



ICOM Costume News 2013: 1

01 May 2013

INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

Letter from the Chair

Dear friends!

This newsletter contains the Call for Papers and the most recent information on our meeting in August in Rio de Janeiro, which promises to be another exciting gathering. Please consider if you'll be able to participate - the General Conferences are always quite a different kind of experience, where it's also possible to sample the activities of the other ICOM international committees.

We will be collaborating with two of ICOM's most active committees - CIDOC (Documentation) and ICMS (Museum Security) on a joint "Museum Focus" Day at the Museum of the Republic on Wednesday, August 14. This will involve our hearing about each others' activities, concentrating on mutual areas of interest. Two of our members will give keynote talks on Costume and Security, and Documentation in Costume. Afterwards we'll tour the museum and, in separate groups, do a kind of "checklist" of the museum's use and presentation of costume. Our ideas, comments and suggestions will be collected and written up in a short report, given to the director of the Museum. The other two committees have done this kind of review before, even for money, as host museums

are eager to get an evaluation from ICOM specialists. ICOM in Paris is eager for us to collaborate with other committees, and I'm certain this will be a refreshing, valuable and stimulating new activity.

This is also election year, and I hope everyone has received a ballot and voted. The new Board will convene during the annual business meeting in Rio. There are many new tasks to take on, with the Costume Committee's growth in numbers and activities!

I look forward to seeing as many as possible in sunny Rio in August!

best wishes
Katia Johansen
Chair

**Costume Committee
provisional program
10-17 August 2013
Rio de Janeiro**

Call for Papers!

Please see our provisional program (below) for a week of unusual and exciting costume topics. If you would like to contribute a paper, please send an abstract (200 words) by June 1 to Committee Chair Katia Johansen (kj@dkks.dk)

**Costume Committee: Meeting theme:
“Presenting Costume: Spectacular and
everyday”**

Saturday 10 August

Museum of Fine Arts

Student Saturday (for students)
Costume in paintings: lectures by
Committee members, afternoon workshop
examining portraits with students and
teachers.

Sunday 11 August

Conference Center

morning: Advisory Committee
afternoon: Meet and greet, Carmen Miranda
Museum

Monday 12 August

Conference Center

morning: opening ceremony
afternoon: costume lecture session (papers
on Brazilian dress history, history of
collecting, museums with costume
collections, notable research, indigenous
dress, vaqueiros, Bahia, new fashion
museum, Zuzu Angel collection, dress in
photos 1950s-1960s.
evening: opening party

Tuesday 13 August

Conference Center

morning: dress as art (Flavio de Carvalho),
sustainable fashion/community project
afternoon: Roundtable: how to organize a
Costume group in Brazil; samba costume
evening: ICOM evening reception/theatre

Wednesday 14 August

Museum of the Republic

Special joint session with Costume, Museum
Security (ICMS) and Documentation
(CIDOC) committees at the Museum
Republic

morning: joint lectures:

Costume/Security/Documentation, tour of
museum, storage, other; costume group
discusses specific topics (costume
acquisition, storage, plans, exhibition
facilities, financing, staff)

afternoon: checklist review, compile
information and write report

late afternoon: reception in the garden

(hosted by CIDOC, COSTUME and ICMS)

evening: ICOM: ballet and cocktails

Thursday 15 August

Conference Center

morning: lectures; Open Forum;

presentation of “Clothes Tell Stories”

website

afternoon: Annual business meeting, free
time

Friday 16 August

excursion day, all ICOM

Saturday 17 August

conference center

Morning: General Assembly

afternoon: fashion walk Ipanema/Leblon

evening: farewell party

Call for Papers

**Costume Colloquium IV:
Colors in Fashion**

The Advisory Committee and organizers of
the next Costume Colloquium dedicated to
“Colors in Fashion” are seeking new and
unpublished papers for the 2014
conference. As with all the previous
Costume Colloquium conferences,
presentations can be made on material of a
theoretical and/or practical nature. Not only
informative, but also inventive and creative
presentations are welcome.

Topics of interest include the following:

Codification of colors past and present:

- Lexicon and terminology: problems and eventual solutions
- Archival documents and corresponding examples

Symbolism of colors in dress and fashion:

- Variations of the meaning and value of color in fashion over time
- The significance of color in dress among different cultures
- Color as a language of power
- Color as a language of belonging

Interaction among colors in style and fashion presentation:

- Color of dress and fashion in museum or commercial displays: to sell or to save?
- Color combinations in dress: rules or lack of?

Colors and techniques of fabrics:

- New methods of dye research and analysis
- Alteration of colored fabrics: causes and conservation
- Methods of color reproduction for conservation or exhibitions: natural or synthetic?

Color and fashion trends:

- Designers, stylists and forecasters: how are fashion color palettes determined?

Submission Information and Instructions:

Send your proposal abstract to info@costume-textiles.com with **Abstract Submission CCIV** in the subject line, using the **CCIV Submission Form** that you can download [HERE](#). Only abstract using the form will be accepted. Please add your last name to the title of the Submission Form. Your proposal abstract must be received following these criteria:

- Language for the paper submission is English.
- All the personal data for the author and the co-author(s) must be filled out. If there are no co-authors please leave the space blank. If there should be more than 3 co-authors add the table lines underneath as needed.
- Your affiliation and job title or description are requested. Please consult past Costume Colloquium programs for examples.
- The abstract text can be a maximum of 400 words. Should your abstract proposal be accepted, the text you submit will be

published online as it is received.

- Include a brief autobiography (200 words maximum). This should describe your current field of interest and highlight your more significant or pertinent accomplishments. This should be a description rather than a list of your activities and publications.

- You can include a list (maximum 5 entries) of publications that best represent your expertise.

- If you have images (maximum 5 of maximum 1mb size each) to support your proposal include them in the **CCIV**

Submission Form in the indicated field.

Costume Colloquium will be unable to pay for any expenses involved in the preparation and presentation of papers. Please obtain all necessary permissions for use of images before the presentation is given.

Length of presentations: 20 minutes

Deadlines:

Your proposal abstract and brief autobiography must be received via email by **July 1st 2013**.

Candidates who surpass the selection will be informed of the Advisory Committee's decisions by **October 30th 2013** after which a written confirmation of acceptance on the part of the presenter must be received by **November 15th 2013**.

Please note that non-selected papers will be held on a reserve list and the top ten are plausible candidates in case of a non acceptance or withdrawal of a selected paper presenter.

Successful candidates (one only if multiple authors) will not pay the base conference attendance fee however they will be asked to pay a **“speaker fee” of 120 euro** (VAT included). Travel, accommodation and board expenses will not be covered.

For further inquiries please contact: info@costume-textiles.com

English Version:
http://www.costume-textiles.com/?page_id=283

Versione Italiana:
http://www.costume-textiles.com/?page_id=280&lang=it

Workshops

CHORD workshop

'Embellished Textiles: Interpretation and Care of Fine Needlework in Museums and Historic Houses'

The CHORD workshop on:

'Embellished Textiles: Interpretation and Care of Fine Needlework in Museums and Historic Houses'

will take place at the University of Wolverhampton on 12 June 2013

The programme, together with abstracts and further information about the venue, can be found at:

<http://home.wlv.ac.uk/~in6086/histextiles2013.htm>

The programme includes:

Mary M Brooks, Durham University, 'beauty's waste hath in the world an end': Decay, Conservation and the Making of Meaning in the Museum

Ksytia Marko, Rachel Langley and Philippa Sanders, Textile Conservation Studio, National Trust, Conserving Penelope with Patience and Perseverance: a case history of a large 16th Century Appliquéd Hanging from Hardwick Hall

Student five-minute presentations: Jenny Evans, University of Wolverhampton, The Hodson Shop Project: Unworn and Everyday Dress in the Museum and Madeleine Green, University of Wolverhampton, Building a Collection from the Souvenir: Travel and Domestic Display in the Long Eighteenth-Century

Miriam Ali-de-Unzaga, Visiting Scholar at the The Papyrus Museum, Vienna, The Material culture and History of Islamic Embellished Textiles at the Papyrus Museum in Vienna

Elizabeth McMahan, From Jacobean Jewels to Crowd-Sourced Jackets: A seventeenth-century luxury object, freed from storage, then reproduced and stored again...

Melissa Laird, Whitehouse Institute of Design, Australia, Frailty And Passion: Threadwork for the Musée de Mort

Emma Slocombe, National Trust, Knole, A Grand Repository Reviewed

The workshop will take place in Room MC301, Wolverhampton City Campus, Wolverhampton.
The fee is £16.

For further information and to register, please see the workshop web- pages, at:

home.wlv.ac.uk/~in6086/histextiles2013.htm

Or contact Laura Ugolini, at:
L.Ugolini@wlv.ac.uk

News about CHORD events can now also be found here:

<http://retailhistory.wordpress.com/about/>

CHORD web-pages:

<http://home.wlv.ac.uk/~in6086/chord.html>

Dr Laura Ugolini
Reader in History
School of Law, Social Sciences and Communications MC Building University of Wolverhampton Wolverhampton WV1 1LY

The Textile Society of America is pleased to announce

TEXTILES CLOSE UP

Textiles Close Up is an exciting new series of study-workshops that will provide opportunities to examine first hand, textiles in leading museum and private collections, guided by renowned experts.

Workshops will focus on the exploration of the materials, techniques, styles, culture and history of selected textile traditions that will vary for each event. The format will offer first hand, close up viewing of the textiles in the storerooms, laboratories and study rooms of the various institutions offering unprecedented access and learning opportunities.

Offered in different locations and scheduled

periodically throughout the year, **Textiles Close Up** will be of particular interest to curators, art historians, educators, students, fiber artists, collectors of textiles and others interested in learning first-hand from close-up examination.

This inaugural year, the TSA is pleased to present three workshops:

May 16, 2013 Indonesian Textiles with curator **Ruth Barnes** at the Yale University Art Gallery

October 25, 2013 Printed Textiles in Europe and North America with curator **Pamela Parmal** at the Museum of Fine Arts Boston.

November tbd, 2013 Interwoven Globe: Worldwide Textile Trade, 1500 – 1800 with curator **Melinda Watt** and the exhibition's curatorial team, Ratti Textile Center, Metropolitan Museum of Art.

Textiles Close Up reflects the TSA's ongoing commitment to the exchange and dissemination of information about textiles. In keeping with this mandate, TSA is also pleased to offer special fees to student/ new professional participants and will offer one scholarship for each event.

Due to the behind-the-scenes locations of these events, the number of participants will be limited.

For further details and registration information, please visit:
<http://textilesocietyofamerica.org/>

*Michele A. Hardy, PhD
External Relations Director
Textile Society of America*

Conferences

RENAISSANCE ENCOUNTERS

A Symposium in Honour of Professor Deborah Howard

Organized by Vicky Avery (Fitzwilliam Museum) and Naby Avcioglu (Hunter College - CUNY)

Friday, 28 June 2013
Old Divinity School, St John's College,
University of Cambridge

Further information at
<http://www.hoart.cam.ac.uk/renaissance>

Conference registration fee: £25 (inc. lunch and drinks reception)

Optional formal dinner fee: £45

Deadline for registration Monday 3 June 2013

For student discount rates and general enquiries, please contact:
Francé Davies
Department Secretary

Department of History of Art
1-5 Scroope Terrace
Cambridge CB2 1PX
Email: DH-Symposium-Reg@aha.cam.ac.uk
Tel: +44 (0) 1223 332975
Fax: +44 (0) 1223 332960

14th Century Society Sessions at the 48th International Congress on Medieval Studies at Kalamazoo, Michigan, 9-12 May

include papers on:

Thursday, May 9th, 3:30 pm:
Commerce, Credit, and Finance in the Fourteenth Century - Session 131, Schneider 1235
Organizer and Presider: Marie D'Aguanno Ito, Catholic Univ. of America
An Evaluation of the Wealth of the English Properties of Beauport, Savigny, and Saint-Jacut-de-la-Mer Based on Fourteenth-Century Extents and Inquisitions

-Paul Evans, York Univ.
Please, Sir, Can You Spare Some Francs?
Merchant Credit and Social Relationships in Late Fourteenth-Century Montpellier

-Debra A. Salata, Lincoln Memorial Univ.
Marco Carelli, a Fourteenth-Century Ruthless and Devout Merchant

-Martina Saltamacchia, Univ. of Nebraska-Omaha

Friday, May 10th, 10:00 am:

Guilt and Punishment in the Fourteenth Century - Session 183, Valley III 303

Organizer: Claire Fanger, Rice Univ.

Presider: Phyllis Pobst, Arkansas State Univ.

Expenses Related to Corporal Punishment in France

-William Chester Jordan, Princeton Univ.

Reviews

Brian Read *Hooked-Clasps and Eyes*, a Classification and Catalogue of Sharp- or Blunt-Hooked Clasps and Miscellaneous Hooks, Eyes, Loops, Rings or 'Toggles', Portcullis Publishing, Langport, Som. 2008, 238 page paperback, fully illustrated with drawings and photographs, ISBN 978-0-9532450-5-5. It describes the decorated versions of hooks and eyes in date order from Roman. Such fastenings occur on boots and shoes from at least 1376-1638, in spite of Read's statement that 'the known record has no evidence for hooks.. on late medieval men's boots or shoes, or women's'.

Mark Burch and Phil Trevell with Derek Keene *The development of early medieval and later Poultry and Cheapside, Excavations at 1 Poultry and vicinity, City of London*, MOLA Monograph 38, Museum of London Archaeology 2011, with CD, 365 page hardback, no ISBN no., 'City of London 100023243-2011', Leather & Shoes by Alison Nailer, Patricia Reid with Penny MacConnoran, some colour photographs and drawings. This includes some very important late Saxon-c970 shoes, with others 10th c.-c1150.

Perth High Street Archaeological Excavation 1975-1977 Fascicule 3, The Textiles and the Leather, the leather by Clare Thomas and the late N.Q. Bogdan, Tayside & Fife Archaeological Committee, Perth 2012, 383 page paperback, ISBN 978 0 9561783 6 7; illustrated with drawings. The textiles

includes a chapter by P.Z. Dransart, *Dress from Medieval Perth: the evidence from the site*. The Shoes cover c1100-1350, with terminology drawings, 2-page Glossary; Helen Bennett identifies the yarns used to sew upper to sole as mainly wool, with a little silk for decoration. 9 pages of References.

Bernard Berthod has a welcome article on Papal Red in *In Between, Culture of Dress between East and West*, ICOM Costume Committee papers from the 2011 Belgrade Conference, published by the Ethnographic Museum, Belgrade, 2012, ISBN 978-86-7891-061-6, 266 page paperback with colour photographs. The 7-page article, in French, with Abstracts in English and Serbian, includes a section on papal shoes, from the earliest, through the middle ages to the 1970 changes. List of References. Bernard Berthod also has an article, *Un cadeau encombrant, le stucco et le berrettone offerts par les papes*, in *Brusselse Cahiers Bruxellois, Revue d'histoire urbaine, XLIV 2012*, with some comments on papal footwear.

100 Shoes, introduction by Sarah Jessica Parker, 232 page paperback, The Metropolitan Museum of Art with Yale University 2011, ISBN 978-1-58839-416-3: a curious selection with incomplete photographs and unusual text from a Museum once noted for its costume knowledge. The overshoes p.22-3 are not pattens.

Catherine Macleod *The Lost Prince, the Life and Death of Henry Stuart* National Portrait Gallery, London 2012, 192 page hardback, 2012, ISBN 978 1 85514 458 3, colour photographs, to accompany the 2012-13 exhibition, a 'must' for anyone studying boy-youth's dress for 1594-1612, meticulously depicted.

To accompany a new permanent display at the National Museum, Szczecin, Poland, Monika Frankowska-Makala & Rafał Makala *The Golden Age of Pomerania, Art at the Court of the Pomeranian dukes in the 16th and 17th centuries* 51 page paperback, published by the Museum 2011, ISBN 978-83-86136-41-4. Many colour photographs of dress and jewels.

A larger catalogue in Polish and English was published in Warsaw 1995 for the same Museum, Barbara Januszkiewicz *Klejnoty i stroje, księża Pomorza Zachodniego XVI-XVII wieku* 144 page hardback, ISBN 83-86117-45-1, many colour photographs of surviving dress (with patterns) and the jewels that adorned it, including a rare jewel for the centre of a pair of 1616 shoe roses.

Lena Dahrén *Med kant av guld och silver, en studie av knypplade bårder och udder av metal 1550-1640* Uppsala Universitet 2010, 271 page paperback ISBN 978-91-628-8196-2, in Swedish with 5 page English summary, bobbin-made gold and silver edgings, with many useful colour photographs of costume for this period.

Euphrosyne Rizopoulou-Egoumenia *Turkish Cypriot Dress, The Aziz Damdelen Collection*, Ministry of Education and Culture, Nicosia 2012 396 page hardback, ISBN 978-9963-0-0154-5, B&W and sepia copies of the original photographs with other colour photographs, a worthy successor to the author's 2009 *Tanning in Cyprus* which is so useful for Cyprus dress, though this latest has fewer illustrations pre 1890s, but more of surviving dress and textiles.

Al Fingers *Clarks in Jamaica* 192 page hardback, One Love Books, London 2012, ISBN 978-0-9567773-3-1 with text and pictures (on most pages) the most lively I have read in many years, recounting how one footwear brand captured the imagination of a generation of Jamaican youth. It begins with a brief, but useful summary history of the company, with dates.

Nike U. Breyer, 84 page, small format *Schritt für Schritt – Die Geburt des modernen Schuhs*, Deutsches Medizinhistorisches Museum, Ingolstadt, Kataloge Heft Nr.37, ISSN 0172-3863, 2012, naturally with more relation of feet to footwear than most of us are used to seeing, colour and B&W illustrations, all grouped in 3 sections: Symmetric Shoes, Shoe Reform and Asymmetric Shoes. In a brief work, there is nothing on the asymmetric shoes that precede the 16th c., but hopefully

something to encourage us to consider our odd shaped feet more.

Presumably the last thing purchasers of the next would consider: Eric Reinhardt & Christian Louboutin *Christian Louboutin* 2011 in large, hard case barely strong enough for contents, Rizzoli, ISBN 978-0-8478-3651-2, price similar to the shoes.

It should also go on record that the Hopkins Collection of garments and textiles from c1700 and the Janet Arnold archive (her records of the enormous quantity of costume items she studied) are to go to the recently established School of Historical Dress in London, charged with completing as many of her planned books as feasible, and continue her style of teaching the history of dress.

June Swann 4th 2013

Book Release

Les Dessous de l'Isère. Une histoire de la lingerie féminine / The underwear of Isère. A story of women's lingerie

Édition Libel (Lyon, France)
144 pages, 150 illustrations (coloured and black and white)
ISBN: 978-2-917659-29-8



The highly illustrated book exposes the story of prestigious brands of lingerie created in the Alpine region: LOU, Valisère, Lora, Playtex.

If this story relates the industrial and factory's world from underwear's design to their production (from trousseau to panties or Wonderbra), it also offers a story of femininity, through mode, advertising,

beauty, modesty and sexual morality.

You can flip some pages on the following website:

http://issuu.com/libel/docs/libel_dessous_issuu

This publication accompanies the temporary exhibition „Les Dessous de l'Isère“ at the Musée dauphinois, Grenoble (France), open until 30 June 2014.

News

Link to „Vocabulary Basic Terms“

Now working better! Please find the French version for women's and men's garments now:

<http://www.collectionslink.org.uk/icom-terms>

The French version of Infants' garment will soon be completed as well!

Exhibitions

Australia

Dressing Sydney: The Jewish Fashion Story

Until 31 December 2013 Sydney Jewish Museum, Sydney

<http://www.sydneyjewishmuseum.com.au/>



Where did the name TAROCASH come from? Who started up BLOCH ballet shoes and apparel? What famous people wore HAMMERMAN FURS?

These questions and more are answered in a new exhibition to celebrate the Museum's 20th Anniversary. Dressing Sydney: The Jewish Fashion Story gives Sydney a look

into the Schmatte trade (an affectionate Yiddish term for rags or clothing). With over 100 contributors, the exhibition will be brought to life through recollections, rare photographs, garments and accessories. (Text and image source: Sydney Jewish Museum Homepage)

LAST CHANCE!

Ballet & Fashion

Until 19 May 2013

National Gallery of Victoria, Melbourne

<http://www.ngv.vic.gov.au/>

Ballet & Fashion is a joint project between The Australian Ballet and the NGV that showcases some of the most successful collaborations between fashion designers and dance companies over the past three decades. Designing for dance is a remarkably different process than creating for the runway. By embracing the tradition of the tutu or expanding a company's repertoire with challenging styles, materials and forms, designers have reshaped the look of dance ballet for the contemporary stage. (Text source: NGV Homepage)

Hollywood Costume

Until 18 August 2013

Australian Centre for the Moving Image (ACMI), Melbourne

<http://www.acmi.net.au/>

Direct from the Victoria and Albert Museum in London, Hollywood Costume explores the central role costume design plays in cinema storytelling. Bringing together the most iconic costumes from a century of filmmaking, this is a once-in-a-lifetime opportunity to see the clothes worn by unforgettable and beloved characters in films from The Wizard of Oz (1939) to Titanic (1997), Ben-Hur (1959) to Casino Royale (2006). Hollywood Costume illuminates the costume designer's creative process from script to screen and reveals the collaborative dialogue that leads to the development of authentic screen characters. (Text source: ACMI Homepage)

Dior and Yamamoto: The New Look

Until 28 July 2013

National Gallery of Victoria, Melbourne
<http://www.ngv.vic.gov.au/>



YOHJI YAMAMOTO, Tokyo (fashion house); Yohji YAMAMOTO (designer), Dress 1983 {spring-summer}, cotton, synthetic coating, shell, 126.5 cm (centre back) 91.0 cm (waist, flat), National Gallery of Victoria, Melbourne, Gift of Rebecca Dallwitz in memory of Delia Muriti, 2007, 2007.436

Dior and Yamamoto: The New Look is a small exhibition that considers two pivotal moments in the history of fashion through designers Christian Dior and Yohji Yamamoto. In the history of fashion, there have been several moments that have entirely changed the way people dress. In 1947, Dior's debut spring collection completely transformed fashion from the angular silhouette of the 1940s into softer feminine hourglass shapes with wasp-waists and billowing skirts almost overnight. Carmel Snow at Harper's Bazaar dubbed it the 'New Look'. In 1981, Yohji Yamamoto's debut Paris collection also changed the course of fashion history— shaking up the concept of Western-style clothing with a rag-like collection and throwing the fashion world into controversy. His collections created a new vocabulary in fashion which has altered its course. Yamamoto did not introduce this look alone, but his work holds particular resonance with the work of Dior. This exhibition draws out some of those connections through selected garments, photographs and prints.
(Text and image source: NGV Homepage)

Racing Style: 50 Years of Fashions on the Field
Until 30 June 2013

National Sports Museum, Melbourne
<http://www.nsm.org.au/>



Fashions on the Field was created in 1962 to attract more women to the races. It is now one of Australia's most prestigious fashion events, seeing more than 4000 entrants in 2011, and is an iconic part of Australia's cultural and sporting calendar. Celebrities, designers and fashion enthusiasts flock to the Melbourne Cup Carnival every year to see the incredible creations dreamt up by racegoers and designers with a contagious passion for fashion. The evolution of Australian racewear can be traced through outfits worn by Fashions on the Field competitors.

From vintage classics to daring designs, neutral palettes to bright colours, haute couture to thriftily recycled fabrics, these outfits capture the unique flavour of Australian racing style. The exhibition showcases more than 30 prize-winning outfits, with mannequins modelling the vintage classics – and sometimes-daring apparel – on a catwalk set up especially for the exhibition.
(Text and image source: National Sports Museum Homepage)

Austria

More than just Fashion – the Katarina Noever Collection
NOW until 17 June 2013
Wien Museum, Wien
<http://www.wienmuseum.at/>



A fashion collection as a document of Viennese avantgarde lifestyle since the 1960s. At the time Katarina Noever was a top model who wore the creations of the Boutique Etoile, bringing a breathe of fresh air to stuffy Vienna. In 1971 she founded the now legendary Section N., together with Peter Noever. This shop, designed by Hans Hollein, was a “kind of urban salon” (Laurids Ortner).

By acquiring the Noever Collection, the Wien Museum has purchased an extraordinary fashion collection, which is enriched by a cultural-historically important donation of photos and media documents. The spectrum is wide, ranging from models by Missoni, Armani and Issey Miyake to designs from Vienna (Lisa Robinson Luna, Etoile, Schella Kann), as well as Japanese kimonos and own creations. The exhibition thus pays tribute to the achievement of a passionate mediator, who possesses a “seismographic understanding of form”, in the words of Otto Kapfinger.

(Text and image source: Wien Museum Homepage)

Belgium

LAST CHANCE!

Axelle Red - Fashion Victim

Until 2 June 2013

Modemuseum Hasselt

<http://www.modemuseumhasselt.be/>

Axelle Red has been given ‘carte blanche’, or should we say ‘rouge’, to express her story about music and about a certain (Belgian) fashion throughout her life and her career. Fashion has always been a way of expressing herself, a passion, an art, a mirror for herself and society. Her video clips, art work and performances reflect the zeitgeist of innovative designers, including Helmut Lang, Maison Martin Margiela, Olivier Theyskens and A.F. Vandevorst.

(Text source: Modemuseum Hasselt Homepage)

MODA. Made in Italy

20 June 2013 - 8 February 2014

Modemuseum Hasselt

<http://www.modemuseumhasselt.be/>



Various thematic lines will illustrate the extraordinary but complex history of Italian fashion. Starting point is the post World War II period, when the Florentine businessman Giovanni Battista Giorgini decided to organize shows to promote Italian fashion, at that time primarily renowned for its accessories.

In the seventies the Italian style is booming. Roaring names such as Gianni Versace and Giorgio Armani played a crucial role in the evolution towards the famous ‘Italian Look’. In the following decades this was further explored by other great Italian talents. Today Italian houses are established values within fashion. They remain loyal to the Italian iconography.

(Text and image source: Modemuseum Hasselt Homepage)

**Silk & Prints from the Abraham Archive
- Couture in Colour**

Until 11 August 2013

Modemuseum Antwerpen

<http://www.momu.be/>



During the 1950s and 1960s, the famous couturiers Christian Dior, Hubert de Givenchy, Yves Saint Laurent and Cristóbal Balenciaga all worked together with the Swiss firm, Abraham, for their exclusive fabrics. This company was specialized in printing silks. Abraham was forced to close its doors in 2002, but left an impressive collection of sample books, couture photographs and textiles: the Abraham archives. The exhibition, Silks & prints from the Abraham archive - Couture in Colour, tells both the story of the Abraham company and that of European couture, art and luxury throughout the 20th century. It focuses on the colourful textile prints created by the Abraham firm and used in couture silhouettes by Dior, Givenchy, Yves Saint Laurent and Balenciaga.

Contemporary designers, including Dries Van Noten, Diane Von Furstenberg and Peter Pilotto, were invited to experiment with Abraham prints.

(Text and image source: Modemuseum Antwerpen Homepage)

Seventies – Chacun ses audaces

Until 2 March 2014

Musée du Costume et de la Dentelle,
Brussels

<http://www.museeducostumeetdeladentelle.be/>

Les années 70, ce sont les influences hippies, la télévision en couleur, le disco et ses paillettes, l'émancipation des femmes qui

gagnent leur indépendance financière et une maîtrise de leur corps. Mais c'est aussi la première crise pétrolière, les dimanches sans voitures, la montée du chômage... Un vent de liberté souffle sur cette décennie contestataire et pour la première fois dans l'histoire, la rue influence la mode. A côté des pièces emblématiques comme une robe en peau, une combinaison en lurex et des sabots compensés, le musée dévoile le quotidien vestimentaire d'une décennie où on ose tout ou presque. Les bottes se portent avec le short, les robes «chics» deviennent chemisiers et le soutien-gorge se fait de plus en plus discret, voire même disparaît. Le perfecto s'enfile sur un t-shirt et les pièces de créateurs comme Sonia Rykiel font de l'ombre à la Haute Couture. Certains grands noms parviennent cependant à adapter leurs classiques. Ainsi, Yves Saint Laurent décline son tailleur en version jeans.

L'exposition *Seventies Chacun ses audaces* porte un regard pertinent sur cette mode impertinente très peu dévoilée jusqu'à aujourd'hui.

(Text source: Musée du Costume et de la Dentelle Homepage)

Canada

Out of the Box: The Rise of Sneaker Culture

Until 30 March 2014

Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca/>

Out of the Box is the first exhibition in North America to showcase the history of sneaker culture and will feature over 120 sneakers representing the past 150 years. Highlighting iconic sneakers from the 20th and 21st centuries, Museum visitors will have the opportunity to explore the historical beginnings of the sneaker from its emergence in the 19th century to becoming one of the most democratic forms of footwear in the 20th century to its current position as status symbol and icon of urban culture.

(Text source: Bata Shoe Museum Homepage)

Collected in the Field: Shoemaking Traditions From Around the World

Open since 18 January 2013

Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca/>

Highlighting the history of shoemaking traditions, many of which are slowly disappearing, the exhibition will feature field trips that have brought a wealth of in-depth information to the Museum. Visitors can learn from the voices of the makers, see the images of their processes and amaze in the diversity of traditional footwear reflecting a variety of world cultures.

(Text source: Bata Shoe Museum Homepage)

BIG

Until fall 2013

Royal Ontario Museum, Toronto

<http://www.rom.on.ca/>



left: Alexander McQueen, Evening Gown, London, Spring/Summer 2007 (2012.25.1) / right: Martin Margiela, Zipper Vest (2011.038.12)

This wide-ranging ROM exhibition showcases textiles and costume that are each in their own remarkable ways BIG... BIG in size, BIG in historical importance, BIG in the news, perhaps created by a BIG name, and often carrying a BIG price tag. Funky and unique, 40 objects—both historical and contemporary, all gathered from the ROM's extensive collections—showcase BIG from around the world. They range from Egyptian clothing to 18th- and 19th-century Western costumes to 20th-century Haute Couture. Some have never before been on display.

(Text and image source: Royal Ontario Museum Homepage)

Shine

Until 2 September 2013

Textile Museum of Canada, Toronto

<http://www.textilemuseum.ca/>

For centuries, the light and lustre of materials have captivated cultures and societies, artisans and artists, attributing to even simple objects an allure of beauty, luxury and opulence. Throughout the world, reflective metals, mirrors, silver- and gold-wrapped thread, sequins, beads and even insect wings have been skillfully transformed to create some of the most mystifying and coveted cultural and personal expressions.

Shine spans 200 years of extraordinary human ingenuity – handmade objects that are both celebratory and commonplace, excessive and unassuming. The exhibition features an array of exquisite traditional garments and accessories from the Museum's permanent collections integrated with the work of contemporary artists, creating timely conversations that engage complex and sometimes conflicting ideals of desire, status, wealth and beauty.

(Text source: Textile Museum of Canada Homepage)

From Philadelphia to Monaco: Grace Kelly - Beyond the Icon

6 June 2013 – 6 October 2013

McCord Museum, Quebec

<http://www.mccord-museum.qc.ca/>

Grace Kelly: muse of director Alfred Hitchcock, winner of a best actress Oscar for her performance in *The Country Girl*, and Princess of Monaco upon her marriage on April 18, 1956, to Rainier III, Prince of Monaco. She was the focus of attention and fascination throughout her life and had an enormous influence on women around the world.

With its spotlight on her personality, talent and values, *From Philadelphia to Monaco: Grace Kelly - Beyond the Icon*, a first for North America, will present the woman behind the celebrity and trace her extraordinary life journey through some 100 objects and archives, testimonials, love letters, notes of friendship, photos, film clips and above all clothing and accessories from designers who helped shape fashion in

the 20th century.
(Text source: McCord Museum Homepage)

Hats Off!

Until August 18 2013
McCord Museum, Quebec
<http://www.mccord-museum.qc.ca/>



Photo credit: 87-2532; 84-719 Nicola-Frank Vachon - Perspective © Musée de la civilisation

The cap may have replaced the hat in recent years, but the fact remains that the hat was once an indispensable accessory worn to social events big and small. The Hats Off! exhibition presents hats of a wide variety of purposes and styles, showcasing this clothing accessory that was long a wardrobe staple in Quebec, particularly between the 1920s and 1970s.

(Text and image source: McCord Museum Homepage)

Ancestry and Artistry: Maya textiles from Guatemala

29 May 2013 – 13 October 2013
Textile Museum of Canada, Toronto
<http://www.textilemuseum.ca/>

Guatemala is well known for the richness of its indigenous Maya culture, and the Museum has examples of highly elaborate clothing and accessories from a variety of communities throughout the region. They will be displayed alongside material from international museum collections and contemporary artwork by Guatemalan artists.

Maya *traje*, the distinctive traditional dress of the highland Maya, is the primary visual expression of Maya identity in Guatemala today. Throughout the 20th century and into the present, Maya clothing has gradually changed, and today handmade traditional

styles of dress for everyday, festive and ceremonial occasions, exist alongside modern styles made with commercial cloth and machine embroidery. The vibrantly coloured weavings with evocative symbolic designs offer an array of unique insights into the dynamics of tradition and innovation, the local and the global, as they are reflected in everyday lives.

(Text source: Textile Museum of Canada Homepage)

France

LAST CHANCE!

Histoire de fils

Until 2 June 2013
Cité internationale de la dentelle et de la mode de Clais, Calais
<http://www.cite-dentelle.fr/>

As the fourth installation in the contemporary gallery, “Histoire de fils...” (History of threads) unveils the astonishing artistic fortune of lace in contemporary creation. This new installation gives carte-blanche to the tapestry section of the Royal Academy of Fine Arts in Brussels (ARBA-ESA). By both experienced professionals and up-and-coming creators alike, these works of art are all committed to lifting lace out of its traditional field of application in the clothing and furnishing industries to examine its identity from new angles. They show us the transposition of lace in new materials and give free interpretation to contrasting spaces and solids. In this way, they demonstrate that lace is an undeniable source of inspiration in creation today.

(Text source: Cité internationale de la dentelle et de la mode de Calais Homepage)

Les Dessous de l'Isère – une histoire de la lingerie féminine

Until 30 June 2014
Musée dauphinois, Grenoble
<http://www.musee-dauphinois.fr/>

Fleur de l'industrie iséroise au XXe siècle, la fabrication des sous-vêtements féminins a laissé dans nos mémoires des marques aux noms évocateurs : Lora, Lou, Valisère ou encore Playtex. Mais le savoir coudre alpin

s'est exporté et nos usines textiles ont quitté l'Isère. L'exposition proposée par le Musée dauphinois retrouve la mémoire de cette industrie disparue et par ces petits morceaux d'étoffe, elle retrace un siècle d'évolution des mœurs et de notre rapport au corps et à l'intime.

(Text source: Musée dauphinois Homepage)

Paris Haute Couture

Until 6 July 2013

Musée Galliera, Paris, shown in the Hôtel de Ville, Paris

<http://www.paris.fr/pratique/musees-expos/musee-galliera/p5854>



Archives Swarovski © Photo Olivier Saillant.

Haute couture was born in Paris in the mid-19th century, and the city is still the capital of this special art. By showcasing masterpieces from the Galliera museum, the Hôtel de Ville is paying tribute to this little-known world, one of the jewels in the crown of French culture, and to a Parisian industry characterised by creativity and high-tech expertise.

(Text and image source: Musée Galliera Homepage)

Alice Alleaume: The Novel of a Wardrobe

16 October 2013 - 16 March 2014

Carnavalet Museum, Paris

<http://www.carnavalet.paris.fr/fr/accueil>

<http://visitparis-cultureguide.parisinfo.com/en/exhibition/alice-alleaume-exhibition-the-novel-of-a-wardrobe-e-858825>

This is a unique wardrobe, that of a fashionable Parisian, the first saleswoman at Chéruit from 1912 to 1923, which has recently entered Galliera, the Ville de Paris fashion museum, by donation. From the early century to the '30s, Alice Alleaume wore designer dresses from Chéruit, Worth and Lanvin, evening shoes from Hellstern, hats from Alphonsine, Marcelle Demay, Madeleine Panizon or Le Monnier, evening headbands from Rose Descat... and showed the sureness of her taste tinged with originality in non-designer pieces, which are all fashion items. This particularly well documented ensemble opens the doors of the haute couture and fashion milieu to which the family was closely linked from the Second Empire onwards. It covers Alice Alleaume's career and her apprenticeship at the beginning of the century to the Chéruit years, gradually unfolding to illustrate the evolution of fashion.

(Text source: Parisinfo Homepage)

Feuilles d'histoires. Vie quotidienne et grands événements à travers l'éventail en France au XVIIIe siècle

14 November 2013 - 9 April 2014

Musée Cognac-Jay, Paris

<http://www.paris.fr/pratique/musees-expos/musee-cognac-jay/p6466>

<http://visitparis-cultureguide.parisinfo.com/fr/exposition/feuilles-d-histoires-vie-quotidienne-et-grands-evenements-a-travers-l-eventail-en-france-au-xviii-e-siecle-exposition-e-858878>

L'éventail est à la fois familier et méconnu. Accessoire de mode et objet d'art, il allie le savoir-faire d'artisans à la création artistique. Soumis à la fugacité des modes, il se renouvelle sans cesse. Importé d'Asie à la Renaissance, au milieu des cargaisons d'épices et de soies, l'éventail est adopté en France sous le règne de Louis XIV. Une corporation spécifique, celle des éventailistes, assure la domination des artisans français. Au cours du XVIIIe siècle, Paris devient la capitale de l'éventail. Le choix des décors suit alors la production des peintres à la mode et

participe à la diffusion de l'art français en Europe, tout en montrant une singulière diversité. Avec soixante-dix œuvres empruntées à des collections publiques et privées, cette exposition, hommage à l'excellence du savoir-faire des éventaillistes français, essentiellement parisiens, montrera aussi l'extraordinaire inventivité dont témoignent ces objets fragiles et discrets
(Text source: Parisinfo Homepage)

Into the Ring!

15 June 2013 – 5 January 2014
Centre National du Costume de Scène,
Moulins
<http://www.cncs.fr/>



Like the parade when the circus comes to town, this exhibition will present, for the first time, magnificent costumes and finery from the greatest circus companies in the world. In their braided coats or leotards, decorated with painted motifs, embroidery and sequins – ringmasters, tragic and comic clowns, horseback riders, acrobats, jugglers, animal tamers, trapeze artists and tightrope walkers will embody the magic of circus art in a flurry of color and light.

Costumes, accessories, trunks, paintings, photographs, posters, costume and makeup models, audiovisual documents, interviews with artists, costume designers and costume makers will be presented at the CNCS.
(Text and image source: Centre National du Costume de Scène Homepage)

LAST CHANCE!

The Costuming of Power, Oper and Cinema

Until 20 May 2013
Centre National du Costume de Scène,
Moulins
<http://www.cncs.fr/>

The exhibition presents the visitor with representations of power, from the most

realistic to the most phantasmagorical, notably with characters and eras which have marked History. Thus transported from barbarian Antiquity to the current era, passing through the great historical periods, the visitor will travel through time and genre, discovering stagings of *Jeanne d'Arc*, *Boris Godunov* and *Don Carlos*; meeting Vladimir Putin, Louis XIV and many others. Approximately 130 costumes from cinema and opera will be presented, from the collections of the CNCS, the Bibliothèque nationale de France, the Cinémathèque Française, the Centre des monuments nationaux, the Comédie-Française, the Musée Gaumont, the Opéra national de Bordeaux, the Opéra de Lyon, the Opéra national de Paris, the Théâtre du Capitole in Toulouse and others.

(Text source: Centre National du Costume de Scène Homepage)

La mécanique des dessous, une histoire indiscreète de la silhouette

5 July 2013 - 24 November 2013
Musée des Arts Décoratifs, Paris
<http://www.lesartsdecoratifs.fr/>



Cette exposition propose d'explorer la catégorie des dessous, féminins et masculins, tels que la braguette pour les messieurs, le corps à baleines, le panier, le corset, la crinoline, le « faux cul », le pouf, la ceinture d'estomac, le soutien gorge, la gaine et autres échafaudages vestimentaires qui façonnent le corps au moyen de fanons de baleines, de cerceaux ou de coussins selon les exigences d'une mode établie. Modelant le corps parfois à l'extrême, le « vêtement mécanique » permet à chacun d'atteindre l'idéal de beauté de son temps. Cette exploration est, d'autant plus riche en découvertes que ces pièces de vêtements ne sont pas circonscrites au XIX^e siècle, comme on pourrait facilement le penser. En

effet, les premières architectures dissimulées sont en vigueur au moins depuis le XIV^e siècle jusqu'à nos jours. Aussi, par des pièces conservées – et rarement présentées au public –, l'exposition peut être appréhendée comme une longue histoire des « coulisses » du vêtement et de la mode en révélant cette insoupçonnée diversité de mécanismes.

(Text and image source: Musée des Arts Décoratifs Homepage)

Un festin d'étoffes – ou les tissus gourmands de la fin du 18^{eme} siècle à nos jours

Until 18 August 2013

Musée de L'impression sur étoffes, Mulhouse

<http://www.musee-impression.com/default.html>

A la table de Prada...

Until 18 August 2013

Musée de L'impression sur étoffes, Mulhouse

<http://www.musee-impression.com/default.html>

Germany

The Bag – A cultural history from the 16th to the 21st century

11 April 2013 – 25 August 2013

Bayerisches Nationalmuseum, Munich

<http://www.bayerisches-nationalmuseum.de/>



With around 300 bags, the Bayerisches Nationalmuseum presents an accessory that could be said to be one of the most important wardrobe items today. The repertoire takes in purses and pouches, hunting bags, wallets for letters, and modern

handbags. Some of the most valuable pieces were once owned by the Wittelsbach dynasty, for example, Elector Maximilian I's famous game bag and King Ludwig I's velvet ousse worked with silver embroidery. To these historic bags come also choice examples demonstrating changing tastes from the 1920s to today in the collection of traditional producers. Classics include, for instance, the famous Kelly Bag from Hermès and the 2.55 designed, as the name suggests, in February 1955 by Coco Chanel. Two handbags once owned by Marlene Dietrich and unique examples made by artists from Munich, Paris and New York are set apart by their unusual and original design, as well as the high quality of their workmanship. From the 16th to the 21st century, the exhibition opens visitors' eyes to the variety of forms and materials taken by this multifaceted and, at the same time, functional accessory.

(Text and image source: Bayerisches Nationalmuseum)

The Chanel Legend

6 April 2013 – 7 July 2013

Draiflessen Collection, Mettingen

<http://www.draiflessen.com/>

For many people, Coco Chanel is the greatest fashion designer of the twentieth century. As far back the first decade of the century she was already a passionate advocate of simple, comfortable clothes and paved the way for a style that soon began to assert itself universally. Epochal fashion icons are associated with her person, including the little black dress and the Chanel costume bearing her name. By the early twenties, Coco – actually Gabrielle – Chanel had already launched her perfume “Chanel No. 5”, was self-assuredly combining fashion and genuine jewellery, and had such famous photographers as Man Ray and Horst P. Horst portray her. The exhibition “The Chanel Legend” with more than 150 original objects from major collections such as the Gemeentemuseum Den Haag, the Musée Galliera in Paris and the Royal Ontario Museum in Toronto, explores the question of why Coco Chanel both as a person and the founder of a brand has always remained the subject of such great attention even today. Thus the focus

will be on the fashion designer's biography and the image she created for herself, but equally so on the inspired way Karl Lagerfeld has combined this heritage since 1983 with the trends generated by the zeitgeist. 70 of Coco Chanel's creations will be on show and also, for the first time, many adaptations of her fashion icons, making the aura of the "Chanel Legend" live again in an immediate and very individual way.

(Text source: Draiflessen Collection Homepage)

Der Kinder bunte Kleider

Until 29 September 2013

Deutsches Textilmuseum, Krefeld

<http://www.krefeld.de/C12574810047BA9C/html/299F48CEC6F94420C12574AB002A220F?opendocument>



This exhibition showcases about 200 years of childrens' clothing with a wide range of shown objects.

(Image source: Deutsches Textilmuseum Homepage)

Teppich, Tüll und Tafeltuch

Until 3 November 2013

LWL-Industriemuseum - TextilWerk

Bocholt, Bocholt

<http://www.lwl.org/LWL/Kultur/wim/portal/S/bocholt/ort/>

Das LWL-Industriemuseum TextilWerk Bocholt öffnet die Schatzkammer seiner Musterbücher. In der Ausstellung machen über 100 dieser kostbaren Objekte deutlich,

welche unterschiedlichen Gewebe in den letzten 150 Jahren (auch) aus Baumwolle hergestellt wurden. Aufwändige Entwürfe, Patronen, Musterzeichnungen, Gewebeproben und Stoffmuster veranschaulichen die Fülle der Gestaltungsmöglichkeiten und Herstellungsweisen. Die Spannweite reicht von Plüsch für Möbelstoffe bis zu Musterbeispielen für Vorhangstoffe. Design, Farben und Formen veranschaulichen den Wandel des Zeitgeschmacks.

(Text source: TextilWerk Bocholt Homepage)

Stepping into the limelight!

Experimental shoe design

Until 29 September 2013

Grassi Museum of Applied Arts, Leipzig

<http://www.grassimuseum.de/home.html>

Some 200 pairs of shoes from around 150 international designers introduce the visitor to a wealth of styles, ranging from the architecturally inspired to creations of audacious irony and socially-motivated footwear. Famous artists, architects and designers all give their take on the shoe, and fantasy-filled creations reveal some unsuspected aesthetic and cultural depths, some of which will make you chuckle while others get you thinking.

With the assistance of Liza Snook (The Hague), who has been running a virtual shoe museum for years, the most exclusive shoes from all over the world have been brought together on loan for the exhibition. Most are one-off or limited edition designs. (Text source: Grassi Museum of Applied Arts Homepage)

Trading style – Weltmode im Dialog

Until 31 August 2013

Weltkulturen Museum, Frankfurt a.M.

<http://weltkulturenmuseum.de>

In an unprecedented dialogue between past and present worlds of fashion, "Trading Style" presents over 500 historic objects, photographs and films from the Weltkulturen Museum's collection together with new designs for clothing and accessories by four international fashion labels: Buki Akib (NG), A Kind of Guise

(DE), CassettePlaya (UK) and P.A.M./Perks and Mini (AU)
(Text source: Weltkulturen Museum Homepage)

Inside Out – Enblicke in die Mode

7 July 2013 – 13 October 2013
Museum für Kunst und Gewerbe (MKG),
Hamburg
<http://www.mkg-hamburg.de>



Poster Dress „Mystique Eye“, Harry Gordon, 1968, Foto: MKG

Mit rund 45 Objekten nimmt die Ausstellung Mode-Entwicklungen in den Blick, die sich auf unterschiedliche Weise dem Körper nähern, ihn simulieren, als Projektionsfläche nutzen oder sich mit der Sichtbarmachung von Konstruktionselementen neue Designstrategien aneignen. Themen wie Transparenz, Trompe-l'Œil, Verwandlung, Dekonstruktion und Umformung werden anhand historischer und aktueller Modelle dargestellt. So griff die Mode der Pop-Ära in den 1970er Jahren etwa die Werbeästhetik auf machte Kleidung selbst zum Träger von Botschaften. In einen neuen Kontext oder auf ein neues Medium gesetzt, entstanden neue Zusammenhänge und Assoziationen. Harry Gordon machte beispielsweise 1968 das Fotomotiv „Mystique Eye“ zum Poster Dress, das den Blick des Betrachters vom Kleid weg- und hin zum Motiv des lockenden Blickes lenkt.
(Text and image source: Museum für Kunst und Gewerbe Homepage)

A Matter of Taste – Fashion from the 1970s

Until 15 September 2013
Münchener Stadtmuseum, Munich
<http://www.muenchner-stadtmuseum.de/>

Looking back on the mishmash of styles that characterized the 70s, many people today would simply shake their heads and smile fondly. In the world of fashion, the 70s were a decade that spawned a whole host of original style experiments, including hippie flower power, blue jeans, the folklore look, the mini and maxi styles, platform shoes, hotpants, flares, polyester shirts, pinafore dresses, psychedelic floral prints, disco glam and punk/New Wave.

Geometric patterns and garish colors such as orange, green, turquoise, yellow, pink and red were very much the order of the day. The exhibition will offer visitors a colorful and unique insight into international fashion labels and the Munich fashion scene. Featuring original clothing and accessories for ladies, men and children, it is divided into a number of different themed sections that convey the diversity, originality and often contradictory nature of 70s fashion. A collection of trendy poster adverts, cool music posters, stylish art work, elegant fashion photographs and copies of the MADAME fashion magazine, all from the 1970s, rounds off a colorful and diverse experience.

(Text source: Münchner Stadtmuseum Homepage)

Luxury for Fashion – Internationaler Modeschmuck der Fior Collection London

Until 6 October 2013

Kunstabibliothek der Staatlichen Museen zu Berlin, Berlin
<http://www.smb.museum/smb/home/index.php?lang=de>



Broschenauswahl und ein Ohrclip aus der Fior Collection London, u.a. von Henkel & Grosse für Christian Dior, Polcini, Trifari, Marcel Boucher, Mazer Jomaz und Mitchel Maer, 1950er und 1960er Jahre
© Staatliche Museen zu Berlin, Kunstabibliothek / Martin Gosewisch

Das Familienunternehmen "Fior" war mit seinen Londoner Boutiquen über Jahrzehnte die erste Adresse für hochwertigen Modeschmuck und Luxusaccessoires. Neben Film- und Bühnenstars wie Elizabeth Taylor, Ava Gardner und Grace Kelly zählte der internationale Jetset ebenso zu seinen Kunden wie Mitglieder der europäischen Königshäuser. In der Ausstellung werden die rund 290 ausgewählten Schmuckobjekte von etwa 120 originalen Modefotografien der Sammlung Modebild - Lipperheidesche Kostümbibliothek begleitet, welche die Modetrends der einzelnen Dekaden von 1950 bis 1990 aufzeigen.
(Text and image source: Kunstbibliothek der Staatlichen Museen zu Berlin Homepage)

Textile Architecture

Until 6 October 2013
State Textile and Industry Museum,
Augsburg
<http://www.timbayern.de/>



Since the earliest days of human history, textiles have formed a significant component of our architecture. From the very beginning, it has been the flexibility, the functionality and the aesthetic quality of textile materials which have repeatedly provided answers to architectonic challenges. Textiles have thus transformed into architecture, creating new living spaces – both private and public – in the process. The fascinating spectrum of textile architecture stretches from the nomadic tent, the sun shade, the awning and the curtain all the way to the modern sports arena, and is encountered in both indoor and outdoor spaces. Particularly in the past, textile architecture such as the canopy, the umbrella and the curtain have often served to elevate a ruling figure or to inflate the aura of cult.

The exhibition presents the exciting variety of textile architecture, which has experienced a great upsurge in recent times. Focusing on the categories roof, umbrella, air bubble, tent and curtain, the exhibition undertakes an examination of five basic forms of textile space creation common throughout the world. Contemporary architecture projects, accompanied by both historical examples and those taken from day-to-day life, help to illustrate these basic forms.
(Text and image source: State and Industry Museum Homepage)

Israel

LAST CHANCE!
Ladies of the Daisies – A tribute to Lea Gottlieb 1918 – 2012
Until 11 May 2013
Design Museum Holon, Holon
<http://www.dmh.org.il/>

The exhibition focuses on the work of fashion designer Lea Gottlieb (1918-2012), who initiated a leading and innovative area of fashion in Israel's textile industry, and gained international renown as a leader in her field. The work on the exhibition began more than six months ago with the process of sorting and selecting exhibits from the thousands of items in Mrs. Gottlieb's archives. In addition to work meetings in her home, Mrs. Gottlieb had the opportunity of visiting the Museum and taking part in weaving the dream of an exhibition in her honor before she passed away.
(Text source: Design Museum Holon Homepage)

Italy

LAST CHANCE!
Vintage fashion. The irresistible charme of past
Until 30 May 2013
Museo del Tessuto, Prato
<http://www.museodeltessuto.it/>

The exhibition is dedicated to the issue of

fashion vintage. It offers a journey into the world and history of one of the most contemporary trends of fashion. The exhibition explains how the re-use of garments in the past gave to second hand clothing an irresistible charme, generating a proper fashion phenomenon
(Text source: Musel del Tessuto Homepage)

Netherlands

Beyond the Chador: Dress from the mountains and deserts of Iran

Until 30 May 2013
Textile Research Center, Leiden
<http://www.trc-leiden.nl>

Visitors will be struck by the sheer diversity, the bright colours and multitude of shapes, which constitute such a marked contrast with the dominant perception of Iranian clothing as being dull and uniform. Most of the outfits in the exhibition date from the late nineteenth and the twentieth centuries and are now housed in the collection of the Textile Research Centre, Leiden. Many of the garments were collected during long periods of field work in Iran between 1998-2003 by Gillian and Willem Vogelsang. The garments originate from among most of the main ethnic groups, plus some smaller ones.
(Text source: Textile Research Center Homepage)

Schoolbags – The history of the schoolbag

Until 15 September 2013
Museum of Bags and Purses, Amsterdam
<http://www.museumofbagsandpurses.com/>



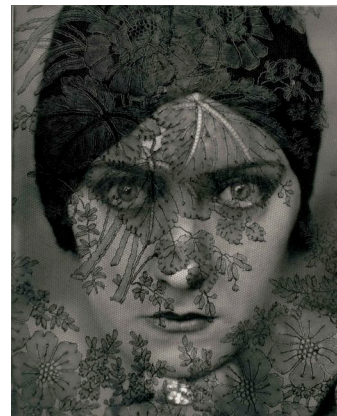
You'll undoubtedly come across your own schoolbag, or perhaps one used by your

parents or children. Although your own bag may remind you of teachers, of games played in the schoolyard and old schoolfriends, the schoolbag is more than a personal memory alone. The schoolbag represents changes that have taken place in Dutch education and society throughout the centuries.

In the exhibition you can also see an exceptional series of photographs of classes around the world by Julian Germain called Classroom portraits.
(Text and image source: Museum of Bags and Purses Homepage)

Edward Steichen - In High Fashion, the Condé Nast Years, 1923–1937

28 June - 6 September 2013
Foam, Amsterdam
<http://www.foam.org/>



Gloria Swanson, 1924 © Edward Steichen / Courtesy Condé Nast Publications

This exhibition, with more than 200 unique vintage photos, represents a high point in Steichen's long photographic career. The works that he made throughout this period for the influential Vogue and Vanity Fair magazines are some of the most impressive creations of the twentieth century. They have been brought together especially for this exhibition and are being shown for the first time in the Netherlands.

(Text source: Foam Homepage)

Tales on the Table

Until 30 November 2013
Audax Textielmuseum, Tilburg
<http://www.textielmuseum.nl>

Most stories get told at the table. However, the table linen itself can also supply plenty of topics for discussion. This exhibition will let you enjoy some of the stories that tablecloths and napkins both past and present can tell us. The exhibits include table linen from the Golden Age to the era of Dutch Design.

(Text source: Audax Textielmuseum Homepage)

New Zealand

Uniformity – Cracking the Dress Code

Until 15 September 2013

Museum of New Zealand (Te Papa Tongarewa), Wellington

<http://www.tepapa.govt.nz/>

From the battlefield to the sports field, the church to the catwalk, the schoolyard to the street ... uniforms are everywhere. They inspire unity. They define. They convey power and control. Te Papa's new exhibition, *Uniformity: Cracking the dress code*, explores the meanings and origins of uniforms, which often have military or religious roots. Get a close-up look at the combat dress worn by Corporal Willie Apiata, VC in the deserts of Afghanistan. See the heavenly attire of a Catholic priest alongside the down-to-business suit of Brian Tamaki. Compare the rugged All Black jersey of a century ago with the skin-tight 'strip' of today. Even Play School makes an appearance, through Big Ted's 'police bear' outfit. And you can explore a range of T-shirts that, like uniforms, express shared ideas – particularly protest. Some aspects of uniformity are now so commonplace, they are almost invisible.

(Text source: Museum of New Zealand Homepage)

Serbia

Oh, Those Shoes! Women's Footwear of the 19th and 20th Centuries from the Collections of the Museum of Applied Art

16 May 2013 – 16 November 2013

Museum of Applied Art, Belgrade

www.mpu.rs



Bath clogs, Ottoman Empire, 19th century, Wood, silver alloy, wood stain; inlay; MAA Inv. No. 1958 © Museum of Applied Art, Belgrade



Shoes, Kingdom of Serbs, Croats and Slovenes / Yugoslavia, Skopje, prison workshop, 1925–1930, Leather, beads, leather sole; embroidery; MAA Inv. No. 18569; The shoes were worn by Natalija Zdravković of Leskovac and her daughter Dostana Zdravković, a teacher from Niška Banja. © Museum of Applied Art, Belgrade



Walking boots, Austria-Hungary, Zemun, 1914–1917, Leather, linen, metal, leather sole; MAA Inv. No. 1993; © Museum of Applied Art, Belgrade

This is already the third generation of female curators at the Museum of Applied Art that has been passionately collecting footwear worn in Serbia. Now, at the exhibition *Oh, Those Shoes!*, curated by Bojana Popović and Draginja Maskareli, the audience can see for the first time a part of this collection: about one hundred pairs of women's footwear from the 19th and 20th centuries held in the collections of the Department of Textiles and Costume and the Department of Contemporary Applied Art.

The footwear items from the collection of the Department of Textiles and Costume date from the period between 1830 and 1918 and they trace the process of transformation undergone by the dress of the Serbian bourgeois class during the 19th century on its way from traditional Oriental dress towards European fashions. The first

footwear items were included in the Museum's holdings immediately after its founding, in 1951, as part of the collection of the Serbian painter and graphic artists Ljuba Ivanović. These were traditional types of footwear which were part of urban dress in the 19th century: slippers, *mestve* and bath clogs. In 1957, they were joined by the first pieces of European fashion footwear: walking boots from 1914 and satin evening shoes made about 1927.

The first exhibition of contemporary Yugoslav industrial design, held at the Museum of Applied Art in 1961, also featured products of footwear factories: Koštana, Vranje; Oro, Cetinje, and the Derventa Footwear Factory. Women's shoes, Article No. 4073, manufactured in Derventa that same year, 1961, are at the same time the first pair of contemporary footwear included in a museum collection. Five years later, when the Department of Contemporary Applied Art was established a collection of clothing items from between 1918 and the present day was also formed. This collection is being actively extended mainly owing to presents.

Just like objects necessary in everyday life, footwear reflects a plethora of phenomena that shape each epoch. The exhibition Oh, Those Shoes! is like a retrospective mirror which enables us to take a look at the past two centuries in Serbia's history: from the end of Ottoman times until it ceased to be a part of the Yugoslav community of nations. Footwear also reflects the huge technological progress achieved in the 19th and 20th centuries which made possible mass fashion production and consumption. Furthermore, the exhibited pieces of women's footwear offer aesthetic pleasure and bear witness to the constant change in fashion and the concepts of elegance, luxury, comfort ... femininity and sex appeal.

(Text and image source: Museum of Applied Art)

Spain

La moda imposible

27 February 2013 – 16 June 2013

Museo del Traje, Madrid

<http://museodeltraje.mcu.es/>



La exposición se centra en las creaciones más innovadoras de la moda del último medio siglo presentes en las propias colecciones del Museo. Durante las décadas centrales del siglo XX se fraguó la eclosión definitiva de la modernidad, tanto en el campo de la creación como en lo social. A partir de entonces comenzó una época de revoluciones y contrarrevoluciones, de arte conceptual y de expresiones antiartísticas, de individualismo a ultranza y de movimientos culturales de todo sesgo, que marcó un antes y un después también en el desarrollo de la moda. Aunque las dos últimas décadas del siglo se caracterizaron por un mayor conservadurismo que determinó una “llamada al orden”, en el ámbito creativo se puede apreciar la asunción de una libertad conceptual y formal que queda reflejada en el trabajo de un buen número de artistas. De esta manera, aunque las últimas vanguardias se agotan históricamente en la década de 1970, podemos encontrar multitud de propuestas que continúan ahondando en los aspectos más transgresores de la moda. El objetivo de la muestra es transmitir la idea de la vanguardia creativa como motor de cambio y renovación de criterios estéticos a través de las colecciones de moda contemporánea del Museo.

(Text and image source: Museo del Traje Homepage)

Cristóbal Balenciaga - A timeless legacy. COLLECTION III

Until 01 March 2014

Cristóbal Balenciaga Museum, Gipuzkoa

<http://cristobalbalenciagamuseoa.com/>

This exhibition aims to provide visitors with an insight in the principal characteristics of Cristóbal Balenciaga's work and

demonstrate his crucial contribution to the history of fashion and design. Comprising three chronologically arranged rooms, a través de una cuidada selección de 62 piezas y una selección e películas, the show examines the career of the Getaria-born couturier, from his beginnings in San Sebastian to his reign in Paris. It concludes with an analysis of his extraordinary technical legacy, which to this day continues to influence the work of the leading contemporary creators.

(Text and image source: Cristóbal Balenciaga Museum Homepage)

Beneath the surface... the Unmentionables and other Sweet Taboos at the turn of the 20th Century

Until 25 August 2013

The Halwyl Museum, Stockholm

<http://hallwylskamuseet.se>



The exhibition “Beneath the surface...the Unmentionables and other Sweet taboos at the turn of the 20th Century” highlights underwear as a reflection of the times – bodily ideals, moral standards and values, as well as sexuality.

The exhibition emphasizes the taboos of the Victorian and Edwardian eras and of things unspeakable. Now, over a hundred years later tolerance for these things is greater. The unspeakable has surfaced and underwear has become visible.

(Text and image source: The Halwyl Museum Homepage)

Sweden

From Corsets to Playsuits – Women’s Outdoor Clothing 1880-1940

Until 1 December 2013

Nordiska Museet, Stockholm

<http://www.nordiskamuseet.se/>



Ännu vid sekelskiftet 1900 var kvinnor från alla samhällsklasser klädda i fotsida kjolar och hårt snörda midjor. Bara fyrtio år senare kunde de vintersporta i långbyxor och mjuk ylletröja eller cykla i shorts och solliv.

Plötsligt gick det an med bara ben och djupt ringad rygg. Vad var det som hände? Vilken roll spelade rörelse, natur och frisk luft när kvinnor började ta plats i samhället? Åren 1880–1940 var en omvälvande tid som har påverkat hur kvinnor klätt sig liksom hur sport och friluftsliv har utövats. I utställningen visas ett 70-tal plagg som bland annat använts vid skridsko- och skidåkning och till bad, sol och semester.

(Text and image source: Nordiska Museet Homepage)

Switzerland

5. Internationale Quilt-Triennale

Until 2 June 2013

Textilmuseum St. Gallen, St. Gallen

<http://www.textilmuseum.ch>



Sarah Schultz «Dressur» Preis für Nachwuchsquilterinnen, © Textilsammlung Max Berk Heidelberg

Bereits zum fünften Mal zeigt das Textilmuseum St. Gallen in Zusammenarbeit mit der Textilsammlung Max Berk, Heidelberg, die Europäische Quilt Triennale. Farbenintensiv reihen sich von 17. April bis 2. Juni 2013 die präzise gearbeiteten Quilts in den Räumen des Textilmuseums aneinander. Vor dem Publikum breitet sich ein vielfältiges Spektrum an Techniken und Themen aus. Neben zahlreichen abstrakten Mustern finden sich vor allem pflanzliche und figürliche Motive. Selbst Graffiti und Architektur werden zum Thema gemacht. Juroren aus Deutschland, Frankreich, Großbritannien, den Niederlanden und Schweden wählten aus den 210 Wettbewerbs-Einreichungen 43 Quilts aus, die einen Querschnitt durch die zeitgenössische Quiltzene in Europa und einen Überblick über spannende Entwicklungen innerhalb der Tradition des Quiltens geben.
(Text and image source: Textilmuseum St. Gallen Homepage)

Sheikh Ibrahim's Dream

Until 1 September 2013
Historisches Museum Basel, Museum für Wohnkultur / Haus zum Kirschgarten
<http://www.hmb.ch/en/home.html>



Verschiedene Kopfbedeckungen aus Palästina, Jordanien und Syrien, 20. Jahrhundert. Foto: HMB Peter Portner

This exhibition brings Johann Ludwig Burckhardt back to life – and back to Basel with trunk-loads of costumes, jewellery and other costly goods from the lands that he visited. Sheikh Ibrahim's Dream of the Orient thus lives on in the house in which he himself grew up. More than a hundred Arab costumes and items of jewellery belonging to the internationally acclaimed

private collection of Widad Kamel Kawar promise to inject a whiff of the Orient into the home of a former textile manufacturer.
(Text and image source: Historisches Museum basel Homepage)

United Kingdom

David Bowie Is

Until 28 July 2013
The Victoria & Albert Museum, London
<http://www.vam.ac.uk/>

The V&A has been given unprecedented access to the David Bowie Archive to curate the first international retrospective of the extraordinary career of David Bowie - one of the most pioneering and influential performers of modern times. David Bowie is will explore the creative processes of Bowie as a musical innovator and cultural icon, tracing his shifting style and sustained reinvention across five decades.
(Text source: V & A Homepage)

Club to Catwalk: London Fashion in the 1980s

10 July 2013 - 16 February 2014
Victoria & Albert Museum, London
<http://www.vam.ac.uk/>



Dress, Willy Brown, 1980 / © Victoria and Albert Museum, London

Discover the creative explosion of London fashion in the 1980s in a major exhibition at the V&A. Through more than 85 outfits, Club to Catwalk: London Fashion in the 1980s showcases the bold and exciting new looks by the most experimental young designers of the decade, including Betty Jackson, Katharine Hamnett, Wendy Dagworthy and John Galiano.

The exhibition traces the emerging theatricality in British fashion as the capital's vibrant and eclectic club scene influenced a new generation of designers. Also celebrating iconic styles such as New Romantic and High Camp, and featuring outfits worn by Adam Ant and Leigh Bowery, the exhibition explores how the creative relationship between catwalk and club wear helped reinvent fashion, as reflected in magazines such as i-D and Blitz and venues including Heaven and Taboo. (Text and image source: V & A Homepage)

Mod Culture

29 June 2013 – 29 September 2013

Abington Museum, Northampton
<http://www.northampton.gov.uk/museums>

A major new exhibition exploring all things "Mod" – the history, the music, the style. One of the most enduring sub-cultures of the 20th century and one which continues to influence fashion worldwide. (Text source: Abington Museum Homepage)

Laura Ashley: The Romantic Heroine

13 July 2013 – 26 August 2013

The Fashion Museum, Bath
<http://www.museumofcostume.co.uk/>

To celebrate the 60th anniversary in 2013 of the founding of the Laura Ashley label, the Fashion Museum celebrates the vision of the romantic heroine that Laura Ashley gave to fashion in the 1960s and 1970s. A look that fashion editor Felicity Green, referred to in the Daily Mirror on January 1st 1970 as 'soft-core femininity' and 'Victorian type demureness'. A look that prompted a generation of young women to dress up as Thomas Hardy's milkmaid from Tess of the d'Urbervilles, or Cathy from Wuthering Heights searching in vain across the

northern moors for Heathcliff.

The exhibition will focus on the dresses that caught the imagination and chimed with the zeitgeist. By the tail end of the Swinging Sixties the bright and shiny bubble of optimism had burst and so designers found inspiration, and comfort, in nostalgia for times gone by. There was an appetite for escapism and a move back to nature. TV and film hits included Upstairs Downstairs, The Good Life and Far From the Madding Crowd while fashion fans shopped at Antiquarius on the Kings Road and collected Art Nouveau and Aubrey Beardsley prints.

Laura Ashley gave the world the chaste cotton print maxi-dress in earth-hewn natural colours and a notion of life in a golden age; a pastoral idyll far away from the mad city life.

(Text source: The Fashion Museum Homepage)

Fifty Fabulous Frocks

Until the end of 2013

The Fashion Museum, Bath
<http://www.museumofcostume.co.uk/>

The Fashion Museum in Bath celebrates its 50th anniversary in 2013 with a special display that will showcase 50 of its most glamorous dresses with the wow factor! (Text source: The Fashion Museum Homepage)

On the Surface

5 June 2013 – 20 July 2013

Fashion Space Gallery, London
<http://www.fashionspacegallery.com/>

On the Surface explores the use of digital textile design and printing in contemporary fashion. It includes work by designers who adopt different processes of incorporating digital prints into their designs.

(Text and image source: Fashion Space Gallery Homepage)

Day & Night – from the bedroom to the ballroom: 1929-1939

Until August 2013

Chertsey Museum, Surrey
<http://chertseymuseum.org.uk>

Day & Night, focuses on fashion between 1929-1939, capturing the essence of a decade of innovation, modernism, and, above all, glamour. The exhibition encompasses both the extremes and essentials of 1930s female dress, featuring garments which range from daring printed beach pyjamas and startling striped trousers, to elegant evening dresses and scandalously scanty cami-knickers.

(Text source: Chertsey Museum Homepage)

LAST CHANCE!

Layer by Layer

Until 18 May 2013

Fashion Space Gallery, London

<http://www.fashionspacegallery.com/>



Marieka Ratsma & Kostika Spaho; Printed by i.materialise

Layer by Layer is the first of a two-part series exploring digital print in fashion. This exhibition focuses on 3D printing and its potential as a tool for design. By outlining some of the processes, stages of development and materials involved in the printing of objects, this- exhibition will demonstrate some of the most innovative uses of 3D printing in contemporary practice.

(Text and image source: Fashion Space Gallery Homepage)

Kaffe Fassett – A Life in Colour

Until 29 June 2013

Fashion and Textile Museum, London

<http://ftmlondon.org/>

‘Kaffe Fassett – A Life in Colour’ is a celebration of the work of one of the great practitioners of contemporary craft. This exhibition, the first in London since Kaffe Fassett’s record-breaking show at the

Victoria and Albert Museum in 1988, features over 100 works within a dramatic installation designed by Sue Timney.

(Text source: Fashion and Textile Museum London)

The Glamour of Bellville Sassoon

20 September 2013 – 11 January 2014

Fashion and Textile Museum, London

<http://ftmlondon.org/>

Bellville Sassoon has been synonymous with high fashion for over 50 years. As Britain’s foremost couture label from the 1960s onwards, founder Belinda Bellville with designers David Sassoon and Lorcan Mullany, dressed many of the world’s most stylish women, including Diana, Princess of Wales. This exhibition traces the history of British glamour from the couture houses of the late 1950s, to the celebrities who became clients of the company. It also explores the influence of ready-to-wear and Vogue patterns.

(Text source: The Textile and Fashion Museum Homepage)

Zandra Rhodes Unseen

12 July 2013 - 31 August 2013

Fashion and Textile Museum, London

<http://ftmlondon.org/>



With spectacular textiles, ravishing dresses and original sketches, Zandra Rhodes Unseen presents a rare opportunity to explore the archive, studio and creative process of one of the world’s most distinctive designers. An inspiration to her contemporaries for over 50 years, this new exhibition combines lesser-known fashion collections with more familiar designs drawn from a prolific career.

(Text and image source: Fashion and Textile Museum Homepage)

Knitted Elegance: Creative Fashion since the 1950s

Until 2 June 2013

Platt Hall Galleries and Manchester Art Gallery, Manchester

<http://www.manchestergalleries.org>

A range of avant-garde outfits from the gallery's collections to illustrate that knitwear can be sophisticated as well as practical, beautiful as well as warm, chic as well as homely. Designers such as Vivienne Westwood, Yves Saint Laurent, Sonia Rykiel, Missoni, Moschino, Alice Temperley and Maria Grachvogel will be represented, and because knitwear is frequently at the cutting edge of contemporary fashion, there will be four examples from last season's collections.

(Text source: Platt Hall Galleries and Manchester Art Gallery Homepage)

USA

Majestic African Textiles

Until 2 March 2014

Indianapolis Museum of Art, Indianapolis

<http://www.imamuseum.org/>

The new exhibition Majestic African Textiles presents a spectacular array of royal and prestige cloths, masking and ritual garments, and superbly beaded and embellished objects. Featuring more than 60 pieces drawn from the IMA's permanent collection and augmented with a few major loans, the show highlights a significant and diverse group of richly patterned and elaborately decorated textiles from North and sub-Saharan Africa. Organized geographically and representing various African ethnic groups, Majestic African Textiles is the first exhibition at the IMA to gather together a large number of these prized pieces to showcase their splendor and significance.

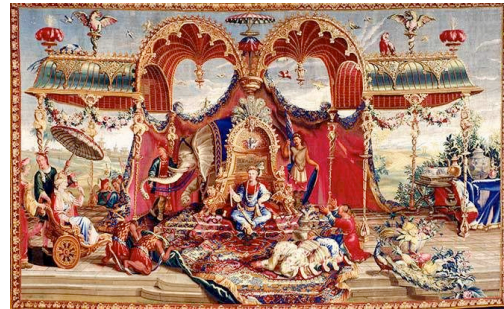
(Text source: IMA Homepage)

From the Exotic to the Mystical: Textile Treasures from the Permanent Collection

Until 4 August 2013

de Young Fine Arts Museum of San Francisco, San Francisco

<http://deyoung.famsf.org/>



J. B. Blin de Fontenay, G. L. Vernansal, Baptiste Monnoyer, Philippe Behagle Atelier (maker), *The Audience of the Emperor (or The Chinese Prince's Audience)*, 1722–1723. France, Beauvais. Wool, silk; tapestry weave. 125 x 198 inches. Fine Arts Museums of San Francisco, Roscoe and Margaret Oakes Collection. 59.49.1

Drawn from the Museums' extensive collection of textile arts, this delightful selection represents 15 centuries of textile arts and includes finely detailed English embroideries, playful Spanish laces, magnificent tapestries, and a set of elaborate French ecclesiastical vestments from the reign of Louis XIV. Allegorical imagery serves as the overarching theme of the exhibition, which further explores the subjects of exoticism, mythology, religious symbolism, and the fantasized animal world. *From the Exotic to the Mystical* offers a glimpse into the breadth of the Museums' textile collections and showcases many true masterpieces from the European holdings. (Text and image source: de Young Fine Arts Museum Homepage)

Front Row: Chinese American Designers

Until 29 September 2013

Museum of Chinese in America, New York

<http://www.mocanyc.org/>

Front Row traces and celebrates the rise of Chinese American designers who decided to make their marks in New York. In the 1980s, designers such as Anna Sui, Yeohlee Teng, Vera Wang and Vivienne Tam emerged in the New York fashion scene just as the city was transforming its identity from a garment center into one of the fashion

capitals of the world. Curiously, the growth of New York's Chinatown, the preponderance of Chinese manufacturers (tailors and seamstresses) in the city's garment district, and the increased outsourcing of garment manufacturing to China, occurred alongside the rapid growth of fashion's creative industries and a broader shift towards creative driven production in New York.
(Text and image source: Museum of Chinese in America Homepage)

Shanghai Glamour: New Women 1910s – 40s

Until 29 September 2013
Museum of Chinese in America, New York
<http://www.mocanyc.org/>

Shanghai Glamour explores how Shanghai women and their fashionable dress epitomized the seduction and mystery of this legendary city as it was modernizing in the early 20th century. Shanghai was established as a treaty port in the nineteenth century and became a major modern metropolis by the 1920s, internationally known as “the Paris of the East.”
(Text source: Museum of Chinese in America Homepage)

Future Beauty: 30 Years of Japanese Fashion

27 June 2013 – 8 September 2013
Seattle Art Museum, Seattle
<http://www.seattleartmuseum.org/>

The tremendous innovation of Japanese fashion designers who have revolutionized the way we think of fashion today will be shown for the first time in Seattle at SAM. The leading Japanese designers who initially gained recognition in the West were Kenzo Takada and Issey Miyake in the 1970s, but it is in the 1980s that Japanese designers emerged with an entirely new aesthetic. In the summer of 1983, Rei Kawakubo and Yohji Yamamoto launched a stark new aesthetic at the Paris runway shows. Based on monochrome black and white, they presented asymmetric and at times artfully perforated designs, which loosely skimmed the female silhouette. Recognized as a radical counterproposal to Western notions

of the fitted gown, their designs gained instant notoriety.
(Text source: Seattle Art Museum Homepage)

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

25 October 2013 – 23 February 2014
The Brooklyn Museum, New York
www.brooklynmuseum.org

The Brooklyn Museum will be the only East Coast venue for The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk, the first international exhibition dedicated to the groundbreaking French couturier, organized by the Montreal Museum of Fine Arts. The critically acclaimed touring show, already seen by half a million people, spans the Paris-based designer's 37-year career and includes iconic examples never before exhibited. The Brooklyn presentation will include new material not shown in the previous venues, including ensembles from his recent runway shows.
(Text source: The Brooklyn Museum Homepage)

Out of Southeast Asia: Art That Sustains

Until 13 October 2013
The Textile Museum, Washington
<http://textilemuseum.org/>



Shoulder cloth (phaa sabai), Laos, Hua Phan Province, Tai Daeng People, ca. 1900–1950. TM 1985.31.4. Ruth Lincoln Fisher Memorial Fund.

Southeast Asian textiles first served as markers of ethnic identity, distinguishing neighboring communities by pattern, color, and technique. Now commercial production

challenges these practices, yet the artistic wealth of these several hundred groups continues to inspire artists from around the world. *Out of Southeast Asia: Art That Sustains* explores the intersection of these rich traditions and their interpretation within contemporary art and design. (Text source: The Textile Museum Homepage)

Dior, Balmain, Saint Laurent: Elegance and Ease

Until 12 January 2014
Mint Museum Randolph, Charlotte
<http://www.mintmuseum.org/>



Balmain Cocktail Dress, 1960

French fashion has long been and continues to form the foundation of global designs. Christian Dior (1905-1957) established Paris as the center of the world of modern haute couture. Dior's "New Look" fashions presented small, nipped-in waistlines above full skirts that emphasized the bust and hips in these silhouettes.

Known for the elegance and movement of his formal designs, Pierre Balmain (1914-1982) created exquisite, simple silhouettes for his tailored suits. He once stated that "The dressmaker is the architect of movement."

Yves Saint Laurent (1936-2008) is recognized as one of the greatest innovators in fashion history. He was among the first to present ready-to-wear designs, including his famous tuxedo suits, which became a symbol of fashionable ease found in exotic cities throughout the world.

This special exhibition, drawn entirely from the Mint's Fashion Collection, features

thirty exquisite designs by these three French Masters and the unique approach each brought to the fashion world. (Text and image source: Mint Museum Randolph Homepage)

Threads of Identity: Contemporary Maya Textiles

Until 31 December 2013
Mint Museum Randolph, Charlotte
<http://www.mintmuseum.org/>



Man's shirt and faja (sash belt), Kaqchikel, Solola, Department of Solola, Guatemala, 20th century

Maya peoples of Guatemala and southeastern Mexico are renowned for their time-honored tradition of magnificent attire. Throughout the world, clothing transforms the biological body into a socio-cultural being, integrating the person into the community. Among the Maya, dress is an outward expression of cultural pride. Dress also conveys one's place in the world, signaling social identity and geographic origin or current community. It also articulates social structure, political affiliation and religious ideology by way of its decoration which comprises a symbol system of visual codes, the ability to read the message reflecting one's degree of cultural initiation. Today's repertoire of Maya traditional clothing, called traje, developed primarily during the Colonial Period (1521-1821 C.E.) as a forced adoption of European dress. Yet elements of traje reach back more than 2,300 years. Today's fashions, as adaptations of imposed, foreign modes to indigenous couture, are testimony to Maya perseverance in spite of hundreds of years of

colonization, enslavement and genocide. Maya clothing styles generally are divided along language boundaries. This exhibition features fashions of the Kaqchikel, Ixil, K'iche', Mam, Tz'utujil, Chuj, Awakatek, Jakaltek and Poqomchi' from Guatemala, and Tzotzil and Tzeltal from Chiapas, Mexico.
(Text and image source: Mint Museum Randolph)

Stephen Burrows: When Fashion Danced

Until 28 July 2013
Museum of the City of New York, New York
<http://www.mcny.org/>

Stephen Burrows: When Fashion Danced is the first major examination of the work of the designer. The New York Times called in 1977 the “brightest star of American fashion.” It looks at the period spanning the 1970s when Stephen Burrows’s meteoric rise to fame made him not only the first African-American designer to gain international stature, but a celebrated fashion innovator whose work helped define the look of a generation. With vibrant colors, metallic fabrics, and slinky silhouettes that clung to the body, Burrows’s danceable designs generated a vibrant look that was of a piece with the glamorous, liberated nightlife of the era. Through photographs, drawings, and original garments, the exhibition will trace Burrows’s evolution from creating eclectic looks for his friends in the 1960s to his work with the chic 57th Street retailer Henri Bendel to the floor of Studio 54, as he dressed such 70s style icons as Cher, Liza Minnelli, and Diana Ross.
(Text source: Museum of the City New York Homepage)

Hippie Chic – Paisley, beads, and fringe: celebrate hippie fashion

16 July 2013 – 11 November 2013
Museum of Fine Arts, Boston
<http://www.mfa.org/>

The end of the 1960s and early 1970s was an exciting time for fashion as the counterculture’s challenges to authority

expressed itself in new ways of thinking about dress. The emerging hippie culture rejected the dictates of Paris haute couture, adopting instead an eclectic, highly individual look, mixing vintage and ethnic clothing with fashions inspired by contemporary psychedelic Pop art, nature, fantasy, and ethnographic art. For the first time, trends percolated up from the streets to affect ready to wear and even haute couture. “Hippie Chic” celebrates the designs of innovative boutiques and young designers and includes about 50 ensembles, in materials (crushed velvet, eyelet, satin, leather,), techniques and embellishments (tie-dye, patchwork, beads, and fringe), and styles from psychedelic to retro that made statements consonant with the era’s experimentation, theatricality, and freewheeling spirit.
(Text source: Museum of Fine Arts Homepage)

Pattern Play: The Contemporary Designs of Jacqueline Groag

19 May 2013 – 22 September 2013
Denver Art Museum, Denver
<http://www.denverartmuseum.org/>



Jacqueline Groag, Untitled, about 1956. Dress fabric, printed cotton. Jill A. Wiltse and H. Kirk Brown III Collection. Photo from the book *Jacqueline Groag: Textile and Pattern Design*, published by ACC.

Following the prolonged trauma of World War II, a renewed public appetite for color and pattern flourished in Britain. Designers responded enthusiastically to the freedom of the post-war period, creating dynamic and stimulating patterns inspired by art, science, and everyday life. Czech-born Jacqueline Groag was one of the most versatile women designers of this period. From the colorful and playful to the abstract and representational, Groag’s work contributed to Britain’s spirit of renewal and defined the

popular “contemporary” style. An extremely inventive artist with a finely tuned sense of color, Groag utilized collage and drawing to develop her exceptional child-like visions. Pattern Play: The Contemporary Designs of Jacqueline Groag provides a rare opportunity to view these original works on paper alongside Groag's lively, bold designs for furnishing textiles, dress fabrics, laminates, and other decorative surfaces drawn primarily from the Denver collection of Jill A. Wiltse and H. Kirk Brown III. (Text and Image source: Denver Art Museum Homepage)

Artist/Rebel/Dandy: Men of Fashion

Until 18 August 2013

RISD Museum, Providence

<http://risdmuseum.org/>



Four-piece suit worn by Michael Strange (pseudonym of Blanche Oelrichs), ca. 1928. Brooks Uniform Co., tailor, New York, est. last quarter of 19th century. Gift of Joana Avillez.

In a groundbreaking exhibition—drawn from the collection of RISD Museum and loans from other national and international organizations and private individuals—the RISD Museum celebrates the dandy, tracing the variety of ways in which this personality has blazed through two centuries and investigating where he resides today. Rather than following strict definitions, Artist/Rebel/Dandy features myriad manifestations of the dandy's style and persona, from the discreet sophistication and consummate elegance of Beau Brummell (1778–1840) to the romantics and revolutionaries of today—including Rick Owens, Patti Smith, Ouigi Theodore, and Waris Ahluwalia. (Text and image source: RISD Museum Homepage)

Punk: Chaos to Couture

9 May 2013 – 14 August 2013-04-28

The Metropolitan Museum of Art, New York

<http://www.metmuseum.org/>



The Met's spring 2013 Costume Institute exhibition, PUNK: Chaos to Couture, will examine punk's impact on high fashion from the movement's birth in the early 1970s through its continuing influence today. Featuring approximately one hundred designs for men and women, the exhibition will include original punk garments and recent, directional fashion to illustrate how haute couture and ready-to-wear borrow punk's visual symbols.

Presented as an immersive multimedia, multisensory experience, the clothes will be animated with period music videos and soundscaping audio techniques.

(Text and image source: The Metropolitan Museum of Art Homepage)

Inspiring Beauty – 50 years of Ebony Fashion Fair

Until 5 January 2014

Chicago History Museum, Chicago

<http://www.chicagohs.org/>

Relive the experience of the Ebony Fashion Fair in this one-of-a-kind exhibition.

Explore its fifty-year history and discover how Eunice Johnson overcame adversity to bring couture fashion to African American communities, while raising millions of dollars for charity. More than sixty garments, including works by Oscar de la Renta, Christian Dior, Stephen Burrows, Yves Saint Laurent, and Patrick Kelly help tell the story of this world-renowned fashion show and its redefinition of American beauty.

(Text source: Chicago History Museum Homepage)

RetroSpective

22 May 2013 – 16 November 2013
The Museum of FIT, New York
<http://fitnyc.edu/13666.asp>



Norman Norell, dress, red wool crepe and satin, 1962, USA, gift of Claudia Halley.

RetroSpective explores fashion's relationship with its own history. The speed of the fashion cycle is faster than ever, and yet, in the constant drive for newness, the past is often used as a point of reference. Many contemporary designers embrace looking back at fashion history as a fundamental part of the design process. In doing so, they create inventive and modern re-interpretations of everything from crinolines to "flapper" dresses. As cutting-edge designer Yohji Yamamoto once said, "Going to the future means you have to use your past."

Featuring more than 100 garments, accessories, and textiles from the Museum's permanent collection, *RetroSpective* begins with a selection of fashions that references historical periods prior to the eighteenth century, including a 1981 gold lamé ensemble by Zandra Rhodes and a 1999 painted silk chiffon gown by Alexander McQueen for Givenchy Couture, both of which draw inspiration from sixteenth-century England. The remainder of the exhibition showcases groupings of period fashions—from 18th century to grunge—and their more recent revivals. (Text and image source: The Museum at FIT Homepage)

Fashion and The Field Museum Collection: Maria Pinto

Until 16 June 2013
Field Museum, Chicago
<http://fieldmuseum.org>

This thoughtful presentation showcases clothing masterworks from the Museum's collections, selected by esteemed Chicago fashion designer Maria Pinto.

All Dressed Up: Fashions for Children and Their Families

Until 1 December 2013
Philadelphia Museum of Art, Philadelphia
<http://www.philamuseum.org>



Girl's Dress, Made in United States, North and Central America, c. 1842-45; Artist/maker unknown, American. Worn by Mrs. Martin L. Dresser (Sarah Jane Smith), born 1839. Wool plain weave, wool braid, silk twill ribbon

All Dressed Up: Fashions for Children and Their Families focuses on clothing from the late eighteenth through mid-twentieth centuries, comparing and contrasting adults' apparel with children's smaller styles. Garments and accessories from the Museum's collection explore how evolving concepts of childhood have shaped what was considered appropriate in the past, and the relationship of young styles to those of adults; why girls and small boys both wore skirts; the reason for extreme fashions like hoopskirts; who wore fancy clothes; and how children were expected to behave where these clothes.

(Text and image source: Philadelphia Museum of Art Homepage)

A century of Cotton: Selections from The Helen Larson Historic Fashion Collection, 1800-1900

Open since February 12 2013
The FIDM Museum & Galleries, Los Angeles
<http://fidmmuseum.org/>



Afternoon Dress; United States, c. 1908 / Hat Europe or United States, sc. 1908

Showcasing the beauty and versatility of cotton fabrics, this exhibition highlights selected cotton garments and accessories from The Helen Larson Historic Fashion Collection. Beginning in the late seventeenth-century, lightweight cotton fabrics gradually supplanted the dominance of fragile and expensive silks. As cotton became increasingly popular, fashionable dress incorporated this new medium into its vocabulary. Including woven, printed and embroidered cottons, *A Century of Cotton* also traces the dramatic changes that occurred in the fashionable female silhouette between 1800 and 1900 (Text and image source: The FIDM Museum & Galleries Homepage)

LAST CHANCE

Impressionism, Fashion and Modernity

Until 27 May 2013
The Metropolitan Museum of Art, New York
<http://www.metmuseum.org/>

Impressionism, Fashion, and Modernity presents a revealing look at the role of fashion in the works of the Impressionists and their contemporaries. Some eighty major figure paintings, seen in concert with period costumes, accessories, fashion plates, photographs, and popular prints, highlight the vital relationship between fashion and art during the pivotal years, from the mid-1860s to the mid-1880s, when Paris emerged as the style capital of the world. With the rise of the department store, the

advent of ready-made wear, and the proliferation of fashion magazines, those at the forefront of the avant-garde—from Manet, Monet, and Renoir to Baudelaire, Mallarmé, and Zola—turned a fresh eye to contemporary dress, embracing *la mode* as the harbinger of *la modernité*. The novelty, vibrancy, and fleeting allure of the latest trends in fashion proved seductive for a generation of artists and writers who sought to give expression to the pulse of modern life in all its nuanced richness. Without rivaling the meticulous detail of society portraitists such as James Tissot or Alfred Stevens or the graphic flair of fashion plates, the Impressionists nonetheless engaged similar strategies in the making (and in the marketing) of their pictures of stylish men and women that sought to reflect the spirit of their age.

(Text source: The Metropolitan Museum of Art Homepage)

Raiment for Liturgy: Vestments in the Kent State University Collection

Until 9 February 2014
Kent State University Museum
<http://www.kent.edu/museum/>

"Raiment for Liturgy: Vestments in the Kent State University Collection" will highlight a variety of religious garments and textiles from the KSU Museum's permanent collection, many of which are made from lavish materials.

The Roman Catholic Church decreed that vestments be made of silk, the most expensive and precious of all textiles, because bishops and priests celebrating mass should wear only the finest materials. For this reason, many of the vestments in the exhibition are made of luxurious woven silks brocaded in gold and silver or embroidered in polychrome and precious metallic threads.

(Text and image source: Kent State University Museum Homepage)

Fandemonium

Until 6 October 2013
Kent State University Museum
<http://www.kent.edu/museum/>

Fans are among the earliest accessories because they perform a critical function. In the days before air conditioning, the cool breeze created by a fan came as welcome relief. Far from purely functional, fans became highly ornamented and beautiful. Over the centuries and across continents, a number of different basic forms of fans developed. This exhibition explores these different shapes and styles. From hand-painted rococo designs of the eighteenth century to celluloid, art deco pieces from the twentieth century, the variations are remarkable and stunning. Approximately fifty fans spanning three centuries will fill the Alumni Gallery.

(Text source: Kent State University Museum Homepage)

Undress: Shaping fashion and Private Life

Until 1 September 2013

Kent State University Museum

<http://www.kent.edu/museum/index.cfm>



The defining characteristic of any fashion period is the shape of the silhouette. Shape is largely determined by what is worn underneath the fashionable garment and next to the skin. Why silhouettes have often had so little to do with the shape of the human body is one of the mysteries of fashion. It is influenced by economic, political and social circumstances as well as attitudes toward sexuality and the ever-present desire for novelty. In this exhibition *undress* includes not only the garments that give the body structure and shape, but also garments worn at night, at home and in informal situations. These are the garments that reveal and shape private life.

(Text and image source: Kent State University Museum Homepage)

Future Beauty: Avant-Garde Japanese Fashion

16 November 2013 – 26 January 2014

Peabody Essex Museum, Salem

<http://www.pem.org/>

Japanese designers such as Issey Miyake, Rei Kawakubo and Yohji Yamamoto reshaped fashion in the early 1980s. The narrow silhouettes of Western couture gave way to flowing, sculpted forms. A reduced range of color emphasized cut and proportion. The voluminous spaces they created between body and fabric boldly redefined Japanese avant-garde fashion and forced people to reconsider the relationship between art, design and fashion. Co-organized by the Kyoto Fashion Institute and Barbican Art Gallery, London.

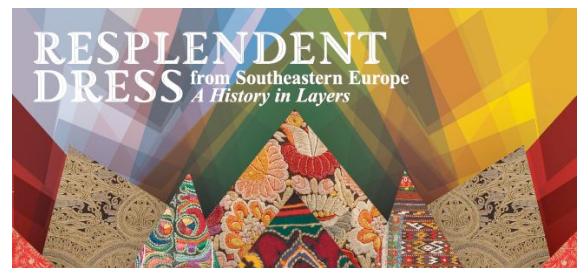
(Text and image source: Peabody Essex Museum Homepage)

Resplendent Dress from Southeastern Europe: A History in Layers

Until 14 July 2013

Fowler Museum at UCLA, Los Angeles

<http://www.fowler.ucla.edu/>



In the past, girls in rural southeastern Europe spent their childhoods weaving, sewing, and embroidering festive dress so that when they reached puberty they could join the Sunday afternoon village dances garbed in resplendent attire. These extremely colorful and intensely worked garments were often adorned with embroidery, lace, metallic threads, coins, sequins, beads, and, perhaps most importantly, fringe.

Resplendent Dress from Southeastern Europe features fifty stunning nineteenth-through twentieth-century ensembles from

Macedonia, Croatia, Albania, Bosnia-Herzegovina, Bulgaria, Kosovo, Serbia, Hungary, the Slovak Republic, the Czech Republic, Montenegro, and Romania - nearly all from the Fowler's excellent collection - plus one hundred individual items including aprons, vests, jackets, and robes. These fascinating ensembles are displayed in an immersive environment that evokes the distinctive mountain landscape in which villagers gathered in their finery. (Text and image source: Fowler Museum at UCLA Homepage)

From the Editor

Dear All,

I would like to invite you to send costume and textile relating items for the next ICOM Costume Committee Newsletter 2013: 2 such as book reviews, informations on exhibitions, conferences and other events of interest to me. The deadline will be November 30th 2013.

Until then, visit our website for the latest news.

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