

# ELLEN SAMPSON

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I am an artist and material culture researcher who uses phenomenological practice-based research to explore the relationships between artefacts and the self. My research explores the spaces where material culture and the body meets and is concerned with the recording and representation of bodily experience, sensation, and affect. Drawing upon anthropological and psychoanalytic theory, I use film, performance work and hand making in the production of images and installation, which examine the relationships between people and the things they wear.

- Monograph 'Worn: Footwear, Attachment and Affect' in development with Bloomsbury .
  - Co-founder and Chair of Fashion Research Network an international, interdisciplinary research network for early career research in fashion and dress.
  - Polaire Weismann Fellow 2018- 2019 Costume institute, Metropolitan Museum of Art, New York
  - As a curator, interests lie in the relationships between artefact and viewer: disseminating complex ideas through display and in engaging audiences outside museums and galleries.
  - Selected works can be viewed at <http://www.ellensampson.com/selectedworks>
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## EDUCATION

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**PhD (Research by Practice)**, AHRC Funded, Royal College of Art, London, 2016

Thesis: *Worn: Footwear, Attachment and Affective Experience*

My doctoral research explored wearers' relationships with their shoes. It presented an alternative perspective, suggesting that attachment to footwear derives not merely from consumption, status or desire, but from the sustained tactile relationship that develops through wear. Drawing on anthropological and psychoanalytic perspectives on attachment, affect and the self, and utilising an auto-ethnographic methodology of writing, object and filmmaking, it sought to highlight the experience of wearing and the materiality of wornness, presenting shoes as records of lived experience, and the material traces of relationships embodied within the artefacts themselves.

- Outputs of this research include, three films, two exhibitions papers, and a book chapter. I am developing my thesis into a monograph.

**MA, Fashion Footwear** (Distinction), London College of Fashion, 2009

Final Project: *Absences; Memory, Movement and Materiality*

**Diploma in Cordwainers Footwear** (Distinction), London College of Fashion, 2005

**BSc Honours, Anthropology** (First class), University College London, 2003

Dissertation: *Dancing Shoes and Fairy Feet: Footwear in Fairytales*

**BTEC Diploma in Art & Design** (Distinction), Norwich School of Art and Design, 2000

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## EMPLOYMENT

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**Costume Institute, Metropolitan Museum of Art, New York**

September 2018 -August 2019

Polaire Weismann Fund Fellowship

**Chelsea College of Art**

Jan 2017 – Present

Associate Lecturer, Textiles: Contextual Studies

**Spool Collective**

Jan 2013 – Present

Freelance Curator – Clients: National Trust, Westfield, British Fashion Council and Northampton Museum (NMAG)

**Coventry University, London Campus**

Jan 2016 – Jun 2016

Visiting Lecturer, MSc / MBA Fashion Marketing

**Norwich University of the Arts**

Sep 2012 – Nov 2016

Lecturer, Contextual Studies: Wrote and delivered contextual studies for BA Fashion

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## PUBLICATIONS

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- Romano, A and Sampson, E, (2018). Agents, Authorship and Dressing the Museum, Vestoj  
Beard, N, Romano, A, Salvi, L & Sampson, E. (Eds.). (November 2018) Hair - Special Issue of Fashion Theory. *The Journal of Dress, Body and Culture*, Taylor Francis.
- Sampson, E. (in press-2018). Entanglement, Affect and Experience: Wearing As Experimental Research Methodology. *International Journal of Fashion Studies*, Intellect.
- Sampson, E. (in press- 2018). Book Review: Experimental Fashion: Performance Art, Carnival and the Grotesque Body. *Journal of Design History*.
- Sampson, E. (2017). Exhibition Review: Revolutionary Textiles 1910–1939. *Textile History*.
- Sampson, E. (2017). The Cleaved Garment: The Maker, the Wearer and the ‘Me and Not Me’ of Fashion Practice. *Fashion Theory*, Taylor Francis.
- Sampson, E. (2017). Exhibition Review: Present Imperfect. *The Fashion Studies Journal*, Issue 4. New York.
- Sampson, E. (2017). Creases, Crumples and Folds: Maps of Experience and Manifestations of Wear. *The Fashion Studies Journal*, Issue 2. New York.
- Sampson, E. (2016). Dancing, Desire and Death: Footwear in Fairy-tale. In C. Hill (Ed.), *Fairy-tale Fashion* (pp. 234–251). New Haven, Yale University Press.
- Sampson, E. (2015). Book Review: Shoes: An Illustrated History. *Catwalk Journal*, 2–2, 111–113.
- Sampson, E. (2015). Book Review: Shoes Pleasure and Pain. *Costume Journal*, 50–2, 132–133.
- Sampson, E. (2015). Exhibition Review Shoes Pleasure and Pain. In J. Reponen (Ed.), *Address Journal*.
- Sampson, E. (2013). Nostalgia and the Worn Shoe. In J. Reponen (Ed.), *Address Journal of Fashion Writing and Criticism*, Issue 2. (pp. 26–28). London, Address Publications.

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## SELECTED EXHIBITIONS

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### Artist:

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| May 2018            | <b>Footnotes</b> (Group show and performance) Sutton House, London                   |
| Feb 2018            | <b>Affects</b> , (Solo Show), A-side / B-side Gallery, London.                       |
| Sep 2017 – Jan 2018 | <b>Worn</b> , (Solo Show), Warrington Museum & Art Gallery, Warrington.              |
| Sep – Oct 2017      | <b>Air Open</b> , Air Gallery, Altrincham.   |
| Jul 2017            | <b>Flatlands</b> , (Group Show), Greyfriars Gallery, King’s Lynn.                    |
| August 2017         | <b>VideoTeca</b> (goup show) Italy   |
| May 2016            | <b>Worn</b> , (Solo Show), Royal College of Art, London.                             |
| May 2015            | <b>Dialogue</b> , Greyfriars Gallery, King’s Lynn.                                   |
| Nov 2014 – Feb 2015 | <b>Palimpsest</b> , (Solo Show), Northampton Museum (NMAG), UK.                      |
| Jun – Sep 2013      | <b>MOBA</b> , Fashion Biennale, Arnhem, Netherlands.                                 |
| Jun 2013            | <b>Wild Oats</b> , (performance with Dawn Woolley), Milkwood Gallery Cardiff, Cymru. |
| May 2013            | <b>Fashion Clash</b> , Maastricht, Netherlands.                                      |

### Curator:

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| May 2018       | <b>The Noise of Fashion</b> , Old Truman Brewery, London.                               |
| Jun 2015       | <b>Footwear and Fairytales</b> , No Man’s Arts Gallery (NMAG), UK                       |
| Feb 2014       | <b>Out of Step Avant-Garde Footwear</b> , British Fashion Council, London Fashion Week. |
| Feb 2014       | <b>My Favourite Shoe</b> , Royal Exchange, London.                                      |
| Sep 2013       | <b>My Favourite Shoe</b> , Westfield, London.   |
| Jun – Nov 2013 | <b>Footsteps through History</b> , Canons Ashby National Trust.                         |

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## SELCETED PRESENTATIONS & INVITED TALKS

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Nov 2017	<b>Entanglement as Research Methodology</b> , Art of Research, Helsinki.
Oct 2017	<b>The Cleaved Garment</b> , Animate Objects, Anglia Ruskin University, Cambridge.
Jan 2017	<b>Wearing, Touching, Being: Phenomenology of Wear</b> , Chelsea College of Art.
Dec 2016	<b>The Me And Not Me Of Fashion Practice</b> , Costume And Fashion In Context And Practice, University Of Huddersfield.
Nov 2016	<b>Worn: Touch, Attachment and Affect</b> , Manchester University.
Oct 2015	<b>The Shoe as Palimpsest</b> , Norwich University of the Arts.
July 2015	<b>Costume as Choreography</b> , IHR Conference, London.
Oct 2014	<b>The Me And Not Me Of Fashion Practice</b> , Fashion Thinking, Denmark.
Jun 2014	<b>Body and Garment: The space between</b> , Fashion Spaces, RCA, London.
May 2013	<b>Footwear And the Body: Memory and Experience</b> , Fashion Tales, Milan.
Mar 2013	<b>The Shoe as Palimpsest</b> , The World at your Feet, Northampton.
Oct 2012	<b>The Designer's Notebook</b> , Royal College of Art / V&A History of Design, London.

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## SELECTED CONFERENCES & SYMPOSIA CONVENED

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Oct 2017	<b>Animate Objects: Encounters Between People and Things</b> (Symposium), Anglia Ruskin University, Cambridge.
Sep 2017	<b>What Is Fashion Research?</b> (Panel Discussion), Fashion Institute of Technology, New York, US.
Sep 2017	<b>Space For Fashion Thinking: Review, Reflect, Revise</b> (Symposium), Coventry University, London.
Feb 2017	<b>The Space Between: Psyche, Body, Skin, Environment</b> (Symposium), RCA, London.
Nov 2016	<b>The Personal, Fashionable And Archival Spaces Of Hair</b> (Symposium), Somerset House, London.
Jul 2015	<b>Collaborations, Conversations, And Peer Relationships In Fashion</b> , FRN Panel Presentation At Fashion, Anglo-American Conference of Historians, IHR, London.
Mar 2015	<b>Surfaces And Boundaries: The Legacy Of Guy Bourdin</b> (Symposium), Somerset House, London.
Jun 2014	<b>Fashioning The Archive</b> (Symposium), RCA, London.
May 2014	<b>Documenting Fashion: Re-Thinking The Experience And Representation Of Dress</b> (Symposium), Courtauld Institute of Art, London.
Jun 2013	<b>Between Object And Idea: Re-Thinking Fashion Spaces</b> (Symposium), RCA, London.

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## ADDITIONAL INFORMATION

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**Co-founder and Co-chair of Fashion Research Network (FRN)** ([www.fashionresearchnetwork.co.uk](http://www.fashionresearchnetwork.co.uk))

The FRN is UK's leading interdisciplinary network for early career research into clothing and dress, providing an inter-institutional space to promote discussion of fashion, textile and dress research, and facilitate conversations between practitioners, curators and researchers. It collaborates with national arts organisations, curates symposia and arranges events focused on fashion and dress with prestigious partners, including ICA and National Portrait Gallery.

- Co-Editor of a special issue of Fashion Theory: The Journal of Dress, Body and Culture "Hair" (November 2018).
- Peer reviewer: Film, Fashion & Consumption Journal
- Polaire Weissman Fellow 2018-19- Costume Institute. Metropolitan Museum of Art

### Funding Support

- Awarded AHRC funding for PhD studies and Cordwainers Scholarship at London College of Fashion.
- Generated funding for exhibitions, conference organisation and study trips from Arts Council England, Passold Fund, Courtauld Institute, RCA and AHRC.

### References

- Dr Claire Pajazckowska (Supervisor), Royal College of Art, [claire.pajazckowska@rca.ac.uk](mailto:claire.pajazckowska@rca.ac.uk)
- Professor Carol Mavor (Examiner), University of Manchester, [carol.mavor@manchester.ac.uk](mailto:carol.mavor@manchester.ac.uk)
- Professor Jonathan Faiers (Examiner), Winchester School of Art, [j.faiers@soton.ac.uk](mailto:j.faiers@soton.ac.uk)