

CURRICULUM VITAE

MAUDE BASS-KRUEGER

EDUCATION

Ph.D (ABD) 2010 – 2015, Bard Graduate Center (BGC), NYC: “Costume History in Nineteenth-Century France: Historicism in Fashion, Historicism and Fashion,” supervised by Professors Peter N. Miller and Michele Majer (Decorative Arts, Design History, Material Culture).

2012-2015, Chercheur accueillie, Institut national d’histoire de l’art (INHA), Paris.

M.Phil 2010-2012, Bard Graduate Center (BGC), NYC: M.Phil in Decorative Arts, Design History, and Material Culture.

M.A. 2007 – 2009, Institut d’Études Politiques, Paris: “La Mode en France durant la Première Guerre Mondiale: Approches d’Histoire Culturelle,” supervised by Professor Jean-François Sirelli è

(Histoire: Recherche), Mention Très Bien.

B.A. 2005 – 2006, Institut d’Études Politiques, Paris: Certificat International, Mention Bien.

2003-2007, Wesleyan University, CT: “Blue Shirts and Black Dresses: Fashion and Fascism in France, 1933-1939 (History), Honors.

Summer 2004, Associated Colleges in China, Beijing: Intermediate Intensive Language Study.

PUBLICATIONS

EDITED VOLUMES

Fashion, Dress and Society in Europe during World War I, ed. Maude Bass-Krueger and Mary Lynn Stewart (London: Berg/Bloomsbury, 2016) (projected date).

Vêtements, mode et société en Europe durant la Première Guerre mondiale, ed. Maude Bass-Krueger and Sophie Kurkdjian (Lyon: Libel, 2016) (projected date).

CHAPTERS IN BOOKS:

“De l’archéologie à la rénovation des Beaux-Arts,” Chapter introduction in *Anthologie de la mode* (Paris: Éditions du reel, 2015) (forthcoming).

CATALOGUE ESSAYS AND ENTRIES:

Georges Hoentschel: Collector, Designer, and Architect in Belle Époque Paris (New Haven: Yale University Press, 2013); catalogue entries on medieval sculpture, textiles for the Salon du Bois of the Union Centrale des Arts Décoratifs Pavillon at the Exposition Universelle, Paris, 1900, and woven and brocaded textiles samples from the Lyon manufacturer Prella.

Staging Fashion, 1880-1920: Jane Hading, Lily Elsie, Billie Burke (New Haven: Yale University Press, 2012); catalogue essays on “Billie Burke: Biography,” “Billie Burke and Fashion,” “Billie Burke and Photography,” “Jane Hading and Advertising,” and “Jane Hading and the Press”.

ARTICLES:

“From the ‘union parfaite’ to the ‘union brisée’: The French couture industry and the midinettes during the Great War,” *Costume* (January, 2013).

“Benjamin Franklin and Thomas Jefferson: A Story of France, Fashion, and Politics,” *Historical Narratives* 5, 2007.

LECTURES AND PAPERS

“La Parisienne et le Poilu: Fictions and Fantasies of Fashionable Women during the Great War,” ‘Fashion, Dress, and Society in Europe during World War I,’ International conference, IFM, Paris (December 12-13, 2014).

“The Trials and Triumphs of French Couture During WWI,” ‘Fashion and Conflict: Not Living in Khaki’ London College of Fashion Study Day (October 18, 2014).

“The birth of academic fashion thinking in nineteenth-century France: Jules Quicherat’s archaeology of French dress history,” Fashion Thinking – Theory History, Practice, University of Southern Denmark Kolding, Copenhagen (October 30-November 1st, 2014).

“Travestissement and historic dress revival in 19th-century France: Fancy dress at home,” 2013 Costume Society of America National Symposium, Las Vegas (May 29-June 1, 2013).

"Rehabilitating Jules Quicherat's fashion historicism: the evolution of fashion history out of antiquarian studies in 19th-century France," Association of Dress Historians New Research Day, London (February 16, 2013).

"Jules Quicherat : de l'image à l'histoire, ou comment visualiser l'histoire de la mode en France au 19^{ème} siècle," Institut national d'histoire de l'art: "'Du projet à l'objet : une approche critique de l'histoire du vêtement,'" Paris (June 28-30, 2012).

"Researching Fashion for Renoir: Impressionism, Fashion, and the Full-Length Painting," The Frick Collection Study Day on Renoir, NYC (May 8, 2012).

"From the 'union parfaite' to the 'union brisée:' The French Couture industry and the midinettes during the Great War," Developments in Dress History, Brighton University, UK (December 8-10, 2011).

EXHIBITION PROJECTS

Sonia Rykiel (Title in Works), Hotel Métropole, Moscow, Russia (Fall 2014);

Project curator and historian.

Salvaging the Past: Georges Hoentschel and French Decorative Arts from the Metropolitan Museum of Art, Bard Graduate Center Gallery (April – August 2013); research, exhibition preparation, contributing author to exhibition catalogue.

Renoir, Impressionism, and Full-Length Painting, The Frick Collection, NYC (February – May 2012); Project costume researcher, media creator, and exhibition preparation.

Staging Fashion, 1880-1920: Jane Hading, Lily Elsie, and Billie Burke, Bard Graduate Center Focus Gallery (January – April 2012); research, exhibition preparation, contributing author to exhibition catalogue.

CONFERENCES & SEMINARS ORGANIZED

Monthly seminar co-organized with Sophie Kurkdjian on "Histoire de la Mode" at the IHTP/CNRS. January 2015 onward.

Conference co-organized with Sophie Kurkdjian: "Mode et Société en France pendant la Première Guerre Mondiale/ Fashion, dress and society in Europe during WWI," IFM, Paris, December 12-13, 2014. Conference hosted by Lou Taylor and Dominique Veillon. Sixty speakers and over 150 participants. Recognized as part of the official government Centennial Program. Funding

sponsored by the French Government and l'Oréal Recherche et Innovation.

TEACHING

“Costume History as Cultural History,” Sciences-Po, Paris (April 2013); Guest lecturer.

“Reading Fashion in Painting: Renoir,” New York University, NYC (May 2012); Guest lecturer.

“Trend Research and Analysis,” American University in Paris (January 2009); Guest lecturer.

“Fashion Forum,” Wesleyan University (Spring 2005); Creator and co-teacher of student-directed tutorial seminar.

Advanced writing tutor, The Writing Center, Wesleyan University (2004-2006).

Teaching Assistant, Wesleyan University (2004-2006); History of World Cinema, History of Modern Europe, Colonial American Material Culture.

GRANTS, PRIZES AND ACADEMIC HONORS

2014	Writing-Up Award, BGG
2013	Bonnie Cashin Grant, BGC
2012	Travel and Research Fund, BGC
2010-2013	Endowed Scholarship, BGC
2009	Highest Honors received for M.A. Thesis, Sciences-Po
2007	Honors received for B.A. Thesis, Wesleyan University
2006	Davenport Research Grant, Wesleyan University

RESEARCH ASSISTANTSHIPS

2010-2015 Peter Miller; Research on Antiquarians and the Mediterranean.

INTERNSHIPS

2005	The Costume Institute, The Metropolitan Museum, NYC; Interned under the exhibition curator; research and exhibition preparation for “Rara Avis: The Irreverent Iris Apfel.”
2005	Infomat Fashion Directory, NYC; launched trend forecasting segment of website.

PROFESSIONAL EXPERIENCE

2009-2010 Publicist, L'Oréal Produits de Luxe, Travel Retail Division, Paris

- Created and wrote press releases for L'Oréal products; Analyzed the luxury market and the international press; Named beauty products; Wrote copy.

2007-2010 Translator and Culinary Assistant, École Ritz Escoffier, Paris

- On-site translation of cooking classes from French into English, Chinese; Assisted Chef in teaching techniques and recipes; Recipe translation (print).

2007-2010 Trend Research and Forecasting, FashionSnoops, NYC and Paris

- Trend researcher: attended and reviewed trade fairs and runway shows; Analyzed fashion and textile market; Wrote articles for FashionSnoops blog relating to fashion trends and dress history.

MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS

Association of Dress Historians

College Art Association

Costume Society of America

The Costume Society

LANGUAGES

English (native), French (near-native), Chinese (conversational), German (reading)

REFERENCES

Peter Miller, Dean and Professor of Cultural History, The Bard Graduate Center, NYC; miller@bgc.bard.edu

Michele Majer, Assistant Professor of Dress and Textile History, Research Associate Cora Ginsburg LLC, NYC; majer@bgc.bard.edu

Lou Taylor, Professor of Dress History, University of Brighton, College of Arts and Humanities, Brighton, UK; E.P.Taylor@brighton.ac.uk

Colin Bailey, Director Fine Arts Museums of San Francisco (previously deputy director and Peter Jay Sharp Chief Curator at The Frick Collection in NYC); cbailey@famsf.org