

Anne Bissonnette, PhD

Professor, Material Culture and Curatorship
Director of Experiential Learning (Graduate), Faculty of ALES
Curator, Anne Lambert Clothing and Textiles Collection
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1. EDUCATION

- Ph.D. ARTS AND SCIENCES: MUSEUM STUDIES & HISTORY**
Union Institute & University, Cincinnati, OH (USA), 2001 – 2004.
Dissertation: "Fashion on the Ohio Frontier 1790 – 1840."
- M.A. MUSEUM STUDIES IN COSTUMES AND TEXTILES**
State University of New York, Fashion Institute of Technology, New York, NY (USA), 1991 – 1993.
Thesis: "Costume Mounting Guide for Women's Dresses from 1860 to 1910."
- B.A. ART HISTORY**
Université de Montréal, Montreal, QC (Canada), 1988 – 1991.
- D.E.C.* FASHION DESIGN**
Collège LaSalle, Montreal, QC (Canada), 1985 – 1988.
**Diplôme d'études collégiales* (Diploma of College Studies)
- D.E.C. SCIENCES**
Collège Bois-de-Boulogne, Montreal, QC (Canada), 1983 – 1985.
- CITIZENSHIPS** Canadian and American
- LANGUAGES** Fluent in French and English
Reading knowledge of Spanish and Italian

2. PROFESSIONAL EXPERIENCE & TRAINING

2.1 Academic Institutions:

UNIVERSITY OF ALBERTA, EDMONTON, ALBERTA (CANADA)

Full Professor, Material Culture and Curatorship
Director of Experiential Learning (Graduate), Faculty of Agricultural, Life & Environmental Sciences (ALES)
Curator, Anne Lambert Clothing and Textiles Collection (ALCTC)
Aug. 2009 – present

Teaches at the undergraduate and graduate levels. Supervises graduate students (MA and PhD) and encourages a deeper understanding of history through the study of artifacts and the making process. Curator of the ALCTC, a 26,000+ artifacts resource for teaching and research covering 350+ years of Western and non-Western history. Responsible for the development of a long-term vision and a national and international research profile for the collection. Promotes and facilitates the use of the collection for interdisciplinary research, teaching, and public outreach. Secures supplementary funding for maintenance and exhibitions. Develops policies regarding the collection's growth and mandate. Chairs the ALCTC Committee, which draws on faculty members and students across the University, museum professionals, and diverse community members. Works jointly with the Collections Manager, students, and volunteers to insure the safe storage, use, and exhibition of artifacts. Serves as photographer and webmaster. Curates and co-curates exhibitions (over a dozen since 2009).

KENT STATE UNIVERSITY MUSEUM, KENT, OHIO (USA)

Curator

Aug. 1995 – July 2009

In charge of the care and study of the museum's collection of over 30,000+ clothing, textile, and decorative art pieces spanning over five centuries. Responsible for the creation, research, and design of exhibitions displayed in the museum's nine changing galleries covering over 10,000 square feet of exhibition space. Coordinated the exhibition calendar of in-house and external exhibitions. Participated in grant-writing, fund-raising, collection management, loan coordination, public relations and marketing activities, long-term planning, and donor relations. Through exhibitions, lectures, programs, publications, tours, and websites, educated students and the general public locally and internationally. Mounted costumes, photographed artifacts, and used graphic design skills for web design and public relations. Supervised and provided guidance to staff, student workers, interns, and volunteers. Curated and co-curated forty-three exhibitions, including some as a guest curator in other institutions.

SHANNON RODGERS AND JERRY SILVERMAN

SCHOOL OF FASHION DESIGN AND MERCHANDISING, KENT STATE UNIVERSITY, KENT, OHIO (USA)

Adjunct Faculty

April 2001 – July 2009

Served students and faculty through the presentation of the Kent State University Museum's collection, participation in critiques and workshops, and involvement as guest lecturer. Collaborated with faculty on research projects, such as the 2001 "Digitally-printed Textiles: Their Potential Use in Costume Collections and Living-History Museums" with Associate Professor Melanie Carrico. Selected exceptional work by faculty, students, and alumni from the fashion and art schools for inclusion in specific exhibitions. This resulted in inclusion of faculty and student work in the exhibitions "Mood Indigo" and "The Art of the Embroiderer." Solo exhibitions included "Dyed in the Wool: Felt & Wearable Art by Horst," presenting the work of alumni Thomas Horst, and "Origin and Synthesis: Selected Weavings by Janice Lessman-Moss 1994-2004," presenting the work of Professor Lessman-Moss.

STEPHENS COLLEGE, COLUMBIA, MISSOURI (USA)

Instructor, Fashion Program

Aug. 1994 – May 1995

Taught courses in costume history, fashion illustration and design, pattern making, draping on the bias, and a special course in costume curatorship. This last course resulted in the re-arrangement of storage facilities and in the co-curating of two exhibitions: "I Dream of Jackie" (Feb. – April 1995); and "Treasured Past, Heavenly Future: Selected Garments from the Stephens College Historical Costume Collection" (April – June 1995).

LASALLE COLLEGE INTERNATIONAL, ISTANBUL (TURKEY)

Fashion Program Coordinator

Jan. – July 1994

Coordinator of the fashion design and fashion marketing programs. In charge of interviewing and supervising instructors, and creating pedagogical material and schedules. Organized a guest lecturer program and cultural visits. Supported the creation of network links with the Turkish garment industry. Acted as academic counselor to students. Instructor of costume history, fashion illustration, fashion design, and pattern-making courses.

UNIVERSITÉ DU QUÉBEC À MONTRÉAL, MONTREAL (CANADA)

Consultant: Pedagogical Advisor

Dec. 1993

Preparation of course outline in costume history for the new bachelor's degree in fashion design that was scheduled to open in 1995 as a cooperative effort between the Collège LaSalle and the Université du Québec à Montréal.

THE MUSEUM AT THE FASHION INSTITUTE OF TECHNOLOGY, NEW YORK, NEW YORK (USA)

Assistant Conservator, Oct. 1993

Volunteer, Oct. 1991 – March 1993

Preparation of garments, construction and modification of custom-made invisible forms, and mounting of artifacts for: "Linen" (Oct. 1993) as assistant conservator; "Charles James: Architect of Fashion" (Feb.–March 1993), "Tribute to the Black Fashion Museum" (March–April 1992); and "Halston: Absolute Modernism" (Oct. 1991), as volunteer.

LASALLE COLLEGE INTERNATIONAL, CASABLANCA (MOROCCO)

Fashion Coordination Instructor

Summer semesters of 1989 & 1990

Instructor of the fashion coordination course in which the graduates' fashion show was organized.

2.2 Art & Heritage Sector Consultancy:

2016

CANADIAN MUSEUM OF HISTORY, GATINEAU, QC (CANADA)

Consultant: Nov. 2016 (formal lecture and gallery tour).

2015 – 2016

NATIONAL GALLERY OF CANADA, OTTAWA, ON (CANADA)

Consultant: March 2015 (advisor for "The White Dress" exhibition), July 2015 (research report), March 2016 (garment mounting), June 2016 (formal presentation & gallery tour).

2012 – 2015

NORTON MUSEUM OF ART, WEST PALM BEACH, FL (USA)

Consultant: 2012 – Jan. 2015 (Curator of Western Textiles for Dr. Laurie Barnes' "High Tea: Glorious Manifestations - East and West" exhibition: research and loan requests for artifacts and mannequins, author of a catalog chapter), Feb. 2015 (mounting of artifacts).

2008

THE COLUMBUS MUSEUM, COLUMBUS, GA (USA)

Consultant: Nov. 2008 (lecturer and assessor of artifacts for de-accessioning).

2006 & 2008

FRICK ART & HISTORICAL CENTER, PITTSBURGH, PA (USA)

Consultant: Feb. 2006 (invited to give a formal presentation and a workshop); July 2008 (formal presentation).

2004 – 2007

DECORATIVE ARTS CENTER OF OHIO, LANCASTER, OH (USA)

Consultant: 2004 – Oct. 2007 (Guest Curator for the exhibition "Hair: The Rise of Individuality, 1790-1840").

2004 & 2006

MASSILLON MUSEUM, MASSILLON, OH (USA)

Consultant: Feb. 2004 (Guest Curator for the exhibition "Stepping Out: Fashion from the Permanent Collection") and May. 2006 (mounting of clothing artifacts for "1861-1865").

- 2003 **CLEVELAND ART MUSEUM**, CLEVELAND, OH (USA)
Consultant: May 2003 (formal presentation).
- 2001 – 2003 **CINCINNATI ART MUSEUM**, CINCINNATI, OH (USA)
Consultant: 2001 – 2003 (essay on 19th-century undress for the catalogue *A Separate Sphere: Dressmakers in Cincinnati's Golden Age, 1877-1922* (Lubbock, Texas: Texas Tech University Press and the Cincinnati Art Museum, 2003).
- 1999 & 2001 **PELOPONNESIAN FOLKLORE FOUNDATION**, NAFPLIO (GREECE)
Consultant: 2001 (advisor for the exhibition "*Psychoseis: Folds and Pleats: Drapery from Ancient Greek Dress to 21st Century Fashion*" (2004) organized for the Athens 2004 Olympics, Athens, Greece) and 1999 (garment mounting for the exhibition "The Best of the Peloponnesian Folklore Foundation").
- 1999 – 2000 **WESTERN PENNSYLVANIA HISTORICAL SOCIETY**, PITTSBURGH, PA (USA)
Consultant: 1999 – 2000 (garment mounting and labeling assistance for the exhibition "Hard Hat to High Heels").
- 1992 – 1993 & 1996 **METROPOLITAN MUSEUM OF ART, COSTUME INSTITUTE**, NEW YORK, NY (USA)
Consultant: July 1996 (garment mounting for the exhibition "Two by Two"). Intern: 1992-1993 (garment mounting for the exhibitions: "Diana Vreeland: Immoderate Style" (1993), "Infra-Apparel" (1993) and "Fashion and History: A Dialogue" (1992)).

3. AWARDS & HONOURS – WITH STUDENT, PERSONAL/INSTITUTIONAL, OTHER

3.1 *Exhibition Awards:*

- ❖ 2024 **commendation** from the jury of the **Richard Martin Award** for Excellence in the Exhibition of Costume, Costume Society of America, for the University of Alberta exhibition "Woven Identities: Ghanaian and Guatemalan Textiles in the Face of Globalization," co-curated by Anne Bissonnette and graduate students Siming Guo, Elsie Osei, and Chiara Power from the course HECOL 668.
- ❖ 2017 recipient of the **Richard Martin Award** for Excellence in the Exhibition of Costume (small museum category), Costume Society of America, for the University of Alberta exhibition "Eyewear: Fashion with Vision" (2016) co-curated by Anne Bissonnette, and undergraduate students Cybil Cameron, Katelin Karbonik, Naomi Milne, Kathy Mooney, Danielle Peel, and Donnalee Riley from the course HECOL 460.
★ First student co-curated exhibition to receive this prestigious international award.
- ❖ 2011 **commendation** from the jury of the **Richard Martin Award** for Excellence in the Exhibition of Costume, Costume Society of America, for the University of Alberta exhibition "In Mother's Hood: Inuit Packing Dolls from Taloyoak" (2010) co-curated by Anne Bissonnette and undergraduate history student Christina Williamson.
- ❖ 2008 recipient of the **Richard Martin Award** for Excellence in the Exhibition of Costume (small museum category), Costume Society of America, for my 2006-2007 series of three late-18th- and early-19th-century Ohio exhibitions ("Fashion on the Ohio Frontier: 1790-1840," Ohio Art Council's Riffe Gallery (Columbus), "Hair: The Rise of Individuality, 1790-1840," Decorative Arts Center of Ohio (Lancaster), "The Age of Nudity," Kent State University Museum (Kent)).

3.2 Other:

- ❖ 2025 “CSA Creative Work Honor Winner” for “Size Expandable and Zero Waste Thinking: One Dress to Rule Them All” by Anne Bissonnette and Sherry Schofield.
- ❖ 2024 Betty Kirke Excellence in Research Award, Costume Society of America.
- ❖ 2021 Curator Hall of Fame Award, University of Alberta Museums.
- ❖ 2020 Costume Society of America Fellow, Costume Society of America.
- ❖ 2017 recipient of the Ed and Peggy Tychniewicz Award for Innovation in Teaching, Faculty of Agricultural, Life and Environmental Sciences, University of Alberta.
- ❖ 2010 recipient of the Award for Excellence (Target Market Design), International Textile and Apparel Association, for the design and production of “Canadian Greatcoat: Variable Winter Wear for Mild to Subarctic Temperatures.”
- ❖ 2009 Exhibition Finalist, Visual Arts Category, *Northern Ohio Live* Awards of Achievement: *Northern Ohio Live* Magazine, for my Kent State University Museum exhibition “Rudi Gernreich: BOLD” (2008).
- ❖ 2006 Exhibition Finalist, Best Visual-arts Events, *Columbus Dispatch* newspaper, for my Ohio Art Council's Riffe Gallery exhibition “Fashion on the Ohio Frontier: 1790-1840” (2006).
- ❖ 2006 Exhibition Finalist, Best Visual-arts Events, *Columbus Dispatch* newspaper, for my Decorative Arts Center of Ohio exhibition “Hair: The Rise of Individuality, 1790-1840” (2006).
- ❖ 2005 catalogue short-listed for the Millia Davenport Publication Award, Costume Society of America, for my exhibition catalogue *Fashion on the Ohio Frontier: 1790-1840* (2003).
- ❖ 2004 Ruth Emery Book Award, The Victorian Society of America, for Cynthia Amnéus ed., *A Separate Sphere: Dressmakers in Cincinnati's Golden Age, 1877-1922* (Lubbock, Texas: Texas Tech University Press and the Cincinnati Art Museum, 2003). The book included the chapter entry “The 1870s Transformation of the *Robe de Chambre*” by Anne Bissonnette (pp. 169-173).

4. PEER-REVIEWED JOURNAL ARTICLES

4. 2 Published or Accepted: (supervised student & student collaborator)

10. Bissonnette, Anne, “Increasing Mannequin Diversity in Museum Exhibitions to Address Social Equity: Making a Case for ‘The Forrest People.’” *Dress* 51, no. 2 (2024): 1-23. DOI: <https://doi.org/10.1080/03612112.2024.2367372>.
9. Bissonnette, Anne, Patricia Siferd, and Katelin Karbonik. “Towards Transparency, Accuracy, and Reproducibility: Exploring British and North American Key Works on Pattern Research with Clothing Artefacts, 1954-2016.” *The Journal of Dress History* 5, no. 4 (Early Autumn 2021): 8-47.
8. Bissonnette, Anne. “Improving Improvised PPE: A Custom-fitted, Low-cost, and Reusable DIY Respirator with a Removable Filter.” *The International Journal of Designed Objects* 15, no. 2 (August 2021): 53-69. DOI: <https://cgscholar.com/bookstore/works/improving-improvised-ppe> (Open Access).
7. Bissonnette, Anne. “Victorian Tea Gowns: A Case of High Fashion Experimentation.” *Dress* 44, no. 1 (March 2018). DOI: [10.1080/03612112.2018.1435347](https://doi.org/10.1080/03612112.2018.1435347).

6. Saegh, Yara, and Anne Bissonnette. "Fit for a Sultan: An Investigation of an Ottoman Cairene Carpet in the Collection of the Nickle Galleries." *Material Culture Review / Revue de la culture matérielle*, 85 (2017 Spring/Printemps), 48-63. DOI: <https://doi.org/10.7202/1055455ar> (Open Access).
5. Bissonnette, Anne. "Dessiné d'après nature: Renditions from Life in the *Journal des Dames et des Modes* 1798-9." *Journal for Eighteenth-Century Studies* 38, no. 2 (June 2015): 213-237. DOI: [10.1111/1754-0208.12205](https://doi.org/10.1111/1754-0208.12205).
4. Bissonnette, Anne. "Doing History with Objects: Betty Kirke and Madeleine Vionnet." *Fashion Theory: The Journal of Dress, Body & Culture* 19, no. 3 (June 2015): 281-314. DOI: [10.2752/175174115X14223685749287](https://doi.org/10.2752/175174115X14223685749287).
3. Bissonnette, Anne, and Sarah Nash. "The Re-Birth of Venus: Neoclassical Fashion and the *Aphrodite Kallipygos*." *Dress* 41, no. 1 (May 2015): 1-20. DOI: [10.1179/0361211215Z.00000000036](https://doi.org/10.1179/0361211215Z.00000000036).
Bissonnette as first author. Second author is a PhD student in History & Classics who was part of my 2013 HECOL 668 course.
2. Bissonnette, Anne. "Savoring the Process: Designer, Educator, and Curator Charles Kleibacker, 1921-2010." *Dress* 38, no. 1 (Oct. 2012): 1-23. DOI: [10.1179/0361211212Z.00000000001](https://doi.org/10.1179/0361211212Z.00000000001).
1. Bissonnette, Anne. "Fashion on the Ohio Frontier: 1790-1840." *Dress*, 31 (2004): 57-71. DOI: [10.1179/036121104805253180](https://doi.org/10.1179/036121104805253180).

5. PEER-REVIEWED DESIGN WORK

18. Bissonnette, Anne, and Sherry Schofield. "Size Expandable and Zero Waste Thinking: One Dress to Rule Them All." Juried creative dress scholarship entry for the Costume Society of America National Symposium, Los Angeles, CA, June 3, 2025.
★ Ranked in the top 5% of all abstracts submitted in the running for the Betty Kirke Excellence in Research Award.
★ 2025 CSA Creative Work Honor Winner
17. Bissonnette, Anne. "ZWT 90s Redux." Juried creative dress scholarship entry in the fiber art exhibition "Hemp Impressions" Sustainable Fiber and Fashion Reimagined." Presented first at the Louisiana State University Textile and Costume Museum, Baton Rouge, LA, Oct.-Nov. 2024. Presented next at the Benton County Historical Society's Cornwallis Museum, Cornwallis, OR, March-June 2025.
16. Bissonnette, Anne, and Sherry Schofield. "Zero Waste Thinking: Portrait Tunic and Palazzo Pants." Juried creative dress scholarship entry for the Costume Society of America National Symposium, Washington, D.C., May 2024.
★ First juried creative design to ever receive the Betty Kirke Excellence in Research Award.
15. Bissonnette, Anne. "The New Crusader: A Raincoat in Homage to Health and Care Workers." Juried creative dress scholarship entry for the Costume Society of America National Symposium, Washington, D.C., May 2024.
14. Bissonnette, Anne, and Sherry Schofield. "RE-DIY Duvet Coat and Cover." Juried creative dress scholarship entry for the International Textiles and Apparel Association Annual Conference in Baltimore, MD, Nov. 10, 2023.
13. Bissonnette, Anne. "Zemire 2022." Juried creative dress scholarship entry for the Costume Society of America National Symposium, Salt Lake City, UT, May 26, 2023.

12. Bissonnette, Anne, and Sherry Schofield. "Zen: Knit Ensemble Overlaid with Yoshitoshi Artwork on Chiffon." Juried creative dress scholarship entry for the Costume Society of America National Symposium, Minneapolis, MN, May 27, 2022.
11. Bissonnette, Anne. "Intersexual Dress." Juried creative dress scholarship entry for the (virtual) conference Fashion "Freaks and Monsters." University of Hawai'i, Mānoa, HI, March 9, 2022.
10. Bissonnette, Anne. "The Novel Pourpoint." *International Textiles and Apparel Association Annual Conference Proceedings* 77, no. 1 (2020). DOI: <https://doi.org/10.31274/itaa.12073>. [*Pivoting for the Pandemic: Design Exhibition Catalog*](#) (Knoxville, TN: International Textile and Apparel Association, 2020), 37. Juried creative design scholarship entry for the International Textiles and Apparel Association Annual Conference, Nov. 18, 2020. Accepted entry, Southeastern Quilt & Textile Museum exhibition "Making it Through Sheltering in Place," Carrollton, GA, Sept. 30–Dec. 18, 2021.
9. Bissonnette, Anne, and Sherry Schofield. "MOA" (Maya-inspired Optical Art). Juried creative dress scholarship entry for the exhibition "Traje: Maya Textile Artistry - Wearable Art Exhibition." Louisiana State University Textile and Costume Museum, Baton Rouge, LA, Sept. 2020–May 2021.
8. Bissonnette, Anne. "Dragon Coat." Juried creative dress scholarship entry for the Costume Society of America National Symposium, Seattle, OR, April 2019.
7. Bissonnette, Anne, and Sherry Schofield. "The Museum Dress." Juried creative dress scholarship entry for the Costume Society of America National Symposium, Seattle, OR, April 2019.
6. Bissonnette, Anne. "Watteau Back to the Future." Juried innovation showcase design exhibition entry for the Costume Society of America National Symposium, Williamsburg, VA, March 14, 2018.
5. Bissonnette, Anne. "Addressing Fashion and Sustainability: A Chic and Sporty Semi-Fitted Sweatshirt Dress." Juried innovation showcase design exhibition entry for the Costume Society of America National Symposium, Williamsburg, VA, March 14, 2018.
4. Bissonnette, Anne. "[*Secessionist Reformkleid: Striped Day Dress that Converts to a Tunic*](#)." *International Textile and Apparel Association Annual Conference Proceedings* 74, no. 1 (2017). [*Design Exhibition Catalogue*](#) (Knoxville, TN: International Textile and Apparel Association, 2017), 10. Juried creative dress scholarship entry for the International Textiles and Apparel Association Annual Conference, St-Petersburg, FL, Nov. 16, 2017.
3. Bissonnette, Anne. "Winter Coat Inspired by an Eighteenth-century Quilted Petticoat." Juried creative dress scholarship entry for the Costume Society of America National Symposium, San Antonio, TX, May 27, 2015.
2. Bissonnette, Anne. "[*Travelling Brunswick Day to Evening Reversible Mode*](#)." *International Textile and Apparel Association Annual Conference Proceedings* 70, no. 1 (2013). [*Regeneration: Building a Forward Vision*](#) (Knoxville, TN: International Textile and Apparel Association, 2013), 85. Juried creative design scholarship entry for the International Textiles and Apparel Association Annual Conference, New Orleans, LA, Oct. 16, 2013. Juried creative dress scholarship entry for the Costume Society of America National Symposium, San Antonio, TX, May 27, 2015.
1. Bissonnette, Anne. "Canadian Greatcoat: Variable Winter Wear for Mild to Subarctic Temperatures." [*Building Alliances: 2010 Design Exhibition Catalog*](#) (Knoxville, TN: International Textile and Apparel Association, 2010), 55. Juried creative design scholarship entry for the International Textiles and Apparel Association Annual Conference, Montreal, QC, Oct. 28, 2010.

6. INVITED NON-REFEREED WORKS

6.1 Articles:

7. Bissonnette, Anne, Julia Petrov, and Vlada Blinova. "In Memoriam Anne M. Lambert (1948–2024)." *Dress* 51, no. 1 (2025): 151-152. DOI:10.1080/03612112.2024.2404768.
6. Bissonnette, Anne, and Neil Hurst. "Costume Society of America Fellow 2024 Linda Baumgarten." *Dress* 51, no. 1 (2025): 149-150. DOI 10.1080/03612112.2024.2404770.
5. Bissonnette, Anne. "Marie Louise Renée de Charnay, Co-seigneuresse of Kamouraska, and Transitional 1790s Dress / Marie Louise Renée de Charnay, co-seigneuresse de Kamouraska, et les tenues transitionnelles des années 1790." *National Gallery of Canada Review / Revue du Musée des beaux-arts du Canada*, no. 10 (May / mai 2019): 1-29. Published in open access in both English and French at <https://ngcr.utpjournals.press/doi/full/10.3138/ngcr.10-001>.
4. Bissonnette, Anne. "Worn in Ohio: Research on Clothing and Early Settlement." *American Folio* 1, issue 2 (May 2012); 1-6. (Alberta Institute of American Studies series, University of Alberta)
3. Bissonnette, Anne. "Charles Kleibacker: Brilliance on the Bias." *Threads*, March 2002: 66-69.
2. Bissonnette, Anne. "Introducing Isabel Toledo." *Threads*, Oct./Nov. 2000: 38-43.
1. Bissonnette, Anne. "At Home at Tea Time: The Distinctive Tea Gown of the Victorian Era." *Lady's Gallery* IV, issue 5 (1998): 6-14, 58.

6.2 Encyclopedia Entries:

3. Bissonnette, Anne. "Charles Kleibacker." In *Encyclopedia of Alabama*, 9 April 2010, <http://www.encyclopediaofalabama.org/article/h-2542> (accessed August 12, 2015).
2. Bissonnette, Anne. "Tea Gown." In *The Berg Companion to Fashion*, ed. Valerie Steele, 679-681. New York: Berg Publisher, 2010.
1. Bissonnette, Anne, and Betty Kirke. "Fashion Design." In *Computer Sciences*, ed. Roger R. Flynn, 91-94. New York: Macmillan Reference USA; Farmington Hills, MI: Thomson/Gale, 2002.

6.3 Book Chapters:

2. Bissonnette, Anne. "The Tea Gown: Origin, Use and Evolution." In *High Tea: Glorious Manifestations - East and West*, ed. Laurie Barnes, 118-127. West Palm Beach, FL: Norton Museum of Art, 2015.
1. Bissonnette, Anne. "The 1870s Transformation of the *Robe de Chambre*." In *A Separate Sphere: Dressmakers in Cincinnati's Golden Age, 1877-1922*, ed. Cynthia Amnéus, 169-173. Lubbock, TX: Texas Tech University Press and the Cincinnati Art Museum, 2003.

7. CATALOGUES, OTHER NON-REFEREED WORKS

7.1 Catalogues:

3. Bissonnette, Anne. *Chado Ralph Rucci*. Kent, Ohio: Kent State University Museum, 2005.
2. Bissonnette, Anne. *Fashion on the Ohio Frontier: 1790-1840*. Kent, OH: Kent State University Museum, 2003.
1. Bissonnette, Anne, and Alix Browne. *Toledo/Toledo*. New York: Visionaire Publishing, 2000.

7.2 Other Non-Refereed Reviews:

3. Bissonnette, Anne. Review of *The Modern Venus: Dress, Underwear, and Accessories in the Late 18th-Century Atlantic World* by Elisabeth Gerner. *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* (upcoming issue).
2. Bissonnette, Anne. Review of *Fashion Victims: Dress at the Court of Louis XVI and Marie-Antoinette*, by Kimberly Chrisman-Campbell. *The Burlington Magazine* 1357, vol. 158 (April 2016): 293-294.
1. Bissonnette, Anne. Review of *Accessories to Modernity: Fashion and the Feminine in Nineteenth-Century France*, by Susan Hiner. *Dress* 38, no. 1 (Oct. 2012): 102-104.

8. TEACHING

8.1 Full Responsibility:

(*number of students)

- HECOL 268 – [Survey of Historic Dress in the Western World](#). 3 credits undergraduate course. 2009 (*61), 2010 (*59), 2011 (*41), 2013 (*41), 2014 (*33), 2015 (*36), 2017 (*26), 2018 (*48), 2019 (*33), 2020 (*38), 2022 (*42), 2023 (*49), 2024 (*45), 2025 (*59).
- HECOL 360 – [Dress and Culture](#). 3 credits undergraduate course. 2012 (*14), 2014 (*17), 2018 (*10), 2020 (*11), 2022 (Winter *15, Fall *26), 2023 (*26), 2024 (*20).
- HECOL 368 – [Fashion History: Interpretations & Exhibition](#). 3 credits undergraduate course. 2024 (*6).
- HECOL 460 – [Nineteenth, Twentieth and Twenty-first Century Dress in the Western World](#). 3 credits undergraduate course. 2011 (*25), 2012 (*14), 2014 (*16), 2016 (*6), 2018 (*7), 2020 (*13).
- HECOL 501 – **Independent Study**. 3 credits graduate course. 2010 (*2), 2018 (*1).
- HECOL 613 – **Practicum**. 3 credits graduate course. 2017 (*3), 2019 (*1).
- HECOL 654 – **Independent Study**. 6 credits graduate course. 2019 (*1), 2022 (*1), 2023 (*1).
- HECOL 668 – [Material Culture & Curatorship](#). 3 credits graduate course. 2013 (*2), 2015 (*4), 2017 (*4), 2019 (*5), 2023 (*3).
- **Fashion History Crash Course in Paris**. Non-for-credit short course. August 2018 (*20).

8.2 Shared Responsibility of:

- HECOL 691 – **Professional Seminar 1**. 1 credit graduate seminar. “Authorship: Intellectual property, issues related to research data, and international variations”: 2010 (*14); “What it means to be a graduate student”: 2016 (*15), 2017 (*13), 2020 (*13), 2022 (*16).
- HECOL 692 – **Professional Seminar 2**. 1 credit graduate seminar. “Writing for academic audiences and intellectual property issues”: 2012 (*11), 2013 (*10), 2014 (*12), 2015 (*5); and “Writing for non-academic audience.” and “Communicating with non-academic audiences”: 2019, 2020, 2022 (*15), 2023 (*15).
- HECOL 693 – **Professional Seminar 3**. 1 credit graduate seminar. “Reviewing conference submissions”: 2021 (*2).
- HECOL 694 – **Professional Seminar 4**. 1 credit graduate seminar. “Surviving your dissertation”: 2011 (*2), 2012 (*2), 2013 (*3), 2014 (*3), 2015 (*15); and “Non-academic careers for PhDs”: 2017 (*2), 2018 (*3), 2019, 2020.

9. EXHIBITIONS

(*Peer-Reviewed for Awards/Commendations)

60. **Hats! Function & Femininity**

Human Ecology Gallery (University of Alberta, Edmonton, AB), June 27, 2025 – May 29, 2026. Jimil Ataman and Anne Bissonnette, co-curators.

59. **Inspired Yet Pragmatic: An Exploration of Anne Bissonnette's Creative Design Research**

Human Ecology Gallery, April 9 – Sept. 21, 2025. Janna Ehrenholz and Anne Bissonnette, co-curators.

58. **ALCTC Pattern Project: Part 1 – Women's Wear 1760-1812**

[Virtual exhibition](#), Anne Lambert Clothing and Textiles Collection website, June 28, 2024. Anne Bissonnette and Katelin Karbonik, co-curators.

57. **Curious Fashions, Performative Identities**

Human Ecology Gallery, April - October 2024. Isabelle Arden, Alexis Billiones, Anne Bissonnette, Janna Ehrenholz, Olivia Nash, Lola Oberhagemann, and Madison Silva, co-curators (this exhibition is part of the undergraduate course HECOL 368—Fashion History: Interpretations & Exhibition).

56. **Woven Identities: Ghanaian and Guatemalan Textiles in the Face of Globalization***

Human Ecology Gallery, April 2023 - March 2024. Anne Bissonnette, PhD, Siming Guo, PhD, Elsie Osei, MFA, and Chiara Power, BA, co-curators (this exhibition is part of the graduate course HECOL 668—Material Culture & Curatorship).

❖ Received a commendation from the jury of The Richard Martin Award for Excellence in the Exhibition of Costume, Costume Society of America, May 2024.

55. **[De]Coded: Deciphering the Dialects of Dress**

Human Ecology Gallery, May 2022- March 2023. Anne Bissonnette, Emma Carr, Josée Chartrand and Qi Wang co-curators.

54. **Innerwear: Liminal Dressing 1820-2020**

[Virtual exhibition](#), Anne Lambert Clothing and Textiles Collection website, Nov. 2020. Anne Bissonnette, Bronwyn Bates, Rhonda Buie, Emma Carr, Juli Grombacher, Frances Heaton, Danielle Klatchuk, Evelyn Leung, Diana Leyva Luciano, Ariane Mendoza, Thomas Osterling, Nicole Morozewich, Emma Ross and Chloe Schell co-curators (this exhibition is part of the undergraduate course HECOL 460—Nineteenth, Twentieth, and Twenty-first Century Dress in the Western World).

53. **Dress & Escapism: The Dress Research Exhibition Series. Part 1: Dress Artifacts & Curatorial Practices**

[Virtual exhibition](#), Anne Lambert Clothing and Textiles Collection website, evolving between June 2020 - June 2021. Anne Bissonnette, lead curator, Josée Chartrand and Katelin Karbonik, contributing curators.

52. **Be My Guest: The Performance of Femininity Through Food & Fashion**

Human Ecology Gallery, April – Oct. 2019. Carolina Amaral, Anne Bissonnette, Elizabeth Brandeau, Leah Hrycun, Katelin Karbonik and Amber Peters co-curators (this exhibition is part of the graduate course HECOL 668—Material Culture & Curatorship).

51. **Fashion in Print**

Human Ecology Gallery, Nov. 2018 – March 2019. Carolina Amaral, Anne Bissonnette, Kylie Day, Stephanie Gariepy, Emily Graca, Ryley Halbert, Gabriella Sequeira, Victoria Tunney and Amelia Vadnais co-curators (this exhibition is part of the undergraduate course HECOL 460—Nineteenth, Twentieth, and Twenty-first Century Dress in the Western World).

50. **Misfits: Bodies, Dress & Sustainability**

Human Ecology Gallery, April – Sept. 2017. Co-curated by Anne Bissonnette, Josée Chartrand, Meg Furler, Yara Sayegh and Patricia Siferd co-curators (this exhibition is part of the graduate course HECOL 668—Material Culture & Curatorship).

49. **Eyewear: Fashion with Vision***
Human Ecology Gallery, Nov. 2016 – Feb. 2017. Anne Bissonnette, Cybil Cameron, Katelin Karbonik, Naomi Milne, Katie Mooney, Danielle Peel and Donnalee Riley co-curators (this exhibition is part of the undergraduate course HECOL 460—Nineteenth, Twentieth & Twenty-first Century Dress in the Western World).
❖ Received a Costume Society of America's Richard Martin Award for Excellence in the Exhibition of Costume in 2017.
48. **Stitched Narratives**
Human Ecology Gallery, April 2015 – Feb. 2016. Anne Bissonnette, Larisa Cheladyn, Stephanie Huolt, Robyn Stobbs and Sarah Woodyard co-curators (this exhibition is part of the graduate course HECOL 668—Material Culture & Curatorship).
47. **High Tea: Glorious Manifestations - East and West**
Norton Museum of Art, West Palm Beach, FL, Feb. – May 2015. Anne Bissonnette, Curator for Western Textiles under Laurie Barnes, Elizabeth B. McGraw Curator of Chinese Art, Exhibition Curator.
46. **The Re-Birth of Venus: Fashion and the *Venus Kallipygos***
Human Ecology Gallery, May 2013 – March 2014. Anne Bissonnette, Sarah Nash and Loretta Yau co-curators (this exhibition is part of the graduate course HECOL 668—Material Culture & Curatorship).
❖ Led to a collaborative peer-reviewed article in *Dress* in 2015.
45. **In Mother's Hood: Inuit Packing Dolls from Taloyoak***
Human Ecology Gallery, Sept. 2010 – Aug. 2011. Anne Bissonnette and Christina Williamson (undergraduate student intern) co-curators.
❖ Received a commendation from the jury of The Richard Martin Award for Excellence in the Exhibition of Costume, Costume Society of America, 2011.
44. **Green**
Human Ecology Gallery, Oct. 2009 – Jan. 2010.
43. **Gazette du Bon Ton**
Kent State University Museum, Kent, OH, June 2009 – May 2010.
42. **Michael Kors Designs from the Wendy Zuckerwise Ritter Collection**
Kent State University Museum, Feb. 2009 – Feb. 2010.
41. **The Right Chemistry: Colors in Fashion 1704-1918**
The Columbus Museum, Columbus, GA, Nov. 2008 – Jan. 2009; KSUM, Dec. 2004 – Feb. 2006.
40. **The Art of the Embroiderer**
Kent State University Museum, Sept. 2008 – Aug. 2009.
39. **Rudi Gernreich: BOLD**
Kent State University Museum, July 2008 – May 2009.
❖ Finalist, visual arts category, *Northern Ohio Live*, 2009 Awards of Achievement.
38. **Mood Indigo**
Kent State University Museum, Sept. 2007 – Aug. 2008.
37. **Vionnet** ²⁰⁰⁷
Kent State University Museum, Aug. 2007 – Jan. 2008.
36. **American Creator Series: Dean Harris, Jeweler**
Kent State University Museum, Aug. 2007 – Jan. 2008.
35. **Native Americans through the Prism of Culture: Edward S. Curtis & the Legacy of Collectors**
Kent State University Museum, June 2007 – June 2008. In collaboration with Stan Hywet Hall & Gardens.
34. **Charles James**
Kent State University Museum, May 2007 – Feb. 2008.

33. Fashion on the Ohio Frontier: 1790-1840*

Riffe Gallery, Columbus, OH, Nov. 2006 – Jan. 2007; KSUM, July 2003 – Jan. 2004.

❖ One of a series of three exhibitions on late-eighteenth- and early-nineteenth-century fashion that received the Costume Society of America's Richard Martin Award for Excellence in the Exhibition of Costume in 2008.

❖ One of fifteen finalists in "Best Visual-arts Events of 2006" in the *Columbus Dispatch* newspaper.

32. Hair: The Rise of Individuality, 1790-1840*

Decorative Arts Center of Ohio, Lancaster, OH, Oct. 2006 – Jan. 2007. Anne Bissonnette, Guest Curator.

❖ Second of a series of three exhibitions on late-eighteenth- and early-nineteenth-century fashion that received the Costume Society of America's Richard Martin Award in 2008.

❖ One of fifteen finalists in "Best Visual-arts Events of 2006" in the *Columbus Dispatch* newspaper.

❖ Third of a series of three exhibitions on late-eighteenth- and early-nineteenth-century fashion that received the Costume Society of America's Richard Martin Award in 2008.

31. The Age of Nudity*

Kent State University Museum, March 2006 – Jan. 2007.

30. Chado Ralph Rucci

Kent State University Museum, Nov. 2005 – April 2006.

29. Spirals & Ellipses: Clothing the Body Three-dimensionally

Kent State University Museum, Sept. 2005 – Oct. 2006.

28. Origin and Synthesis: Selected Weavings by Janice Lessman-Moss 1994-2004

Kent State University Museum, Sept. 2004 – Aug. 2005.

27. Dyed in the Wool: Felt & Wearable Art by Horst

Kent State University Museum, May 2004 – May 2005.

26. Stepping Out: Fashion from the Permanent Collection

Massillon Museum, Massillon, OH, Feb. – April 2004. Anne Bissonnette Guest Curator.

25. An Eye for Design: 18th- & 19th-Century Fashion and Decorative Arts

Kent State University Museum, Dec. 2003 – Dec. 2004.

24. A Legacy of Know How: Twenty Years of Fashion Education at Kent State University

Kent State University Museum, April 2003 – May 2004.

23. Of Men & Their Elegance

Kent State University Museum, July – Nov. 2002. Anne Bissonnette & Dr. Debbie Henderson, co-curators.

22. The Hours of the Woman of Leisure

Kent State University Museum, Oct. 2001 – Nov. 2002.

21. Arnold Scaasi: An American Icon

Kent State University Museum, June 2001 – May 2002.

20. A Century of Fashion: Works from the Kent State University Museum and the Center for the Arts

Center for the Arts, Vero Beach, FL, April – June 2001. Anne Bissonnette, Guest Co-Curator.

19. Charles Kleibacker: Master of the Bias

Kent State University Museum, March 2001 – April 2002.

18. Technicolor Dreamcoats: Central Asian *Ikat* Robes

Kent State University Museum, Nov. 2000 – April 2002 (garments rotated after a year).

17. Centuries of Childhood

Kent State University Museum, Sept. 2000 – Sept. 2001.

16. Posing for Paper Dolls: Fashions from 1750 to 1900

Kent State University Museum, June 2000 – May 2001.

15. Revolutionizing Fashion: The Politics of Style

Kent State University Museum, April – Sept. 2000.

14. **Isabel and Ruben Toledo: A Marriage of Art and Fashion**
Kent State University Museum, March – Oct. 2000.
13. **2000 Spangles: Dresses for the Party of the Millennium**
Kent State University Museum, Nov. 1999 – April 2000.
12. **Japanese by Design**
Kent State University Museum, May 1999 – Feb. 2000.
11. **A Dance of Light and Color: Embroidered and Brocaded Garments of India**
Kent State University Museum, Nov. 1998 – Sept. 1999.
10. **Silhouettes of Style: The Martha McCaskey Selhorst Collection**
Kent State University Museum, June 1998 – June 2000 (garments rotated after a year).
9. **Textured Reflections: Greek Regions and their Costumes**
Kent State University Museum, Nov. 1997 – March 1998.
8. **What Daisy Wore: Gatsby Era Costumes from the Helen O. Borowitz Collection**
Kent State University Museum, Aug. 1997 – May 1998.
7. **Gone with the Wind: Woman, Race & Material Culture in the 20th Century**
Kent State University Museum, Aug. 1997 – Aug. 1998. Anne Bissonnette & Jean L. Druesedow co-curators.
6. **Wrapped in Splendor: The Art of the Paisley Shawls**
Kent State University Museum, July 1997 – Sept. 1998.
5. **At Home at Tea Time: Tea Gowns for Distinction and Comfort: 1870-1920**
Kent State University Museum, April – Aug. 1997.
4. **Pucci!**
Kent State University Museum, Nov. 1996 – Oct. 1997.
3. **Celebrating Elegance**
Kent State University Museum, Sept. 1996 – Jan. 1997.
2. **Celebrating Collecting: Cora Ginsburg & Shannon Rodgers**
Kent State University Museum, July 1996 – March 1997.
1. **Notable Acquisitions**
Kent State University Museum, Jan. – Dec. 1996.

10. DEVELOPMENT OF MULTI-LOCATIONS EXHIBITIONS

4. **Dress & Escapism**
Two-part exhibition series organized with Josée Chartrand, MA, Assistant Professor, Theatre Production, MacEwan University, and Katelin Karbonik, Associate Curator of Clothing & Textiles, Red Deer Museum + Art Gallery.
 3. **The Right Chemistry: Colors in Fashion 1704-1918**
Kent State University Museum exhibition re-designed for the Columbus Museum in Columbus, GA (2008).
 2. **Fashion on the Ohio Frontier: 1790-1840**
Kent State University Museum exhibition redesigned for the Ohio Arts Council's Riffe Gallery in Columbus, OH (2006). By request, extended for the inauguration of the Governor of Ohio, Ted Strickland. Two exhibitions were developed to link to Decorative Arts Center of Ohio (Lancaster, OH), and the Kent State University Museum (Kent, OH) to reach a broader audience and maximize resources.
 1. **A Century of Fashion: Works from the Kent State University Museum and the Center for the Arts.**
Worked with KSUM Patron, Robert Broadbent, and the staff of the Center for the Arts in Vero Beach, FL, to co-curate and organize a co-produced exhibition that linked fashion with fine and decorative arts (2001).
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11. OTHER EXHIBITION INVOLVEMENT

11.1 *Coordinator unless Marked as Editor:*

- **Virtual Tour of the Anne Lambert Clothing and Textiles Collection**
University of Alberta Alumni Relations, launched Sept. 2020.
- **Imagining a Better World: The Artwork of Nelly Toll**
Travelling exhibition from the Massillon Museum, OH, adapted to the University of Alberta's Human Ecology Gallery, opened Oct. 2017.
- **PIONEER LADIES [of the evening]: A commemorative landscape for women on the margins in Western Canada, 1878-1916**
Travelling exhibition curated by Dr. Laurie K. Bertram, Guest Curator and Grant Notley Memorial Postdoctoral Fellow, and adapted to the University of Alberta's Human Ecology Gallery, opened Sept. 2012.
- **From Invisible 2 Invincible**
Exhibition curated by Jacquie Eales about the GeriActors and Friends' creative process presented in the University of Alberta's Human Ecology Gallery, opened June 2012.
- **Mandala and Temple: Sacred Architecture in Tibet**
Dr. John Milton Lundquist, guest curator. KSUM, opened Oct. 2001. (Editor)

11.2 *Curatorial Liaison, Mounting Specialist, and Courier:*

High Tea: Glorious Manifestations - East and West (Norton Museum of Art, Feb. 2015). **Knoll Textiles, 1945-2010** (Bard Graduate Center: Decorative Arts, Design History, Material Culture, May 2010). **Dior: The King of Couture** (Indianapolis Museum of Art, Indianapolis, IN, opened June 2007). **Halston Fits America** (Cheekwood Museum of Art, Nashville, TN, opened May 2005). **Chanel** (Costume Institute, Metropolitan Museum of Art, New York, NY, opened May 2005). **Sculpture and Drapery: The Art of Fashion** (The Historic Costume & Textiles Collection at The Ohio State University, opened Jan. 2005). **Ptychoseis: Folds and Pleats: Drapery from Ancient Greek Dress to 21st Century Fashion** (2004 Cultural Olympiad, Benaki Museum, Athens, Greece, opened June 2004 —With the Metropolitan Museum of Art's Costume Institute, the Kent State University Museum was the only other American lender to this Cultural Olympiad project). **Picturing French Style: Three Hundred Years of Art and Fashion** (Mobile Museum of Art, Mobile, AL, opened Sept. 2002). **Dressed for Action: AFI Celebrates Screen Legends** (Disney MGM Studios, Orlando, FL, opened Sept. 2002). **Elegance, Glamour and Style** (Bruce Museum of Arts and Sciences, Greenwich, CT, opened June 1998). **Dressed-up Photography** (Columbus Art Museum, Columbus, OH, opened Nov. 1997). **Geoffrey Beene** (Toledo Museum of Art, Toledo, OH, opened Sept. 1997). **La femme mise en scène** (Christian Dior Museum, Granville, France, opened June 1997). **I Want to Take You Higher: The Psychedelic Era 1965-69** (Rock & Roll Hall of Fame & Museum, Cleveland, OH, opened May 1997). **Forties Fashions and the New Look** (Imperial War Museum, London, England, opened Feb. 1997). **Japanese Kimonos & Prints** (Massillon Museum, Massillon, OH, opened Nov. 1996). **The Age of Optimism** (The Ohio Art Council's Riffe Gallery, Columbus, OH, opened Aug. 1996).

12. CONFERENCES & PUBLIC PRESENTATIONS

12.1 *Juried Conference Presentations:*

(self as author unless otherwise noted, self as presenter unless otherwise noted (by *),
supervised students, student collaborators, oral presentation unless otherwise noted)

55. **Pattern Research Panel.** Costume Society of America National Symposium, Los Angeles, CA, June 3, 2025. Anne Bissonnette, Clarissa Esguerra and Melinda Kerstein.
54. **Woven Identities: Ghanaian and Guatemalan Textiles in the Face of Globalization.** Costume Society of America National Symposium, Washington, D.C., May 24, 2024. Chiara Power, Elsie Osei and Anne Bissonnette.
53. **The Body-dress Symbiosis of Eighteenth-century Menswear: Demonstrating the Need for Digital Technology via George Washington Artifacts.** International Textiles and Apparel Association Annual Conference in Baltimore, MD, Nov. 11, 2023.
52. **Compensating for Bias Shift.** Sherry Schofield and Anne Bissonnette. International Textiles and Apparel Association Annual Conference in Baltimore, MD, Nov. 9, 2023.
51. **Mounting a Full Uniform: Cost Effective Dressing Solutions to a Complex Ensemble.** Costume Society of America National Symposium, Salt Lake City, UT, May 26, 2023. Josée Chartrand and Anne Bissonnette.
50. **[De]Coded: Deciphering the Dialects of Dress.** Costume Society of America National Symposium, Salt Lake City, UT, May 26, 2023. Josée Chartrand, Anne Bissonnette, Emma Carr and Qi Wang.
49. **The Teatime Ritual and the Role of Dress: Victorian Tea Gowns 1878-1901.** ICOM General Conferences, Prague, Czech Republic, August 2022.
48. **The Power of Clothing Collections as a Repository of Craftsmanship: a 1790s Research Case Study.** ICOM General Conferences, Prague, Czech Republic, August 2022. Poster.
47. **Innerwear: Liminal Dressing 1820-2020.** Costume Society of America National Symposium, Minneapolis, MS, May 28, 2022. Emma Carr and Anne Bissonnette.
46. **Mask Design Research at the Time of COVID-19.** Design/Product Development concept paper. International Textile and Apparel Association Annual Symposium, Nov. 3, 2021 (Virtual). Poster.
45. **Making the Exhibition “Dress & Escapism: Dress Artifacts & Curatorial Practices” into a Virtual Experience.** The Association of Dress Historians International Conference/La Venaria Reale Conservation & Restoration Center, “Curation and Conservation: Dress & Textiles in Museums,” Turin, Italy. Oct. 21, 2021.
44. **Pandemic Preparedness 101: A Custom-fitted DIY Respirator on a Shoestring.** Pandemic Preparedness theme within “Zooming in on COVID-19 and Other Viral Diseases,” Li Ka Shing Institute of Virology/Gairdner Symposium, University of Alberta, June 22, 2021 (Virtual).
43. **Innerwear in Transition: Tea Gowns, Hostess Gowns, and House Coats, 1907-1946.** The Association of Dress Historians Annual Conference, June 9, 2021 (Virtual).
42. **Négligée Styles for Informal Entertaining & Dinners at Home: Hostess Garments 1910-1949.** Costume Society of America National Symposium, May 27, 2021 (Virtual).
41. **Lesson Learned: Observing Vionnet Patterns Produced by Three Different Researchers.** Annual Symposium of the Southeastern Region of the Costume Society of America, Nov. 7, 2020 (Virtual).
40. **StrC: A Research Tool to Connect Scientific Knowledge of Nature with Biomimetic Design Innovation.** International Conference on Nature Inspired Surface Engineering, Hoboken, NJ, June 14, 2019. Carlos Fiorentino,* John Nychka, Tomislav Terzin, Anne Bissonnette, and Megan Strickfaden.
39. **Mapping 1790s Fashion: From Artifactual Research to Citizen Science Input.** The Association of Dress Historians, New Research in Dress History Conference, National Museums Scotland, Edinburgh, Scotland, May 24, 2019.

38. **Pattern Research: A Streamlined Method.** Costume Society of America, National Symposium, Seattle, WA, April 20, 2019.
37. **1790s Menswear: An Empirical Study Using Fashion Plates and Clothing Artifacts.** Costume Society of America, National Symposium, Seattle, WA, April 17, 2019. Poster.
36. **StrC Sustainable Colours.** ALES Graduate Research Symposium (Doctoral research), University of Alberta (UA) March 13, 2019. Carlos Fiorentino, * Tomislav Terzin, Anne Bissonnette, and Megan Strickfaden.
35. **Sustainable Colours.** R. E. Peter Biology Conference, University of Alberta (UA), March 7, 2019. Carlos Fiorentino, * PhD student, Tomislav Terzin, Anne Bissonnette, and Megan Strickfaden. Poster.
34. **Structural Colour.** Biomimicry Alberta Lecture Series, RoundHouse, MacEwan University, Edmonton, AB, Jan. 31, 2019. Carlos Fiorentino, * Tomislav Terzin, Anne Bissonnette, and Megan Strickfaden.
33. **Sustainable Colours—StrC: A Rich Prospect Taxonomy Interface.** 15th International Conference on Environmental, Cultural, Economic & Social Sustainability, University of British Columbia, Vancouver, BC, Jan. 17-19, 2019. Carlos Fiorentino, * Anne Bissonnette, Megan Strickfaden, and Tomislav Terzin.
32. **The Sultan's Carpet: An Investigation of an Ottoman Cairene Textile in the Collection of the Nickle Galleries.** Textile Society of America Symposium, Vancouver, September 21, 2018. Yara Saegh* and Anne Bissonnette.
31. **Understanding Marie Louise Renée de Charnay, Co-seigneuresse de Kamouraska, through Dress.** Costume Society of America National Symposium, Williamsburg, VA, March 15, 2018.
30. **Untangling Categories of Dress and Vocabulary in the 1778 *Gallerie des modes et costume français*.** Costume Society of America National Symposium, Williamsburg, VA, March 15, 2018.
29. **Research Exhibition Presentation of "Misfits: Bodies, Dress and Sustainability."** Costume Society of America National Symposium, Williamsburg, VA, March 14, 2018.
28. **Eyewear: Fashion with Vision: Co-Curating an Award-Winning Exhibition with Undergraduate Students.** Alberta Museums Association/Western Museums Association Joint International Conference, Edmonton, AB, Sept. 22, 2017. Poster.
27. **Symphony in Flesh Colour and Pink: James Abbott McNeill Whistler and the High Fashion Interior Gown.** Costume Society of America National Symposium, Portland, ME, June 3, 2017.
26. **DTSC: A Case of Academic Prototyping.** ALES Graduate Research Symposium, UA, Edmonton, AB, March 17, 2017. Carlos Fiorentino, * Anne Bissonnette, Megan Strickfaden, Tomislav Terzin. Poster.
25. **Understanding the Gaps: Four Archetypes of 1790s Gowns.** International Textile and Apparel Association Annual Symposium, Vancouver, BC, Nov. 9, 2016. Poster.
24. **Across Time & Place: Investigating Classical and Continental Influences in Macaroni Dress.** Dressing Global Bodies International Conference, University of Alberta, Edmonton, AB, July 9, 2016.
23. **"And Called it Macaroni": Seeking a Non-satirical Understanding of Male Macaroni Dress in Eighteenth-century England and America.** Costume Society of America National Symposium, Cleveland, OH, May 27, 2016. Anne Bissonnette* with Michael McCarty*, Apprentice Tailor, and Mark Hutter*, Tailor, Colonial Williamsburg Foundation, co-authors.
22. **Biomimetics of Colour.** Doctoral Colloquium, IASDR Interplay Conference, Nov. 2-5, 2015. Brisbane, Australia. Carlos Fiorentino, * Anne Bissonnette, Megan Strickfaden, and Tomislav Terzin.
21. **The Error of Our Ways: A Practitioner's Approach to Dress Studies.** Material Culture in Action: Practices of Making, Collecting and Re-enacting Art and Design, Glasgow School of Art, UK, Sept. 7, 2015.
20. **Chemise Dresses and Embodied Practices in France 1778-1799.** Costume Society of America National Symposium, San Antonio, TX, May 29, 2015.
19. **The Re-Birth of Venus: Fashion and the *Venus Kallipygos*.** Costume Society of America National Symposium, Baltimore, MD, May 31, 2014. Anne Bissonnette* and Sarah Nash.
18. **Re-assessing Late Directoire Dress for Women in 1797-1799 Paris.** International Textile and Apparel Association Annual Symposium, New Orleans, LA, Oct. 17, 2013. Poster.

17. **Travelling Brunswick Day to Evening Reversible Mode.** International Textile and Apparel Association Annual Symposium, New Orleans, LA, Oct. 16, 2013. Design submission (target market, professional category). Live runway presentation.
16. **Addressing the 1790s Neoclassical Transition in Dress through Dolley Payne Todd Madison's Silk Gown from the Greensboro Historical Museum.** Costume Society of America National Symposium, Las Vegas, NV, May 30, 2013.
15. **What if Vionnet...?: Working with Betty Kirke to Unravel a Few Mysteries.** Costume Society of America National Symposium, Las Vegas, NV, June 1, 2013. Anne Bissonnette and Therese Martinez-Yu.* Poster.
14. **Dessiné d'après nature: Renditions from Life in the *Journal des Dames et des Modes* 1798-1799.** Costume Society of America National Symposium, Atlanta, GA, May 31, 2012.
13. **Charles Kleibacker: Designer, Educator and Curator 1921-2010.** Costume Society of America National Symposium, Boston, MA, June 9, 2011.
12. **Être du Métier: Madeleine Vionnet, Betty Kirke and the Role of Craftsmanship in Fashion Design and History.** Material Culture Institute Conference "Material Culture, Craft & Community: Negotiating Objects Across Time & Place," University of Alberta, Edmonton, AB, May 20, 2011.
11. **Doing History with Objects: Betty Kirke and Madeleine Vionnet.** International Textile and Apparel Association Annual Symposium, Montreal, QC, Oct. 29, 2010. Poster.
10. **Canadian Greatcoat: Variable Winter Wear for Mild to Subarctic Temperatures.** International Textile & Apparel Association Annual Symposium, Montreal, QC, Oct. 29, 2010. Design submission (target market, professional category). Live runway presentation.
9. **Discovering and Belonging to Place: The Expatriate Curator.** Alberta Museums Association Annual Conference, Edmonton, AB, Sept. 25, 2010.
8. **Early Neoclassical Hairstyles: 1750-1790.** Annual Symposium of the Southeastern Region of the Costume Society of America, Colonial Williamsburg in conjunction with the College of William and Mary, Williamsburg, VA, Nov. 1, 2008.
7. **Visual Research: Methodology & Applications.** Annual symposium of the Midwest Region of the Costume Society of America, Kent, OH, Oct. 4, 2008.
6. **Hair: The Rise of Individuality 1790-1840.** Costume Society of America National Symposium, Philadelphia, PA, May 28, 2005.
5. **The Significance of the Tea Gown in 19th-century and 20th-century Dress.** Frick Collection, New York, NY, June 7, 2003.
4. **Hair 1770-1800: Split Between Nature and Culture.** Gadsby Tavern Museum Symposium, Alexandria, VA, Oct. 1, 2005.
3. **Fashion on the Ohio Frontier: 1790-1840.** Annual conference on the Ohio Frontier, Fort Meigs State Memorial, Perrysburg, OH, Oct. 16, 2004.
2. **Fortuny Tea Gowns: Synthesis & Significance.** International conference accompanying the exhibition "Ptychoseis: Folds and Pleats: Drapery from Ancient Greek Dress to 21st Century Fashion," Athens, Greece, Cultural Olympiad Project, June 25, 2004.
1. **Tea gowns: Born in Eclecticism, Forecasting Modernism.** Costume Society of America National Symposium, Providence, RI, April 5, 2001.

12.2 Presentations & Others:

(invited and in person unless otherwise noted)

55. **The Victorian Tea Gown.** UK Costume Society, April 17, 2024 (virtual).
54. **The Curation of Dress, Diversity, Equity, and Inclusion.** Cornell University, Department of Fiber Science & Apparel Design's, Weekly Graduate Research Seminar, May 12, 2021 (Virtual).

54. **Victorian Samplings Podcast.** A collaboration between the University of Alberta, the University of Manitoba, and the University of Victoria, April 27, 2021 (Audio participation).
53. **Exhibition Curatorship & the Living Designer.** Sam Fox School of Design and Visual Arts, Washington University in St. Louis, April 21, 2021 (Virtual).
52. **Improving the Fit of Homemade Face Masks: An Accessible, Low-cost Prototype with an Individualized Seal.** The Institute of Textile Science 2021 Symposium, March 10, 2021(Virtual).
51. **Bard Graduate Center's Modern Design History Seminar: Chris Breward & Michelle Tolini Finamore.** Feb. 17, 2021 (Virtual). Panelist.
50. **Crafting Communities: A Series of Victorian Object Lessons & Scholarly Exchanges in COVID Times.** A collaboration between the University of Alberta, the University of Manitoba, and the University of Victoria, March 9, 2021 (Virtual - 128 people attending). Roundtable Presenter.
49. **Training the Next Generation of Textile and Costume Scholars and Curators.** Textile and Costume Curators Forum, Feb. 22, 2021 (Virtual). Moderator.
48. **FIDM Museum & Galleries "Collection Conversation #16" with Kevin Jones, Curator.** FIDM Museum program, Los Angeles, CA, Jan. 15, 2021 (Virtual).
47. **Introduction to the Anne Lambert Clothing and Textiles Collection,** Textile and Costume Curators Forum, Sept. 9, 2020 (Virtual). Pecha-kucha Session.
46. **The Right Chemistry: Colors in Fashion, 1704-1820.** The Association of Professors Emeriti, The University Club, Edmonton, AB, Feb. 26, 2020.
45. **At Home at Tea Time: Tea Gowns and Social Networking in the Victorian Era.** Free public lecture, Strathcona Library, Edmonton, AB, Jan. 15, 2020.
44. **Renditions of Dress and Surviving Garments: A Material Culture Study of 1790s Fashion.** MLCS Research Colloquium organized by the University of Alberta's (UofA) Department of Modern Languages and Cultural Studies, Senate Chamber, Oct. 28, 2019.
43. **The Undress Paradox: Immorality, Propriety and the Victorian Tea Gown.** Alumni Weekend ticketed presentation, Timms Centre for the Arts, University of Alberta, Sept. 20, 2019.
42. **Studying Fashion, War, and Politics in 1790s France: A Material Culture Perspective.** [Fashion and Material Culture: New Research Symposium](#) at Bard Graduate Center, New York, NY, Sept. 13, 2019.
41. **Three-Dimensional Bodies and the Issue of Comfort: A Historical Dress Perspective 1939-2019,** Institute of Textile Science 118th Scientific Session, Edmonton, Alberta, April 3, 2019.
40. **Curators' Choice: A Night at the Museum,** TELUS Centre, Edmonton. Feb. 14, 2019, with Dr. Chris Herd and Dr. Jeremy Rossiter.
39. **A Revolutionary Decade: Fashion & Material Culture in the 1790s,** Open Minds: Celebrating UAlberta's Social Sciences and Humanities Research, University of Alberta, Edmonton, November 27, 2018.
38. **Atypical Methodological Approaches to Fashion Research,** workshop with Dr. Megan Strickfaden and Dr. Arlene Oak, Canadian Fashion Scholars Symposium, Edmonton, AB, Sept. 29, 2018.
37. **Undergraduate and Graduate Student Fashion Exhibitions Integrated in the Course Curriculum 2013-2017,** workshop with MA students [Patricia Siferd](#) and [Katelin Karbonik](#), Canadian Fashion Scholars Symposium, Edmonton, AB, Sept. 29, 2018.
36. **From Crowdsourcing to Group Editing: Achieving Educational Objectives through Experiential Learning via the Exhibition "Eyewear: Fashion with Vision."** Costume Society of America National Symposium, Williamsburg, VA, March 14, 2018. Richard Martin Award Presentation.
35. **Untangling 1790s Fashion: Citizen Science at Play.** Costume Society of America Southeastern Conference, Winchester, VA, Sept. 29, 2017.
34. **Fashion Revisionism: Napoléon, Dress and Deportment 1795-1814** (formal lecture). Canadian Museum of History, Gatineau, QC, Nov. 3, 2016.
33. **Napoléon et Paris** (gallery talk in French). Canadian Museum of History, Gatineau, QC, Nov. 3, 2016.

32. **Fashion & Fiction: Chemise Dresses and the World of Élisabeth Louise Vigée Le Brun 1778-1799** (formal lecture). National Gallery of Canada, Ottawa, ON, June 5, 2016.
31. **Meet the Experts/ Rencontre avec les experts** (gallery talk). Accompanied the exhibition "The White Dress" and done with the Curator, Dr. Erika Dolphin. National Gallery of Canada, Ottawa, ON, June 5, 2016.
30. **Photography of Historic Collections**. Costume Society of America National Symposium, Cleveland, OH, USA, May 29, 2016. Professional Development Workshop to be given with Iowa State University PhD student Charity Calvin.
29. **Re-assessing the Macaroni**. Presentation to the Colonial Williamsburg Foundation staff that was part of the Rockefeller Library Fellowship, Colonial Williamsburg Foundation, Williamsburg, VA, Nov. 5, 2015.
28. **A Community of Learners**. 5th Annual Graduate Residence Student Conference, University of Alberta, Edmonton, AB, March 28, 2015. Keynote speaker.
27. **When Science, Art, Politics and Fashion Collide: Dress in France in the 1790s**. Canadian Federation of University Women, University of Alberta Faculty Club, Edmonton, AB, March 23, 2015.
26. Guest in the Canadian Broadcasting Corporation's (CBC) radio show "Head to Toe," which airs on the CBC & across North America on Sirius Radio. Two episodes: "Special Occasions: Is 'Dressing Up' Worth It?" (2014) and "Season Finale: Canada's Fashion Panel" (2014). Edmonton, AB.
25. **Fashion in the Age of Revolutions: Body, Mind & Matter 1770-1820**. Gadsby Tavern Museum Symposium entitled "Road to Regency." Alexandria, VA, Sept. 28, 2013. Keynote speaker.
24. **Addressing the 1790s Neoclassical Transition in Dress through Dolley Payne Todd Madison's Silk Gown from the Greensboro Historical Museum**. Gadsby Tavern Museum Symposium. Alexandria, VA, Sept. 28, 2013.
23. **Tea Gowns: Changing Fashion From Within**. Rutherford House Provincial Historic Site, Alberta Culture with The Friends of Rutherford House Society, Edmonton, AB, April 25, 2013.
22. **The Right Chemistry: Colors in Fashion 1704-1918**. 1) Gadsby Tavern Museum Symposium, Alexandria, VA, Sept. 28, 2013 (material ended in 1820 in this case). 2) Galt Museum and Archives, Lethbridge, AB, Aug. 21, 2013. 3) Rothschild Distinguished Lecture Series, the Columbus Museum, Columbus, GA, Nov. 13, 2008.
21. **Best Face Forward: Dress in Rural America as seen in the Photographs of Henry Clay Fleming**. Massillon Museum, Massillon, OH, June 22, 2011.
20. **Scholar's Roundtable Panel Discussion: "Costume Scholarship in the 21st Century."** Costume Society of America National Symposium, Boston, MA, June 10, 2011. Nominated panelist.
19. **Off with their Wigs! Traditions and Revolutions in Hairstyles 1748-1804**. Colonial Williamsburg Foundation Symposium "Costume Accessories: Head to Toe," DeWitt Wallace Decorative Arts Museum, Williamsburg, VA, March 15, 2011.
18. **Dress to Impress: Brilliant *ikat* Use in Contemporary Fashion**. Textile Museum Symposium "Tying the Rainbow: Re-examining Central Asian *Ikats*," Washington, DC, Oct. 16, 2010.
17. **Jane Austen & Fashion: Exploring Manners of Dress and Hairstyles 1775-1817**. 1) Cleveland Heights-University Heights Public Library, Cleveland, OH, Oct. 5, 2008. 2) Jane Austen Society of North America, Kent, OH, Aug. 19, 2006.
16. **The Big Strip: Looking at Fashion, Underpinnings, Layers of Dirt and the Body, 1770-1799**. Frick Art & Historical Center, Pittsburgh, PA, July 27, 2008.
15. **Native Americans through the Prism of Culture: Edward S. Curtis & the Legacy of Collectors**. Stan Hywet Hall & Gardens, Akron, OH, Feb. 28, 2007.
14. **Hair: The Rise of Individuality 1790-1840**. Decorative Arts Center of Ohio, Lancaster, OH, Oct. 13, 2006.
13. **The Significance of the Tea Gown in 19th-century and 20th-century Dress**. Frick Art & Historical Center, Pittsburgh, PA, Feb. 25, 2006; Akron Woman's City Club, Akron, OH, Nov. 19 and Jan. 27, 2005; Upton House, Warren, OH, Sept. 20, 2005; Cleveland Art Museum, Cleveland, OH, May 18, 2003 (organized in conjunction with the exhibition "The Gilded Age: Treasures from the Smithsonian American Art Museum").

12. **Fashion in the Jazz Age.** Massillon Museum, Massillon, OH, Feb. 23, 2006.
11. **Fashion on the Ohio Frontier: 1790-1840.** Ohio presentations: Ladies Club, Wadsworth, Sept. 16, 2005; East Cuyahoga Genealogical Society, Cleveland, April 4, 2005; Western Reserve Sewing Guild, Bath, Aug. 25, 2004; Clothing Conference on "Re-Creating Clothing for a Young Republic," Fort Meigs State Memorial, Perrysburg, April 17, 2004; Dunham Tavern Museum, Cleveland, March 21, 2004; Zanesville Public Library, Zanesville, March 6, 2004 (in collaboration with The Pioneer & Historical Society of Muskingum County); Kent State University Museum, Kent, Jan. 15, 2004; Conference on "Life on the Ohio Frontier: 1790-1840," History Department at Kent State University, Kent, Oct. 25, 2003.
10. **2003 Stella Blum Research Grant Report: Fashion on the Ohio Frontier: 1790-1840.** Costume Society of America National Symposium, Houston, TX, May 28, 2004.
9. **Stepping Out: Historic Styles for Ladies & Gentlemen.** Massillon Museum, Massillon, OH, Feb. 24, 2004.
8. **Digitally-printed Textiles: Their Potential use in Costume Collections and Living-history Museums.** Textile Conservation Group, New York, NY, March 15, 2001.
7. **Collections Management Strategies.** Costume Society of America National Symposium, Providence, RI, April 6, 2001.
6. **Tea gowns: Born in Eclecticism, Forecasting Modernism.** Program on "Reforming Fashion," The Ohio State University, Columbus, OH, Sept. 30, 2000.
5. **The History of the Wedding Dress.** 1) Kent State University Museum, Kent, OH, Jan. 18, 2001. 2) Massillon Museum, Massillon, OH, Feb. 19 and April 25, 1998.
4. **Surviving the Exhibition.** Costume Society of America National Symposium, Williamsburg, VA, June 1, 2000.
3. **Locks & Frocks: Following the Fashions through the Ohio-Erie Canal.** Kent State University Museum with the National Parks Services, Kent, OH, March 23, 2000.
2. **Paisley Shawls.** Kent State University Museum, Kent, OH, Oct. 11, 1997.
1. **The Distinctive Tea Gown of the Victorian Era.** Fashion Institute of Technology, Graduate Program in Museum Studies, New York, NY, April 24, 1997.

13. COMMUNITY OUTREACH ON IMPROVISED PPE

6. Cate Collins, "COVID-19 Mask Update" (14:39 minutes video, TELUS WORLD of SCIENCE), August 19, 2020, <https://www.facebook.com/watch/?v=311305923647867&extid=g7Vxa9Xz7ZtjbtYq>.
5. Alberta Craft Council, "The Science behind the Homemade Mask" (1.5 hours webinar), June 16, 2020, <https://www.youtube.com/watch?v=H9ZZr1rAX0Q&feature=youtu.be>.
4. Cate Collins, "COVID-19 & Homemade Face Masks" (16:24 minutes video), TELUS WORLD of SCIENCE, June 10, 2020, <https://www.facebook.com/EdmontonScience/videos/649322495669463/>.
3. Adnan Mohamad, "Comment fabriquer votre masque en tissu" (3:39 minutes video), ICI Alberta, Radio-Canada (TV), June 2, 2020, <https://ici.radio-canada.ca/info/videos/media-8275588/comment-fabriquer-votre-masque-en-tissu?isAutoPlay=1>.
2. Bev Betkowski, "U of A researcher creates science-based guide to making your own protective mask," *Folio*, May 26, 2020, <https://www.folio.ca/u-of-a-researcher-creates-science-based-guide-to-making-your-own-protective-mask/>.
1. Cloth Face Masks: Merging Science & Home Remedies (website), <https://clothingtextiles.ualberta.ca/clothfacemasks/>, April 11, 2020, revised May 7, 2020.

14. RESEARCH TRAINING/HOSTING

14.1 Supervision:

GRADUATE STUDENTS - Direct & Co-Supervision			TOTAL	15
NAME	PROGRAM	COMPLETION (*not complete)	TITLE OF THESIS, AWARDS, SCHOLARSHIPS AND/OR RESEARCH POSITIONS	
Olivia Nash	Thesis-based MA	*Started Sept. 2025		
Chiara Power	Thesis-based MA	2024	The White Linen Shirt and Shift in Early Colonial Eastern Woodlands North America. 2023/24 Alberta Graduate Excellence Scholarship. 2025 ALES Graduate Student MA Thesis Award.	
Siming Guo, PhD	Thesis-based MA	*Started Jan. 2022 – withdrew June 2023. Winter 2022 and Summer 2022 Graduate Research Assistantship (GRA) with Dr. Bissonnette.		
Qi Wang	Thesis-based MA	*Started Sept. 2021	Visibility Complimenting Concealment: Exploring the Juxtaposition of Foot Binding and Lotus Shoe Adornment. In progress.	
Emma Carr	Thesis-based MA	2024	Detangling Hairwork: A Study of Victorian Mourning Practices Conference Travel Award 2022; 2021-2022 EDQG Founders Graduate Scholarship (\$2,600).	
Katelin Karbonik	Thesis-based MA	2020	Clothing the Medieval Body: A Reconstruction of the Pourpoint of Charles de Blois. 2021 ALES Graduate Student MA Thesis Award. 2019 Margaret Brine Graduate Scholarships for Women; 2019 EDQG Founders Graduate Scholarships; 2019 UofA 3 Minutes Thesis Finalist; 2018–2019, 2019-2020 GRAs with Dr. Bissonnette.	
Carlos Fiorentino	PhD* *co-supervised with Dr. Megan Strickfaden	2020	StrC–Rich Prospect Taxonomy on Structural Colour: a Tool for Research to Connect Scientific Knowledge on Nature and Biomimetic Design Innovation. 2019 Social Sciences and Humanities Research Council of Canada Doctoral Fellowship; 2019 UofA President's Doctoral Prize of Distinction; 2019 UofA Faculty of Graduate Studies and Research; 2019 Mary Louise Imrie Graduate Student Award; 2019 Human Ecology Doctoral Award; 2018–2019 Queen Elizabeth II Graduate Scholarship; 2018 Faculty of ALES Support for the Advance Scholarship Grant; 2015 Green & Gold Professional Development Grant; 2015–2016 Professional Development Fund of Grant MacEwan University; 2013 GRA with Dr. Bissonnette.	
Patricia Siferd	PhD	*Sept. 2016–changed supervisor Dec. 2019	When under my supervision, the student was researching "The Assignat Fan: Stirring the Winds of Change." 2020-2021 EDQG Founders Graduate Scholarship; 2019-2020 Alice Brewer Travel Award; 2019 Graduate Student Teaching Award; 2019-2020 Dianne Kieren Graduate Award in Human Ecology; 2019–2020, 2018–2019, and 2017–2020 GRAs with Dr. Bissonnette.	
Josée Chartrand	Thesis-based MA	2019	Costumes of the Pavley-Oukrainsky Ballet: A Material History Analysis.	

			2017–2018 Joseph-Armand Bombardier Canada Graduate Scholarship (Social Sciences and Humanities Research Council of Canada); 2017–2018 and 2016–2017 EDQG Founders Graduate Scholarships; 2016–2017 Helen DeSilva Buchanan Memorial Graduate Scholarship in Clothing and Textiles; 2017–2018 Walter H. John Graduate Fellowship; 206-2017 TA for Vlada Blinova; 2016–2017 and 2017–2018 GRAs with Dr. Bissonnette.
Fatemeh Faezi	Course-based MA	2019	n/a (course-based students do not write a thesis)
Meg Furler	Course-based MA	2018	n/a (course-based students do not write a thesis)
Sarah Woodyard	Thesis-based MA	2017	Martha's Mob Cap? A Milliner's Hand-Sewn Inquiry into Eighteenth-Century Caps ca. 1770 to 1800. 2014 & 2015 EDQG Founders Graduate Scholarship; 2014–2015 GRA with Dr. Bissonnette.
Yara Saegh	Course-based MA	2017	n/a (course-based students do not write a thesis)
Stephanie Huolt	Thesis-based MA	2016	The Power of Dress Up: Investigating Children's Perceptions to the Use of Reproduction Period Garments in a Costume-based Museum Education Program. 2014 EDQG Founders Graduate Scholarship; 2014 Helen Desilva Buchanan Memorial Scholarship in Clothing and Textiles.
Loretta Yau	Thesis-based MA	*Sept. 2012–withdrew Aug. 2013.	
Therese Martinez-Yu	Thesis-based MA	2013	Five Building Blocks: A Study Madeleine Vionnet's Construction Techniques Explained to the Novice through the Exploration of Five Patterns by Betty Kirke.

UNDERGRADUATE STUDENT RESEARCH– Direct Supervision			TOTAL	1
Name	Program	Completion Date	UofA Undergraduate Research Initiative Title	
Amara Dyck	BSC Human Ecology		Investigation into a ca. 1785 woman's short fitted jacket of block-printed French <i>indienne</i> (May-Aug, 2025: Roger S. Smith Award, \$5,000)	
Olivia Nash	BSC Human Ecology	2025	Anne Lambert Clothing & Textiles Collection Toile & Body Surrogate Research Project (June-Aug, 2024: Roger S. Smith Award, \$5,000)	
Ann Salmonson	BSC Human Ecology	2014	Qing Dynasty Embroidery: An Exploration of Historical Tradition and Practice.	

14.2 Supervisory Committees:

GRADUATE STUDENT COMMITTEES			TOTAL	7
Name	Completion Date	Supervisor	Discipline	
DOCTORAL SUPERVISORY COMMITTEES				
Karen Fraser	Started 2024	Arlene Oak	Human Ecology	
Kyung Hwa Eun	On committee 2018-2023	Corrinne Harol	Literature, English & Film Studies	
Leanne Page	On committee 2010-2019	Eddy Kent	Literature, English & Film Studies	
Sandra Tullio-Pow	2016	Megan Strickfaden	Material Culture, Human Ecology	

MASTERS SUPERVISORY COMMITTEES			
Ceren Pektas	2014	Tim Antoniuk	Industrial Design, Art & Design
Afrin Anowar Biswas	2013	Megan Strickfaden	Material Culture, Human Ecology
Lesley Stafiniak	2013	Megan Strickfaden	Material Culture, Human Ecology

14.3 Training:

GRADUATE RESEARCH ASSISTANTS TRAINED	TOTAL	5
Carlos Fiorentino (2013), Sarah Woodyard (2014–2015), Josée Chartrand (2017–2018), Patricia Siferd (2017–2020), Katelin Karbonik (2018–2020), Dr. Siming Guo (2022–2023).		

14.4 Hosting:

VISITING SCHOLAR HOSTED	TOTAL	1
Patti Derbyshire, Chair, Marketing, Entrepreneurship, Mount Royal University (Calgary). Research on “Deep Beauty in First Nations Communities: Political, Social, Intellectual, Spiritual & Physical,” 2018-19 academic year.		

15. RESEARCH GRANTS, SCHOLARSHIPS, FELLOWSHIP & EXHIBITION FUNDING

15.1 Principal Investigator (available to me or projects I directed):

TOTAL (MONETARY ONLY) \$138,925 CAD + \$32,150 USD			
Year(s)	Source	Project Title	Value
Sept. 2024- June 2025	Faculty of ALES, University of Alberta, SIG/SSHRC Institutional Grant.	“2025 Los Angeles Collaborative Research Planning & Costume Society of America National Symposium Attendance”	2670
Sept. 2023- March, 2024	Faculty of ALES, University of Alberta, SIG/SSHRC Institutional Grant.	“Anne Lambert Clothing & Textiles Collection Pattern Project Website Content Development”	4,000
April-March 2022 & May- July,2022	Department of Canadian Heritage’s Reopening Fund for Heritage Organizations	“ALCTC Pattern Project” (Part 1 (\$7,379) and Part 2 (\$4,600.00)) tracing the evolution of late 18 th -century clothing construction.	11,979
Oct. 2020	COMMUNITY FUNDED platform for HECOL 460 crowdfunding	Exhibition support for the “INNERWEAR: Liminal Dressing 1820-2020”	3,060
Nov. 2019	Edmonton Arts Council	Exhibition support for the “Dress and Escapism” Series	5,000
Sept. 2019	Kule Dialogue Grant		2,000
Sept.-Oct. 2018	FUNDERBOLT platform for HECOL 460 crowdfunding	Exhibition support for “Fashion in Print”	2,470
Summer 2018	Strategic Institutional Grant (SIG)	Field Research for 1790s Artifacts	6,737

March 2017-2023	Social Sciences and Humanities Research Council of Canada (SSHRC) Insight Grant		Research on “A Revolutionary Decade: Fashion & Material Culture in the 1790s”	81,381
Oct. 2017-March 2018	The Wirth Institute for Austrian and Central European Studies		Exhibition support for “Imagining a Better Life: The Artwork of Nelly Toll”	2,000
	Jewish Federation of Edmonton			1,400
	Kule Institute for Advanced Study			500
April-Sept. 2017	Department of Human Ecology		Exhibition support for “Misfits: Dress, Bodies and Sustainability”	300
July-Oct. 2016	USEED@UAlberta platform for HECOL 460 crowdfunding		Exhibition support for “Eyewear: Fashion with Vision”	1,365
	Department of Human Ecology			300
Sept.-Dec. 2016	Faculty of ALES, University of Alberta. SAS Grant.		Research on “Reading the <i>Journal des Dames et des Modes</i> 1797-9”	4,362.92
Oct.-Dec. 2015	Colonial Williamsburg Foundation. John D. Rockefeller Library Fellowship.		Research on “Re-assessing the Macaroni.”	5,000 USD
Oct. 2015	Faculty of ALES, University of Alberta. SAS Grant.		Attendance of “French Eighteenth-Century Studies” (Attingham course UK)	4,400
Sept. 2015	Killam Research Fund Cornerstones Grant. Conference Travel Grant.		Presenting at the conference “Material Culture in Action” (UK)	1,800
June 2015	Historic New England. Mid-career Museum Professionals Scholarship.		Attendance of the “Program in New England Studies.”	1,500 USD
2015	Costume Society of America. Travel Research Grant.		Research on 1790s American dress.	1,500 USD
2015	The Kule Institute for Advanced Study. Dialogue Grant.		Exhibition support for “Stitches Narratives” exhibition.	500
	The Bohdan Medwidsky Ukrainian Folklore Archives, University of Alberta. Grant.			200
2014 -15 school year	Faculty of ALES, University of Alberta. SAS Grant.		Research on “A Revolutionary Decade: European Fashion & Material Culture in the 1790s.”	2,500
Dec. 31, 2012 - Jan. 5, 2013	Los Angeles County Museum of Art. Maggie Pexton-Murray Fund for Visiting Scholars.		Cataloging and research of the Betty Kirke archives on the work of designer Madeleine Vionnet.	2,150 USD + hotel
2012	The Alberta Institute for American Studies (AIAS), University of Alberta. Grant.	Research on 1780s and early 1790s dress at the University of North Carolina at Greensboro and the Greensboro Historical Museum.		2,300
2011	AIAS, University of Alberta. Grant		Script development for my portion of the video documentary “Ohio History Through Fashion.”	3,000

July - Aug. 2006	Paris American Academy/Musée de la Mode et du Costume. Summer Research Grant.	Research on accessories from 1780 to 1810 at the Musée de la Mode et du Costume, Paris.	airfare + hotel + room & board
2002	Costume Society of America. Stella Blum Student Research Grant.	PhD field research.	2,000 USD
2001 - 03	Ohio Bicentennial Commission. Ohio Bicentennial Legacy Grant. <u>Grant-writer</u> : Mindy Aleman, Kent State University Museum Development Officer.	Exhibition and catalogue "Fashion on the Ohio Frontier 1790-1840" at the Kent State University Museum.	20,000 USD

15.2 Collaborator or Co-applicant:

TOTAL			
Year	Source	Project Title	Value
2025-2027	New Frontiers in Research Fund – Transformation	Co-designing a Smartwear Revolution: Augmenting Mobility, Independence, and Ability through Transformative Clothing Technology • Bissonnette as co-applicant	24 millions
2004	The Ohio State University. Ohio Bicentennial Legacy Fund. <u>PI</u> : Gayle Strege, Curator, The Ohio State University Historic Costume & Textiles Collection.	Video documentary "Ohio History Through Fashion." • Bissonnette as collaborator	7,500 USD
2004	The Ohio Arts Council. Special Opportunity Grant. <u>PI</u> : Gayle Strege, Curator, The Ohio State University Historic Costume & Textiles Collection.	Video documentary "Ohio History Through Fashion." • Bissonnette as collaborator	1,000 USD

16. GRANT-WRITING EXCLUSIVELY FOR THE ANNE LAMBERT CLOTHING AND TEXTILES COLLECTION

16.1 Principal Investigator (in collaboration with the Collections Manager and University of Alberta Museums):

TOTAL			\$40,068
Year	Source	Project	Value
2019	Friends of the UofA Museums	Partial purchase of a ca. 1795 gown	3,400
2018	Friends of the UofA Museums	Partial purchase of a man's mid 19 th -century coat and a woman's 1790s gown.	2,000
2014	Friends of the UofA Museums/Museum and Collection Services	Purchase of mannequins for historical costumes and racks to store them	15,000
2014	Friends of the UofA Museums/Museum and Collection Services	Purchase of artifacts	5,000

2012	Government of Alberta Summer Temporary Employment Program	Summer student hire for a visual inventory of artifacts in the Clothing and Textiles Collection	4,000
2012	Friends of the UofA Museums/Museum and Collection Services	Summer student hire for a visual inventory of artifacts in the Clothing and Textiles Collection	4,000
2011	Friends of the UofA Museums/Museum and Collection Services	Purchase of mannequins for historical costumes	2,668
2010	Friends of the UofA Museums/Museum and Collection Services	Purchase of mannequins for historical costumes	4,000

17. CURATORIAL POLICIES, ACQUISITIONS, ACTIVITIES

17.1 *Policy-writing and Planning Initiatives:*

- Aug. & Sept. 2021: Revised the Department of Human Ecology's "Committees and Terms of Reference" as it pertained to the Anne Lambert Clothing and Textiles Collection Committee to increase diversity, equity, and inclusion. Consulted with university staff members for feedback and revisions. Presented to and approved by the Human Ecology Department Council (Sept. 2021).
- Aug. 2021: Post-Flood Report & Emergency Review Planning, co-written with Vlada Blinova and presented to the Department Chair and Collections Management Committee in Fall 2020.
- Jan. 2015: Initiated and wrote the first draft of the "Code of Ethics" for the Collection and Committee Members. Edited the document following input from the Collections Management Committee (accepted Feb. 2015).
- July 2011: Initiated and wrote the first draft of the "Access and Exhibition Policy." Edited the document following input from the Collections Management Committee (accepted March 2012).
- April 2011: Wrote the first draft of the "Acquisition Strategy" mandated by the university's Museum and Collections Services. Worked with the Collections Management Committee and staff from Museum and Collections Services to produce a final policy (accepted Nov. 2011).

17.2 *Acquisitions:*

- I communicate with donors and vendors, assess the needs of the collection, establish priorities, present artifacts to the ALCTC Committee for purchase or through donation, and complete purchases. Beside donations of artifacts, the total collection acquisition between 2009 and 2024 totaled over \$150,000 CAD.

17.3 *Webmaster:*

- Web development team member and webmaster of the [Anne Lambert Clothing and Textiles Collection](#) website, University of Alberta. Site inaugurated in Jan. 2011 and developed since (with IT help).
- Creator and webmaster, "The Kent State University Museum Website." Site inaugurated April 2001 and maintained until July 2009. Site overhauled in July 2010.
- Creator and webmaster, "Bissonnette on Costume: A Visual Dictionary of Fashion." Site inaugurated Aug. 1999 and maintained until July 2009. Site taken offline in fall 2009.

17.4 *Event Organizer:*

- Initiated the [Fashion Culture Lecture](#) in 2011 to hold free public lectures for the Edmonton community and the University of Alberta.
- Faculty in Residence in Graduate Housing, East Campus Village, Edmonton, AB, Aug. 2012-July 2015.

Liaison between faculty and students to encourage the intellectual stimulation and academic success of the residents. Provided informal academic counseling, made referrals to other campus resources, assisted in organizing events, and delivered presentations.

- Invited Ruben and Isabel Toledo to speak to students and Kent State University Museum visitors, Kent, OH, Feb. 19, 2009, following Michelle Obama use of an Isabel Toledo suit to the swearing-in ceremony of President Barack Obama in Jan. 2009. Organized a lecture and VIP fundraising dinner.
- Organized the lecture and fashion show for the presentation “Julian Roberts: The Subtraction Cutting Tour,” KSUM, Kent, OH, Oct. 8, 2008.
- Organized the opening lecture by Dean Harris for the exhibition “American Creator Series: Dean Harris, Jeweler,” KSUM, Kent, OH, Sept. 27, 2007.
- Organized the opening events for the exhibition “Vionnet 2007”: lecture by the CEO of the House of Vionnet in Paris, Arnaud de Lummen, lecture by Betty Kirke (Vionnet scholar), and display of Kirke’s reproduction Vionnet *toiles*. KSUM, Kent, OH, Aug. 30, 2007.
- Organized “The Architectural Tour of Northeast Ohio’s Early Nineteenth-century Landmarks,” bus tour and site visits commented by Tim Barrett, architectural historian, Kent, OH, Oct. 11, 2003.
- Organized “The Ruben & Isabel Toledo Children Workshop,” KSUM, Kent, OH, March 11, 2000.
- Organized “The Staff & Faculty Cultural Fair,” KSUM, Kent, OH, Aug. 1998.

18. PROFESSIONAL ACTIVITIES & AFFILIATIONS

18.1 *Grant Reviewer, Social Sciences and Humanities Research Council of Canada:*

- Reviewer of 19 Insight Grant proposals, Fine Arts & Research-Creation Adjudication Committee, Ottawa, March 7-9, 2018 (in addition to teleconference calibration meeting prior to in-person meeting).

18.2 *Reviewer of Articles and Manuscripts:*

- *Journal of Dress History* (2022), *The Design Principles and Practices Journal Collection* (2021), Routledge (2021), *The Journal of Dress History* (2021, 2019), *Popular Communication* (2020), *French Historical Studies* (2018); *Journal of Design History* (2017); Bloomsbury Publishing (2016, 2015), *Fashion Theory: The Journal of Dress, Body and Culture* (2014).

18.3 *The Association of Dress Historians:*

- Jan. 2021-Dec. 2022: member of the Advisory Board of *The Journal of Dress History*.

18.4 *Costume Society of America (CSA):*

- 2025: sponsor of the successful nomination of Christina Bates as 2025 CSA Fellow.
- 2024: co-sponsor with Neil Hurst of the successful nomination of Linda Baumgarten as 2024 CSA Fellow.
- 2023-2024: Developed and passed by the CSA Board of Directors the “CSA Judith Appel Mathey Creative Work Honor.” In 2024 part of an Ad Hoc Committee to implement this honor.
- Board of Directors: member elected in 2018-2020 (one term) and 2010-2016 (two consecutive terms).
- 2019 National Symposium: organized the first time attendee and mentor meetings on April 17, 2019.
- Board of Trustees for the Endowment (BTE): Past-Chair (2016-2018); Chair 2012-2016 (two consecutive terms); Chair-elect and Secretary (2011-2012); elected member-at-large 2009-2011 (suggested, developed and implemented the campaign “I am CSA” in 2010-2012). From its inception in 2007 to 2015, the BTE consistently raised over \$25,000 USD from its members annually. By the last year of my Chairwomanship, funds raised doubled to \$50,667 USD as I spearheaded fund-raising efforts to establish the new endowed “Betty Kirke Excellence in Research Award” that became reality in 2015.

- Photography workshop leader with Charity Calvin: Cleveland Annual Symposium, Cleveland, OH, May 2016.
- Member of the Search Committee for the CSA Executive Director: Dec. 2014.
- Reviewer of manuscripts for *Dress*, CSA's scholarly journal: March 2014; Dec. 2012-Jan. 2013; 2005.
- Nominated and chosen as a member of the Scholars' Roundtable in 2011 (three year term).
- Member of the Small Museum Collection Care Grant Committee: 2009-2011.
- Reviewer of proposals for the 2011 National Symposium: Nov. 2010.
- Member of the committee for the Richard Martin Award for Excellence in the Exhibition of Costume. Invited to join in January 2009 after having first received the award in 2008: served 2009-2010.
- Fellows committee (the highest honor bestowed by the CSA on its members): served 2009 and 2004.
- Bilingual reviewer of abstracts for the colloquium "Bodies on Display," organized by the McCord Museum of Canadian History in collaboration with the CSA, Northeastern Region: June 2008.
- Took part in "Angels" projects to provide conservation, storage and curatorial assistance to a costume collection at a small institution near the location of National Symposiums: 2018 (College of William and Mary); 2017 (Lincoln County Historical Association); 2016 (Ukrainian Museum-Archives); 2012 (Marietta Museum of History, Marietta, Georgia); 2011 (Colonial Dames of America in the Commonwealth of Massachusetts).

18.5 *International Textile and Apparel Association (ITAA):*

- Reviewer, Curatorial Exhibition Scholarship Submissions, April 2024.
- Juror, Design Competition: July 2023, June-July 2014, May 2006.
- Member of the Design Awards Committee (2012-2020). Helped to set up the members' mounted and live design exhibits, assisted judges of the exhibits, and collaborated in the re-assessment of judging rules and criteria.
- Vice-chair, 2010 ITAA Annual Conference, Montreal, QC, Oct. 27- 30, 2010.
Invited the keynote speaker (Ralph Rucci), co-organized the members' fashion show, served as entertainment organizer, and guided groups to various events.

18.6 *University of Alberta:*

- College representative in the SSHRC 2024 Impact Awards adjudication committee (2024).
- Chair, University of Alberta Museum's Policy & Planning Committee, 2023-ongoing.
- Member, Faculty Evaluation Committee, Faculty of Agricultural, Life & Environmental Sciences (ALES) (July 1, 2021, to June 30, 2024).
- Reviewer, Grant Assist Program (2020).
- ALES Representative for the Faculty of Arts (July 1, 2019, to June 30, 2020,) and the Faculté Saint-Jean (July 1, 2016, to June 30, 2018).
- Judge, Macgregor Smith Speaking Competition, University of Alberta (Jan. 24, 2018, and Jan. 22, 2020).

19. DESIGN TRANSLATION WORK

- Translator of a couture technique workshop given by Madame Muriel Ivagnes of the Paris American Academy. Fashion School, Kent State University, Kent, OH, June 4-8, 2007.
- Translator of a couture draping workshop given by Madame Cecile Apert to students of the Fashion School at Kent State University, Versailles, France, Aug. 1998.

20. CONTINUED EDUCATION

- **Dare to Lead.** This program helped participants reflect on their leadership approach and gain new practical tools to support healthy cultures while developing other leaders along the way. Five three hours sessions completed between April 6 and July 13, 2021.
- **French Eighteenth-Century Studies.** Participant in this intensive course on fine and decorative arts for professionals organized by the Attingham Trust and held at the Wallace Collection. London, UK, Oct. 2015.
- **Program in New England Studies.** Participant in a course on New England architecture, history and material culture. Boston, MA, June 2015.
- **The Attingham Summer School.** Participant in a course on the architectural and social history of the historic house in Britain and its gardens and landscape setting. England, UK, July 2012.
- **Pre-Columbian Textile Conservation Workshop.** Participant in this conservation workshop to learn about humidification, stabilization, and mounting of Pre-Columbian textiles. Organized by Camille Myers Breeze, Director of Museum Textile Services in Andover, MA, USA. Lima, Peru, Jan. 2007.

21. PERSONAL ACCOMPLISHMENTS

- One Bissonnette photograph of an Inuit “Packing Doll” in the Spring 2019 issue of the *Inuit Art Quarterly*.
- Featured in Caroline Barlott, “[Fashion Forward](#),” *Avenue Magazine* (now *Edify*), June 2018.
- Seven Bissonnette photographs of Rucci garments in the exhibition catalogue *Skin and Bones: Parallel Practices in Fashion and Architecture* by Brooke Hodge and Lisa Mark (Thames & Hudson, 2006), The Museum of Contemporary Art, Los Angeles. This catalogue was also published in Japanese as the exhibition traveled to The National Art Center in Tokyo in the summer of 2007.
- Two Bissonnette photographs of an Adrian gown and a Rucci garment in the exhibition *Uncommon Clothes: Photographic Inspiration*, Columbus Art Museum, Columbus, Ohio.
- One Bissonnette photograph a Horst garment in the exhibition catalogue *Artwear: Fashion And Anti-fashion* by Melissa Leventon (Thames & Hudson, 2005). de Young Museum/Fine Arts Museum of San Francisco.
- One Bissonnette photograph in the *India through Your Lens* portion of the exhibition *India through the Lens: Photography 1840–1911*, Dec. 2000–March 2001, The Arthur M. Sackler Gallery and Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

*** July 2, 2025 ***

Anne Bissonnette, PhD

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CURATORIAL PORTFOLIO



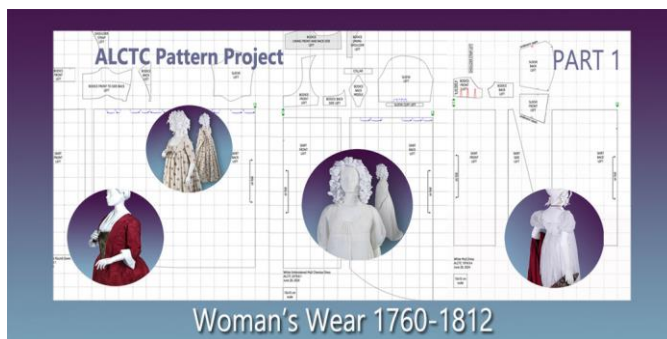
60. Hats! Function & Femininity

Human Ecology Gallery (University of Alberta, Edmonton, AB), June 27, 2025 – May 29, 2026.
Jimil Ataman and Anne Bissonnette, co-curators.



59. Inspired Yet Pragmatic: An Exploration of Anne Bissonnette's Creative Design Research

Human Ecology Gallery, April 9 – Sept. 21, 2025. Janna Ehrenholz and Anne Bissonnette, co-curators



58. ALCTC Pattern Project: Part 1 – Women's Wear 1760-1812

[Virtual exhibition](#), Anne Lambert Clothing and Textiles Collection website, June 28, 2024. Anne Bissonnette and Katelin Karbonik, co-curators.



57. Curious Fashions, Performative Identities

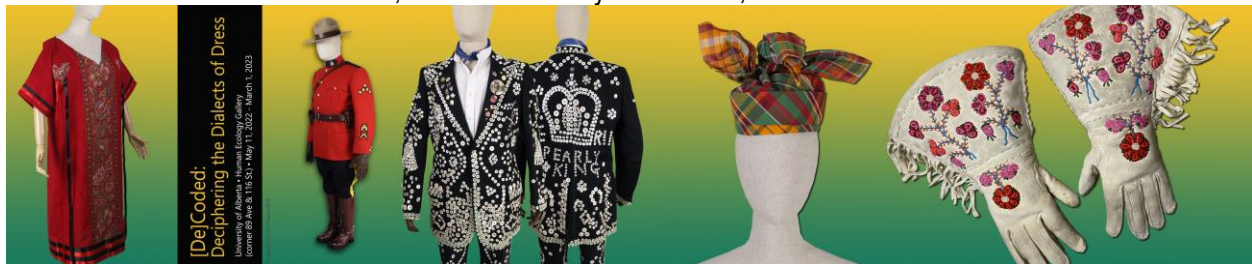
Human Ecology Gallery (University of Alberta, Edmonton, AB), April - October 2024. Isabelle Arden, Alexis Billiones, Anne Bissonnette, Janna Ehrenholz, Olivia Nash, Lola Oberhagemann, and Madison Silva, co-curators (part of the undergraduate course HECOL 368—Fashion History: Interpretations & Exhibition).



56. Woven Identities: Ghanaian and Guatemalan Textiles in the Face of Globalization

Human Ecology Gallery, April 2023- March 2024. Anne Bissonnette, PhD, Siming Guo, PhD, Elsie Osei, MFA, and Chiara Power, BA, co-curators (part of the graduate course HECOL 668—Material Culture & Curatorship).

- ❖ Received a **commendation from the jury of The Richard Martin Award** for Excellence in the Exhibition of Costume, Costume Society of America, 2024.



55. [De]Coded: Deciphering the Dialects of Dress

Human Ecology Gallery, May 2022- March 2023. Anne Bissonnette, Emma Carr, Josée Chartrand and Qi Wang co-curators.



54. Innerwear: Liminal Dressing 1820-2020

[Virtual exhibition](#), Anne Lambert Clothing and Textiles Collection website. Anne Bissonnette,

Bronwyn Bates, Rhonda Buie, Emma Carr, Juli Grombacher, Frances Heaton, Danielle Klatchuk, Evelyn Leung, Diana Leyva Luciano, Ariane Mendoza, Thomas Osterling, Nicole Morozewich, Emma Ross, and Chloe Schell co-curators (part of the undergraduate course HECOL 460—Nineteenth, Twentieth, and Twenty-first Century Dress in the Western World). Nov. 30, 2020.



53. Dress & Escapism: The Dress Research Exhibition Series. Part 1: Dress Artifacts & Curatorial Practices

[Virtual exhibition](#) on the Anne Lambert Clothing and Textiles Collection website, evolving between June 30, 2020 and June 30, 2021. Anne Bissonnette, Lead Curator. Josée Chartrand and Katelin Karbonik, Contributing Curators.



52. Be My Guest: The Performance of Femininity Through Food & Fashion

UA, April – Oct. 2019. Carolina Amaral, Anne Bissonnette, Elizabeth Brandeau, Leah Hrycun, Katelin Karbonik, and Amber Peters co-curators (part of the graduate course HECOL 668—Material Culture & Curatorship).



51. Fashion in Print

UA, Nov. 2018 – March 2019. Carolina Amaral, Anne Bissonnette, Kylie Day, Stephanie Garipey, Emily Graca, Ryley Halbert, Gabriella Sequeira, Victoria Tunney, and Amelia Vadnais co-curators (part of the undergraduate course HECOL 460—Nineteenth, Twentieth, and Twenty-first Century Dress in the Western World).



50. Misfits: Bodies, Dress & Sustainability

UA, April – Sept. 2017. Co-curated by Anne Bissonnette, Josée Chartrand, Meg Furler, Yara Sayegh, and Patricia Siferd co-curators (part of the graduate course HECOL 668—Material Culture & Curatorship).



49. Eyewear: Fashion with Vision

UA, Nov. 2016 – Feb. 2017. Anne Bissonnette, Cybil Cameron, Katelin Karbonik, Naomi Milne, Katie Mooney, Danielle Peel, and Donnalee Riley co-curators (part of the undergraduate course HECOL 460—Nineteenth, Twentieth, and Twenty-first Century Dress in the Western World).

- ❖ Received a Costume Society of America's **Richard Martin Award** for Excellence in the Exhibition of Costume in 2017.



48. Stitched Narratives

UA, April 2015 – Feb. 2016. Anne Bissonnette, Larisa Cheladyn, Stephanie Huolt, Robyn Stobbs, and Sarah Woodyard co-curators (part of the graduate course HECOL 668—Material Culture & Curatorship).

47. High Tea: Glorious Manifestations - East and West

Dr. Bissonnette as Curator for Western Textiles. Exhibition organized by The Norton Museum of Art in West Palm Beach, Florida, Feb. – May 2015. Laurie Barnes, Elizabeth B. McGraw Curator of Chinese Art, Exhibition Curator.



46. **The Re-Birth of Venus: Fashion and the *Venus Kallipygos***

UA, May 2013 to March 2014. Co-curator with Sarah Nash and Loretta Yau (part of the course "Material Culture & Curatorship"-HECOL 668).



45. **In Mother's Hood: Inuit Packing Dolls from Taloyoak**

UA, Human Ecology Gallery, September 2010 to August 2011. Co-curator with Christina Williamson (undergraduate student intern).

- ⇒ Received a **commendation from the jury of The Richard Martin Award** for Excellence in the Exhibition of Costume, Costume Society of America, 2011.
- ⇒ Click on blue hyperlinks for [Web site](#) and [virtual catalogue](#).
- ⇒ For in-depth information on this exhibition, the application to the Costume Society of America's (CSA) Richard Martin Award is attached.



44. **Green**

UA, Human Ecology Gallery, October 2009 to January 2010.



43. **Gazette du Bon Ton**

Kent State University Museum (KSUM), June 2009 to May 2010.



42. Michael Kors Designs from the Wendy Zuckerwise Ritter Collection
KSUM, February 2009 to February 2010.



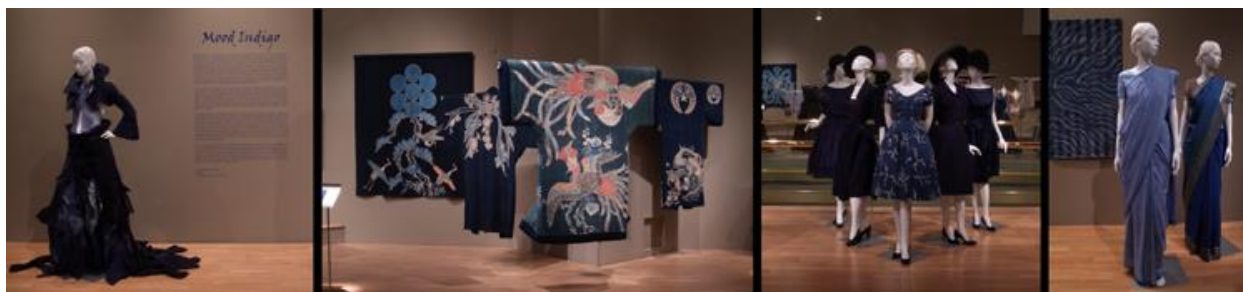
41. The Right Chemistry: Colors in Fashion 1704-1918
The Columbus Museum, Columbus, Georgia, November 2008 to January 2009;
KSUM, December 2004 to February 2006.



40. The Art of the Embroiderer
KSUM, September 2008 to August 2009.



39. Rudi Gernreich: BOLD
KSUM, July 2008 to May 2009.
⇒ Finalist, visual arts category, *Northern Ohio Live*, 2009 Awards of Achievement.



38. Mood Indigo

KSUM, September 2007 to August 2008.



37. Vionnet 2007

KSUM, August 2007 to January 2008.



36. American Creator Series: Dean Harris, Jeweler

KSUM, August 2007 to January 2008.



35. Native Americans through the Prism of Culture: Edward S. Curtis & the Legacy of Collectors

KSUM, June 2007 to June 2008. In collaboration with Stan Hywet Hall & Gardens.



34. Charles James

KSUM, May 2007 to February 2008.



33. Fashion on the Ohio Frontier: 1790-1840

The Ohio Art Council's Riffe Gallery, Columbus, OH, November 2006 to January 2007; KSUM, July 2003 to January 2004.

- ⇒ Accompanied by the exhibition catalogue *Fashion on the Ohio Frontier: 1790-1840* by Anne Bissonnette published by the Kent State University Museum in 2003.
- ⇒ One of fifteen finalists in "Best Visual-arts Events of 2006" in the *Columbus Dispatch* newspaper.
- ⇒ One of a series of three exhibitions on late eighteenth and early-nineteenth century fashion that received the Costume Society of America's **Richard Martin Award** for Excellence in the Exhibition of Costume in 2008 in tandem with the exhibition "Poiret: King of Fashion" from the Metropolitan Museum of Art's Costume Institute.
- ⇒ For in-depth information on this late eighteenth and early nineteenth-century fashion series that included "Fashion on the Ohio Frontier: 1790-1840" at the Ohio Art Council's Riffe Gallery, "Hair: The Rise of Individuality, 1790-1840" at the Decorative Arts Center of Ohio, and "The Age of Nudity" at the KSUM, the application to the CSA's Richard Martin Award is attached (4C-Martin_2007.pdf).



32. Hair: The Rise of Individuality, 1790-1840

Guest curator. Decorative Arts Center of Ohio, Lancaster, Ohio, October 2006 to January 2007.

- ⇒ One of fifteen finalists in "Best Visual-arts Events of 2006" in the *Columbus Dispatch* newspaper.
- ⇒ Second of a series of three exhibitions on late eighteenth and early-nineteenth century fashion that received the Costume Society of America's **Richard Martin Award** in 2008.



31. The Age of Nudity

KSUM, March 2006 to January 2007.

⇒ Third of a series of three exhibitions on late eighteenth and early-nineteenth century fashion that received the Costume Society of America's **Richard Martin Award** in 2008.



30. Chado Ralph Rucci

KSUM, November 2005 to April 2006.

⇒ Accompanied by the exhibition catalogue *Chado Ralph Rucci* by Anne Bissonnette published by the Kent State University Museum in 2005.

⇒ For visual and didactic material, the application to the CSA's Richard Martin Award application is found later in this document as is the exhibition catalogue.



29. Spirals & Ellipses: Clothing the Body Three-dimensionally

KSUM, September 2005 to October 2006.



28. Origin and Synthesis: Selected Weavings by Janice Lessman-Moss 1994-2004
KSUM, September 2004 to August 2005.



27. Dyed in the Wool: Felt & Wearable Art by Horst
KSUM, May 2004 to May 2005.



26. Stepping Out: Fashion from the Permanent Collection
Guest curator. Massillon Museum, Massillon, Ohio, February to April 2004.

25. An Eye for Design: 18th & 19th Century Fashion and Decorative Arts
KSUM, December 2003 to December 2004.



24. A Legacy of Know How: Twenty Years of Fashion Education at Kent State University
KSUM, April 2003 to May 2004.



23. Of Men & Their Elegance
KSUM, July to November 2002.



22. The Hours of the Woman of Leisure
KSUM, October 2001 to November 2002.



21. Arnold Scaasi: An American Icon
KSUM, June 2001 to May 2002.

20. A Century of Fashion: Works from the Kent State University Museum and the Center for the Arts
Guest co-curator. Center for the Arts, Vero Beach, Florida, April to June 2001.



19. Charles Kleibacker: Master of the Bias
KSUM, March 2001 to April 2002.



18. Technicolor Dreamcoats: Central Asian *Ikat* Robes

KSUM, November 2000 to April 2002 (garments rotated after a year).

17. Centuries of Childhood

KSUM, September 2000 to September 2001.

16. Posing for Paper Dolls: Fashions from 1750 to 1900

KSUM, June 2000 to May 2001.

15. Revolutionizing Fashion: The Politics of Style

KSUM, April to September 2000.



14. Isabel and Ruben Toledo: A Marriage of Art and Fashion

KSUM, March to October 2000.

13. 2000 Spangles: Dresses for the Party of the Millennium

KSUM, November 1999 to April 2000.



12. Japanese by Design

KSUM, May 1999 to February 2000.



11. A Dance of Light and Color: Embroidered and Brocaded Garments of India
KSUM, November 1998 to September 1999.

10. Silhouettes of Style: The Martha McCaskey Selhorst Collection
KSUM, June 1998 to June 2000 (garments rotated after a year).



9. Textured Reflections: Greek Regions and their Costumes
KSUM, November 1997 to March 1998.



8. What Daisy Wore: Gatsby Era Costumes from the Helen O. Borowitz Collection
KSUM, August 1997 to May 1998.



7. Gone with the Wind: Woman, Race & Material Culture in the 20th Century
KSUM, August 1997 to August 1998. Co-curator with Jean L. Druesedow.



6. **Wrapped in Splendor: The Art of the Paisley Shawls**
KSUM, July 1997 to September 1998.



5. **At Home at Tea Time: Tea Gowns for Distinction and Comfort: 1870-1920**
KSUM, April to August 1997.

4. **Pucci!**
KSUM, November 1996 to October 1997.

3. **Celebrating Elegance**
KSUM, September 1996 to January 1997.

2. **Celebrating Collecting: Cora Ginsburg & Shannon Rodgers**
KSUM, July 1996 to March 1997.

1. **Notable Acquisitions**
KSUM, January to December 1996.

** July 2, 2025 **