



ICOM Costume News 2011: 2

30 December, 2011

INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

Letter from the Chair

Dear colleagues!

All who were able to participate in the spectacular meeting in Belgrade had an impressive week of museum visits and lectures - thank you to Mirjana and all her helpers who through an intense and thoughtful preparation made our visit to Serbia so impressive. We were honored to host ICOM President Hans Martin Hinz, who joined us for the first few days of our program. What a range of costume collections and presentations were made available to us! The “month of costume” was taken very seriously: every conceivable costume resource was made accessible in honor of our coming, and our Serbian colleagues were exceedingly generous in showing and telling. I know that many of us will now be looking forward to returning to this “crossroads of east and west”! Please look up the Facebook link (Ethnographic Museum, Belgrade) showing a number of lovely photos from our great week.

The Student Saturday was held for about 40 students of fashion, design, and textile conservation, and gave us an opportunity to match students, teachers and museum professionals in an inspiring range of disciplines. Both students and teachers have expressed their thanks for the day, which included gift packets, books and demonstration materials for the

students. I thank our members who volunteered their time and expertise to help show students special aspects and disciplines of working with historic costume.

You’ll find in this Newsletter the Minutes from the annual business meeting, which includes reports on our financial status and activities since last fall. There is also find a call for participation in launching a Committee project: the “Clothes tell stories” idea catalog. I hope many of you will consider participating and/or contributing good ideas. The lively exchange at our annual meeting shows exactly how much we have to share!

Katia Johansen
November 2011

Thank you to the participants of the ICOM Costume Committee Annual Meeting 2011 in Belgrade!

Dear ICOM members, colleagues and friends,

The organizing team of the Ethnographic Museum would like to thank you for embracing our call, proposing and preparing papers, and finally coming to Belgrade and spending a marvelous week with us!

From initial feedback, the Conference was a

success! The participants had plenty of opportunities to meet new colleagues and connect with well-known friends. From the Opening ceremony with National Assembly KOLO, to the lovely day in Novi Sad and Sremski Karlovci, to the farewell dinner at Princess Ljubica's Residence, we hope that you ended your conference experience on a positive note and that all of you returned home with pleasant memories of their stay in Serbia. We certainly enjoyed having you and look forward to seeing you again! The Ethnographic Museum in Belgrade website and facebook fan-page (with all



the event photos) will hopefully be a useful resource for continuing your interactions with the people you met and the topics you were interested in during the conference.

Link:

<http://www.facebook.com/home.php?ref=home#!/EtnografskiMuzejBeograd.EthnographicMuseumBelgrade>

<http://www.etnografskimuzej.rs/indexe.htm>

If you have any comments or concerns, please feel free to contact us at:

icomcostume@etnografskimuzej.rs <mailto:icomcostume@etnografskimuzej.rs>

Once again, we would like to thank all of you who participated in the work of the conference and accomplishment of its goals. It has been truly an honor to host the 2011 Meeting!

Best regards,

Your ICOM Costume Committee Annual Meeting 2011 Team:

Mirjana Menković, Vanja Balaša, Atina Atanacković, Aleksandra Levnaić, Mirjana Kraguljac

Minutes Annual General Meeting ICOM Costume Committee Tuesday, September 27, 2011 Belgrade, Serbia

1. Call to Order: **Katia Johansen, Chair**

The Chair called the Annual General Meeting to order at 11:06 AM. A quorum was declared.

Regrets were shared from: Anne-Marie Dahlberg, Elizabeth Jachimowicz, Gundula Wolter, Isabel Alvarado, Joanna Marschner, Birgit Haase, Jan Loverin, Rainer Y, Sharon Takeda, Pernilla Rasmussen, Eva Uchalova, Beata Slota, Anna Moonen, Ioanna Papantoniou, Noam Baram Ben-Yossef, and Sarah Fee.

2. Review of Minutes of October 9, 2009 and November 8, 2010: **Vicki Berger**

The 2009 minutes from Lyon and the 2010 minutes from Shanghai were published in the Costume Committee Newsletters. Hard copies are available if needed. No corrections or additions were made. June Swann asked about the legitimacy of the most recent election due to a relatively low number of voters. Johansen asked the Secretary to read aloud from the November 8, 2010 minutes the election information, as submitted by the elections committee which oversaw the elections procedure. After the reading, Sandy Rosenbaum proposed and members agreed to accept the vote as presented in the Minutes. June Swann urged all members to vote in the next election.

3. Chair's Report: **Katia Johansen**

Our last AGM was held in Shanghai last November, and you will have had the opportunity to read the minutes of that meeting in the Newsletter. We also held an excellent extra meeting in Munich, beautifully and efficiently arranged by Nina Gockerell and Johannes Pietsch. Since ICOM requires that we have our official annual meeting at the Triennial, we did, despite the small number of members who attended.

Last year was election year, and the Board was voted to continue, with the addition of a new member, Pascale Gorguet-Ballasteros. At the same time, Pernilla Rasmussen stepped down as an elected member and agreed to continue her work as webmaster and editor. The Board decided to pay a nominal fee to Pernilla for her contribution to the Committee in keeping the website and Newsletter alive and working well.

Ann Resare kindly gathered together the papers presented at the Munich meeting to be published on CDs as a Proceedings. Bianca du Mortier has offered to do the final editing. Vicki Berger has offered to gather in the papers presented by our members in Shanghai, and these may be appended to the Munich Proceedings so we have a complete volume of the 2010 meetings.

As Chair, I have fielded several hundred e-mails on topics about the annual meetings, the elections, website and Newsletter, ICOM Paris issues and reports and grant applications to ICOM Paris. Members of the Board all contributed to completing the giant annual report in February - it is a document that requires, in great detail, information on the Committee's activities, specific in numbers of participants, where they come from, amounts of money in and out, value of in-kind services, and three-year plans - with corresponding budgets. It easily cost over 100 hours of work - and we and other committees have all complained that this needs to be reduced. In addition, the financial report requires extra care, since ICOM itself has been sloppy about paying our grant money and annual subvention. However, Brigitte is an excellent watchdog, and we have consistently been able to increase our subvention amount - it is divided into three parts: a basic amount, an amount based on membership numbers, and a part called "performance", which is based on our activity level. We are doing very well, as you will hear from Brigitte. We received money for extra activities, such as the Student Saturday, and have regularly been awarded travel grants for younger members. Our publications, Newsletters, website and these projects contribute to our standing in ICOM as one of the model committees. For this meeting in Belgrade, Mirjana has also managed to translate our Guidelines for Handling Costume into Serbian!

I have actively pursued extending our contacts and membership base. We are honored to welcome our first member from China, Jillian Li, whom we met last year in Shanghai. Other contacts from last fall, as well as contacts I've made in Paris, mean that we are working on prospects for members in Africa, the Caribbean, and Turkey. Also, we have begun the planning phase of our meeting at the next Triennial, in Rio in 2013, to avoid the shambles that we experienced during the planning of the Shanghai meeting.

I was appointed a member of the 5-person committee for ICOM's Strategic Plan 2011-14. It was quite an honor - and experience - and it was wonderful to do a concrete piece of work with some good people. At the ICOM General Conference in June I was asked to present the finalized Strategic Plan (after just 4 months of work) - which I did with some comments about how we had tried to make it more pertinent and concise. The new Strategic Plan can be found on ICOM's website. Although there had been some serious rumblings of discontent in advance, it was well received - and applauded! I truly believe it is a good tool for planning and steering our activities.

ICOM now has a new membership database which should solve some of the problems we have had, and there are new websites for the international committees, but they require some practice and tweaking to be useful. When the Board has had time to get to know them, we will notify you on the website how to use them.

It seems to me that ICOM as an organization is moving forward, both in Paris and in many of the Committees; you can keep informed of this by paying close attention to the ICOM website. However, the Chairs of the International Committees (who meet each year during the General Assembly in Paris) have made a number of kindly recommendations to the new Executive Council - resolving the legal status of the committees, for example - that need to be addressed. I have a copy of the issues here if anyone is interested to see more about the inner workings of ICOM. ICOM's well-being affects us, and what we want to do, so it is important to keep track of what is happening.

Our meeting plans continue to move along, with suggestions already being made for 2014 and 2015. Our next big project will be to launch the "Costume Tells Stories" brainstorming, which I'll describe in more detail at the Open Forum. Let me finish by thanking the Board for its attention and inspiration, and to the members, whose participation and generous contributions are a help and inspiration to everyone.

4. Secretary's Report: Vicki Berger

The current Costume Committee membership list shows 267 active individual members in 40 countries. In 2010 individual membership was 259 in 38 countries; in 2009, 248 in 33 countries. The larger contingents of membership are: France, 43; USA, 28; Germany, 27; Denmark, 18; United Kingdom, 14; and Canada, 13. New rosters of 12 active institutional members and 11 lapsed members were also received. The rosters are available today for anyone wishing to check his/her listing. Please send contact information changes to secretariat@icom.museum

Annual secretarial duties included: writing thank-you notes for the 2010 meeting in Shanghai, preparing minutes of the Annual General Meeting for publication in the newsletter, answering miscellaneous requests, and helping Chair Johansen as requested.

5. Treasurer's Report: Brigitte Herrbach-Schmidt

The Treasurer distributed the financial report to members. The report will be published in the next newsletter. She reported that we are doing well financially. ICOM administration urges us to spend our money on worthy projects.

6. Editor/Webmaster's Report: Katia Johansen

Webmaster Pernilla Rasmussen was not present and her report was read by Katia Johansen.

Since the meeting in Shanghai the Costume News has been published twice – 2010:2 in December and 2011:1 in July. I wish to thank all of you who have contributed to the newsletter and the website during the year. If you enjoyed reading about new exhibitions and other interesting activities in our field, please

remember to contribute your own information to the editor at: pernilla.rasmussen@kultur.lu.se. Tell us if you have published a book, opened a new exhibition, are planning a conference or doing interesting research. It is impossible for the editor alone to keep the members informed. I repeat my suggestion to put the Costume News editor's address on your museum's press list. Some of you have already done that - thank you.

I hope all members have received the newsletter by e-mail or regular mail. To members with an e-mail address the newsletter has been sent as an attached PDF-file. I thank Britta Hammar for sending the newsletter to all members with an e-mail address and to Ann Resare for sending it out by regular mail. Do not forget to report all changes in addresses directly to ICOM Paris at: secretariat@icom.museum. This will make Britta's and Ann's work much easier and ensure you always get the latest news from the committee. The newsletter has also been published at the website www.costume-committee.org at the members' section of the site. Here you can also find older issues of the newsletter, the minutes of annual meetings and financial reports. Visit our web site to keep up-to-date on Committee business.

The deadline of the next Costume News, 2011: 2, will be October 30. I ask you all kindly to remember the deadline and send in your material on time. This is the only way the newsletter can appear regularly and without too much delay.

7. New Business: Katia Johansen

a. New members introduced themselves:

Nicoleta Sirbu, Romania
Helen Margaret Walter, UK
Jillian Li, China
May Khuen Chung, Singapore
Rebecca Akins, USA

b. Future Meetings:

(1) October 21-26, 2012, Brussels, Belgium, hosted by Corinne Ter Assatouroff and Marguerite Coppens. The theme of the October meeting will be "Fashion, Lace, and Transparency." The organizers presented exciting presentations about Brussels and venues being considered as part of the program. A one-day post-tour is being planned. To learn more

about Brussels, refer to visitbrussels.be
Conference information will be available on the
website by February 2012.

(2) 2013, ICOM Triennial in Rio de Janeiro,
Brazil.

Johansen proposed the theme “Fashion
Design and Museums.”

Johansen, Vicki Berger, and Isabel Alvarado
will work with the ICOM Brazil Planning
Committee to begin plans for the meeting.
Jean Druessedow suggested exploring the
possibility of some kind of juried design
competition. Inez Brooks-Myers mentioned
topics of street clothes and samba dress, and a
visit to the Carmen Miranda Museum. Ann
Resare asked if we have any members in
Brazil. The new membership list shows four
members; unfortunately, none of whom has
attended a Costume Committee meeting yet.

c. Other:

(1) June Swann reminded members to select
costume topics for their talks, not textiles.

(2) Johansen announced that a group
photograph will be taken immediately after
adjournment.

8. Adjournment: Katia Johansen

There being no further business, the meeting
adjourned at 11:50 AM. The audience moved to
the Ethnographic Museum lobby grand staircase
for the official group photograph.

Submitted by Vicki L. Berger, Secretary

Open Forum Belgrade

1. Ann Resare introduced the Anne-Marie
Dahlbergs *Royal Vintage/Kungliga Vintage* about
collections in the Royal Armoury in Stockholm.
A display copy was given to Mirjana for the
museum. It can also be downloaded to an iPad
for free.

2. Elisabeth Hackspiel-Mikosch introduced a
new organization in Germany open to anybody
interested in textiles and fashion. They have

meetings and conferences, and a simple
webpage. She will provide information for the
Newsletter.



3. Katia Johansen reported first on her
forthcoming book on the Danish Queen’s
clothes, to be published in January. Then she
spoke about the “Clothes Tell Stories” project,
and gave an outline of possible directions for the
Committee’s participation. There was much
discussion. Further information and call for
participants via the Newsletter.

4. Vicki Berger first thanked everybody for
support in the Bisbee Mining Museum costume
project, and she will report on further progress
in due course. Then she responded to the
presentation on paper dresses that her family
had saved labels so she could have a Campbell’s
Soup Can paper dress. It lasted for about four
parties, but the Twist etc. led to its demise.

5. Jean Druessedow commented on one of the
day’s papers and told how she travelled in
Europe, including the eastern part, in 1973
wearing a pair of home-made blue denim slacks.
She was offered all sorts of things for them, but
still has them.

6. Ursula Karbacher told us of the current lace
exhibition at St. Gallen, now extended to the end
of January. Karin Thönnissen had spoken
enthusiastically about it at the Student Saturday.
It was suggested that our next newsletter should
have a link.

7. Ann Coleman is preparing an exhibition
which will combine Winterhalter paintings and
Worth dresses, to be staged in Houston, Texas,

in 2014. She asks for information about any Worth dresses, particularly from the 1850's and 1860's.

8. Alexandra Kim informed us that Ksenija Markovic, who spoke at Gallery O3one on Monday, will lead a fashion walk at 2 PM on Friday from the Media Centre to visit contemporary Serbian designers.

9. Alexandra Palmer asked if we could tell participants in advance of the possibility of making 5-10 minute Powerpoint presentations at the Open Forum, particularly about exhibitions and projects both current and recent, to share what we are all doing. (The Open Forum has been a scheduled part of our meetings since Vienna, 2007, for this purpose.)

10. Gordana Ciric Krstic, textile and fashion designer, Belgrade, invited us warmly to visit the exhibition at the Belgrade City Museum tomorrow.

Anthea Bickley, October 2011



“Clothes tell stories” – an idea-catalog of how experts exhibit costume.

Call for participants –
deadline 1 February 2012

Costume can illustrate any story that needs to be told! Costume Committee members have developed many different ways of presenting costume, under a multitude of conditions. A workshop aims to collect and explore these ideas, to be used as inspiration and guidance for museums in many different working situations. The first, working meeting will consist of discussions in an innovative new presentation form (called *pecha kucha*) which allows a maximum of visual inspiration to be presented in a minimum of time (participants will receive more information). Under the guidance of a group of collaborators/editors, this material will be expanded and developed, to be presented at a follow-up meeting. After refining and editing it will be published and/or distributed on-line as *The Costume Workbook*, a descriptive catalog of written and visual ideas of how to show and use historical and contemporary costume in museums. The target group is not only large museum collections with many special exhibitions, but also smaller organisations such as local and/or specialized museums, for example city museums, which do not always have access to trained, experienced costume staff.

What do *you* think is important in building a costume exhibition?

Participants contribute illustrations and short descriptive essays on a multitude of costume topics, for example: collecting policies, costume forensics, costume resources, documentation, terminology, display cases and materials, exhibition labels, storing costume, unpopular costume, building “permanent” exhibitions, costume in fiction, costume themes, reconstruction and copies, costume in portraits, costume in small spaces, lighting, costume ethics, costume and current events, getting children into historical costume, mannequins, costume memories as therapy, accessories, family costume (“My grandmother”), regional costume still being worn, and much more. Topics can be illustrated with still photos and

video clips, interviews, diagrams, and walk-throughs.

Expected result: ICOM's Costume Committee makes its mark as the most knowledgeable (and accessible) resource for both small and large costume collections, linking as it does experts from many important collections. Producing a useful *Costume Workbook* in a modern format, easily revised and distributed, for use at all museum levels - especially in geographical areas not already active in the Costume Committee - is the first major step to presenting and sharing the extensive costume expertise available within the ICOM framework.

Proposed time frame: first working meeting spring 2012, for example in Paris. We will seek grant money towards travel expenses, depending on how many are interested in participating. A group of 10-12 might be suitable to collect and work out the initial version. Video conferencing may be an option. Participants should indicate a topic they would like to develop; all are welcome to suggest ideas. Progress presentation: October 2012 in Brussels; revisions and expansion: Spring 2013.

Please send your preliminary suggestions and whether you are interested in participating and/or contributing to: Katia Johansen (kj@dkks.dk). When we have a short list of interested parties, we will set a date and place for the first meeting. **Deadline: 1 February 2012.**

Silk Road project

Dear Colleagues!

We wanted to ask for feedback about an idea suggested by Feng Zhao, the Director of the China National Silk Museum, who met those of our group who attended the 2010 conference in Shanghai. Feng Zhao was very interested in the idea of a Silk Road project which linked together different museum collections of dress and textiles, with connections to the Silk Road. He saw this primarily as an online resource, hosted by our committee web page and wanted to think about it as a way of bringing together disparate objects, perhaps from museums which might not be represented by current projects. As you know ICOM Paris are always keen for us to be

able to demonstrate we're undertaking projects that use the funds we have available and which provide benefits to the greater museum world. This would link very well with ICOM's aim of 'Strengthening ICOM's global impact'.

The board have discussed this and feel that there might already be resources out there that are already successfully offering this sort of resource and that it might be quite tricky to pull together the information, imagery etc that's needed for such a project. But we would like to know what you think; do you have material in museum that could be included in and enhanced by a project like this? Do you think that another Silk Road project would be a valuable resource? Could a Costume Committee Silk Road project add something different.

Before we dismiss this idea out of hand we'd love to hear your thoughts. I'd be very grateful if you could send thoughts and comments to me at alexandra.kim@hrp.org.uk

With all best wishes and many thanks

Alexandra

A selection of existing silk road on-line resources:

V&A Sir Auriel Stein collection and the Silk Road
<http://www.vam.ac.uk/page/t/silk-road-stein-collection/>

The International Dunhuang Project: The Silk Road Online
<http://idp.bl.uk/idp.a4d>

A list of different silk road projects
http://afemuseums.easia.columbia.edu/cgi-bin/museums/search.cgi/topic?topic_id=148

**Financial report 2010/2011
Belgrade September 2011**

Funds available 31.7.2010: **11.370, 18 Euro**

Income 1. 8. 2010 to 31. 07. 2010

Income Munich (registration fees)	7.736, 00 Euro	
Sold Volume Proceedings Lyon 15 á 7.50	112, 50 Euro	
Subvention from ICOM 01.7.2011	5.207, 00 Euro	
Additional Subvention from ICOM (Peer, 01.07.2011)	1.000, 00 Euro	
	14.055,50 Euro	+14.055, 50 = 25.425, 68

Expenses 1.8.2009 to 31.7.2010

Meeting at Munich (rest)	8.504,38 Euro	
Subvention Meeting Belgrade	2.000, 00 Euro	
Website		--
Ann Resare for Copies Newsletter and Stamps 07.01.	374, 00 Euro	
Charges (- Interests)	83, 56 Euro	
	10.961,94 Euro	-10.961, 94

Funds available 31.7.2010: **14.463, 74 Euro**

Preliminary program ICOM Costume Committee Annual Meeting
Brussels, October 21 - 26 2012



Sunday October 21 (Centre of Brussels)

18 – 21

Participants' arrival and registration at the Brussels Town Hall (Grand-Place)

Welcome speech by the Mayor of Brussels, Mr. Freddy Thielemans (with some reserve)

Reception and guided tours of the offices (collections of Brussels tapestries, paintings, furniture...)

Monday October 22 (Centre of Brussels)

9 – 13

Opening ceremony and first lecture session

13 – 14.30

Lunch

14.30 – 18.30

Visit 1: Musée du Costume et de la Dentelle: exhibition 18th century fashion and storage rooms

Visit 2: Musée de la Ville de Bruxelles: costume collection of the fountain of Manneken-Pis and the other collections of the Brussels City Museum (tapestries, paintings, applied arts)

18.30 – 20

Reception with musical interlude hosted by the Brussels City Museum

Tuesday October 23 (Centre of Brussels)

9 -13

Visit 1: workshop Académie Royale des Beaux-Arts de Bruxelles, section Textile design

Visit 2: costume workshops Théâtre Royal de la Monnaie (Brussels Opera House)

Visit 3: costume workshop of the Société de l'Ommegang (historical procession with copies of 17th century costumes)

13.30 – 14.30

Lunch

14.30 – 18

Lecture session

19

Breughel buffet hosted by the Grand Serment Royal et de Saint Georges des Arbalétriers de Bruxelles in their meeting rooms Place Royale

Wednesday October 24 (Antwerp)

9

Departure for Antwerp (bus)

10.30 – 12.30

Visit: MoMu (Fashion Museum Antwerp): exhibition and storage rooms

12.30 – 14.30

Lunch on your own

- 14.30 -16.30 Guided walking tour: The Antwerp fashion designers
16.30 Free afternoon
18 Departure for Brussels by bus or free evening in Antwerp and return to Brussels by train on your own

Thursday October 25 (Centre of Brussels and Cinquantenaire site)

- 9 – 12 Lecture session
12 – 13 Lunch
13.15 Departure for Cinquantenaire site (bus)
14 - 17 Visit 1: Costume and lace departments of the Musées Royaux d'Art et d'Histoire (Museums for Arts and History)
Visit 2: Uniform department of the Musée de l'Armée et d'Histoire Militaire (Army Museum)
Visit 3: textile restoration workshop IRPA-KIK (Royal Institute for Cultural Heritage)

Friday October 26 (Centre of Brussels)

- 9 – 13 Lecture session and General Assembly
13 – 14 Lunch
14 Fashion Festival Modo Brussels: distribution of information, program and map
Visit 1: free walking tour of the participating fashion designers
or
Visit 2: workshops of two Brussels milliners (Pompilio and Chr. Coppens)
or:
Visit 3: workshop of Isabelle de Borchgrave, famous creator of historical costumes made of paper
19.30 Farewell dinner

Saturday October 27 (Post conference)

- 8 Departure for Calais (bus)
10 Arrival in Calais and visit of the Cité internationale de la Dentelle et de la Mode (machine made Calais lace and its use in fashion)
12.30 – 14.30 Lunch
14.30 – 16 Continuation of the visit
16 – 18 Trip back to Brussels

Welcome to Brussels!



Costume Exhibitions

Belgium/Netherlands

Walter Van Beirendonck:

Dream the world awake

Until 19 February 2012

Fashion Museum, Antwerp

<http://www.momu.be>

Over three decades fashion designer Van Beirendonck has built up an impressive international career. He is the maverick of the Antwerp fashion scene and became primarily known for his colourful designs, his spectacular fashion shows in Paris in the 1990s under the W.&L.T. label, and the diverse images of the body that he presents on the catwalks. His work combines the most diverse sources of inspiration, ranging from technology, art and pop culture to ethnography.

The exhibition catalogue will be published in collaboration with Lannoo Publishers (Dutch & English), hardcover, 240 pages.

Dreamsuits. *Designs by Nudie Cohn, the Rodeo Tailor*

Until February 12th, 2012

Fashion Museum, Antwerp

<http://www.momu.be>

The first European exhibition featuring the collection of Bobbejaan Schoepen to examine the work of rodeo tailor Nudie Cohn who revolutionized the clothing of Country & Western Music.

Catalogue by Mairi MacKenzie: *DREAMSUITS. The Wonderful World of Nudie Cohn.*

Following Fashion

21 March – 14 August, 2012

Fashion Museum, Antwerp

<http://www.momu.be>

Handmade

Until 31 January, 2012

Le Musée du Costume et de la Dentelle,

Brussels

<http://www.bruxelles.be/artdet.cfm?id=4843&agendaid=2535>

SuperBodies

4 February – 27 May 2012

Modemuseum, Hasselt

<http://www.modemuseumhasselt.be>

SUPERBODIES, the 3rd Hasselt triennial explores the fascination of many artists and designers for the way in which our body secretly moulds and shapes our experiences. This exhibition does not just re-present the body. It presents the body in all of its often half-conscious operations. A large, interactive ensemble of works from visual artists, choreographers and (fashion-) designers makes us see and feel the body as the source of our thoughts and emotions.

France

Icône de Mode

Until 25 March, 2012

Musée des Tissus et Musée des Arts Decoratifs, Lyon

www.musee-des-tissus.com

A l'occasion de l'exposition « Icône de Mode », le musée des Tissus dévoile une histoire de la Mode très inattendue. Car l'égérie de cette création-là n'est autre que la Vierge Marie. Pendant près de six cent cinquante ans, les statues de la Vierge ont possédé une véritable garde-robe, composée de costumes majestueux, scintillants de pierreries et de perles, offerte par les souverains ou les simples fidèles. Récemment, des grands noms de la Haute Couture ont conçu de nouveaux vêtements pour la statue de la Vierge noire de Toulouse. Ainsi étoffes brodées d'or anciennes et motif de camouflage contemporain se répondent-ils dans une conception sélective du costume et du corps puisque seule la face visible de la statue est parée. CATALOGUE DE L'EXPOSITION en vente à la boutique au prix de 25 €.

Goudemalion.

Jean-Paul Goude une rétrospective

Until 18 March 2012

Les Arts Décoratifs, Paris

<http://www.lesartsdecoratifs.fr/>

Les Arts Décoratifs is organising the first exhibition of Jean-Paul Goude's work in Paris. One of the most brilliant 'image makers' of contemporary creation is proposing a retrospective and creative vision of his oeuvre encompassing all his areas of activity, from fashion and photography to advertising and the live event. His entire forty-year career will be retraced in the nave at Les Arts Décoratifs, featuring his drawings, objects, music, films and photographs.



Portrait de Jean-Paul Goude, 2011

Louis Vuitton Marc Jacobs
9 March–16 September, 2012
Les Arts Décoratifs, Paris
<http://www.lesartsdecoratifs.fr/>

This exhibition tells the stories of Louis Vuitton and Marc Jacobs (artistic director of LV), and will highlight their contributions to the fashion world. An analysis rather than a retrospective, this parallel Vuitton-Jacobs comparison will provide new insight into the fashion system during its pivotal periods, beginning with its industrialisation and ending with its globalisation, focussing also on its artistic professions and crafts, technological advances, stylistic creations and artistic collaborations. It will also be homecoming for Louis Vuitton, who set up shop only a stone's throw from the Louvre, the home of his first great patron, Empress Eugénie. Over a century separates Louis Vuitton and Marc Jacobs, but both come together in the excellence of their creativity.

Germany



Alexander McQueen.
Inspirations Eine Hommage an den provokanten Modedesigner
Until 6 May, 2012
Museum für Kunst und Gewerbe, Hamburg

<http://www.mkg-hamburg.de/mkg.php/de/sonderausstellungen/vorschau/detail/~S000688/~P1/>

Es putzt ganz ungemain
Until 15 April 2012
Deutsches Textilmuseum, Krefeld
www.krefeld.de/textilmuseum

Accessories and womens fashion from 19th and 20th centuries from the Deutsches Textilmuseums collections. (The museum is closed from 31 December 2011 to 23 January 2012)



Art and Design for All: The Victoria and Albert Museum
18 November 2011–15 April 2012
Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn
http://www.kah-bonn.de/ausstellungen/index_e.htm
<http://www.vam.ac.uk/content/articles/v/v-and-a-in-europe/>



Day dress (detail), 1862, Jacquard-woven silk.
Museum no. T.2&A-1984

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany in co-operation with the Victoria and Albert Museum, London.

The exhibition Art and Design for All reconstructs the focus of the original core collections of the Victoria and Albert Museum and sheds light on its innovative approach and its function as a role model for other institutions. The exhibition also presents the results of recent research into the continental roots of the V&A, which can be traced back to the ideas of Queen Victoria's German husband, Prince Albert of Saxe-Coburg and Gotha, a graduate of the University of Bonn, and the museum landscape of 19th-century Germany. Art and Design for All showcases some 400 spectacular items from the rich holdings of the V&A, which is lending on this scale for the first time in its history. The exhibits are complemented by exquisite pieces from the Science Museum; the Museum of London; the Royal Commission for the Exhibition of 1851; the Royal Collection; the Berlin Kunstgewerbemuseum and the Museum of Applied Arts in Budapest.

Couture. Mode-Objekte von Stephan Hann
19 February 2012,
Kunsthalle St. Annen, Lübeck
www.die-luebecker-museen.de/

Retrospektive von ca. 100 Kleiderobjekten des Berliner Mode- und Materialkünstlers Stephan Hann.

Fashion talks!

Until 26 February, 2012
Museum für Kommunikation, Berlin
<http://www.fashiontalks.de/english/ausstellung.html>

Pleated trousers or frayed jeans, high heels or flip-flops – every day when we wonder 'What shall I wear today?', we are actually asking ourselves 'Who do I want to be?'. Before we can say anything, our clothes have already spoken for us, about us and even perhaps against us. The FASHION TALKS ausstellung explores how we deal with fashion individually and collectively, and looks at the messages we want to convey through our clothes.

Who decides what is 'in' or 'out'? Why are there uniforms? What is an emo? What style codes are there in youth subcultures? Whether checked, stripes, street wear or camouflage – on over 450 sq. metres, this ausstellung takes a closer look at a range of old and new fashion trends.

Using such everyday wear as jeans, the ausstellung not only shows how small changes in styles, patterns and finishing are transformed into codes, but also how the complex and sophisticated 'fashion' system functions. FASHION TALKS offers an insight into the strategies of fashion companies and designers from creation to marketing.

Oya - Ottoman fashion

Until 29 April 2012
Staatliches Museum für Völkerkunde, München
www.voelkerkundemuseummuenchen.de

North America

Fashion Accessories from Head to Toe
Until December 31, 2012.

DeWitt Wallace Decorative Arts Museum,
Williamsburg
http://www.history.org/history/museums/clothingexhibit/museum_exhibit.cfm

This exhibition features costume accessories from the late seventeenth through the early nineteenth century.

Hats: An Anthology by Stephen Jones

Until April 15, 2012
Bard Graduate Center, New York
<http://www.bgc.bard.edu/gallery/gallery-at-bgc/main-gallery.html>

This exhibition is a collaboration between the V&A and one of the fashion world's most prolific milliners, Stephen Jones. It follows in the footsteps of the V&A's very first fashion show in 1971, *Fashion: An Anthology by Cecil Beaton*. Cecil Beaton's 1971 show raised the profile of fashion and put it firmly on the museum map. Jones feels the time is now right to do the same for what he terms 'the ultimate accessory' – the hat.

Stephen Jones graduated from St Martin's School of Art in 1979. Since then he has produced hat collections twice a year under his label 'Stephen Jones Millinery', while also collaborating with some of the most prominent fashion houses and designers of our time. Distinct from hat-making, with its large-scale production of standard hat types, millinery focuses on the creation and decoration of elegant, experimental and often whimsical hats. Jones permits us to examine the world of millinery from the inside out, following the life-cycle of a hat from its point of inception in the milliner's mind to its final incarnation atop the wearer's head.

The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk

Until February 12, 2012
Dallas Museum of Art
<http://www.dma-art.org/View/Gaultier/index.htm>

Jean Paul Gaultier, whose early work in the 1970s earned him the nickname "enfant terrible" of fashion, is unquestionably one of the most

important fashion designers in recent decades. This is the first exhibition devoted to Gaultier, who draws inspiration from dance, pop-rock, cinema, television, photography, and world cultures. The exhibition highlights Gaultier's eclectic and vibrant sources of inspiration through a selection of over 140 haute couture dresses and ready-to-wear pieces made between the early 1970s and 2011. Dallas is the first of only two U.S. cities on the international tour. Group tickets are on sale now. Be the first to see these incredible works of art in this multimedia presentation direct from the runway.



Charles James: Genius Deconstructed

April 16, 2012
Chicago History Museum
<http://media.modernluxury.com/chicago-charles-james-exhibition/charles-james-couture-fashion-exhibition.php>

One of less than a handful of American designers to have worked in the pure tradition of haute couture, Charles James has been described as the greatest couturier of his time by the Parisian design world. He was most famous for his unique ability to balance the intuition of an artist with the precise technical skill of an engineer.

Charles James: Genius Deconstructed explores the history of couture fashion designer Charles James and why nearly 40 years after his death he is still a relevant force in the fashion world. The exhibition features 15 of James' most iconic designs from 1928 through 1958.

Elsa Schiaparelli and Miuccia Prada: On Fashion

10 May – 19 August 2012

The Metropolitan Museum of Art, New York
<http://www.metmuseum.org/about-the-museum/now-at-the-met/news/2011/on-fashion>



The title is based on Umberto Eco's books *On Beauty* and *On Ugliness*, which explore the philosophy of aesthetics. Videos in the galleries of simulated conversations between Schiaparelli and Prada will follow the book's outline and will be organized by topics such as "On Art," "On Politics," "On Women," "On Creativity," and more.

Approximately 80 designs—by Elsa Schiaparelli (1890–1973) from the late 1920s to the early 1950s, and by Miuccia Prada from the late 1980s to the present—will be displayed. Ms. Schiaparelli, who worked in Paris from the 1920s until her house closed in 1954, was closely associated with the Surrealist movement and created such iconic pieces as the tear dress, the shoe hat, and the insect necklace. Ms. Prada, who holds a PhD in political science, took over her family's Milan-based business in 1978 and focuses on fashion that reflects the eclectic nature of Postmodernism.

The exhibition will explore how both women employed unconventional textiles, colors, and prints to play with conventional ideas of good and bad taste, and how they exploited whimsical fastenings, fanciful trompe l'oeil details, and deliberately rudimentary embroideries for strange and provocative outcomes. Experimental technologies and modes of presentation will bring together masterworks from the designers in an unexpected series of conversations on the relationship between fashion and culture.

Chanel: Designs for the Modern Woman
Until 26 February, 2012
Mint Museum Randolph, Charlotte

<http://www.mintmuseum.org>

Fashionable Silhouettes: Selections from The Mint Museum's Collection

Until 31 December, 2012
Mint Museum Randolph, Charlotte
<http://www.mintmuseum.org>

The Mint Museum Randolph will celebrate its acclaimed Historic Costume & Fashionable Dress collection with newly installed galleries featuring garments and accessories spanning three centuries of fashion history. The items on view illustrate not only fashion trends and social history, but also design elements, fabric selection, and construction techniques. The reinstalled collection presents unique statements of creativity that speak to the human passion for beauty, adornment, and identity.



Fashion, A-Z: Highlights from the Collection of the Museum at FIT, Part One

Until 8 May, 2012
The Fashion Museum at FIT, New York

This exhibition is the first of two exhibitions that highlight modern and contemporary pieces from the Museum's permanent collection.

A companion book, to be published by TASCHEN in spring 2012, will feature more than 500 photographs of fashions from the museum's collection, as well as photographs of many of our exhibitions. The Museum at FIT

continues to build its permanent collection, acquiring, for example, avant-garde and technologically innovative fashion, fashion that will be included in upcoming exhibitions, and fashion that FIT professors wish to utilize in their classes. Visitors who would like to donate fashion to the museum's permanent collections may email us at museuminfo@fitnyc.edu

IMPACT: 50 Years of the CFDA

February 10 - April 17, 2012

The Fashion Museum at FIT, New York



Conceived by CFDA President Diane von Furstenberg and curated by Patricia Mears, deputy director of The Museum at FIT, *IMPACT: 50 Years of the CFDA* will be an ode to the illustrious designs of the CFDA's many

members and will mark the organization's fiftieth anniversary in 2012. The exhibition will include approximately 100 objects, both garments and accessories, by the CFDA's most impactful creators of the last 50 years. Also included will be visual images and acknowledgement of the nearly 600 designers who have been members over the past five decades. Each living designer selected to participate in the exhibition is choosing a single object or ensemble that best represents his or her impact on the fashion world. A visually rich publication also entitled *Impact*, produced by the CFDA and published by Harry N. Abrams, will be the companion book to the exhibition.

Rodarte: Fra Angelico Collection

Until 5 February

LACMA, Los Angeles

<http://www.lacma.org/art/installation/rodarte-fra-angelico-collection>



RODARTE: Fra Angelico Collection, presented in the museum's Italian Renaissance gallery, features a group of extraordinary gowns by Kate and Laura Mulleavy. The collection is inspired by Italian art, specifically the Renaissance frescoes in the monastery of San Marco by Fra Angelico in Florence, Italy, as well as the Baroque sculpture, *Ecstasy of Saint Teresa*, by Gian Lorenzo Bernini (1598–1680) in Rome.

The Fra Angelico collection will enter LACMA's Costume and Textiles Department, which houses over twenty-five thousand objects, representing more than one hundred cultures and two thousand years of human creativity in the textile arts.

Riotous Colour, Daring Patterns: Fashions + Textiles 18th to 21st Centuries

Until April, 2012

Royal Ontario Museum, Toronto

http://www.rom.on.ca/exhibitions/special/riotous_colour.php

A dazzling display featuring over 120 textiles and costumes from around the world drawn from the ROM's extensive textile and costume collection. These historical and contemporary printed textiles, many on display for the first time, provide insight into the lives of textile makers, sellers and users.

Footprints on the World Stage

Until January 2013

Bata Shoe Museum, Toronto

http://www.batashoemuseum.ca/exhibitions/notable_people/index.shtml

The Bata Shoe Museum's pursuit of extraordinary footwear from all over the world extends into the collecting of the footwear of notable people. Performers, athletes, politicians and artists have inspired us all with their skills

and finesse. Step into the footprints of people who have reached the apex of their various genres; the footwear of icons like Pierre Trudeau, Madonna, Roger Federer, Napoleon and Marilyn Monroe.

Art in Shoes ~ Shoes in Art

Until April 2012

Bata Shoe Museum, Toronto

http://www.batashoemuseum.ca/exhibitions/art_in_shoes/index.shtml



For centuries shoes and shoemakers have inspired artists. From devotional depictions of the shoemaking saints to evocative interpretations of the elegant high heel, artists have explored footwear's rich

symbolism and striking shapes in myriad artworks. This exhibition highlights the Bata Shoe Museum's own collection of shoe-related artworks from rare 15th century woodblock prints to whimsical 20th century sculptures.

The Roaring Twenties: Heels, Hemlines and High Spirits

Until June 2012

Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca/exhibitions/roaring20s/index.shtml>

Born in the age of post-war exuberance, nurtured by the dynamism of the machine and seduced by the lure of the exotic, the Roaring 20s infused modern society and fashion with an energetic modernity. As hemlines rose, shoes became increasingly important for stylish women and many of the decade's exceptional shoes illustrate the electrifying synergy between fashion and design. *The Roaring Twenties: Heels, Hemlines and High Spirits* focuses on the wardrobe and widening horizons of the "New Woman" and looks at how the myriad influences of the period

such as cinema, jazz clubs, and world travel influenced the shape of fashionable footwear.



All about shoes

Online exhibition, Bata Shoe Museum, Toronto

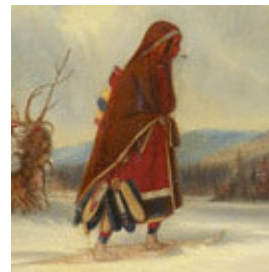
http://www.batashoemuseum.ca/online_exhibitions/index.shtml

This online exhibition features stories and artifacts, based on the Museum's existing collection, that focus on the footwear traditions of Aboriginal groups and Canada's multicultural communities.

On Canadian Ground: Stories of Footwear in Early Canada

Online exhibition, Bata Shoe Museum, Toronto

http://www.batashoemuseum.ca/online_exhibitions/index.shtml



Hosted by the Virtual Museum of Canada, this bilingual exhibition website allows visitors to listen to audio clips, explore artifacts and learn about the various methods of footwear production used by

skilled aboriginal and immigrant peoples. *On Canadian Ground* features the largest display of three-dimensional photography in an online exhibition to date. For the first time ever, visitors can 'handle' artifacts from the collection online.

A Day at the Beach

Util October 7, 2012

Kent State University Museum

http://www.kent.edu/museum/exhibits/exhibit_detail.cfm?customel_datapageid_2203427=2800237



The image of women at the seaside in elegant white gowns was a popular subject for Impressionist painters. This exhibition explores the reality of summer

tourism with a selection of actual garments of the style that would have been worn near and at the beach between 1865 and 1915.

Sustainable Fashion: Exploring the Paradox

Until March 18, 2012

Kent State University Museum

http://www.kent.edu/museum/exhibits/exhibit_detail.cfm?customel_datapageid_2203427=2514588

The exhibition "Sustainable Fashion: Exploring the Paradox" is a comprehensive look at sustainable practices in fashion. The multi-billion dollar fashion industry is in a powerful position to make significant changes to the social and physical environment that we all live in. The problems in creating clothing are overwhelming and systemic in all facets of production, retail, maintenance and then disposal, causing a crisis for environmental concerns. The designers featured in this exhibition are approaching these problems in their work; offering design solutions that are both aesthetically pleasing and viable as a fashionable option to the status quo. Information will be provided about the environmental issues that the fashion industry is grappling with, as well as possible solutions for future designers to contemplate in their own work. The exhibition hopes to inform the general public and encourage everyone to re-think their clothing purchases for a more sustainably stylish future.

On the Home Front: Civil War Fashions and Domestic Life

Until August 26, 2012

Kent State University Museum

http://www.kent.edu/museum/exhibits/exhibit_detail.cfm?customel_datapageid_2203427=2514745

As Americans observe the 150th anniversary of the beginning of the Civil War, the Kent State University Museum will present an exhibit about the material circumstances and domestic life during the Civil War and in the years that followed.



Romania

The Museum of the Romanian Peasant

Virtual tour

http://www.360.muzeultaranuluiroman.ro/index_en.html

Russia

Poiret and the Art Deco Style in Fashion Design

Until January 15, 2012

The Moscow Kremlin Museum

<http://www.kremlin.museum.ru/en>

Scandinavia

Royal Vintage

Until 29 January, 2012
Royal Armoury, Stockholm
<http://www.livrustkammaren.se>,
<http://www.kungligvintage.se/>

The Fashion Award, *Guldknappen*, 1981-2011

Until 12 February 2012
Nordiska museet, Stockholm
<http://www.nordiskamuseet.se/Publication.asp?publicationid=14622&cat=148&catName=utstallningar&topmenu=148>

Award winning Swedish fashion design, 1981-2011.

Mode utan midja/ Fashion without waist in 1920s

From 17 April, 2011
Malmö museer, Malmö
<http://www.malmo.se/Medborgare/Kultur--noje/Museer--utställningar/Malmo-Museer/Utställningar.html>



Peter Farago and Ingela Klemetz Farago-*Northern Women in CHANEL*

2 February – 8 April, 2012
Designmuseum, Denmark (former Kunstindustrimuseet)
<http://designmuseum.dk/en/udstillinger/kommande-udstillinger/northern-women-in-chanel>



Fashion photography has perhaps captured the times like no other genre. In the suite *Northern Women in CHANEL*, photographer Peter Farago and stylist Ingela Klemetz-Farago have realized their dream of photographing classic creations by CHANEL. The result is an interesting meeting between timeless clothes and melancholy in a barren Scandinavian landscape.

Kongelig Galla. Eventyrlig Haute Couture

12 January – 26 August, 2012
The Amalienborg Museum, Copenhagen
<http://dkks.dk/kongelig-galla/>

Switzerland

Cotton Worldwide - Baumwolle weltweit
Until 1 July 2012

Historisches Museum und Völkerkundemuseum
St.Gallen, St.Gallen,
www.hmsg.ch,

Cotton is grown on every continent, in a broad range of environmental conditions and under widely disparate conditions of production. Cotton is at the center of the dispute surrounding agricultural subsidies, and it is an important tool in development aid. Hans Peter Jost has created a photographic portrait of cotton on his trips to India, China, Brazil, America, Uzbekistan, Mali, and Tanzania, documenting the lives and working conditions of cotton farmers and the cultivation, harvesting, processing, and marketing of cotton. Christina Kleinedam, who accompanied the photographer on his travels, describes what they saw and offers background information on the specific problems of the individual countries. The economist Pietra Rivoli explains the global realities of the cultivation and marketing of cotton in her foreword.

Publication: Hans Peter Jost, Christina Kleinedam, *Baumwolle weltweit*, Lars Mueller Publishers, Baden, 2010

United Kingdom

Postmodernism

Until 15 January, 2012

Victoria and Albert Museum, London

<http://www.vam.ac.uk/whatson/event/1368/>

This is the first in-depth survey of art, design and architecture of the 1970s and 1980s, examining one of the most controversial phenomena in recent art and design history: postmodernism. It shows how postmodernism evolved from a provocative architectural movement in the early 1970s and rapidly went on to influence all areas of popular culture including design, art, music, film, performance and fashion. By the 1980s consumerism and excess were the trademarks of the postmodern. See over 250 objects across all areas of art and design and revisit a time when style was not just a 'look' but became an attitude.

Queen Elizabeth II by Cecil Beaton: A Diamond Jubilee Celebration

8 February – 22 April 2012

Victoria and Albert Museum, London

<http://www.vam.ac.uk/content/exhibitions/cecilbeaton/>



Featuring portraits of Queen Elizabeth II by royal photographer Cecil Beaton, this exhibition celebrates Her Majesty in her roles as princess, monarch and mother and coincides with the 60th anniversary of her accession to the throne.

Ballgowns: British Glamour Since 1950

19 May – 6 January 2013

Victoria and Albert Museum, London

<http://www.vam.ac.uk/content/exhibitions/ballgowns/>



From spring 2012 the V&A celebrates the opening of the newly renovated Fashion Galleries with an exhibition of beautiful ballgowns, red carpet evening

dresses and catwalk showstoppers. Displayed over two floors, 'Ballgowns: British Glamour Since 1950' will feature more than sixty designs for social events such as private parties, royal balls, state occasions and opening nights.

Catwalk to cover: a front row seat

Until 26 February 2012

The Fashion and Textile Museum, London

<http://www.ftmlondon.org>

A Dress for All Seasons

200 years of seasonal clothes and accessories from the Olive Matthews Collection

Until 25 August 2012

Chertsey Museum, Surrey

<http://www.runnymede.gov.uk/portal/site/Chertseymuseum/menuitem.ab11ed460736e5c29b34227c9f8ca028/>

20thc Daywear including Helmut Lang

Until 30 January 2012

Fashion Museum, Bath

http://www.fashionmuseum.co.uk/exhibitions/current_displays/helmut_lang.aspx

Sport and Fashion

4 February 2012, continuing throughout 2012

Fashion Museum, Bath

http://www.museumofcostume.co.uk/exhibitions/future_displays/sport_and_fashion.aspx

Cream, red and blue wool tobogganing suit from the 1880s, *Fashion Museum, Bath and North East Somerset Council*

In the year of the 2012 Olympics, this special display at the Fashion Museum in Bath will examine the close connection between active sportswear and fashion by showcasing examples of historic sportswear from the museum collection alongside modern fashions and the very best of today's sportswear. Fashion has continually borrowed from sport, both in fabric and cut as well as the look and styling of garments, and the display will also incorporate work by up-to-the-minute fashion designers who have been inspired by active sportswear, including Pam Hogg who has created second skin stage-wear for pop star Jessie J.



Glamour

4 February, continuing throughout 2012
Fashion Museum, Bath
http://www.museumofcostume.co.uk/exhibitions/future_displays/glamour.aspx



array of sumptuous silks and bejewelled creations guaranteed to make anyone the belle of the ball.

This dazzling new display at the Fashion Museum invites visitors to be inspired by the glitz and glamour of evening wear fashion over the last 100 years. Featuring eighteen show stopping evening gowns and cocktail dresses, *Glamour* presents a glittering

Dress for Excess: Fashion in Regency England

until 5 February, 2012
Royal Pavilion, Brighton
<http://www.visitbrighton.com/whats-on/dress-for-excess-fashion-in-regency-england-p688341>

Items from the Royal Pavilion & Museums own collection, plus an accompaniment of costumes chosen from Museums and collectors across the UK, make this a truly special range of Regency dress.

Costume Drama. Fashion from 1790 to 1850

Until 7 May, 2012
Sudley House, National Museums Liverpool
<http://www.liverpoolmuseums.org.uk/sudley/exhibitions/costume-drama/>
<http://www.flickr.com/photos/nationalmuseumsliverpool/sets/72157627129179888/>

The exhibition brings together early and rare items from National Museums Liverpool's own costume collection and explores the developments in male and female fashionable dress at a time of great social and economic change.

Lost in Lace: New approaches by UK and international artists

Until 19 February, 2012
Birmingham Museum and Art Gallery
<http://lostinlace.org.uk/>

Step into a world of lace like you've never seen before. See how the patterns, materials and cultural traditions of lace are represented through radical new approaches by UK and international artists.

Accompanying Lost in Lace will be a new display of lace from Birmingham Museum & Art Gallery's textile collection. Lost in Lace: Concealed and Revealed tells the stories behind lace, revealing hidden histories and the often dark side of these beautifully made items. The exhibition has been curated by Gail Baxter and will be on show on the Bridge Gallery.

Conferences

Pasold Research Fund Conference 2012, Innovation before the Modern, Cloth and Clothing in the Early Modern World,

Nordiska Museet, Stockholm,

27-29 September 2012

Call for papers (deadline: 15 February 2012)

Jointly organised by: University of Uppsala,
Stockholm University, K. A. Almgren
Sidenväveri & Museum and the Nordiska
Museet.

The 2012 Pasold conference will consider the dynamics of change and innovation within the production, trade, retailing and consumption of textiles and clothing in the period before the nineteenth century. This requires an understanding of the history of making cloth and clothes, of the training and organization of labour, and of the relative value of technical and conceptual skills. The conference aims to reflect on product as well as process innovation, invention, changes in design and more general shifts in the politics of production (for instance, the nature of the guilds, notions of quality and value) and also consumption (for example, the gendering of cloth and clothing; access to markets and mindsets).

Papers should be 20 minutes long. Submissions on wider topics as well as object-based analyses and/or papers focused on specific collections are encouraged.

To submit a proposal, please send a 250-word abstract of the proposed paper, together with a one page CV, to: MA Håkan Jakobsson (cfp@nordiskamuseet.se), Stockholms stadsarkiv, P. Box 22063, SE-10422 Stockholm, Sweden. The closing date for proposals is 15 February 2012. Successful candidates will be notified by the 15 March 2012. A small number of bursaries will be made available to graduate students.

More information at:

<http://www.fashioningtheearlymodern.ac.uk/news/>



First Annual Postgraduate Renaissance Symposium Beyond the Frame: Portraits and Personal Experience in Renaissance Europe, c.1400 – 1650

Call for Papers Deadline: 20 January 2012

Conference to take place: Saturday 28 April 2012

The Courtauld Institute of Art

In Renaissance art historical scholarship, the category of the portrait has provided a key framework for thinking about and discussing representations of the individual, an emphasis that has been echoed in a range of recent exhibitions celebrating Renaissance 'faces'.

The inaugural Renaissance postgraduate symposium invites new scholars to explore the limits of this framework. It aims to encourage students of the Renaissance, in its broadest definition, to consider the domestic, devotional and urban environments of portraits. Contributors are invited to consider how the experience of viewing, commissioning and living with portraits affects our understanding of their meaning and function, situating the images within their historical contexts rather than within the museum's exhibition space. Likewise, we invite participants to challenge the terminology of portraiture and to consider objects and images which do not fit into the conventional category of the 'portrait' but which nevertheless 'portray' individuals.

Topics could include, but are not limited to:

Self-fashioning
Portraiture and problems of terminology
Public and private spaces for portraits
Portraiture and its relationship to literature, music & architecture
Fashion, make-up and adornment
Experience of the domestic space
Mimesis
The role of the patron
New media: engravings, woodcuts, etchings
The relationship between portrait and narrative
Author portraits and book illustrations
Funerary monuments
Exhibiting Renaissance portraiture
Collecting habits

The Renaissance Symposium offers the opportunity for research students at all levels from universities in the UK and abroad to present their research and receive feedback in a friendly and constructive environment. We cannot offer travel subsidies for speakers, and therefore students from outside London are encouraged to apply to their institutions for funding to attend the symposium.

Please send proposals of 250 words for papers of 20 minutes, and a short biography to: renaissance.consortium@courtauld.ac.uk by 20 January 2012

Organised by Emily Gray and Harriette Peel (The Courtauld Institute of Art)
More information at:
http://www.courtauld.ac.uk/researchforum/events/2012/summer/28apr_RenaissanceSymposium.shtml

The II. International Symposium on Hallstatt Textiles

The Museum of Natural History Vienna, the University of Applied Art Vienna and the Austrian Society for Textile-Art-Research are organising the II. International Symposium on Hallstatt Textiles.

The Symposium will take place in the Museum of Natural History in Vienna in March 2012.

The 3-day Symposium will provide a thorough insight into the unique world of ancient textiles

and their colours. Lectures, workshops, exhibitions and performances will complete the "Hallstatt Experience".

The Homepage
<http://3000YearsOfColour.nhm-wien.ac.at/> will provide you with all the details on how to participate in this unique Symposium.

Call for papers for the session "Fashion as Image" at the 10th Nordik (Nordic Committee of Art History) conference, held in Stockholm 24-27 October 2012.

Deadline for papers is 15 January 2012, submissions should be sent to chairs as well as conference organisers
(papers.nordik2012@arthistory.su.se) see call for papers on <http://nordicarthistory.org>

Fashion as Image

Fashion is one of the most powerful visual phenomena in our everyday lives and the foremost visual tool in building personal identity. It has occupied a central role in the rise of modernity with its growing interactions between art and industry and still does so today. In his semiotic study of the meaning in and of fashion magazines Roland Barthes theorizes "The Language of Fashion" by not only showing how fashion itself is perceived to convey meaning but also by emphasizing the role of media in shaping the symbolic message of clothes. Dominating fashion trends and beauty ideals as well as transgressive dressing and subversive styles have been communicated not only by the aesthetic experience of personal appearances but even more by imagery and visual presentations. While dress historians traditionally have used historical artworks to investigate and identify historical fashion styles and changes in dress, art historians have only lately started to emphasize the role of fashion as an important signifier and sensual focus in personal representations and a dominating feature in historical and contemporary visual cultures. Most notable are fashion-analytical approaches to portraiture painting (Pointon 1993, 1997; Ribeiro 1995, 2005) as well as a rising interest in the aesthetics, meanings and power of fashion photography (Evans 2003, Shinkle et al. 2010).

This session will focus on the visual allure of fashion and fashion imagery as a central part of modern aesthetic experience and thus even problematize and theorize its intermedial power. It wants to investigate the power of historical and contemporary fashion images and presentations on a broad spectrum from early modern fashion prints, fashion caricatures and historical portraits of fashionable sitters to fashion photography, magazines, look books, advertising etc. Which part does dress and its aesthetics play in the impact of art works and images as a whole? How does the sensual impact and performativity of fashion and fashion images contribute to the diffusion of aesthetic ideals and/or their subversion and transgression?

A connected area of interest is fashion display in exhibitions, the role of the fashion museum and its presentations of fashion history and history of aesthetics. Fashion museums and their particular qualities and problems have been discussed by art and fashion scholars (Beward 2008, Steele 2008, McNeil 2009), but still form quite an uninvestigated field in today's museological research. How are the aesthetic powers of fashion and the fashion object negotiated in the museum context and how can we characterize and understand the visual allure of fashion exhibitions, catwalk shows and other types of staged fashion display as theatrical events in close relationship to art exhibitions and performance art?

Chairs:

Andrea Kollnitz, Ph.D., Assistant Professor,
Centre for Fashion Studies, Dept. of Art
History, Stockholm University,
andrea@fashion.su.se

Patrik Steorn, Ph.D., Postdoctoral Researcher,
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History, Stockholm University,
patrik@fashion.su.se

From the Editor

The deadline of the next *Costume news*, 2012:1, will be April 30. This edition will contain more information about the meeting in Bussels.

Until then, visit the website for the latest news. Members of the Costume Committee are kindly requested to send contributions to the newsletter and to our website. The editor will be very pleased to receive book reviews, information on exhibitions, conferences and other costume related events of interest to the members of the Committee.

The editor can be contacted by mail or e-mail.

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