Worth, went even further, displaying wax mannequins in a tableaux vivant, complete with a full interior—the scene, titled "Going to the Drawing Room," featured a group of women in full evening dress, assisted by a maid. This type of full-scale wax diorama, replete with posed figures and staged decor, had been popularized and commercialized by the Musée Grévin since its opening in 1882. Worth's booth was not the only place to find fashion dioramas at the exposition. Across the esplanade of the Champ de Mars, visitors also flocked to the Palais du Costume, a pavilion organized by the Maison Félix and privately financed by fashion industrialists. There, fifteen lavish tableaux recreated "The Dress of Women Through the Ages," with wax mannequins dressed in "authentic" reproductions of historical fashions posing in period rooms. This spectacular display of fashion history was in direct contrast to the more "scientific" and rigorous display of French fashion history organized at the Palais des Fils, Textiles, et Vêtements, which featured a traditional display of (headless) dressmaking mannequins, glass cases, and paper sources.

Costume was also worn by people hired to play characters in full-scale reenactments of Le Vieux Paris and Vieil Arles. As Anne Dymond has written, these historical and provincial costumes signified the difference between the modernity exemplified by La Parisienne and the Worth waxworks and reinforced the low position of the provinces and provincial women in a hierarchical social formation. I would argue that the ethnographic displays of "costume"

from other nations, also present throughout the exhibition, also reinforced the hierarchy between Paris/fashion and Other/costume. By looking at the multiple displays of French fashion at the 1900 Paris Exposition—contemporary fashion, historical fashion, ethnographic "costume," and reenactment "costume"—this paper seeks to understand how different modalities of display (wax models, dressmaking mannequins, live people) worked together to forge hierarchies and boundaries between fashion, dress, and costume.

Dr. Maude Bass-Krueger is a professor of art history at Ghent University with a background in the decorative arts, design history, and material culture. Her curatorial and scholarly research focuses on the visual and material culture of fashion in the long nineteenth century. Her monograph on the development of fashion history in France is forthcoming. She has two current research projects: one explores the intersections of fashion and architecture from the eighteenth century to the present, and the other examines Belgian fashion before 1980. In addition, Bass-Krueger co-founded the French fashion research network Culture(s) de Mode and founded Revers, a Belgian fashion research network that aims to connect and foster collaboration among researchers, students, and professionals in the field of fashion, textiles, and dress.

Her publications include "(Re)Mettre Le Passé à La Mode : Le « Culte de l'authentique » Dans La Mode Française (1880-1900)." *Perspective*, no. 2, OpenEdition, 2023, pp. 209–26; "Mourning Dress in the West, 1800 until Today : Codification, Gender, and Global Perspectives." *The Routledge History of Fashion and Dress, 1800 to the Present*, edited by Veronique Pouillard and Vincent Dubé-Sénécal, Routledge, 2023, pp. 391–410; "The Power of (Writing) History : Jules Quicherat, France's First Fashion Historian." *DIX-NEUF*, vol. 26, no. 4, 2022, pp. 263–81; "Realistic Wax Mannequin." *Extinct : A Compendium of Obsolete Objects*, edited by Barbara Penner et al., Reaktion Books, 2021, pp. 269–71; "Towards a Dynamic Understanding of 'past Transfer' in an Architectural Restoration by Charles Garnier and the Delphos Dress by Mariano Fortuny." *Terms of Style in Art History*, edited by Valérie Kobi, vol. 6, Campisano Editore, 2021, pp. 55–77.

Lizzy Rys

Curating Hierarchies: the case of H el ene De Rudder embroideries and Bakuba textiles at the 1897 Brussels World's Fair

In 1897 the Universal Exhibition in Brussels showcased a brand-new colonial pavilion built by famous art nouveau architects of Belgium and filled with products from Congo. The aim of this was to impress and convince visitors of the wealth and potential of this colony. Especially the Salon d'Honneur of the pavilion was meant as the epitome of Belgian progress and modernity. The space was built with Congolese wood, shaped in curving art nouveau lines and held decorative sculptures of high-standing Belgian artists. Made from ivory and silver, they illustrated the domestication of Congolese raw materials into western art. The walls were adorned with embroidered tapestries by Belgian artist H el ene De Rudder, framed by small swatches of Congolese Bakuba textiles.

While the sculptures have been extensively researched and written about, the textiles covering the walls of this room were often not included in readings of this exhibition space. International exhibitions in the nineteenth century were places where art, industry, politics, colonies, fashion, crafts... were brought together. In this regard they could be considered as a sort of 'Gesamtkunstwerk' on their own. And this is especially the case with the Salon d'Honneur at the 1897 Tervuren Exhibition, where decorative sculptures, textiles, embroidery and fashion were displayed in relation to each other and to colonialism.

This paper questions the presentation of the fashion and textiles in this 'Gesamtkunstwerk' and the narratives it represented. What was the relationship between these different executions of textile production and how did their curated placement influence this? Can a reading of this 'Gesamtkunstwerk' lead to a better understanding of the political instrumentalization of fashion and textiles? This paper navigates and questions the different hierarchies of art disciplines, gendered (art) production and race as they apply to fashion and textiles at the World's Fairs.

Lizzy Rys, M.A., is a doctoral student at the Technical University of Darmstadt where she researches fashion at Belgian world's fairs of the nineteenth century. She obtained her Master in Art History at the Ghent University in 2023. As a part of the world's fairs project, Rys aims to investigate the role of fashion and textiles in the international exhibitions held in Belgium between 1897 and 1913. An intersectional analysis of the way in which Belgium presented its textiles and fashions (made-to-measure garments and confection) during these international exhibitions uncovers dynamics of gender, race and class behind the organization of world's fairs. By looking at several topics over the course of four expositions, changes in Belgian fashion discourse will become visible. Her research also forms an opportunity to gain a better understanding of Belgian fashion in the late nineteenth century, offering concrete information on its important figures and the role they played in fashioning colonial Belgium.

Her publications include "La Femme Nouvelle : Veranderende Vrouw(En)Beelden." Yvonne Serruys : Beeldhouwer van de Nieuwe Vrouw, edited by Marjan Sterckx, Snoeck, 2023, pp. 196–233; "Mme D'Aubreby Van Swae," in Tijdschrift voor Interieurgeschiedenis en Design, coming 2024; "Elisabeth D'Aubreby Van Swae (1829-1902). Casestudy van een Brusselse couturière in negentiende-eeuws Europa," in Tijdschrift voor Interieurgeschiedenis en Design 46 (2024), coming 2024.

ORGANIZERS

Dr. Alexandra Karentzos is an art historian and has been Professor of Fashion and Aesthetics at the Technical University of Darmstadt since 2011. Previously, she was Junior Professor of Art History at the University of Trier from 2004-2011 and research assistant at the National Gallery in Berlin (Hamburger Bahnhof – Museum für Gegenwart, Berlin and Alte Nationalgalerie) from 2002-2004.

In 2007, she was fellow in the research group “No Laughing Matter. Visual Humor in Ideas of Race, Nationality, and Ethnicity” at Dartmouth College, Hanover, NH, USA, and in 2008, she was guest researcher at the Institute of Art History at the Universidade Federal de São Paulo, Brazil. From 2010 to 2011 she was fellow at the Alfried Krupp Wissenschaftskolleg Greifswald, Germany, and most recently in 2022 she was visiting scholar at the University of Cincinnati. Since the end of 2022, she has been Principal Investigator together with Miriam Oesterreich in the DFG research project “A Critical Art History of International and World Expositions – Decentering Fashion and Modernities.”

In 2005, together with Viktoria Schmidt-Linsenhoff and Katja Wolf, she founded the Centre for Postcolonial and Gender Studies (CePoG) at the University of Trier. Since 2022, together with Buket Altinoba and Elke Gaugele, she has been spokesperson for the research group “Art Production and Art Theory in the Age of Global Migration” at the Ulmer Verein – Association for Art and Cultural Studies. She is co-founder and editor of the journal “Querformat. Contemporary. Art. Popular Culture”. She completed her studies in art history, archaeology, psychology and pedagogy at the Ruhr University Bochum in 1998, where she also graduated in 2002 with a thesis on “Kunstgöttinnen. Mythical Femininity between Historicism and Secessions”.

Karentzos has published numerous book collections, special journal issues, and essays in the area of gender and postcolonial studies within art history and fashion studies. Selected publications include: ‘Gesamtkunstwerk World’s Fair’. Revisioning International Exhibitions, special issue of RIHA Journals, eds. Alexandra Karentzos, Miriam Oesterreich, Buket Altinoba (coming 2024); “The Paris World’s Fairs – (Re-)Productions of Art and Fashion”, eds. Buket Altinoba, Alexandra Karentzos, Miriam Oesterreich (coming 2024); “Images of the ‘Exotic’? Gottfried Lindauer in the Context of European Portraiture”, in: RIHA Journal 0193, 20 July 2018; “Traveling Fashion: Exoticism and Tropicalism”, in: Fashion and Postcolonial Critique, eds. Elke Gaugele and Monica Tilton, Berlin: Sternberg Press 2019, S. 230-245; Schlüsselwerke der Postcolonial Studies, eds. Alexandra Karentzos, Julia Reuter, Wiesbaden: VS Verlag für Sozialwissenschaften 2012; Kunstgöttinnen. Mythische Weiblichkeit zwischen Historismus und Secessionen, Marburg: Jonas 2004.

Elena Nustrini, M.A., is a Ph.D. student in Art History at the University of the Arts, Berlin. Her academic research fields are landscape and botanical art (17th-19th century), history of collections and exhibitions, art and colonial knowledge and practices. In her doctoral dissertation, under the supervision of Prof. Dr. Miriam Oesterreich, she investigates the transregional artistic exchange in the visual arts that took place at national and international exhibitions both in Europe and Latin America in the second half of the 19th century. In particular, her research focuses on the genre of Realism in paintings and prints and specifically on the role of landscape representations in the construction of political and artistic

identities. In her master's thesis (2022), she focused on the process of artistic appropriation of the colony of Dutch Brazil (1637- 1644). She investigated how colonial botanical drawings were assimilated into the art of Dutch still life and how epistemological observations on the so-called 'New World' were used by the colonizers to legitimize European superiority by means of a 'naturalization' of economic exploitation processes.

Nustrini studied art history, literature, philology, and linguistics at the Free University of Berlin, the Università degli Studi di Milano (Italy), and Trinity College Dublin (Ireland). During her studies, she worked at the *Italienzentrum* and at the Institute of Art History at Freie Universität Berlin, in several auction houses, as a translator and was awarded a scholarship from the Deutschlandstipendium and the German National Academic Foundation.

Dr. Miriam Oesterreich is a Professor of Design Theory/Gender Studies at the University of the Arts Berlin. She was previously Athene Young Investigator, Post-doctoral Fellow in Art History and Research Associate at the Department of Fashion & Aesthetics at the Technische Universität Darmstadt. She was also a post-doc researcher in the research project *Worlding Public Cultures – The Arts and Social Innovation* at Heidelberg University and continues to be associated member. She is currently researching the global entanglements of Mexican Indigenism as an avant-garde art practice. In her dissertation, she analyzed the stagings of 'exotic' bodies in early pictorial advertising, 1880-1914 for art history.

Oesterreich studied art history, Romance studies and ancient American studies at the universities of Heidelberg, Havana (Cuba), Valencia (Spain) and at the Freie Universität Berlin. She was a research assistant in the Excellence Cluster *Transcultural Studies* at Heidelberg University (2009-2011) and completed a curatorial traineeship at Wilhelm-Hack-Museum in Ludwigshafen a.Rh. (2011/12), during which she curated several exhibitions of modern and contemporary art. In 2016 she was a fellow at the Transregional Academy *Modernisms - Concepts, Contexts, and Circulation* in São Paulo, and in 2017 at the Transregional Academy *Mobility - Objects, Materials, Concepts, Actors* in Buenos Aires. For her ongoing habilitation project on Mexican Indigenism, she received the Departmental Research Award of the TU Darmstadt; in 2019 she was Ansel Adams Fellow of the Center for Creative Photography, University of Arizona.

Selected Publications include: *Of Trees and Arts – Worlding Visual Art Canons. Worlding Public Cultures* Chapbooks Series. Berlin: ICI publishing (forthcoming 2024); "Un/Designing the Borderline: Walls, Bodies & Creative Resistance," in: *Design and Culture. The Journal of the Design Forum* (2023), 1-27; *Bodies/Fashions in the Américas – Cuerpos/Modas en las Américas. Miradas Theme Issues #5 and #6*, eds. Miriam Oesterreich, Franziska Neff (2022); "Displaying the 'Mexican' – National Identity and Transnational Entanglements at the New York World's Fair (1939/40)," in: *World Fairs and International Exhibitions: National Self-profiling in an Internationalist Context, 1851-1940*, hg. v. Joep Leerssen und Eric Storm (Leiden: Brill, 2020); *Bilder konsumieren. Inszenierungen ‚exotischer‘ Körper in früher Bildreklame* (München: W. Fink, 2018); "The Display of the 'Indigenous' – Collecting and Exhibiting 'Indigenous' Artifacts in Mexico, 1921–1940," in *Artologie special issue, no. 12* (2018): *The Idiosyncrasy of Indigenism in Latin America. Plurality of Sources and Extra-Latin American Appropriations*, hg. v. Michele Greet, Anahi Luna, Fernanda Sarmento, Elodie Vaudry.

Lizzy Rys, M.A., is a Ph.D. student at the Technical University of Darmstadt where, under the supervision of Prof. Dr. Alexandra Karentzos and Prof. Dr. Maude Bass-Krueger, she focuses on nineteenth-century fashion and art, with a focus on gender and postcolonial studies. She obtained her Master in Art History at the Ghent University in 2023. In her master's thesis, "Mrs. D'Aubreby Van Swae, a case study of a Brussels couturière in nineteenth-century Belgium (1829-1902)", as well as in her bachelor paper "Maison Lipman, a forgotten couturier", she examined the work of a thus far unknown fashion house and its position in the broader fashion scene of the late nineteenth century, respectively in Brussels and Paris. During her work, Rys combined archival, as well as object-based research, experience which she acquired during her internship at Fashion Museum Hasselt in 2022.

As a part of the world's fairs project, Rys aims to investigate the role of fashion and textiles in the international exhibitions held in Belgium between 1897 and 1913. An intersectional analysis of the way in which Belgium presented its textiles and fashions (made-to-measure garments and confection) during these international exhibitions uncovers dynamics of gender, race and class behind the organization of world's fairs. By looking at several topics over the course of four expositions, changes in Belgian fashion discourse will become visible. Her research also forms an opportunity to gain a better understanding of Belgian fashion in the late nineteenth century, offering concrete information on its important figures and the role they played in fashioning colonial Belgium.

Her publications include "La Femme Nouvelle : Veranderende Vrouw(En)Beelden." Yvonne Serruys : Beeldhouwer van de Nieuwe Vrouw, edited by Marjan Sterckx, Snoeck, 2023, pp. 196–233; "Mme D'Aubreby Van Swae," in Tijdschrift voor Interieurgeschiedenis en Design, coming 2024; "Elisabeth D'Aubreby Van Swae (1829-1902). Casestudy van een Brusselse couturière in negentiende-eeuws Europa," in Tijdschrift voor Interieurgeschiedenis en Design 46 (2024), coming 2024.