

# Learning through practice from our century old popular rags coming back to life

Estelle Dupuis

École Doctorale Art et sciences des Arts, Université Sorbonne. France.  
dupuisestelle@gmail.com

## ABSTRACT

In our historical hierarchy, the notion of fashion dominates the notion of simple clothing. Today, hundred years old rags of the popular clothing in which the vast majority of local populations used to dress, are available on French flea markets. Are they reappearing in a ghostly manner to remind us that, as villains of the official history, their aesthetics have now a story to tell? Is it in the context of our environmental crisis that their beauty can be observed? This paper in aesthetics aims at analysing how an experience-based study of those rags could positively analyse the beauty's referential they provide, which in turn interrogates our contemporary understanding of the aesthetics of circularity.

Questioning the fragile limit between fiction and reality within the concept of the local "accidental time capsules" formed by these rags, this research aims at establishing a bases to develop a wider framework which could address global researches through analysing a network of local aesthetic realities.

**Keywords:** aesthetics, local, popular culture and heritage, circularity, know how, wears and tears, practice based

## INTRODUCTION

In this paper, I will examine how the aesthetical study of century old popular rags in France could benefit from a practice-based approach starting in their initial contemporary context (namely French flea markets), and developed within the pragmatist aesthetics framework.

The aim of this study is to examine and valorise the position of our popular heritage in our fashion referential as a dynamic heritage. It aims at contributing to establish this aesthetic referential as the past practices and fashion heritage of a broad community, beyond the traditional binary opposition between fashion and clothing. Doing so, it aims at valorising the creative results of timely extended current microcirculations of textiles in order to interrogate the contemporary global issue of textile circulations and end of life. The objective is to create a methodological framework that understands

the global as an addition of local practices, to allow a more human and creative future on this topic.

## LITERATURE REVIEW

“Traditional everyday (...) costumes have an aesthetic value that is little known and rarely recognized today” assert the two curators in the catalogue of the 2023 *Fashion Folklore* exhibition at the MUCEM (Marseille, France) (Calafat, Samuel: 2023, 9). The same can apply to our category of popular clothing, partly contemporary to the above-mentioned traditional costumes, and closely linked to it. This research in aesthetics takes place in the continuity of the field of fashion material studies and its attempt to de-hierarchize the historical approach to fashion and the fashion culture (Lou Taylor: 2004). The various disciplines of fashion studies have addressed this controversial issue, especially within the past fifteen years. Already in 1991, Diana Crane studied the shift in the perception and use of fashion in our contemporary societies, compared to the class societies of the mid nineteenth century where “Clothes were relatively unavailable to the working class but abundantly accessible to the upper class for which fashions were created” (Crane, 1991: 4). Giving that “at the end of the century, the lower class constituted the overwhelming majority of the population” (Crane, 1991: 4), it is clear that the concept of Fashion, following ephemeral trends and organized around the “mythification of creation” (Pecorari, 2023: 79), is a generalization which in reality, applies to the heritage of a minority of our populations. This applies to our European as well as global communities (with the growing interest in post-colonial Fashion). We can assert that the “normative historiography of fashion based on elitism, (and) eurocentered” (Bigolin, 2023: 81) has been established. In that respect the very recent *Cambridge Global History of Fashion vol II* (Beward, Lemire, Riello (ed), 2023), is for me a major reference, reuniting specialists of fashion and cultural studies and above (anthropology and sociology) around this subject, its prolongation and challenges within the conception of fashion in our “hypermodernity” (Pecorari, 2023). The aesthetics of the corpus here studied are deeply linked to circularity, both in the making of the cloths as well as their contemporary materiality and status. Therefore, the understanding of the issues at stake on that topic is here mandatory. It involves understanding the waste management and its evolution during and after the industrial revolution (Monsaingeon: 2017), the attempt of defining the various actors and concepts involved in the contemporary global narratives on durability and circular economy in fashion (Vanacker, Lemieux, Bonnier, Yost and Poupard, 2023) as well as the critical analysis of the “crisis” of our global fashion system and the attempt to “reimagine fashion as a regenerative force” (Norris, 2023). The literature on the topic systematically highlights the link between “societal and environmental development” in terms of sustainability (Norris: 2023, 1456).

The understanding of the initial making and use of the corpus is also fundamental to analyse the utilitarian based aesthetics of the cloths. The visual analyses, as described

by Lou Taylor (Taylor, 2018), provides the methodological framework on that respect, using a literature which is mainly French, in the fields of social and material history (Aumasson, 2022; Bucker, 2021; Charpy, 2014) and ethnography (Verdier, 1979; Viatte and Calafat, 2018). The photographic documentation is found in town archives, as well as in the Mucem photographic collection. The ethnographic Mucem collection of popular clothing provides my main source in terms of material references. This collection comes from the former Parisian *Musée des arts et traditions populaires* which has been moved to the Mucem in Marseille after 2005 and never shown ever since (except for rare exceptions).

The renewal of an aesthetic appreciation of the corpus through our contemporary eyes is also to be found paradoxically in the fashion movements which have worked on transforming subcultures aesthetics into counterculturally inspired fashion design and brands. The literature on that topic could go as far as the study of punk style which introduced the aesthetics of wears and tears by almost instantaneous incorporation into the fashion world (Hebdridge, 1979: 96). But the closest reinterpretation of the aesthetic of the corpus (textile reemployment, DIY, use of ordinary objects, natural wear and fabrics fade, patching and mending...) into a fashion concept is to be found within the conceptual designers of the 1990s. Among them, I have identified the work of Maison Margiela (then and now) as probably the closest, in terms of cultural understanding and inspirational use, to our corpus (Granata, 2012; Maison Martin Margiela, 2009). Regarding the corpus itself, its aesthetic interpretation is to be found in non-institutional archives, namely the ones of vintage dealers, through their social media communication or books (Figure 1). In that respect I rely on a French British network, which has its bases in London Spitalfields antique market, and Paris rue de Bretagne *brocante*, and which I have been following since 2010.

Eventually, case studies in material studies, first and foremost the one of Lou Taylor, studying the circulation of a corpus of clothing from Normandy corresponding exactly to the object of my study (Taylor: 2018), has been very helpful to corroborate my findings in the analyses in the cycles of life of the cloths. I went to meet with professor Lou Taylor in Brighton in June 2024, and studied the few cloths of this corpus which are now integrated in the Brighton university “hands on collection” that she founded. This specific work of professor Lou Taylor is probably the closest I had encountered to my research and helped me positioning it.

I felt that the step forward, in order to link together the above-mentioned fields and study the aesthetics of the corpus, both as past and contemporary objects, would be to study it as a dynamic part within our current fashion context. Therefore, a practice-based approach, starting by studying the corpus through my encounters with each cloth on French flea markets, seemed to be appropriate.

Not only would it integrate the sensitive subjectivity of the actors in the process of selecting the cloths, but, moreover, this method establishes the postulate that the century old leftover rags lying on the grounds of French flea markets, are DE FACTO leftovers accessible to anyone, and therefore part of the contemporary global clothing offer.



**Fig. 1** Screenshot of a page of Alice Gomme Archive, *Catalogue 001*, 2024.

## **METHODOLOGY**

### **The theoretical framework of pragmatist aesthetics**

The pragmatic aesthetics as theorised by John Dewey and its further developments has imposed itself to provide the theoretical framework to develop my methodology. Not only because of its understanding of art as including an active part from the viewer, but also because its first development is more or less contemporary to the initial usage of the studied corpus (*Art as an experience*, John Dewey's founding writing , was first published in 1934). It therefore provides the understanding of a critical approach to the Western construction of a dominating aesthetic conception.

The fundamentally utilitarian acceptance of "art" in the pragmatist theory makes it acceptable to apply it to the nature of our corpus.

The fundament of the pragmatist philosophy is the notion of "aesthetic experience" (Dewey: 1934) with personal development as a direct consequence. The aesthetic value of art, as well as the notions of 'genius' or "sublime" (Shusterman, 1992) are therefore not autonomous but in direct relation to the quality of the aesthetic experience they give to the viewer or participant. Therefore, the quality of my aesthetic experience when collecting the cloths of the corpus on flea markets is directly entwined with their intrinsic aesthetic value.

By linking *praxis* (experience) to aesthetics, John Dewey establishes a correlation

between experience, object and context (Shusterman, 1992), beyond the traditional opposition between art and utilitarianism. In the pragmatic philosophy, aesthetics lives “within the normal processes of existence” (Dewey, 1934:41) which here addresses the cloths themselves, the context of the market and the act of collecting.

Pragmatist philosophy therefore admits that the aesthetic postulate is always in motion and not inalienable as it is deeply linked to its environment (Shusterman, 1992) . This appreciation resonates with the Japanese aesthetics, especially when applied to folk crafts (Mingei). Soetsu Yanagi, founder of the Japan folk crafts museum, mentions that “folk crafts are invariably the product of a local environment. (...) Behind each object there exists a certain climate, temperature, range and soil quality as well as other physical conditions. (...) To see its beauty is to see nature’s spontaneous working” (Yanagi, 2019 :40,41). Beyond nature, the intertwined attachment goes as far as the social, cultural and temporal environment of an object. This is for me a strong statement in regards to the making and mending and the initial use of the clothes, but also the passing of time and natural phenomenon on their organic based fabrics, as well as the renewal of their aesthetic appreciation within our contemporary society.

Finally, I would like to mention the socio- cultural aspect of John Dewey’s theory. It criticises the appreciation of arts and the artist belonging to a sphere beyond common life as a way of denying the fundamental notions of beauty, imagination and creativity to the every-day life, and therefore, to the largest part of the community (Shusterman, 1992).

This dimension resonates with the research’s critical endeavour of modifying fashion referential, as mentioned above.

### **Adapting the methodological framework of research-creation in Arts.**

#### **University Paris 1- Panthéon Sorbonne**

My university describes the methodology of research-creation in arts as “respecting the criteria if the university research, while experimenting, in an open and flexible manner, with the possibilities of the arrangement of this thesis in what makes it inventive.” (*Thèse de création-recherche*, 2024) It adds that one should “start from creation and the work in progress to give meaning to critical reflective, discursive and heuristic research, by explaining the intelligence immanent to the work in progress.” (*Thèse de création-recherche*, 2024).

In my case, the practice is not a creative but a participative one, based on collecting the corpus of clothing on French flea markets outside of Paris, mostly within an average of 200 km around the capital. The research work is developed within the above-mentioned criteria, based on the same steps which are adapted to analysing a participative experience. The final submission of my doctoral thesis will include the setting up of an exhibition.

### **Collecting the cloths on French flea markets**

The flea markets season is mainly in autumn and spring. Those are popular flea markets, not dedicated to cloths or antiques. A century old dress could therefore lie on the floor next to a barely used six months old plastic toy.

This collect is derived from my experience as a vintage dealer (while I was working in Fashion), which moved into a pure aesthetic pleasure around ten years ago, and gradually led to this PhD research. As any vintage dealer or collector, I have developed an understanding of the clothes and fabrics mostly based on view and touch, in a vivid and fast environment which has to do more with “direct intuition” than “intellectual knowledge” (Yanagi, 2019: 155)

I collect popular clothing and rags from the turn of the 20<sup>th</sup> century to the 1930s, sometimes later. I have identified this group of clothing as the oldest cloths significantly available on the flea markets. My main focus goes on womenswear.

Within those criteria, the selection is based on my own subjective choice. Back home, the cloths are being washed by hand, but mostly just steamed. They are being stocked with no specific conservative system, and I wear some of them.

### **A collaboration between human and non-human**

Based on the pragmatist contextualized aesthetics, as well as the Japanese aesthetic philosophy (Yanagi, 2019), I consider the process of aging of the cloths and rags as a century long process of intentional and non-intentional making which involves human and non-human. Human includes the makers, repairers, wearers and transporters of the cloths, non-human agents being time, natural phenomenon such as rain, sun, dust or various stains, and insects or mice.

From this point of view, I consider my intervention in this process, not only as contributing to transforming the materiality of the cloths and rags, but more over as a translator, who intends to read the aesthetic aspect of the corpus within its (new) contemporary context (Ballen Botero, 2021:95). This approach could consider the changes through time in the cloths as an adaptive evolution.

## **RESULTS AND DISCUSSIONS**

### **A small group of anonymous pieces of clothing dominated by womenswear**

So far, the number of pieces collected amounts to approximatively seventy items. All the items are anonymous or referring to an unknown name, and made of natural based fabrics. The anonymity of the cloths is contradicted by their highly incarnated aspect through visible mending and repairs and strong traces of their usage.

From the beginning of my research, I focused on womenswear by natural inclination, only to gradually discover how much womenswear are being neglected in this category of popular clothing of the beginning of the 20<sup>th</sup> century, both in the institutional and private archives above mentioned. The term “workwear”, which dominates this category of clothing, applies first and foremost to menswear. If one could question the validity of this denomination when applied to a social class whose time was mostly dedicated to labour, it is even more true regarding womenswear which has a much more versatile aspect when it comes to its usage, as this picture of young female workers shows (Figure 2 and 3). As a result, it seems to hide the fact, in our collective memory, that “between 1906 and 1946, French women constitute 36,6% to 37,9% of the active population” (Lagrave, 2002: 589)



**Fig. 2** *Filature des Charmes, Vosges, 1898*. Extract of a picture of De Jongh frères (Galerie Lumières des roses, 2021)



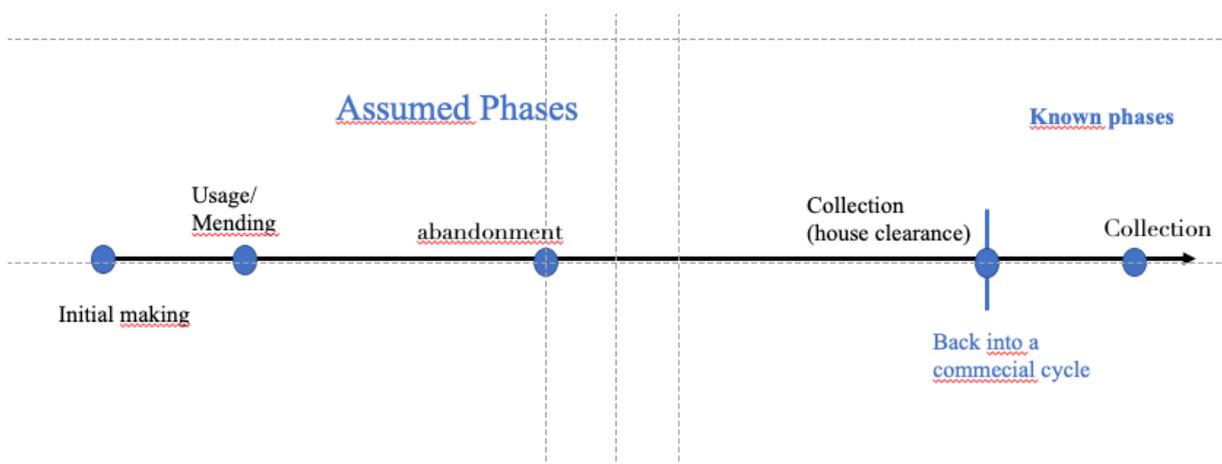
**Fig. 3** Blouse collected by myself in 2023 on a flea market in Hauts de France. Estelle Dupuis, 2024, photograph.

### Now is the time- Direct link and “generational amnesia”

Based on my experience of the market, my numerous conversations with the market dealers, and my above-mentioned historical researches, I have been able to identify the cycle of lives of the clothing as shown on the Figure 4 below. Lou Taylor’s work has allowed me to verify the accuracy of the identified stages (Taylor, 2018).

From this point derive two observations. I would like to first stress the importance of the role of the market dealers on the big flea markets as described above. The vast majority of market dealers are acting as local house clearers, or directly in touch with local house clearers. Twice a year they would travel a few hundred kilometres to sell on the great seasonal flea markets where our encounters take place. In this context, the market dealers are therefore the last direct link between the initial context of the cloths and a new environment. As such, they pass on a great amount of oral knowledge. From a generational point of view, they constitute the last generation to have had a direct link, in terms of everyday life behaviour and usage - a link which is instinctive, emotional or sensitive- with the people who have used the initial corpus. (I also belong to that generation, as my grand-parents were born in the 1920s). In that context the concept of “generational amnesia”, used in conservation biology, could therefore adapt to the Gen Z (under 24) in regard to the corpus here studied and its ecosystem.

Conversely, Lucy Norris analyses this generation gap in a positive light considering that “with the stigma of wearing used clothing being replaced by pride in doing so, younger customers are the most open to buying second hand” (Norris, 2024: 1480).



**Fig. 4** Cycles of life of the cloths at the stage of their collection on the flea markets (figure, Estelle Dupuis)

### “Accidental time capsules” in global systems

Most importantly, by establishing this last direct link to the initial context of the corpus, I have identified what I call an “accidental time capsule” within our contemporary global context (Figure 5).

I would define an “accidental time capsule” as an identified contemporary circulation system that has kept cloths for a time of hundred years or more, in the same environment with a span of a few hundred kilometres, from their initial making, usage, storing, and coming back to the global contemporary circulation of clothing.

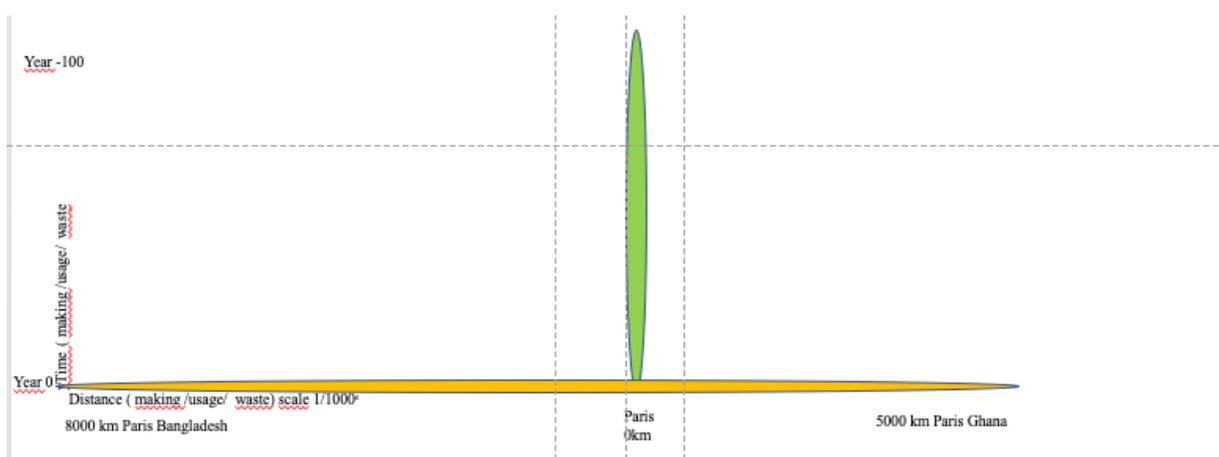
In this “accidental time capsule” the cloths are at a crossroad between final destruction or valuation.

Indeed, had the cloths been taken to a local cloths recycling facility instead of the flea market, they would, through the current global sorting system, end up in the category of rags or waste, and as such be sent to the global south (Pêcheur, 2017), which, as we know, acts as global north’s dump (Vanacker, Lemieux, Bonnier, Yost and Poupard, 2023).

On the contrary, when being bought on the flea market by a foreign vintage dealer, or a French vintage dealer working with a urban and cosmopolite crowd, the cloths will take on a new value, based on socio-cultural shift to a new distinct aesthetic environment (Taylor, 2018).

This observation was for me very strong, as it encapsulates the issue of the aesthetic valuation and devaluation of the corpus, both from a socio-historical referential prospective, and in terms of the various cultural aesthetic appreciation of tears and wears in our contemporary society.

I therefore decided to develop the following steps of my research as a continuum or a staging of this paradoxical situation.



**Fig. 5** The “Accidental time capsule” (figure, Estelle Dupuis)

### Discussing the concept of “Accidental time capsule”

By its very nature of being an active circulation system, the museum collections could not be considered as a “accidental time capsule” as their very mission of conservation

implies stopping the circulating process.

An “accidental time capsule” could also be characterised as a stream, where the clothes are being considered as a group rather than in their individual potential aesthetic value. In that respect, the nature of an “accidental time capsule” is more alike the global sorting system, rather than other forms of clothing circulations like auctions or second-hand platforms. In other words, an “accidental time capsule” would exist within the realm of sorting clothes but not curating them.

One could argue that the uncertainty of the potential value of the cloths is directly linked to their non-consideration within the historical fashion referential. They have been simply “left to rot” or abandoned (not necessarily in a neglected manner as some findings prove). This fact is likely in correlation with the prohibition of the activity of *chiffonniers* (ragmen), in France in 1950 (Monsaingeon, 2017: 56). But their coming to the market follows in any case a long time of abandonment out of sight and of any form or interest. This gives the clothing a spectral dimension as if they manifested themselves telling us “Do not abandon us to oblivion!”

**“Accidental time capsules” to interrogate the aesthetics of clothing circularities**

Indeed, the very essence of the quality of their making, the attention to details, the fabrics they are made of, which have blended with the doings of time in such an harmonious way because of their natural fibres, challenge the aesthetic making and quality of today’s clothing, just as if history would prove them right.

Moreover, our hypermodern societies, as mentioned before, are ready to accept the wears and tears apparent on the corpus as part of a fashion style. Made and maintained to last, testimonies of scarcity -which is the origin of their stigmatisation- the cloths of this “accidental time capsule” can in turn interrogate the issues of circularity, which has risen as a fashion key economical concept over the past ten years in an attempt to encourage sustainability in fashion, including as waste prevention.

But one can wonder if circularity as an agent of producing aesthetic values is understood when contemporary fashion produces readymade rags (Bartholeyns, 2022: 588).

Moreover, when “garments are discarded after just seven or ten wears” (Norris, 2024: 1459), hence before the apparition of signs of wear, can we truly assume that the Gen Z has engaged with practices of fashion reuse which are free from historic-cultural stigmas?

## CONCLUSION

The uncertainty of the aesthetic value of the cloths of an “accidental time capsule” resonates with the global uncertainty of today’s second-hand market, even though those uncertainties are for opposite reasons: everything barely worn is today a potential resale.

The illusions and expectations of potential value through circulation resonate with the historical artistic concepts of Time capsules: how a sample of reality could reach the realm of fiction, when sent to the unknown future? In the same way, the cloths of the “accidental time capsule” ARE themselves the incarnation of the aesthetics of circularity, both in their making and lifespan. The fact that they reach us today could present a fictional dimension. Their educational potential in that respect is therefore very strong. It justifies my endeavour to use a practice-based methodology to contribute in the valorisation of this corpus, with the aim of “not simply blame consumers for the mountains of clothing going to waste” but to “positively redefine our personal relationship to clothing” (Norris, 2024: 1481). Modifying our aesthetic fashion referential needs to be discussed and established within the current fashion circulations.

The concept of “accidental time capsule” serves therefore as the bases of my ongoing research.

First of all by considering my group of collected cloths as a sample from an identified “accidental time capsule” (therefore as a dynamic group), which will be analysed in this specific context both from a contemporary aesthetic point of view as well as a historical one. This group aims at circulating for creative and educational purpose. My second project is to stage this concept of “accidental time capsule” within very precisely identified places. This staging implicates the choice of documentary pictures pointing to a precise location, and the intervention of the cloths, as identified in the picture, within the location in its current aspect. The Figures 6, 7 and 8 show my first testing for this concept with the collaboration of the *Magasins Généraux*, in the east suburb of Paris. This staging aims at incarnating time circulations (to interrogate the contemporary geographical ones) and is first and foremost addressing the local communities.

Finally, and most importantly, the concept of local “accidental time capsules” would not be efficient if it was not to form a bases for creative circularities and aesthetic analyses, hence the importance to discuss it within the IFFTI network.

My goal is firstly to submit the sample of an “accidental time capsule” which I have formed to other aesthetic cultures.

Also and finally, could we imagine building a network of clothing “accidental time

capsules” and, adapting together the concept to our local realities and cultures, give shape to a human and sensitive global circulation as an addition of local ones?



**Fig 6. and 7,** test for the incarnation of an “accidental time capsule”: 2 shawls staged at *Magasins Généraux* in Pantin. Photo Victoria Pettitt, 2024.



**Fig 8.** The shawls presented above illustrate the one on this picture, taken a few kilometres down the canal. © Archives of the town of Saint-Denis. Refugees from Brittany arriving at St Denis station, 1906, Anonymous.

## REFERENCES

- Aumasson, P. (2022) *Habits de travail, du labeur à la mode*. Spézet : Coop breizh, 224p.
- Ballen Botero, S. (2021) "Memory and cultural heritage", *Towards sharing common futures*. Paris: Ecole nationale des arts décoratifs, pp. 80-97.
- BARTHOLEYNS Gil. (2022) « Le blue-jean: temps de l'artifice et artifice du temps », *Critique*, 901902-6, p. 588-595.
- Bigolin, R., Clark, H., Pecorari, M., Square, J. M. and van Joolen, E. (2023) « Pratiques curatoriales, archivistiques et muséales dans le domaine de la mode », *Perspective. Actualité en histoire de l'art*, p. 79-98.
- Beward, C., Lemire, B., and Riello, G. (éd.). (2023) *The Cambridge Global History of Fashion: From the Nineteenth Century to the Present*, Cambridge, Cambridge University Press, coll.« The Cambridge History of Fashion », vol.2.
- Brucker, J. (2021) *Avoir l'étoffe*. Nancy : Arbre bleu, coll.« Histoire des mondes du travail », 406p.
- Charpy, M. (2014) « La veste retournée », *Socio-anthropologie*, 30, pp. 99-118
- Crane, D. (2000) *Fashion and Its Social Agendas: Class, Gender, and Identity in Clothing*, Chicago, IL, University of Chicago Press, 304p.
- Calafat, M.C., Samuel, A. (2023) *Fashion Folklore : costumes populaires et haute couture*. Paris : MUCEM/ Gallimard, 240 p.
- Dewey, J. (1934) *L'art comme expérience*, Paris, éditions Folio essais, 596p.
- GALERIE LUMIÈRE DES ROSES. (2021) *Visages du monde ouvrier. Photographies 1880-1940*. Montreuil : Galerie Lumière des roses, 227p.
- Gomme, A. (2024), *Catalogue 001: Curated selection of twenty archival garments*. London, 28p. <https://alicegommearchive.com/> (accessed December 2024)
- GRANATA Francesca, « Deconstruction Fashion: Carnival and the Grotesque », *Journal of Design History*, 26, 20 may 2012, pp. 182-198.
- Hebdige, d. (1979) *Subculture: The Meaning of Style*. London: Routledge & CRC Press, 208p.
- Lagrave, R.M. (2002) « Une émancipation sous tutelle ? Éducation et travail des femmes au XX<sup>e</sup> siècle ». *Histoire des femmes en Occident V. Le XX<sup>e</sup> siècle*. Georges Duby, Michelle Perot. Dir Françoise Thébaud. Paris : Perrin, pp 581-609.

MAISON MARTIN MARGIELA. (2009) *Maison Martin Margiela*. New-York: Rizzoli, 368p

Monsaingeon, B. (2017) *Homo detritus: critique de la société du déchet*. Paris: Seuil, 288p.

Norris, L. (2023) "Fashion and Global Sustainability". In: Breward C, Lemire B, Riello G, eds. *The Cambridge Global History of Fashion: From the Nineteenth Century to the Present*. Cambridge: The Cambridge History of Fashion Vol 2. Cambridge University Press, pp. 1455-1488.

Pecheur, J. (2017) « L’Afrique, plaque tournante de la fripe », *Le monde*.

Pecorari, M. (2023) "Fashion and Hypermodernity". In: Breward C, Lemire B, Riello G, eds. *The Cambridge Global History of Fashion: From the Nineteenth Century to the Present*. The Cambridge History of Fashion Vol 2. Cambridge: Cambridge University Press, pp.994-1020.

Shusterman, R. (1992) *Pragmatist Aesthetics: living beauty, rethinking art*. Oxford Blackwell Publishers, 324p.

Taylor, L. (2004) *Establishing dress history*. Manchester and New York: Manchester University Press, 330p.

Taylor, L. (2018) « The Several Lives of a Collection of Rag Dump Clothing from Normandy (1900–55): From Farm, to Dump, to Poverty Chic », *Fashion Studies*, 1-1, p. 1-38. *Thèse de création-recherche*. Available at <https://ed-arts.pantheonsorbonne.fr/presentation/these-creation-recherche> (accessed décembre 2024)

Vanacker, H., Lemieux, A.A, Bonnier, S., Yost, M., and Poupard, S. (2023) « Circularity, Garment Durability, and Just Transition: Understanding the Tertiary Interrelationship through an Integrative Literature Review », *Sustainability*, 15-15, 11993, pp.1-16.

Verdier, Y. (1979) *Façons de dire, façons de faire. La laveuse, la couturière, la cuisinière*. Paris : Gallimard, 376p

Viatte, G. and Calafat M.C. (2018) *Geroges Henri Rivière. Voir, c’est comprendre*. Paris : Mucem/RmnGP, 304p.