



ICOM Costume News 2013: 2

15 December 2013

INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

Letter from the Chair

Dear Colleagues,

I am delighted to have this first opportunity to send greetings to you through our Newsletter. It is coming to you through the efforts of our volunteer Newsletter Editor, Lena Chwalinski. I want to express the Committee's appreciation to Lena for her work. The Newsletter is our most important means of communicating with members of the Committee and it is a large task to solicit information and put it all into a nice format. Thank you very much, Lena.

Perhaps you have noticed that each month since the meeting in Rio de Janeiro you have received an e-mail blast with information about Committee activities. I want to thank Paola Di Trocchio who has volunteered to send these messages and keep track of ever-changing e-mail addresses. It is the goal of the Costume Committee Board to communicate as much by e-mail as possible including our Newsletters. By doing so we minimize our costs and can devote more resources to additional Committee activities. Thank you very much, Paola.

Meike Koenigstein, our dedicated volunteer Webmaster is working to keep our current Web site updated. However, she has suggested that the site itself needs to be refreshed and the Board has made that one of our most important priorities. Thank you, Meike, for your diligent work for the Committee and for making us aware of Web site issues. We have solicited proposals from technical

experts and will issue a contract for the work in the New Year. The Board would also like to refresh the Costume Committee logo. If any members have an idea for a design, please e-mail it to me at jdruesed@kent.edu and I will share it with the Board.

I hope that you have had the opportunity to visit our "Clothes Tell Stories" Web site, which was unveiled at the Rio de Janeiro meeting. There is more information about this Web site elsewhere in the Newsletter. We intend to expand and update this site and I would like to ask for volunteers to evaluate new submissions for inclusion. If you would like to be on this jury, please e-mail me a letter of interest and your curriculum vitae at jdruesed@kent.edu. We will need several jurors. Once we have a team of jurors, we will ask members of the Committee to submit additional articles to be considered for inclusion.

I would like to announce a Working Group to develop Policies and Procedures for the Costume Committee. Anthea Bickley, Pamela Parmal and Andrea Joosten have graciously volunteered to participate. I have asked them first to look at existing policies to determine if we need to update them. Of course, our committee policies must accord with those of ICOM. We plan to make an initial report at the meeting in Athens in September.

We have accepted an invitation from Bianca Du Mortier to hold our 2015 meeting in the

Netherlands. The dates for that meeting are yet to be determined. We last met there in 1989 during the Hague Triennial. The 2016 Triennial will be in Milan from 2 to 9 July, and we are already working to establish that program.

All of these activities remind me that your active participation in the Costume Committee depends on your membership. It is now the season for membership renewals, and I urge you to renew promptly and include your e-mail address on your renewal form. The funds the Costume Committee receives from ICOM depend in large part on our membership numbers.

The Costume Committee is fortunate to have continuity within its governance. Those of us recently elected to serve the Committee want to take this opportunity to thank the officers and board members who have guided the Committee over the past six years. We are especially grateful to officers Katia Johansen, Vicki Berger, Brigitte Herrbach-Schmidt and Bianca du Mortier, and board member Pascale Gorguet-Ballesteros. I am very pleased that Bernard Berthod and Alexandra Kim have remained on the board in new positions. They provide the essential continuity and institutional memory that are so valuable. For the next three years the officers and members of the board are:

Jean L. Druessedow, Chair
Bernard Berthod, Vice-Chair
Alexandra Kim, Secretary
Ursula Karbacher, Treasurer
Isabel Alvarado, Member
Dorothea Nicolai, Member
Johannes Pietsch, Member

It is an honor to serve as the elected chairperson of the Costume Committee and I look forward to working on your behalf with our excellent officers and board members. Together we are looking forward to a productive three years.

With all good wishes,



Jean L. Druessedow, Chair
International Costume Committee
International Council of Museums
November 26, 2013

From your outgoing Chair

Thank you all for your support and participation in the Costume Committee. You have made my 6 years of Chairmanship productive and exciting. It has been a pleasure to work with the Board to achieve the goals we set ourselves in 2007 in Vienna: a committee website, grants for young members, an inspiring and informative Newsletter twice a year, a geographic spread of our annual meetings, and a handsome series of printed Proceedings. At our meeting in Rio this past August, we also welcomed new members from Africa, South America and Asia.

I am very proud of our project Clothes Tell Stories (www.clothestellstories.com), which showcases some of our members' expertise and experience. This site has already been highly praised for the way it exemplifies the value and benefits of ICOM membership.

I look forward to seeing many of you at our coming meetings, and in continuing the wonderful atmosphere of exchanging knowledge between colleagues and friends!

Best wishes,
Katia Johansen
Chair, 2007-2013

**Annual General Meeting
ICOM Costume Committee
Thursday, August 15, 2013
Rio de Janeiro, Brazil
Minutes**

1. Call to Order: Katia Johansen, Chair

The Chair called the Annual General Meeting to order at 3:57 PM. A quorum was not achieved. Regrets were shared from: Jan Loverin, Rebecca Akins, Sandy Rosenbaum, June Swann, Aude Le Guennec, Naomi Tarrant, Bernard Berthod, Bianca du Mortier, Elizabeth Jachimowicz, Joanna Marschner, Meike Königstein, Rainer Y, Elizabeth Coleman, Britta Hammar, Ann Resare, Suzanne McLean, Anu Liivandi, and Inez Brooks-Myers.

2. Review of Minutes of Friday, October 26, 2012: Vicki Berger, Secretary

The minutes from Brussels, Belgium were published in the December 2012 Newsletter, pages 2-6. Because we do not have a quorum today, we cannot take action on them. The board will present the minutes for approval in Greece in 2014.

3. Chair's Report: Katia Johansen

This past year's activities began with the lively and stimulating meeting in Brussels. Thank you, Corinne [Ter Assatouroff] and Martine [Vrebos], for an exciting and inspiring week! We were honored with the visit from ICOM Belgium's Chair, Wim de Vos, and it was impressive to see that a handsome Festschrift was produced, with contributions from many of our members, to honor Corinne on her retirement. We celebrated our 50th anniversary with the "1962 - dress memories" project, the new "old" costume for Manneken-Pis and a good publication about it which was sent out to all members, and a truly memorable chocolate cake at our farewell dinner. Since then we can also note:

- Two fine Newsletters have been put together by Lena Chwalinski and distributed by Britta Hammar and Ann Resare.
- The Committee website has received more material and has been kept accurate, lively, and up-to-date by our new webmaster, Meike Königstein.
- The Proceedings of both the Belgrade meeting in 2011 and the Brussels meeting in 2012 have been published and are available. Authors should have received them by now. Congratulations to Mirjana [Menkovic], Martine [Vrebos], and Corinne [Ter Assatouroff] on such conscientious and quick work!
- The Committee moved its bank account to the ICOM HSBC account in Paris, as required by the then Director General. This has been exceedingly difficult and disruptive and is still a matter of contention among a number of international committees.
- The Vocabulary of Basic Terms has been moved and links repaired by Simon Sheffield of the Collections Link UK after legwork by Anthea [Bickley] and Alexandra [Kim], so it is now more easily and consistently accessible.
- The Guidelines are now available in Russian and Portuguese.
- As Chair, I have solicited and supported applications from our young members for travel grants from ICOM to our annual meetings. We have been successful every year except this year, but our own Board decided to offer a travel grant from Committee funds to help one member attend.
- The Costume Committee has been subject to a review by the ICOM working group established for this: the review was meant to indicate where we might be more proactive according to the strategic goals of ICOM. As our activities are carefully planned to fall within these goals, we got very good grades, and Costume is often mentioned by ICOM Paris as an exemplary committee with good activities, good global outreach, good publications, good financial reporting and good member participation.

- The only area of criticism was that we have not had many formal joint activities with other ICOM Committees. (I think ICOM would like other committees to be inspired by our energy.) We have sought to rectify this by having a joint "Museum Focus" day here in Rio with CIDOC (Documentation) and ICMS (Museum Security). This has sparked a new activity for us - the museum review, which is something we can develop and offer to museums which are interested. CAMOC (City Museums), Conservation and ICOMAM (Military Museums) have all also expressed interest in having joint activities with us. We did attempt to plan a joint meeting with ICME (Ethnology) in 2011, but it quickly became apparent that this is far more work than a single coordinator, or even several, can manage.

Planning for Rio: Our annual meetings are one of our most visible activities, so planning for this meeting in Rio has been an on-going project for several years. The planning team of Rita Andrade, Isabel Alvarado, Vicki Berger, and myself, has been very diligent, innovative and flexible in getting things arranged as well as possible. I hope you all are enjoying it!

An extra, outreach activity is our Student Saturday, which was held last Saturday at the Museum of Fine Arts, with support from the Zuzu Angel Institute, the Museum of Fine Arts, and the Department of Cultural Activities. The theme was "Costume in Portraits" and it was an exemplary success, with 38 students participating for free. Members of the Committee and invited guests presented short lectures about how they use portraits and photos as resource material, and we were also able to use the excellent portraits in the Museum's collection as practice objects. The Committee provided the refreshments and translation. Thank you to all who helped make it a success!

Special projects: The Committee applied for and received special project grants from ICOM for the Clothes Tell Stories website over the last two years, which were matched with funds from the Committee. You saw the presentation earlier, and we are thrilled that the working group has been able to produce such a handsome, up-to-date resource. As planned, it is accessible and free for anyone who needs information or is just curious about what we do with costume in museums. It is a fine showcase of the multitude of skills and knowledge we represent, and I look forward to seeing it grow. I am willing to continue to work with the site if the new board desires. If it is the success we hope it will be, an option might be to charge a fee for new articles for this "best practices" platform, which would help underwrite its upkeep.

Finances: The annual ICOM subsidy for 2013 was announced in May: €5,470, just slightly more than previous years. Part of this is a basic amount, the same for all committees, another part is based on the number of paid-up members, and last part is awarded based on our performance, which is described as good. We have received private funding of about €3000 for the Manneken Pis project and €8000 in all from ICOM especially for the Clothes Tell Stories website.

Elections 2013: A report from the Chair of the Nominating Committee, Anthea Bickley, will be presented by Paola di Trocchio later, with the results of this election.

Other activities: The board has been in communication regularly throughout the year to discuss various matters. The Munich Proceedings have been collected and edited and are almost ready to be produced. The new Board will decide in which form.

A major activity for me as Chair was participating in the past year's extensive discussions with other Chairs of International Committees about ICOM, its leadership and way of working. Our debate set in motion a review at the ICOM Paris offices, resulting in the suspension of the Director General and the Chief Financial Officer. They have since left the employ of ICOM and a new, functioning Director General stepped in. This has meant an improvement in many of the areas that were suffering, not least of all the working conditions and atmosphere at the Secretariat. We are pleased to see renewed energy and a hopeful outlook for the staff there.

A very time-consuming task for the Board is making the annual activity and financial reports to ICOM in December/January. Last year our deadline for turning them in was made even shorter. These had become increasingly complicated, so complex now that even in-kind services need to be

listed and values estimated - very hard for us who are volunteering our time and when our meetings take place all over the globe. Now the budgets of the annual meetings are also included in the Committee's finances, making for an extremely complicated reporting system. Just preparing the activity and financial reports for 2012 required several weeks' full-time attention and about 400 emails in and out. These reports are the basis for what the committees are allotted in annual support, so they are very important, but I sincerely hope that the format will be adjusted by the new leadership in ICOM Paris.

A very large volume of correspondence is involved in keeping our activity this level high: my in- and outboxes for Costume Committee business tally over 5000 messages since last October. Many of these are major explanations and reports, as the rest of the board has fielded simple business inquiries. If I have missed answering some, I apologize.

Now that it seems we will be able to get better and more frequent membership information from Paris, we may begin to plan how to cultivate our membership. There is no lack of ideas from the Board and current members, so we could undoubtedly raise our membership despite the falling statistics of costume staff in most museums. Our outreach with the Student Saturdays, activities like the presentation of Brazilian costume history and activities here, and the globally accessible Clothes Tell Stories website are all designed to promote the Committee and the resources we represent. We have more than met our goals from 2007 and 2010, and it has been a pleasure! Thank you.

4. Secretary's Report: Vicki Berger

The current Costume Committee membership list shows 232 individual members from 36 countries. We also have 11 institutional members from 10 countries and 2 non-voting student members. The 2012 individual membership was 266 active individual members in 39 countries and seven institutions in six countries. A message from Marie Claverie, ICOM Project Manager for Organization and Information Systems, states: "Please note that approx. 10% of the payments have not been received yet, so this list is provisional..." The larger contingents of 2013 membership are: France, 37; Germany, 26; USA, 21; Netherlands, 15; and United Kingdom, Canada, and Sweden with 10 each.

Membership lists are available today for anyone wishing to check his/her e-mail address. Please send contact information changes to: secretariat@icom.museum

Annual secretarial duties included: writing thank-you notes for the 2012 meeting in Belgium, preparing minutes of the Annual General Meeting for publication in the newsletter, answering miscellaneous requests, soliciting thank-you gifts for this meeting, and helping Chair Johansen as requested. As always, thank you to those who brought gifts for our invited speakers and other museum colleagues.

5. Treasurer's Report: Brigitte Herrbach-Schmidt

The Treasurer distributed a printed financial report to members in attendance. The report will be published in the next newsletter.

6. Editor and Webmaster's Reports: read by Katia Johansen

a. Webmaster's Report: Meike Königstein

Since about December 2012, I have taken care of the content management of the website of the Costume Committee. The technical support is in the hands of the creator of the page. The most important changes in the last seven months concern the following points:

- Update all the contents of the website especially the news content and the member area, which are revised regularly (minimum: once a week).

- Layout improvements such as the organization of the page of the Committee History.

- Integration of new photos. Brigitte Herrbach-Schmidt sent me some high-quality pictures.

Thank you very much.

- Regular upload of documents, such as the Newsletter, Guidelines or the Meeting Program, etc.

- Supervision of members primarily affects password assignment and update of content.

It also was an attempt to make the page more logical and intuitive for the user, for example by renaming "News" in "News and Meetings". Until now you have to search for the information about our meetings. A major problem is the location of the left side menu. The visitors of the website cannot immediately find it and they have to search for the content. A simple suggestion would be to put the two menus together on one site (either top or side), as it is usually the case. In the bar at the bottom is still Pernilla Rasmussen webmaster, this should be changed.

Unfortunately, these changes are not possible for me and the creator of the page has been hard to contact.

Another problem is that the function of the website is restricted in some browsers. In particular, the Windows Explorer cannot display some content. The problem can only be solved by the technical advisor, who is already informed.

A wish for the future would be a more modern appearance of the page, for example, with a plain white background, and to give the content a more logical and intuitive structure. A good idea would be to place the News in box on every site – so our most important content is visible all the time for the visitors.

However, this is not possible for me as a content advisor. It should therefore be planned either to give the developer of the page an official order with the desire to solve all these problems or a fundamentally new set up of the website, for example by WordPress, Google Blogger, etc. The second solution would, however, would be very extensive.

b. Editor's Report: Lena Chwalinski

Since October 2012 I am responsible for the biannual publication of the ICOM Costume Committee's Newsletter. Since our last meeting in Brussels, it was released in December 2012 and May 2013.

First of all, I would like to thank all members who have helped me during the first steps and who have sent me information about upcoming exhibitions and events, notes and other News relating the Costume Committee so far. This means a great help for me! Especially articles from countries whose languages I don't speak are absolutely necessary to allow editing an international newsletter – as we are an international working Committee. So I invite all of you to send me further news concerning your work, your activities and exhibitions. A brief E-mail to l.chwalinski@web.de in either English or French, which may include one or two outstanding pictures of your exhibition, would be perfect.

The regular content of the newsletter includes the letter of the Chair, News from the board, reports of held meetings or information about upcoming meetings; moreover, Call for Papers, reviews of articles and books and any news concerning single members. A big part concerns the overview about exhibitions which are either opened or are going to come. The search of them means the greatest effort during the work on the newsletter, since I would like to give a bright overview about the diversified contexts costumes offer. During my researches I noticed certain limits in my abilities getting information about expositions held in countries with non-roman-languages. I always appreciate it, if the websites offer an English version of the contents. So here again – for the publication of an international Newsletter – my asking to send me your exhibition news. And please feel free to let me know if you have any suggestions for optimizing the Newsletter. Every E-mail is heartily welcomed!

The next Newsletter is planned for the end of 2013. The deadline for articles will be November 30th. I am already curious about all the news and exhibitions. I wish you a great time in Rio and send the very best wishes from Munich!

Johansen thanked the webmaster and editor and praised their work for the Costume Committee. The incoming Board will appoint a new team to distribute hard copies of the Newsletter. Johansen thanked Ann Resare and Britta Hammer for their past service with this task.

7. New Business: Katia Johansen

a. Introductions by New Members and First-time Attendees:

Emilia Duncan, Maria do Carmo Rainho, Rita Andrade, and Luiza Marcier introduced themselves to the group.

b. Future meetings

i. 2014, Invitation to Greece, September 7-13:

Mrs. Teti Hatjinicolaou, President of the ICOM Hellenic National Committee, gave the official invitation to next year's meeting in Naphthlion and Athens, Greece, September 7-13, 2014. The meeting will be sponsored by the Peloponnesian Folklore Foundation and the Hellenic Costume Society. The Peloponnesian Folklore Foundation celebrates its 40th anniversary in 2014. The theme of the conference will be "The Political Dimension of Dress." Schedule: December 2013 to March 2014, call for papers; May and June 2014, registration; September 7-13, conference. This will be the third Costume Committee conference held in Greece.

ii. 2015:

Japan, New Delhi, China, and a Baltic cruise have been proposed. Official proposals should be directed to the new board.

iii. 2016, ICOM Triennial in Milan, Italy, July 2-9:

The new board will begin plans for the 2016 Triennial in Italy.

8. Nominations and Elections Report: Anthea Bickley, read by Paola di Trocchio

Paola de Trocchio thanked the outgoing board for their service and announced the results of the recent election: Chair, Jean Druessedow; Vice Chair, Bernard Berthod; Secretary, Alexandra Kim; Treasurer, Ursula Karbacher; and At-large members Isabel Alvarado, Dorotea Nicolai, and Johannes Pietsch.

9. Closing Remarks, Installation of New Board, and Adjournment: Katia Johansen

Johansen presented gifts to the outgoing board members. Vicki Berger presented outgoing Chair Johansen with a large thank-you card signed by all present as well as a colorful gift bag filled with special thank-you gifts. Johansen introduced the new board. Their introduction constitutes their installation. The meeting adjourned at 4:55 PM.

Submitted by Vicki L. Berger, Secretary

Financial Report 2012/13
Rio de Janeiro August 2013-08-07

Funds available 31.7.2012 **12,589.14**

Income 1.8.2012 – 31.7.2013

ICOM special Project: Clothes tell stories

(5000 in 2012, 3000 in 2013)	8,000.00
ICOM anniversary special	500.00
ICOM Belgium for Meeting	250.00
ICOM annual funding 2013	5,436.00
Visit Bruxelles (for Manneken)	1,000.00
Belgian Embassy at Copenhagen (for Manneken)	1,000.00
15 copies brochure sold	150.00

16,336.00

28,925.14

Expenses 1.8.2012 – 31.7.2013

Meeting Belgrade

Postage conference Papers	229.00
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Meeting Brussels

Britta Hammar for Meeting Brussels (gifts for hosts, museums visited)	55.00
Closing ceremony Anniversary	570.00

Manneken Pis

Britta Hammar 2x train to Copenhagen	95.00
Mette travel to Brussels for fitting costume	147.00
Katia Johannsen Material div. for costume	331.79
Printing brochure Manneken pis	1871.17
Design brochure Manneken pis	640.00
Foto allowances	316.79
Postal charges sendig out brochure	87.36

Project 1962

Alexandra Kim Copies etc,	46.26
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4160.37

Clothes Tell stories

Meeting London

Accommodation Kim and Mette	576.92
Artworkers guild room (remainder)	35.48

Meeting Brussels

Mirjana Menkovic /Dorothea Nicolai Taxi	50.00
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Meeting Salzburg 1+2

Travelallowances	4942.33
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Dropbox	159.88
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Samples for layout	150.00
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Miro website	484.76
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6399.37

General

ICOM Costume Newsletter

Lena Chwalinski (editor 2012+2013)	180.00
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Newsletter 2x (Paper, copies, postage)	682.00
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Postage (2x) for nomination/election letters	252.91
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Website Costume/webhotel	52.87
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Webmaster Meike Königstein (2012+2013)	180.00
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Charges	105.30
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1,653.08

Expenses	12,441.82
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Available 31.7.2013

16,483.32

Reports from Rio

ICOM Costume Committee: report on meeting in Rio de Janeiro, August 2013

By Katia Johansen
(former) Chair, ICOM Costume Committee

The annual meeting in Rio was very successful on many accounts. Unfortunately most of our members could not attend because of the high price of travel and hotels, although it was recognized that much was done to keep the meeting's expenses down. The Costume Committee itself offered travel grants for the first time, which made it possible for one additional member to participate. We were also pleased to meet new members from Africa, Latin America and Asia who attended for the first time.



Opening ceremony event by dance company Carlinhos de Jesus presents popular Brazilian dances (August 12, 2013)

Because we did not have a local organizer in Rio, a working committee of 3 (Katia Johansen (Chair), Denmark; Isabel Alvarado, Chile; Vicki Berger (Secretary), USA) was asked to organize, assisted by Rita Andrade from Sao Paulo.



Isabel Alvarado receives a thank-you gift for serving on the 2013 Conference Planning Committee while Brigitte Herrbach-Schmidt shows her appreciation (August 12, 2013)

Our recon trip in May 2012 was carefully planned and we were able to meet with most of the people and places we needed to know about for the meeting. This groundwork was absolutely necessary to ensure the success of the meeting.

As there are no specific costume exhibitions at all in the city, it was evident we would have to base our program on meeting and discussing with a number of Brazilian scholars on the present state of Brazilian costume history. As shown by our program, it was possible to gather an exciting range of experts to tell us about an incredible range of costume topics. This was not only an excellent opportunity for us to learn, but also for these professionals to meet each other – and ICOM - many for the first time.



Costume Committee members and guests pose for a group photograph at the official venue, "City of Arts" (August 15, 2013)

Recognizing this, we arranged a round table discussion during our meeting to suggest how a Brazilian Costume Group might be organized. Based on reports from Committee members on groups in their own countries (Germany, Switzerland, UK, USA, Canada, Chile) it was explained how a costume group can work as support, inspiration and professional network. We hope the Brazilian museum organization IBRAM might be able to help such a group get started.

A successful Student Saturday was organized on the day before the conference began. Around 40 students participated in a free day of lectures contributed by members of the Costume Committee around the theme "Costume in Portraits". The meeting was held at the Museum of Fine Arts in Rio, where it was also possible to discuss some of the excellent paintings in the museum's own collection, and how these can be used as resources for costume history.

The Student Saturday is offered by members of the Committee who volunteer to come a day early to the meeting, give a lecture and speak informally with students about working with costume in museums. We regard it as a way to give back some of the hospitality and generosity we meet at host museums at our annual meetings all over the world.

The Committee members were excited to hear the progress of the new Fashion Museum which is being planned in Rio. New costume museums are rare, and the plans and visions presented by director Luiza Marcier were eagerly discussed. As there were no costume exhibitions to visit in the city, we planned a joint day with CIDOC and ICMS (Security) at the Museum of the Republic. Representatives from each committee presented short talks on various aspects of documentation, security and costume. This was a unique opportunity to discuss with the other committees our views on various aspects of museum work; each group discussed the museum's exhibitions and storage and presented its ideas and comments at the end of the day. These reports were to be presented to the director of the museum, who unfortunately was engaged with another ICOM Committee on that day. We were very happy to have the opportunity to learn more about the Museum of the Republic, and it was inspiring to brainstorm about how things were done and what ideas and suggestions they elicited from the experienced museum professionals from many other kinds of museums.

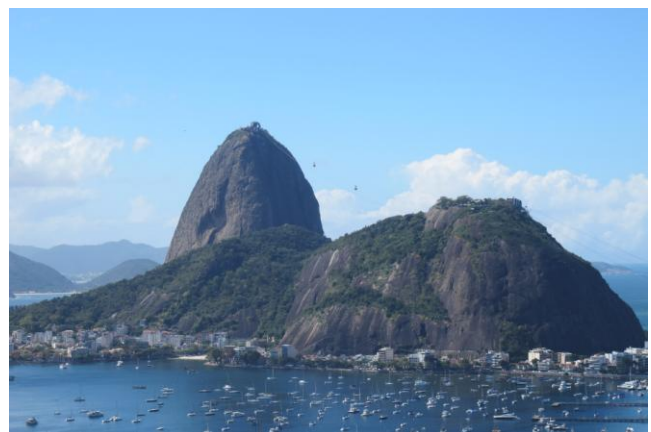


Four members of the newly-elected Costume Committee Board attend the conference. Left to right: Ursula Karbacher, Treasurer; Isabel Alvarado, At-large Member; Jean Druessedow, Chair; and Alexandra Kim, Secretary (August 15, 2013)

The Guidelines to Costume, a list of best practices and guidelines for working responsibly with costume in museums, have been translated by Michelle Benarush Kaufmann of the Fashion Museum, Rio prior to the meeting. We were proud to be able to present them on line on the

Committee's website (www.costume-committee.org) on August 15. They contain vital information about how to handle and store historic costume – important especially for smaller museums which may not have specially trained staff working with costume. In addition, we were proud to present a new website created by a Costume Committee working group: “Clothes Tell Stories” (www.clothestellstories.org). This is a lovely site with many good instructions and illustrated stories about how to work with costume in museums.

We hope that it will be possible for our Brazilian colleagues to be able to work together more in the future. It was wonderful to meet them, and learn so much about Brazilian costume history. We noted that there doesn't seem to be a collective effort to preserve samba costume, which certainly should be a priority, given that carnival is one of Brazil's most loved traditions. Though samba costume is regularly taken apart and reused, one or two complete outfits should be collected and preserved each year for the sake of Brazilian cultural history. Perhaps a designated museum should be found to house them, and their presentation should be a priority, not only for tourists but also for Brazilians. In addition we hope it will be possible for the Ministry of Culture and various other authorities to support the training of textile conservators, as this is a prerequisite for collecting, preserving and exhibiting costume. Lastly, we would like to encourage the Rio museums to increase their efforts to exhibit costume, which is so evocative of the people who wore it that it easily catches the attention and fantasy of museum visitors of all ages.



View of Rio's iconic Sugarloaf.

(Photograph by Vicki L. Berger)

Brazilian papers delivered in Rio de Janeiro for ICOM Costume Committee meeting

By Alexandra Kim

Dress history in Brazil through object-based research: an example of academic contribution by accessing national museum collections
Dr. Rita Andrade, Universidade Federal de Goiás

A Brief Fashion History in Brazil
Professor João Braga

The Imperial collection of dress, Petropolis
Ana Luísa Alonso de Camargo, Petropolis
<http://www.museuimperial.gov.br/>

Slaves' clothing in 19th C. Rio de Janeiro
Emilia Duncan, historian, costume designer for theater, film and TV

Adorning the body is clothing it: decorations and painting as clothing among Brazil's Indians
Els Lagrou, anthropologist
<http://www.musa.ufsc.br/elsje.htm>

Brazilian military uniforms - the National Guard
Adilson José de Almeida, Museu Paulista da USP
<http://www.mp.usp.br/>

Preventive Conservation and the Textile Collection of the National Museum of History, Rio de Janeiro Vera Lima, conservator, retired
<http://www.museuhistoriconacional.com.br/ingles/>

Nineteenth Century Carioca Fans: between European fashion and native plumage art
Maria Cristina Volpi Nacif, Universidade Federal do Rio de Janeiro

The Costume Collection of the Museum Casa da Hera (contains a collection of late 19th century Parisian dresses)
Daniela Alves, Director
<http://casadahera.wordpress.com/>

A dress against the Brazilian dictatorship
Hildegard Angel, Zuzu Angel Institute, Rio de Janeiro
<http://www.clothestellstories.com/index.php/telling-stories-with-clothes/zuzu-angel-hildegard-angel>

A new Fashion Museum
Luiza Marcier, designer and Director
<http://brazilianfashionblog.com/?tag=fashion-textile-museum>

Flávio de Carvalho's modernist reform clothes
Katia Johansen, Royal Danish Collections, Copenhagen

Fashion photography - more than photography of fashion
Maria do Carmo Rainho, Brazilian National Archives

Sustainable fashion, design and community projects
Nadine Gonzalez, president ModaFusion and leader of "Community Fashion Lab" and Lena Santana, designer
<http://www.modafusion.org/>

Carmen Miranda's collection and museum
Museum Carmen Miranda, Rio de Janeiro - Brazil
César Balbi, director
<http://carmen.miranda.nom.br/>

History and development of carnival costume: designing BIG events!
Rosa Magalhaes, historian and designer

Designing carnival dress
Rogerio Santinni, designer

3rd Student Saturday Program Presented in Rio de Janeiro

By Dr. Vicki L. Berger, Co-Chair, Student Saturday Program

The Costume Committee's 3rd Student Saturday Program was presented on August 10 at the ICOM Triennial Meeting in Rio de Janeiro. Hosted by Director Monica Xexeo at the National Museum of Fine Arts, the program featured talks on the subject "Costume in Portraits." Thirty-eight students and one non-student attended. Sincere thanks to the following speakers and helpers:

- Katia Johansen, Co-Chair of 2013 Student Saturday, "Royal Danish Portraits, Royal Danish Garments"

- Pam Parmal, “A Young Lady from Lima: Peruvian Colonial Portrait”
- Isabel Alvarado, “Costume in Portraits, 1800-1850”
- Maria do Carmo Teixeira Rainho, “Fashion Photography: More Than Photography of Fashion”
- Adler Homero Fonseca de Castro, “Identifying Military Uniforms in Brazilian Portraits”
- Alexandra Kim, “Seeing is Believing: Fashion, Fiction, and Fact in Art”
- Luiza Marcier, Publicity to Colleges and Universities
- Brigitte Herrbach-Schmidt, On-site Registrar
- Marcia Bibiani, Refreshments
- Rita Andrade, Organizing Committee
- Deborah Saad, Translator
- Roger Berger, Registration and Technical Support



August 10, 2013: Student Saturday attendees and Costume Committee speakers enjoy the afternoon refreshment break at the National Museum of Fine Arts.

The first Student Saturday was held in Chile in 2008, Co-Chaired by Vicki Berger and Isabel Alvarado; the second program was held in Serbia in 2011, Co-Chaired by Vicki Berger and Mirjana Menkovic. Plans are underway to offer a similar program in Greece in 2014.

(Photograph by Vicki L. Berger)

A Brazilian fashion walk

By Alexandra Kim

On the Saturday after the conference we were treated to a fashion walk in the Ipanema and Leblon districts by Luiza Marcier, designer and Director of Rio's forthcoming fashion museum. We started by meeting Isabela Capeto, one of Rio's leading designers, <http://www.isabelacapeto.com.br/>, who was hosting the opening party for her new shop, just behind the Botanic Gardens. Nestled up a small street of pastel painted houses the whitewashed building was the perfect backdrop for Isabela's signature blend of vibrant and colourful clothing. Clothes on the rail made full use of bright prints and handstitched detail while the catwalk pieces Isabela showed us from her archive were heavy with beaded and sequined decoration. These garments also demonstrated the variety of influences which inspire Isabela's creations, many coming from her regular travels abroad.

A fashion walk around Ipanema wouldn't feel right without at least one bikini shop on the itinerary and Luzia took us to one of the most sophisticated and exclusive, Lenny Niemeyer, where we enjoyed the tropical prints in muted colours and floating wraps. <http://www.lennyniemeyer.com/br/> Next stop was the veteran designer Gilsonmartins, who creates a wide range of travel goods and accessories from bags to i-pad covers. Once again the designer was there to meet us in person and to talk about the inspiration he gains from iconic symbols of Brazil and Rio, in particular the city's statue of Christ and the nation's distinctive flag. He explained that many of his bright and cheerful products are created by local women and that each of motifs on his bags and accessories are unique since they're all cut out by hand.

<http://www.gilsonmartins.com.br/> The final shop we visited was the lifestyle brand Osklen, started by Brazilian Oskar Metsavaht. The firm began by producing clothing for outdoor pursuits, with a particular interest in economically sustainable fashion. We were particularly intrigued by the fish leather shoes and garments which were developed by Brazilian not-for-profit organizations to promote sustainable fabrics. <http://osklen.com/home/?lang=en>

Luiza's tour provided us a brilliant snap shot of contemporary Rio design, with the chance to meet designers and appreciate the variety of inspiration and creation that comes together to produce Rio fashion.

Next annual meeting: Greece!

Date:
September 7-13, 2014, Nafplion and Athens, Greece

Theme:
Dress and Politics

Organizers:
Peloponnesian Folklore Foundation and Hellenic Costume Society

Call for papers' deadline:
March 31, 2014

Dear ICOM members, colleagues and friends,

We invite you to join us for the next ICOM Costume Committee Meeting, which will be hosted in Greece by the Peloponnesian Folklore Foundation (PFF) and the Hellenic Costume Society (with the support of the National Hellenic Committee of ICOM) from September 7 - 13, 2014. The meeting will start at the historic city of Nafplion and continue in Athens. The theme of the conference 'Dress and Politics' aims to highlight the multiplicity of forms that political understandings of dress may take, such as its relation to contested identities, discourses, political struggles, social distinction, legislation, body discipline, museum representation, and others.



The first King and Queen of Greece established the national dress of the newly-formed Greek state

The 2014 Costume Committee Meeting forms part of a number of celebratory events marking the 40th anniversary of the Peloponnesian Folklore Foundation, some of which will run parallel to the program. Apart from the conference sessions, poster presentations and workshops, the program will include guided tours to exhibitions, walks in the city and optional excursions to Epidaurus and Mycenae. One day prior to the beginning of the meeting, we are planning a Costume Student Saturday (September 6) of lectures and workshops aimed at bringing together university students with members of the Costume Committee.

At Nafplion, the first capital of Greece with its stone roads and the Venetian fort, the conference will take place at an historical industrial site that operates today as a cultural centre. In Athens, apart from the conference sessions at the Foundation of the Hellenic World, the program will include a wide option of guided visits, among which are the new Acropolis Museum, the National Archaeological Museum and the Benaki Museum.

Dates to remember:

Deadline for submission of abstracts/posters: March 31, 2014.

Open for registration: May 1- June 30, 2014.

Website www.costume.gr/meeting2014 (operating from mid December)

Contact: Dr Elia Petridou, email: eliapetridou@yahoo.co.uk

Travel Grant for young ICOM members' participation!

Even in 2014 young members under 35 years of age have the possibility for a travel grant to our meeting in Greece. The criteria for the award of scholarships are available at the following address:

<http://icomcommunity.icom.museum/en/content/support-network>



SUPPORT FOR YOUNG MEMBERS' PARTICIPATION IN INTERNATIONAL COMMITTEE MEETINGS

CRITERIA FOR THE AWARD OF TRAVEL GRANTS in 2014

Deadline to submit the completed Application: 13 January, 2014

As in previous years, ICOM is committed to supporting the inclusive participation of its members, through a specific program of grants which will enable young members to actively participate in the organisation's activities. In this context, Chairs of National and International Committees are invited to identify and support young ICOM members to participate in an International Committee meeting in 2014.

The Grant will provide assistance for reasonably-priced Economy Class airfare and accommodation for the duration of the meeting. Visa costs, insurance coverage, local transportation, meals and other expenses related to member participation at the meeting are not covered by this grant, under any circumstance. International Committees are expected to waive conference fees for grant recipients. The maximum amount for each grant will be of 2,000 Euros. The grantee is not expected to make his/her own travel arrangement and will be approached by the ICOM Secretariat.

A list of these meetings is available at <http://icom.museum/events/calendar/2014/> and <http://icomcommunity.icom.museum/en/events>, or check the website of the relevant International Committee directly.

Criteria applicable to all candidates:

- ▶ Candidates residing in countries belonging to categories 2, 3 and 4, as defined in the ICOM grid will be given priority for travel grants. The grid is available at: http://icom.museum/fileadmin/user_upload/pdf/Membership/categories_eng.pdf
- ▶ Applicants must be individual members of ICOM and of the International Committee of which they wish to attend the annual meeting. Only candidates who have paid their membership dues for 2012, 2013 and 2014 may apply. New ICOM members who have only joined in 2013 may also apply if they have paid their dues for 2013 and 2014.
- ▶ Candidates must be 35 years of age or under, on 31st December 2013, fluent in both written and spoken English and currently employed full time in a museum.
- ▶ For the awarding of grants, priority will be given to applicants who clearly explain the benefits they will gain in attending the International Committee meetings.

- ▶ To ensure equitable distribution of resources, candidates who have received grants during the past three years (2011, 2012 and 2013) will not be given priority in 2014. Priority will also be given to candidates who obtain other sources of funding to facilitate their attendance.
- ▶ Each Committee Chair may send applications for up to 2 (two) young members, indicating the order of preference.
- ▶ Each grantee is required to submit a narrative report to the ICOM Secretariat within one month after his/her participation at the meeting, stating his/her experience and the details of the amount spent.

All applications must be accompanied by the following documents:

- ▶ A 500-word statement of the candidate's reasons for attending the International Committee meeting and the benefits he/she expects to derive from it;
- ▶ A Curriculum Vitae from the candidate indicating training, work experience, publications and current work responsibilities (one page maximum);
- ▶ A fully completed Application Form (available for ICOM-members at: <http://icomcommunity.icom.museum/en/content/support-network>);
- ▶ A 500-word letter of recommendation from the Committee Chair.

Key information:

Deadline for application: 13 January, 2014

Applications received after the deadline will not be considered.

Applicants will be notified of the decision starting 17 March, 2014

Contact:

Susanne PÖVERLEIN
International Council of Museums (ICOM)
UNESCO House
1, rue Miollis
75015 Paris, France
Tel: + 33 (0) 1 47 34 91 65
Fax: + 33 (0) 1 43 06 78 62
E-mail: grants@icom.museum



Travel Grant Programme 2014 APPLICATION FORM

Support for Young Members' participation in International Committees' Meetings in 2014

Deadline to submit the completed application:
 13 January, 2014

Please return to:
 Susanne PÖVERLEIN
 International Council of Museums (ICOM)
 UNESCO House
 1, rue Miollis
 75015 Paris, France
 Telephone: + 33 (0) 1 47 34 91 65
 Fax: + 33 (0) 1 43 06 78 62
 E-mail: grants@icom.museum

APPLICANT'S PERSONAL DETAILS		
SURNAME(S)		
FIRST NAME(S)		
DATE OF BIRTH <i>(Please include a copy of your passport)</i>		
INDIVIDUAL ICOM MEMBERSHIP NUMBER		
ICOM MEMBER SINCE		
MEMBER OF THE FOLLOWING INTERNATIONAL COMMITTEE(S) SINCE		
INSTITUTION		
POSITION IN YOUR INSTITUTION		
PROFESSIONAL ADDRESS		
CITY	POSTAL CODE	COUNTRY
TELEPHONE NUMBER		
E-MAIL		

ABOUT THE MEETING	
INTERNATIONAL COMMITTEE MEETING YOU WISH TO ATTEND IN 2014 <i>(A list of these meetings is available on http://icom.museum/events/calendar/2014/ and http://icomcommunity.icom.museum/en/events or check the website of the relevant International Committee directly)</i>	
DATES <i>(DD/MM/YYYY)</i>	From: _____ To: _____
VENUE <i>(City/Country)</i>	

ESTIMATED PARTICIPATION COSTS <i>(All costs must be indicated in Euros)</i>	
TRAVEL ITINERARY <i>(Economy Class)</i>	From: _____ To: _____
TRAVEL COSTS	
ACCOMMODATION COSTS	
TOTAL AMOUNT <i>(In Euros)</i>	

SUBMISSION DATE <i>(DD/MM/YYYY)</i>	
---	--

APPLICANT'S SIGNATURE	COMMITTEE CHAIR'S SIGNATURE
	NAMES OF THE COMMITTEE AND OF THE COMMITTEE CHAIR:

INCOMPLETE APPLICATION FORMS WILL NOT BE PROCESSED

**Latest News from the Costume
Committee**

Election Results

ICOM Costume Committee board 2013-2016:



Chair: Jean L. Druesedow, USA



Secretary: Alexandra Kim, Canada



Vice Chair: Bernard Berthod, France



Treasurer: Ursula Karbacher, Switzerland



Board Member: Isabel Alvarado, Chile



Board Member: Dorothea Nicolai, Austria



Board Member: Johannes Pietsch, Germany

For further information concerning our new board please visit the Costume Committee's Homepage: <http://www.costume-committee.org/#>

Clothes Tell Stories website and Facebook page

By Alexandra Kim
Clothes Tell Stories working party member

It's now been about four months since we launched the Clothes Tell Stories website at the Rio de Janeiro ICOM Triennial meeting www.clothestellstories.com. It's the on-line costume workbook, which provides a web-based resource for museums, students and the general public about using the narrative power of dress and clothing in museum collections. As we've mentioned before the website aims to share some of the Committee's rich knowledge and experience

of working with dress in museums. It is designed especially with small and/or specialty museums in mind, museums that might not have access to personnel trained in working with costume. The working party for the creation of Clothes Tell Stories was

- Katia Johnansen
- Anthea Bickley
- Maria Friend
- Britta Hammar
- Brigitte Herbach-Schmidt
- Ursula Karbacher
- Alexandra Kim
- Dorothea Nicolai
- Mette Vejgaard



The website has 47 articles which range from an identification of fabric weaves to a Russian Underwear exhibition at the Volkskundemuseum in Vienna. The articles were written by members of the working party as well as a number of outside contributors (both fellow members of the Costume Committee and non members working with costume in museums). We know there are areas of working with costume collections that are as yet unrepresented by the website (for example liturgical garments, shoes and leather, archaeological material) and as the letter from our new Chair, Jean Druesedow, mentions we would like to form a group of people to work as jurors of submitted articles so that we can expand and update the site.

The Clothes Tell Stories Facebook page was launched in September 2013 and now has 264 followers.
<https://www.facebook.com/pages/Clothes-Tell->

[Stories/157766797748727](https://www.facebook.com/pages/Clothes-Tell-) Material on the site is being posted by two Museums Studies MA students who've worked with Alexandra Kim. Each week they pick two articles from the CTS website to highlight and share. As well as publicizing the Clothes Tell Stories website the new committee sees the Facebook page as the opportunity to consider whether the Costume Committee should have a Facebook page to publicize the committee and its work more generally. If any member of the committee has an opinion about this we would love to hear from you. Please email alexandrakim@live.co.uk

Some comments in response to the CTS Facebook page:

- **Collection Policy article** [Deborah G. Rossi](#), October 24 Exactly what I need. Thank you!
- **The Artist Imagination article** [Kristen Anastasia Murphy](#), October 24 Wow! The pictures and poem really captured something for the show that was highlighted in the article. Really great read. Thanks for the share!
- **St Gallen Lace article** [Patricia Staes](#), November 24 Thank you for this. I do believe that clothes and textiles tell stories.

We'd love you to continue sharing the site and the Facebook page with friends and colleagues and let us know if you have any suggestions for the development of the Clothes Tell Stories site.

Jurors Nomination for "Clothes Tell Stories"

The Board is accepting nominations for jurors for the "Clothes Tell Stories" Web site. Jurors must be generally knowledgeable in the field of costume with a specialty in one or more specific areas. A juror must be willing to vet submitted articles and include comments to the author for revision if necessary. The "Clothes Tell Stories" Web site should be considered as an on-line journal and the articles should represent the highest caliber of scholarship.

Please submit names of potential jurors to Jean L. Druesedow, Chair, ICOM Costume Committee at jdruesed@kent.edu

News from our members

Johannes Pietsch

Johannes Pietsch has been appointed curator for textiles and costumes at the Bayerisches Nationalmuseum in Munich beginning December 1, 2013.

Margot Schindler

With decision from 18th January 2013 the Federal President of the Republic of Austria, Dr. Heinz Fischer, awarded the outgoing Director of the Austrian Museum of Folk Life and Folk Art, Dr. Margot Schindler, honoring her outstanding merits for the Museum and for her work in the field of European Ethnology, with the medal (order?) "Großes Ehrenzeichen für Verdienste um die Republik Österreich".



Alexandra Kim

From January 2014 Alexandra Kim will become one of the editors of *Costume*, the Journal of the UK Costume Society. Her fellow editor will be Valerie Cumming and they shall take over from Penelope Byrde and Verity Wilson. The two outgoing editors will make a hard act to follow; they saw the move of the journal from one an edition a year to two, as well as refreshing the cover design and soliciting articles from a wide range of disciplines, while maintaining a high scholarly standard.

Valerie and Alexandra are now planning the editions for 2015; the January edition will honour a generous benefactor to the society with a range of articles to reflect her diverse interests and a summer edition will celebrate 50 years of the Costume Society.

<http://www.maneypublishing.com/index.php/journals/cos/>

Symposia

Célébrations nationales 2013
Marie-Jeanne Bertin, dite Rose Bertin
(Abbeville 1747- Epinay-sur-Seine 1813)
Autour de Rose Bertin : les marchands de
mode à Paris

Mardi 17 décembre 2013



Les commémorations nationales 2013 rendent hommage à Rose Bertin (1747-1813), pionnière de la mode. Organisée dans le cadre du comité des célébrations nationales, une journée d'étude « Autour de Rose Bertin, les marchands de mode à Paris » aura lieu le mardi 17 décembre 2013 dans l'hôtel Rohan-Soubise, 60 rue des Francs-Bourgeois à Paris.

Cette manifestation est organisée par Michelle Saponi, historienne et biographe de Rose Bertin, et Corinne Thépaud-Cabasset, historienne de l'art et de la mode.

Rose Bertin est notamment connue pour les liens privilégiés qu'elle entretenait avec la reine Marie-Antoinette, et le rôle qu'elle a joué dans l'invention du métier de styliste de la garde-robe royale. Mais Rose Bertin est surtout devenue une figure historique emblématique de l'univers de la mode et du luxe, qu'elle contribua à créer et dans lequel elle innova dès le milieu du 18e siècle.

C'est autour de cette personnalité que s'organise la journée d'étude, avec les interventions de spécialistes internationaux, conservateurs et historiens de la mode du 18e au 21e siècle,

reprenant tour à tour l'invention d'un métier, les outils, matériaux et les lieux marchands, et se concentrant sur quelques hommes et femmes qui ont fait de cette activité professionnelle un véritable atelier de création et un outil de négoce efficace.

Programme :

13h30-14h : Accueil

14h15-14h35 :

Avant Rose Bertin, La Duchapt ...

Michelle Sapori (historienne et biographe de Rose Bertin)

14h45-15h05 :

Soieries françaises, matière première des marchands de modes 1747-1789.

Lesley E. Miller (conservateur en chef, département Textile et Mode, Victoria & Albert Museum Londres, professeur à l'Université de Glasgow)

15h15-15h35 :

La boutique de mode au 18e siècle : Le mannequin de Mlle de Saint-Quentin, rue Saint-Honoré à Paris.

Corinne Thépaut-Cabasset (chercheur HERA/V&A *Fashioning the Early Modern: Creativity and Innovation in Europe 1500-1800*)

15h45-16h05 :

De Rose Bertin à Christian Dior : de la marchande de modes à la maison de couture.

Florence Müller (historienne et commissaire des expositions *Yves Saint-Laurent*, et *Christian Dior*)

16h15-16h35 :

Une élégante simplicité : un portrait de Rose Bertin par Joseph Boze.

Barbara Lasic (attachée de conservation, Galeries Européennes 1600-1800, Victoria & Albert Museum Londres, chargée de cours à l'Université de Buckingham)

16h45-17h25 :

Discussions et visite de l'exposition éphémère dans le grand salon ovale.

17h30-18h :

Pièce musicale pour violoncelle baroque donnée par l'association *Jeunes Talents*.

Interprète : Claire-Lise Démettre, violoncelliste.

La langue du colloque est le Français.

Inscription préalable obligatoire, dans la limite des places disponibles.

Participation de 10€.

Les pré inscriptions peuvent être faites par courriel sur la triple adresse :

michellesapori@hotmail.fr ;

c_thepaut@hotmail.com ;

rduperray78@gmail.com

New Directions: Examining the Past. Creating the Future

**14th Biennial Symposium
Textile Society of America**

The Textile Society of America is pleased to announce its inaugural juried art exhibition to be held at the Craft and Folk Art Museum in Los Angeles, September 13, 2014 – January 4, 2015.

The exhibition will coincide with TSA's 14th Biennial Symposium, *New Directions: Examining the Past, Creating the Future* (September 10-14, 2014) and represents an exciting new forum for artists working with textiles.

The application process is open to those whose practice draws on textile materials, techniques, or knowledge, widely defined. Applicants must be TSA members, as is true for all symposium presenters, but anyone is welcome to join TSA at the time of application.

The jurors include: Gerhardt Knodel, Matilda McQuaid, Carol Shaw Sutton, and Tali Weinberg. For further information and submission forms, visit <http://textilesocietyofamerica.org/2981/call-for-art/>

Book reviews

By Joanna Kowalska

National Museum in Krakow

I wish to recommend two very lovely fashion books which were published lately in Poland.

The first one is concerning very good Polish designer, Sara Lipska (1882 – 1973). It is a catalogue of the exhibition which had place in the National Museum in Warsaw in the end of 2012. Sara Lipska was cooperating with Diagilew, Leon Bakst and Jacques Rouché – the director of Opera Garnier in Paris. She developed her own, very special style and clothes designed by her were worn by Helena Rubinstein, Antoine Cierplikowski, Sidonie-Gabrielle Collete, Cecile Sorel and others. In the book you can find Sara Lipska drawings, projects and vestments (clothes are from the

collections of the Musée de Poitiers). The book is Polish – French.

Sara Lipska. W cieniu mistrza/ Sarah Lipska. Dans l'ombre du maître, red. Ewa Ziemińska, Warszawa 2012, 232 pages, ISBN: 9788371008832

Another book is concerning children's fashion (17 – 20 cent.). There are essays on children's fashion and catalogue of children's clothes from the National Museum in Wrocław. One can find there a vast spectrum of Polish iconography on this topic: mostly paintings and photographs. The book can be obtained in internet bookshop of the National Museum in Wrocław (www.mnwr.art.pl). Unfortunately it is entirely in Polish.

Dawna moda dziecięca, red. Małgorzata Moźdzysłowska – Nawotka, Legnica: Muzeum Miedzi, 2013
288 pages: il., ISBN 978-83-61900-40-5

By Mirjana Menković

Ethnographic Museum in Belgrad

The Ethnographic Heritage of Kosovo and Metohija. Clothing and textiles from the collections of the Museum in Priština and the Ethnographic museum in Belgrade, Mina Darmanović, Mirjana Menković.

The Museum in Priština and the Ethnographic Museum in Belgrade, Belgrade 2013, 760 pp., introductory texts in English.



The authors have chosen to publish a selection of 3204 items: the complete Ethnographic Collection of the Museum in Priština, including 1977 items, as well as 1227 items from the Ethnographic Museum's Collection of the Traditional Dress of Kosovo and Metohija. The criteria that guided the selection were the cultural and museological

significance of the published items and their relevance for future research. The social phenomenon largely embodied in the published collections is the dress culture in Kosovo and Metohija in the 19th and the first half of the 20th century, primarily among the Serbian population and to a lesser degree among the Albanian and other ethnic communities. Furthermore, having in mind the number of the published items, this monograph offers the most comprehensive and extensive overview of ethnographic museum collections in Serbia.

Urban Dress of Serbs in Prizren in the 19th and the first half of the 20th century. Museum collections as a source in the study of dress culture, Mirjana M. Menković

The Ethnographic Museum in Belgrade and the Center for Preservation of Natural and Cultural Heritage in Kosovo and Metohija – Mnemosyne, Belgrade 2013, 268 pp., with Summary in English.



The process of spontaneous selection of a set of garments forming the Serbian urban dress and its development and transformation during the 19th century were accompanied by another spontaneous process: the formation of Serbian urban dress in the towns of Kosovo and Metohija, a Serbian province that was reintegrated into its parent state as late as 1912. The long and rich tradition of commerce and artisan work in the towns of Kosovo and Metohija, and particularly in Prizren – which was for centuries exposed to influences coming from Scutari, i.e. from the West, and especially from Venice – gave rise to one of the most beautiful forms of dress in Southeast Europe.

By **Linda Hanssen**

PR Officer and Member of the Board of the
Textielcommissie.nl

The Dutch Textielcommissie.nl has launched a new series:

Studies in Textile !

After 50 years of publishing the proceedings of its symposium papers, the so-called "yearbook", the Textielcommissie.nl has started a collaboration with the editors of the foundation "Textielhistorische Bijdragen". Over more than 50 years both foundations share a history on providing a platform and transferring knowledge of textiles to a wide audience of professionals working in a variety of disciplines: conservation and restoration, (art) historical and physical scientific research, anthropology and material culture, fashion, art, craft and design, technology and industry, education and cultural heritage; and anyone with a special interest in textiles.



Studies in Textile 1 is the first joint publication including the papers of speakers at the semi-annual symposia and related articles on the topics of these symposia.

We are happy to send you a review copy on your request!

For more information please do check our website:

<http://www.textielcommissie.nl/htmldocs/publicaties.html>

<http://www.textielcommissie.nl/htmldocs/publicaties.html>

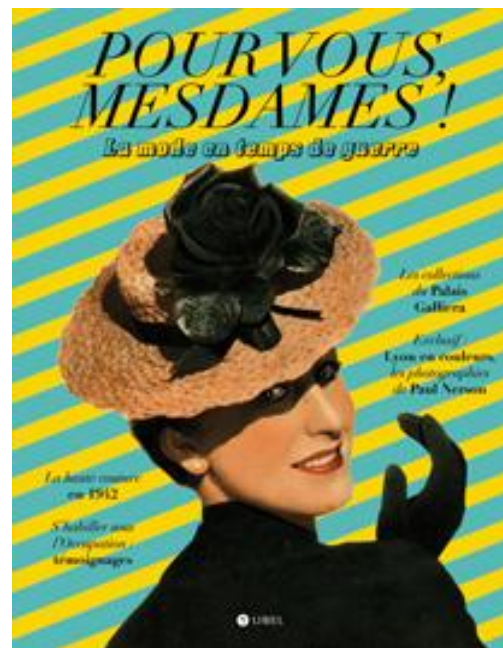
Studies in Textiel 1

9789082128802

€ 20,-

Pour vous, Mesdames! La mode en temps de guerre Editions Libel

Éditions Libel are glad to inform you of the release of the book "**Pour vous, Mesdames ! La mode en temps de guerre**", which explores the way women dressed during the Second World War. It comes with an exhibition at the Resistance and Deportation History Centre in Lyon.



The highly illustrated book exposes how women invented tricks to keep dressing gracefully in war time. It explores luxe and textile industries during this period in Lyon which became in France the first city for fashion during the Second World War. Also the way that the cinema depicts women and clothes is showed: Romy Schneider in *Le vieux fusil* or Isabelle Adjani in *Bon voyage*.

Let's discover the costumes on loan from Palais Galliera (Paris) and from Lyon's inhabitants at this period.

Virtual preview:

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

More informations: http://www.editions-libel.fr/agence-maison-edition/Catalogue/Pour-vous-Mesdames/flypage_new.tpl.html

Costume exhibitions

Australia

Edward Steichen and Art Deco Fashion

Until 2 March 2014

National Gallery of Victoria, Melbourne

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



Comprising more than 200 vintage photographs and more than forty garments and accessories, *Edward Steichen and Art Deco Fashion* captures the sophistication and elegance of a golden age of fashion and photography. As chief photographer for fashion's most influential and glamorous magazines, *Vogue* and *Vanity Fair*, Edward Steichen created images that were imaginative documents of glamour, talent and style. This stunning exhibition also includes Art Deco fashion from the NGV Fashion and Textiles Collection, including garments and accessories from the 120s and 1930s.

Textiles of Michael O'Connell

Until 18 May 2014

National Gallery of Victoria, Melbourne

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

This NGV Collection focus showcases the vibrant print designs of British-born textile artist Michael O'Connell who lived and worked in Melbourne from 1921-1937. From early figurative works, to a fascination with classical motifs, Australiana and later abstraction, O'Connell's fabrics chart the emergent aesthetic of the modernist age.

Aurelio Costarella - A 30 year retrospective

Until 2 February 2014

Western Australian Museum, Perth

<http://museum.wa.gov.au/>

Arguably Western Australia's most successful designer, Aurelio Costarella has enjoyed a glittering career spanning 30 years. To celebrate his success and longevity, the Western Australian Museum is delighted to host *Aurelio Costarella: A 30 Year Retrospective* from 2 November 2013.

This free, unique exhibition will give visitors the opportunity to step inside Aurelio's world. Featuring exquisite garments, photographs, video and textiles, visitors can follow his progression from an emerging talent to the internationally renowned and celebrated designer he is today. Aurelio's work will be displayed throughout the Museum's permanent galleries. This quirky presentation is reflective of Aurelio's sense of fun and creative flair.

You will be able to admire the gowns worn by some of Aurelio's high-profile local, national and international celebrity clients including Rihanna, Dita Von Teese, Tyra Banks, Nicole Scherzinger, Melissa George, Geri Halliwell, Tina Arena, Dannii Minogue, Jennifer Hawkins, Emma Booth and Naya Rivera.

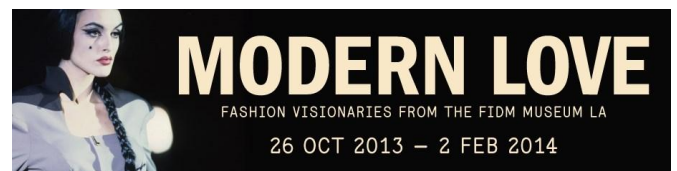
This retrospective exhibition also highlights Aurelio's commitment to the local fashion industry. In building his brand without leaving Perth, he has partnered with many Western Australian models, photographers, hair and makeup artists and other local fashion personalities, elevating the entire local industry onto the international stage.

Fashion visionaries from the FIDM Museum LA

Until 2 February 2014

Bendigo Art Gallery, Bendigo

<http://www.bendigoartgallery.com.au/Home>



A selection of some of the world's most influential designers from the past 40 years feature in the exhibition *Modern Love*. In curating this exclusive exhibition, Bendigo Art Gallery has drawn on archival fashion objects from the extensive collection of the FIDM Museum at the Fashion Institute of Design & Merchandising in Los Angeles.

Modern Love focuses on approximately 60 works from the post-punk period from the 1980s to the present day from this one unique collection. It reflects fashion in our contemporary lives with works ranging from haute couture designs such as a museum commissioned gown by Alexander McQueen through to t-shirts and Adidas high top runners.

Designers include Thom Browne, Chanel, Comme des Garçons, Dior, Ferragamo, Tom Ford, Jean Paul Gaultier, Carolina Herrera, Betsey Johnson, Patrick Kelly, Helmut Lang, Monique Lhuillier, Louboutin, Alexander McQueen, Issey Miyake, Moschino, Thierry Mugler, Hiroaki Ohya, Zac Posen, Prada, Christian Francis Roth, Ralph Rucci, Valentino, Versace, Vivienne Westwood, YSL and more.

Bendigo Art Gallery is the exclusive venue for this exhibition in Australia, the first travelling exhibition of its kind from the FIDM Museum, LA.

Austria

GLAM! The Performance of Style

Music | Fashion | Art

Until 2 February 2014

Lentos Kunstmuseum, Linz

<http://www.lentos.at/>

This exhibition is devoted to the phenomenon of Glam, which originated in Great Britain in the early 70s, importing opulence, glamour and extravagance as forms of expression to the most diverse genres of art. With its wealth of exhibits the show embraces exponents of Glam as diverse as David Bowie, Glitter Rock and Roxy Music; stylists and fashion designers such as Ossie Clark and Antony Price; and film, photography, graphic design and fine art – with artists such as Gilbert & George, Nan Goldin, Cindy Sherman and Richard Hamilton. Glam marks the historic moment when the conventional boundaries separating “serious” and “popular” culture proved irrelevant. Glam can also be considered to be a sequel to the agenda of the avant-garde with new means, using irony, irreverence, exaggeration and androgynous masks to support its refusal to pander to reality. This is

the first exhibition to take stock at a high level of the Glam subculture, its style and art, and of the visual culture of the period.

The exhibition is a production of Tate Liverpool and is presented in collaboration with the Schirn Kunsthalle Frankfurt and the LENTOS Kunstmuseum Linz. The project is subsidized by the European Union.

Belgium

Seventies. Chacun ses audaces

Until 02 march 2014

Musée du Costume et de la Dentelle

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

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.

Happy Birthday Dear Academie!

Until 16 February 2014

Modemuseum Antwerpen, Antwerp

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

From 8 September 2013 till 16 February 2014 MoMu will present the exhibition '50 Years Antwerp Fashion Department'. The exhibition is one of the many projects of the Royal Academy of Fine Arts Antwerp celebrating its 350th anniversary.

The exhibition will highlight various aspects of Antwerp fashion education during the first fifty years of its existence: the department's specific curriculum and its education and evaluation methods, the importance of graphic design in fashion, the various generations of students and their careers, the friendship and emergence of the 'Antwerp Six' (Ann Demeulemeester, Dries Van Noten, Dirk Van Saene, Walter Van Beirendonck, Marina Yee, Dirk Bikkembergs) and Martin Margiela, and the graduation projects of some of the most noteworthy alumni.

This exhibition paints a picture of the programme as an artistic cocoon. Students are encouraged to achieve their utmost potential and expand their skills as well as developing an artistic signature on which they can build their future career.

The exhibition illustrates how diverse the careers of the Academy's alumni are and how this programme has left a mark on the international fashion world.

Canada

Collected in the Field: Shoemaking Traditions From Around the World

Until 2014

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.

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.

Ancestry and Artistry: Maya textiles from Guatemala

Until 12 January 2014

Textile Museum of Canada, Toronto

<https://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.

From Geisha to Diva: The Kimonos of Ichimaru

29 January 2014– 11 April 2014

Textile Museum of Canada, Toronto

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



The fascinating life of Ichimaru (1906-1997), one of the most famous geishas of the 20th century due to her exceptional singing voice, is told through this collection of her magnificent kimonos and other personal effects. In the 1930s, Ichimaru left geishahood to pursue an illustrious career as a full-time recording artist, but even as a diva, she continued to perform in full geisha regalia. Combining her experience as a geisha with an extraordinary talent as a vocalist and musician, she would become a unique figure in the social history of twentieth-century Japan. Determined to distinguish herself, she studied music with the best teachers to be found in Tokyo's "floating world," or pleasure district. Ichimaru secured a recording

contract in 1931 and never looked back as she won international renown.

BIG

Until 26 January 2014
Royal Ontario Museum, Toronto
<https://www.rom.on.ca/en>

The newest ROM exhibition showcases textiles and costume that, in their own remarkable way, are BIG ... BIG in size, BIG in historical importance, BIG news, created by a BIG name, carry a BIG price tag, and so on.

The Silks of Madagascar

Royal Ontario Museum, Toronto,
display in permanent galleries
<https://www.rom.on.ca/en>

Although an island, Madagascar has never been isolated. Situated in the Indian Ocean, at the crossroads of trade networks, its people have long had close ties to Asia, Africa, and Europe. Nowhere is this more visible than in their vibrant textile arts. The Royal Ontario Museum is home to one of the world's best collections of silks from highland Madagascar, gathered under the curatorial expertise of Dr. Sarah Fee of ROM Textiles & Fashions. This exhibit takes advantage of this unparalleled collection to explore wildly coloured and patterned 19th-century wraps known as *akotifahana*. Great works of art, these cloths also had great ceremonial value. The exhibition presents Dr. Fee's new research into their recent roots in the Indian Ocean... and beyond.

Wearing our Identity. The First Peoples Collection

New permanent exhibitions gallery opened 2013
McCord Museum, Montreal,
<http://www.mccord-museum.qc.ca/en/>

The exhibition is a must to discover ancient traditions where the creation of original garments proved a rich heritage of identities and cultures. Because dress is not only utilitarian, it is used to quickly distinguish allies from enemies, indicate the power of spiritual leaders such as shamans, or, by wearing finely decorated clothing, show a hunter's respect towards animals of which his family depends for survival.

Major symbol if any, dress participates in the development, preservation, communication of

social, cultural, political and spiritual identities of First Nations, Inuit and Métis.

Conducted in close collaboration with an Aboriginal advisory committee, this First People exhibition is a universal invitation to question our perceptions of dress as a signal of identity affirmation. Chosen by the Aboriginal curator Nadia Myre, contemporary art works will be added to the current exhibition, twice a year. Once again, First Peoples are demonstrating their commitment to preserve and revive the ancestral cultural values but also to create, innovate, again and again.

Worn to be Wild: the Black Leather Jacket

8 February 2014– 14 May 2014
Glenbow Museum, Calgary
<http://www.glenbow.org/>

One of pop culture's hottest symbols, the black leather jacket reads as cultural shorthand for cool. The exhibition, *Worn to Be Wild: The Black Leather Jacket*, showcases the history of the black leather jacket for the first time. Visitors will discover the different facets that have led to the iconic garment becoming a main staple in popular culture.

China

他 Fashion 傳奇 Eddie Lau

她 Image 百變 劉培基

Until 13 January 2014
Hong Kong Heritage Museum
<http://www.heritagemuseum.gov.hk/eng/>



Eddie Lau is a legendary figure in the world of Hong Kong fashion. From humble beginnings, he

went to London to study fashion design in the early 1970s and, after graduating, was invited to participate in Hong Kong Ready-to-Wear Festival, organised by the Hong Kong Trade Development Council, and a premier fashion show in London. Through great determination and hard work, Eddie established an international reputation that also brought recognition for Hong Kong. But he has always been more than just a fashion designer: famously creating the "ever-changing Anita Mui", he pioneered the idea of image design in the local music and entertainment world.

We extend our sincere thanks to Eddie Lau for his generous donation of his archive, including fashion designs, stage costumes, sketches and photographs, and to his friends and other organisations for their support in making this exhibition a success. Exhibits include "EDDIE LAU - East is Red" and "KAI" collections, uniforms for Cathay Pacific Airways and Dragonair, as well as haute couture for celebrities such as Pak Suet-sin, Michelle Yeoh, Liza Wang and Eunice Lam. The exhibition showcases a collection of stage costumes created for Anita Mui and concert outfits worn by Roman Tam, Denise Ho and William So, while other highlights include many photographs, news clippings and video records of interviews and a comprehensive review of Eddie's designs extending from 1962 to 2012. Constituting a major fashion design collection of the Hong Kong Heritage Museum, these exhibits will let visitors know our amazing local fashion design scene and enjoy the collective memory of Cantopop, but also to understand the dedication of Hong Kong people to getting on in life – a spirit embodied in Eddie Lau.

France

Dries Van Noten

1 March 2014 – 31 August 2014
Musée des Arts décoratifs, Paris
<http://www.lesartsdecoratifs.fr/>



The fashion designer has been invited to illuminate his world and creative vision through use of his collections and those of the museum. As a first step in this process, 19th Century prints selected from the Museum's archives by Dries Van Noten have

been replicated and applied to garments of his collection for Men for his spring/summer 2014, unveiled on June 27th 2013 during the Paris Collections.

INTO THE RING !

Until 5 January 2014
Centre National du Costume des 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, horse riders, acrobats, jugglers, animal tamers, trapeze artists and tightrope walkers will embody the magic of circus art in a flurry of color and light. The CNCS invites visitors to discover this universe from the first appearance of the modern circus in the 18th century to the mutations of the contemporary circus.

Coming into fashion. A century of fashion photography at CONDÉ NAST

1 March 2014 – 25 May 2014
Palais Galliera, Paris
<http://palaisgalliera.paris.fr/en>

Elegance and seduction, excellence and artistic sense make the spirit of Condé Nast. For a century, the publishing conglomerate - editor of magazines Vogue, Vanity Fair, Glamour or W - plays a role determining in the field of the fashion photography.

The exhibition Coming into fashion, a century of fashion photography at Condé Nast draws on the archives of Condé Nast New York, Paris, Milan and London, bringing together some 150 mostly original prints from leading fashion photographers from 1918 through to the present day.

The Novel of a Wardrobe. The chic of a Parisian from the Belle Epoque to the 30s

Until 16 March 16th 2014
Palais Galliera, Paris / Musée Carnavalet, Paris
<http://palaisgalliera.paris.fr/en>
<http://www.carnavalet.paris.fr/en/exhibitions/novel-wardrobe>

Imagine stepping into one of Paris's top Haute Couture houses in the early 20th century: Alice Alleaume, chief saleswoman from 1912 to 1923 at

Chéruit, 21 Place Vendôme, welcomes you and offers to fulfil your wildest dreams. From 17 October 2013 to 16 March 2014 the Musée Carnavalet is home to an off-site exhibition by the Palais Galliera, the City of Paris Fashion Museum: *The Novel of a Wardrobe: Parisian Chic from the Belle Epoque to the 1930s*.

On public display here for the first time, this remarkable wardrobe is that of Alice Alleaume herself. Dresses by Chéruit, Worth and Lanvin, evening shoes by Hellstern, hats by Alphonsine, Marcelle Demay, Madeleine Panizon and Le Monnier, evening headbands by Rose Descat, jewellery – and much more.

The influence of Alleaume's family; Chéruit and Place Vendôme; the professional life and the tastes of this fashionable Parisienne – these are the factors that orchestrate the exhibition. And gradually the entire world of French haute couture, with which Alleaume's family was intimately connected from the Second Empire onwards, stands revealed. Manuscripts, documents, sales records and lists of clients bring back Alice, her 'dress couturière' mother Adèle, and her older sister Hortense, herself chief saleswoman at Worth on Rue de la Paix. Loans of models and samples from the Paris Archives offer a parade of Chéruit summer and winter collections, while paintings and prints from the Musée Carnavalet conjure up those temples to luxury on Rue de la Paix and Place Vendôme before the First World War.

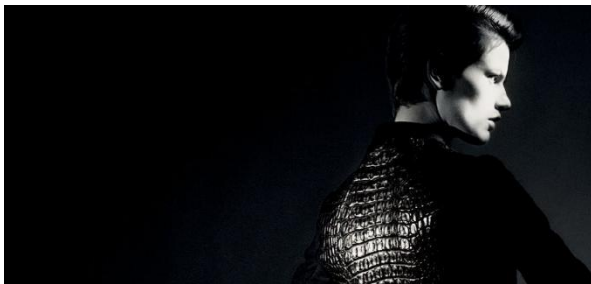
In addition to its heritage character and sheer elegance, this collection – which recently entered the Palais Galliera – recounts the story of a family, a Parisienne and a couture house: the novel of a wardrobe, in other words.

ALAÏA

Until 26 January 2014

Palais Galliera, Paris

<http://palaisgalliera.paris.fr/en>



Alaïa, couture A/W 2013. © Paolo Roversi, 2013 © Alaïa

The Palais Galliera is honouring Azzedine Alaïa with its opening exhibition. This first Paris retrospective, presented in the Palais's newly renovated galleries and in the Matisse Room at the

Musée d'Art moderne de la Ville de Paris, comprises a selection of seventy iconic models retracing a unique creative career.

POUR VOUS, MESDAMES ! La mode en temps de guerre

Until 13 April 2014

Centre d'Histoire de la Résistance et de la Déportation, Lyon

<http://www.chrd.lyon.fr/chrd/sections/fr>

A partir du 28 novembre, le CHRd explore une nouvelle facette de la vie à Lyon pendant la guerre, en se penchant sur un thème rarement abordé : celui de la mode et du vêtement.

Pendant la guerre, la création dans le domaine de la mode et du textile se poursuit, notamment à Lyon. Malgré les restrictions et les difficultés de la vie quotidienne, les femmes déploient énergie et ingéniosité pour continuer à se vêtir avec élégance.

Une maison, des collections

Until 16 March 2014

Musée Christian Dior, Granville

<http://www.musee-dior-granville.com/>

Après le succès des trois éditions précédentes, le Musée Christian Dior puise de nouveau dans ses collections et donne à voir une nouvelle version de son exposition d'Automne-Hiver, « Le musée Christian Dior : Une maison, des collections ». Avec une sélection de modèles Haute-Couture, cette exposition, consacrée à la vie de Christian Dior, porte un regard sur les sources d'inspiration du couturier et son parcours fulgurant.

Iris van Herpen

Until 13 April 2014

La Cité de la dentelle, Calais

<http://www.cite-dentelle.fr/>

The City is definitely making the most of the popularity of "fashion" exhibitions that *Plein les yeux ! Le spectacle de la mode* enjoyed at the beginning of the year, and which *Iris van Herpen* has been enjoying since 11 June. The extensive press coverage, especially abroad but also widely online, is proof of the enthusiasm of the general public, specialist schools and professionals alike for Iris van Herpen's work. In response to requests for unaccompanied and guided tours as well as workshops on the exhibition, the City is giving its visitors the chance to come and admire the

astounding creations of the fashion prodigy until 13 April 2014.

Folie Textile. Mode et décoration sous le Second Empire

Until 12 October 2014

Le Musée de l'Impression sur Etoffes, Mulhouse
<http://www.musee-impression.com/default.html>



Le Second Empire (1852-1870) est une période faste dans le domaine du textile, tant pour l'habillement que pour la décoration intérieure. Par leur ampleur et la surcharge de leurs ornements, les robes à crinolines des dames font concurrence aux fauteuils capitonnés garnis de passementeries. Dans sa série des Rougon Macquart, en particulier dans Au bonheur des dames et La Curée, Zola met en scène cette société de financiers, de hauts fonctionnaires et d'industriels pour qui la réussite se mesure à l'aune de la splendeur des hôtels particuliers nouvellement construits et la richesse des toilettes féminines. Les grandes réalisations urbanistiques qui changent le visage de Paris sous l'égide du baron Haussmann, les Expositions universelles où le monde entier vient admirer les nouveautés techniques, sont popularisées notamment grâce au mouchoir imprimé, d'un usage tant décoratif que pratique. Le mouchoir sert également de support de propagande pour glorifier les événements civils et militaires de l'Empire, comme la guerre de Crimée ou l'expansion coloniale.

Promenade parisienne

En collaboration avec le Conservatoire de la Maison Hermès et le Musée privé Emile Hermès
 Until 12 October 2014
 Le Musée de l'Impression sur Etoffes, Mulhouse
<http://www.musee-impression.com/default.html>



La période du Second Empire ouvre en France une ère de prospérité et de transformations dans de nombreux domaines. Paris, Capitale de la mode, devient un point d'attraction pour l'ensemble de l'Europe. La Fête impériale attire l'élite financière et intellectuelle. Les commerces de luxe, les grands magasins, les théâtres, les grands hôtels et restaurants se développent. C'est cette période brillante que le Musée de l'Impression sur Etoffes de Mulhouse retrace dans ses expositions de l'année. A cette occasion, nous avons invité la maison Hermès à nous accompagner. Exceptionnellement, elle a accepté d'ouvrir son Musée Privé du 24 Faubourg Saint Honoré. Rassemblée par Emile Hermès (1871-1951), la collection regroupe de nombreux objets Second Empire consacrés au cheval et au voyage. En 1837, Thierry Hermès, né à Krefeld en Allemagne, ouvre un atelier de bourrellier et de sellier, rue Basse-du-Rempart, près de l'église de la Madeleine, à Paris. D'abord fournisseur des carrossiers, il développe bientôt une clientèle privée attirée par l'élégance de la sellerie qu'il propose.

Germany

German Hosiery Dynasties – Entrepreneurs, Strategies, Fashions

May 2014 – October 2014
 tim - State Textile and Industry Museum Augsburg
<http://www.timbayern.de/>



The Art of Seduction
 The female leg enveloped by a fine, delicate stocking remains one of the most powerful symbols of sensual desire. The erotic tension lies in the interplay between the visible and the invisible. The stocking seduces by hinting at where it ends.

But what of the industry behind the production of delicate nylon stockings or comfortable socks? Who are the entrepreneurs who have defined the German hosiery industry? What were the working conditions like for labourers in this sector? What are the secret codes of aesthetic, seductive advertising? What fascinating technology is behind the production of stitches? The Exhibition in the State Textile and Industry Museum Augsburg (tim) tells the eventful story of Germany's greatest hosiery dynasties.

At Every Turn - Shoes in Art and Design

Until 26 February

Villa Rot, Burgrieden – Rot

<http://www.villa-rot.de/>



Whether sneaker with synthetic fiber shank, whether glued high-heels with sequins, whether welted Western Boots or vulcanized shoes for children: In addition to a purely protective and fashion function shoes equally carry identity, socio-economic status, group membership or personality of the wearer. But they also hold a creative potential. In the hands of artists, architects and designers the fashionable everyday object turns into spectacular and unique autonomous sculpture. The trend for extravagant design creation has captured not only the shoe industry in the recent years. Frequently, international artists, architects and artists are inspired by the social and aesthetic aspects of the shoe. Between design and shape fantasy, mass consumption and erotic their objects, installations and video works open up a new perspective on the reality of the footwear. The exhibition at the Museum Villa Rot presents an amazing topic: About 130 fascinating and bizarre design objects show shoes as architectures, socially critical opinions, physiological absurdities and objects that are not recognizable as footwear at first glance. At the same time the crossover with

contemporary artistic positions grants a variety of formal aesthetic and cultural references.

ars liturgica - moderne Fastentücher

Until 26. January 2014

Deutsches Textilmuseum, Krefeld

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

ars liturgica ist ein Wettbewerb, der alle zwei Jahre vom Kunstverein im Bistum Essen e.V. in Kooperation mit dem Deutschen Liturgischen Institut in Trier und dem Lehrstuhl für Liturgiewissenschaften der Ruhr-Universität Bochum ausgelobt wird. Er steht unter der Schirmherrschaft des Bischofs von Essen, Dr. Franz-Josef Overbeck. Im Jahr 2012 war der Entwurf eines Fastentuches für die Kirche Heilig-Kreuz in Gladbeck-Butendorf ausgeschrieben. Fastentücher sind seit Jahrhunderten Bestandteil der Kirchengestaltung in der Vorosterzeit. Als Zeichen der Askese verhüllen sie vor allem Christusdarstellungen oder verhängen die Sicht auf den Altarraum. Diese Tradition erfährt seit einiger Zeit eine neue Popularität.

Das Deutsche Textilmuseum Krefeld präsentiert den Siegerentwurf von Claudia Merx, führende Entwürfe von Dorothee Aschoff und Sebastian Richter sowie eine Auswahl aus den Wettbewerbsbeiträgen. Den Rahmen bilden weitere Arbeiten der Künstler und Textilien aus der Sammlung des Deutschen Textilmuseums Krefeld.

Inside Out. Insights into Fashion

Until 1 June 2014

Museum für Kunst und Gewerbe, Hamburg

<http://www.mkg-hamburg.de/en/home.html>

A coat with four sleeves, a dress like a snake pit, suits printed to look like bare skin or a red-brick wall – the Museum für Kunst und Gewerbe Hamburg (MKG) is showing fashion which has first and foremost the character of a performance and is not always wearable. With some 55 models by iconic designers such as Rei Kawakubo, Martin Margiela, Alba d'Urbano or Iris van Herpen and video clips, the exhibition directs the observer to fashion which turns garments inside out and breaks up their surfaces. The variations on this theme which the 30 or so designers on show create are multifarious: the designs alienate the human silhouette like the 2D dresses of the Japanese avant-garde label Comme des Garçons, which overextend the normal dimensions of the body

with seemingly huge geometrical dresses. They use it as a surface to project images onto, like Henry Gordon, who made a dress into a Poster Dress by simply printing on it, or deceive the eye of the observer with camouflage or animal skin patterns. Designers such as Martin Margiela take their cue from artistic currents such as Arte Povera and make the construction of the garments visible with stitching turned outwards and open seams. Others play around with hiding and exposing the body. An elastic sheath dress by the French product designer Philippe Starck, for instance, exactly hugs the contours of the body, while the artful cut techniques of other designers illustrate how differently it is possible to realize the ideal of beauty which prevails at any given time. "Inside Out" compiles these different approaches, which "work out" an idea in themselves or with the human body as a foil, into four chapters: Simulation, Exposure, Alienation and Reshaping. Historical models also give an insight into the interaction between innovation, repetition and quotations in fashion and show how designers wrestle with what they find in the present.

Mythos Chanel

18 February 2014 – 18 May 2014

Museum für Kunst und Gewerbe, Hamburg

<http://www.mkg-hamburg.de/en/home.html>



Horst P. Horst, Coco Chanel, 1937, Museum für Kunst und Gewerbe Hamburg

Coco Chanel ist für viele die größte Modeschöpferin des 20. Jahrhunderts. Schon in den 1910er Jahren ist sie eine Verfechterin von schlichter, bequemer Kleidung und ebnet damit einem Stil den Weg, der sich bald allgemein durchzusetzen beginnt. Mit ihrer Person sind so bedeutende Modeikonen wie das kleine Schwarze oder das ihren Namen tragende Chanel-Kostüm verbunden. Coco – eigentlich Gabrielle – Chanel lancierte schon zu Beginn der 1920er Jahre ihr Parfum „Chanel N° 5“, dessen großer

Verkaufserfolg ihr zeitlebens finanzielle Unabhängigkeit sicherte. Sie kombinierte selbstbewusst Mode- mit echtem Schmuck und ließ sich von namhaften Fotografen wie Man Ray oder Horst P. Horst porträtieren. Die Ausstellung zeigt über 150 originale Objekte aus bedeutenden Sammlungen. „Mythos Chanel“ geht der Frage nach, warum Coco Chanel als Person und die durch sie begründete Marke bis heute so große Aufmerksamkeit erfahren. Die Biografie der Modedesignerin und das Image, das sie von sich kreiert hat, werden dabei ebenso beleuchtet wie die geniale Weise, mit der Karl Lagerfeld seit 1983 dieses Erbe mit den Strömungen des Zeitgeists verbindet. Neben mehr als 70 Kreationen Coco Chanel werden erstmals zahlreiche Adaptionen ihrer Modeikonen präsentiert, die auf ihre ganz eigene Art und Weise den „Mythos Chanel“ spürbar werden lassen. Die Ausstellung wurde konzipiert von der Draiflessen Collection, Mettingen.

Spencer oder Schalk? Festtagstrachten des 19. Jahrhunderts

Until 31 January 2014

Bayerisches Nationalmuseum, Munich

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



Aus der reichen Trachtensammlung des Bayerischen Nationalmuseums war lange Zeit nichts ausgestellt. Nun werden zehn Spencer – kurz geschnittene Damenjacken – aus dem 19. Jahrhundert erstmals präsentiert. Die Auswahl zeigt die Entwicklung von relativ schlichten zu farbenfrohen Stücken aus kostbaren Stoffen mit aufwendigen Dekortechniken. Eindrucksvoll belegen die Spencer die Mannigfaltigkeit und Individualität ländlicher Prachtentfaltung.

Art & Textiles. Fabric as Material and Concept in Modern Art from Klimt to the Present

Until 2 March 2014

Kunstmuseum Wolfsburg, Wolfsburg
<http://www.kunstmuseum-wolfsburg.de/home/>

Nothing, no material, no technique is as capable of touching our sensual and mental existence so universally as textiles, particularly at a time that is in danger of becoming ever less sensuous due to increasing virtualization. Textiles with their abundance of weaves and textures that evolved over the millennia are the ideal medium to fulfill this need for sensuality.

The Kunstmuseum Wolfsburg again devotes itself to a central aspect of human life from the perspective of art in a historically far reaching, interdisciplinary multimedia exhibition that encompasses the most diverse cultures. After Interior/Exterior in 2008 and The Art of Deceleration in 2011, this exhibition represents a further step in the pursuit of modernism in the 21st century that the museum has been undertaking since 2006.

This large-scale exhibition encompasses approximately circa 200 works by 80 artists as well as 60 further anonymous artists whose names have not been preserved, among them major paintings by Gustav Klimt, Vincent van Gogh, Edgar Degas, Henri Matisse, Paul Klee and Jackson Pollock. But artifacts whose creators' remain nameless can also be viewed in the circa 2700 square meters large exhibition space, for example a pre-Columbian textile fragment from the collection of Anni Albers.

Greece

Brides: Tradition and Fashion in Greece

23 January 2014– 6 April 2014
 Benaki Museum - Pireos Street Annexe, Athens
<http://www.benaki.gr/>
<http://www.pli.gr/>



With the wedding ceremony as its focal point, this important moment in a woman's life, the exhibition presents a wide variety of garments from the collections of the Peloponnesian Folklore Foundation. Starting from the Greek regional costumes of the 19th century and passing to European fashion with a presentation of wedding gowns from the mid 19th century to the beginning of the 21st century, the exhibition "Brides" aims to highlight the significant social and experiential function of the wedding dress, through the variety of patterns and the decorative elements of the wedding dresses of the period.

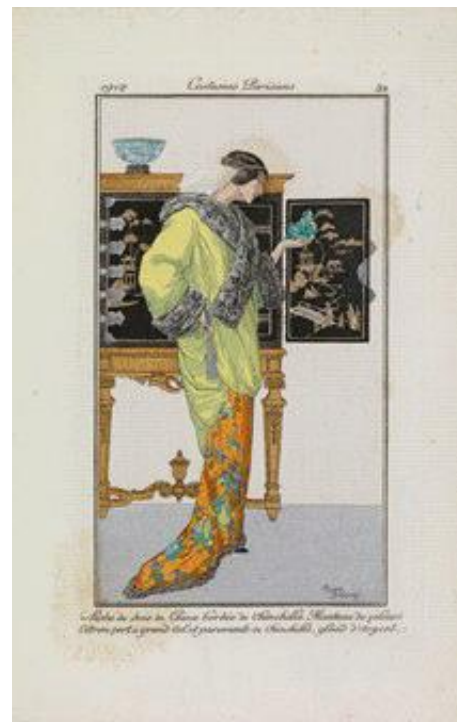
From the elegant and elaborate wedding gowns of the late 19th century to the innovative creations of contemporary designers, wedding dress design is parallel to fashion trends in a special way, while it often looks for inspiration in past forms or becomes a herald of the fashion of tomorrow.

The exhibition is part of the events organized on the occasion of the 40th anniversary of the Peloponnesian Folklore Foundation, and, through the exhibiting material, which is mainly consisted of donations to the Foundation, pays homage to the Foundation's donors.

Ireland

Costumes Parisiens, fashion plates from 1912-1914

Until 30 March 2014
 Chester Beatty Library, Dublin
<http://www.cbl.ie/index.aspx>



One hundred years after the publication of the fashion magazine *Journal des Dames et des Modes* (1912-1914), the Chester Beatty Library is delighted to open an exhibition featuring almost 150 of the *Journal's* unique fashion illustrations, known as *Costumes Parisiens*. In 1912, while the first plates were under production, Chester Beatty was negotiating the purchase and renovation of Baroda House, London. The following spring, Beatty set sail for England, accompanied by his children and soon to be second wife, Edith Dunn Stone. New York society acclaimed Edith as one of the ten most beautiful women in America. Beatty and Edith shared a love of art and ancient literature and she encouraged his evolving collecting practices. It was likely the fashion conscious Edith who prompted him to acquire this fashion magazine.

Israel

Dress Codes: Revealing the Jewish Wardrobe

11 March 2014 – September 2014

Israel Museum, Jerusalem

<http://www.english.imjnet.org.il/>



Woman's Coat, Bukhara, Uzbekistan, late 19th century. The Israel Museum's collection. Photo: Mauro Magliani

This exhibition draws from the rich costume collection of the Israel Museum's Wing for Jewish Art and Life, highlighting the dual role of dress as boundary and bridge between cultures. *Dress Codes*, which includes over 100 traditional costumes and accessories from around the world, looks at the power of clothing to create borders and define cultural identities. Among the subjects explored in the exhibition are: cultural norms surrounding exposure and concealment; garments that are unseen; children's clothes; the blending of different cultural styles; and the connection between clothing

and memory. *Dress Codes* is curated by Efrat Assaf-Shapira, Associate Curator in the Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life. The exhibition will be accompanied by the Wing's recent publication of "The Jewish Wardrobe: From the Collection of The Israel Museum, Jerusalem".

Italy

Roberto Capucci. In search of regality

Until 2 February-2014

Reggia di Venaria Reale, Torino

<http://www.lavenaria.it/web/>

The Reggia di Venaria devotes an extraordinary exhibition to the creative genius of Roberto Capucci (Rome, 1930) putting the spotlight on a theme that has always been particularly dear to the Maestro: his quest for regality. Roberto Capucci has pursued the concept of regality through the solemn rendition of a gown since his early fashion creations in the 1950s, his daywear and evening gowns, his attires for the stage, for institutional and religious ceremonies, and the sculpture-dresses conceived specifically for museum displays.

The exhibition presents Capucci's artistic fashion creations with their signature royal flavor, that has always characterized his work since his debut in Florence in 1951, in the cultural and aristocratic milieu where Italy Alta Moda moved its first steps. The display presents several sections on the themes that characterize Capucci's attitude towards female elegance through creations that illustrate his artistic view of fashion

Officina Pratese. Tessuti del Rinascimento italiano

Until 19 January 2014

Museo del Tessuto, Prato

<http://www.museodeltessuto.it/>

In occasione dell'evento espositivo dedicato al genio di Filippo Lippi e Donatello "Da Donatello a Lippi. Officina Pratese" - Museo di Palazzo Pretorio di Prato, 13 settembre 2013 - 13 gennaio 2014 - il Museo inaugura una mostra che racconta la grande ascesa delle botteghe tessili italiane del Rinascimento.

La ricchezza, la perfezione tecnica e il disegno di velluti, damaschi e lampassi rendono le stoffe italiane di questo periodo le più richieste dai mercati nazionali e internazionali dei beni di lusso. L'esposizione mette in luce la bellezza di oltre ottanta tessuti, giocando con il richiamo fra gli

oggetti esposti e le immagini di alcune delle più importanti opere figurative del Rinascimento tra cui quelle presenti nella mostra Officina Pratese di Palazzo Pretorio.

La mostra si avvale della collaborazione della Fondazione Lisio di Firenze, con la riproduzione di tessuti ispirati ai dipinti dei grandi maestri, e del Museo Leonardiano di Vinci con la presentazione di alcuni progetti di macchinari realizzati dal genio toscano.

La camicia bianca secondo me. Gianfranco Ferrè.

01 February 2014 – 15 June 2014

Museo del Tessuto, Prato

<http://www.museodeltessuto.it/>



Dal 1 febbraio 2014 una grande mostra, realizzata in collaborazione con la Fondazione Gianfranco Ferrè, racconterà la creatività e il genio stilistico di un protagonista della moda contemporanea internazionale, attraverso il capo icona della sua capacità progettuale: la camicia bianca.

Il percorso espositivo si svilupperà nelle due ampie sale al primo piano, dove il visitatore scoprirà l'approccio tecnico-progettuale dell'architetto Ferrè nella costruzione del capo-camicia.

Grazie ad installazioni artistiche di grande suggestione sarà possibile approfondire la complessità e l'ingegno insiti nella costruzione di alcune delle camicie più strutturate, individuando i passaggi cruciali più originali dello sviluppo del capo.

Nell'ambiente successivo il candore e la meraviglia delle camicie dal vero sorprenderanno per

trasparenza e volumi, per rigore ed enfasi delle forme come un piccolo esercito di capolavori sartor

Mexico

Las apariencias engañan: los vestidos de Frida Kahlo

Until 31 January 2014

Museo Frida Kahlo, Mexico City

www.museofridakahlo.org.mx



La exposición "Las apariencias engañan: los vestidos de Frida Kahlo" es la primera exposición realizada en el Museo Frida Kahlo de la Ciudad de México sobre el guardarropa de la artista. Esta muestra presenta una nueva interpretación de Frida Kahlo a través de su vestuario, que fue descubierto en 2004 en el baño de la artista. La tesis central de la exposición explora la identidad de la artista, expresada a través de la impactante imagen visual que construyó con base en la ropa de su elección. Mucho se ha hablado del amor como fuerza motriz y de las convicciones políticas de Frida como influencia para usar indumentaria étnica. "Las apariencias engañan: los vestidos de Frida Kahlo" propone la tradición y la discapacidad como dos nuevos componentes que nutrieron la decisión de la pintora para usar la indumentaria tradicional. El descubrimiento de las prendas de Kahlo puso de relieve su vestuario en el debate de la moda contemporánea, ya que el estilo de Frida ha sido inspiración para diseñadores internacionales tales como Ricardo Tisci y Jean Paul Gaultier, mismo que se basó en Kahlo para realizar su colección primavera-verano 1998 titulada *Homage a Frida Kahlo*. La artista sigue siendo una fuente de inspiración para estos diseñadores, estableciendo un puente entre el pasado y el presente.

The Netherlands

Paris! Paris!

Until 02 March 2014

Museum of Bags and Purses, Amsterdam

<http://www.tassenmuseum.nl/>



In the exhibition Paris! Paris! the Museum of Bags and Purses will show a unique collection advertising fans from early twentieth-century Paris. The fans were designed by prominent illustrators, graphic designers and caricaturists, then offered to those attending places of entertainment. Having served as advertisements for luxury products, like champagne and perfume and department stores, hotels, restaurants and casinos, they provide an idea as to the art movements, fashions and lively atmosphere found in Paris during that time.

ARRRRGH! Monsters in Fashion

Until 19 January 2014

Centraal Museum, Utrecht

www.centraalmuseum.nl



The spooky and humorous avatars, video game characters and comic heroes are becoming more and more frequent in current fashion design. Monstrous creations take over the catwalk and conquer high fashion. Designers give atypical shapes to fabrics and create extreme volumes. They cover and mask the face, transforming the human

body into hybrid creatures with supernatural forms, vibrant colours and abstract elements.

ARRRRGH! Monsters in Fashion is the first international fashion exhibition on character design. *ARRRRGH!* displays more than 70 designs of 40 established and emerging designers. These include Rick Owens, Issey Miyake, Bernhard Willhelm, Walter van Beirendonck, Viktor & Rolf, Bas Kosters, Bart Hess, Charlie Le Mindu, Maison Martin Margiela and Craig Green.

MODA. Made in Italy

20 June 2013 - 08 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.

Poland

Golden Age of Pomerania. Art on the court of dukes of Pomerania in 16th and 17th cent.

New permanent exhibition

The National Museum in Szczecin, Szczecin

<http://www.muzeum.szczecin.pl/>

The National Museum in Szczecin has already prepared a new permanent exhibition: Golden Age of Pomerania. Art on the court of dukes of Pomerania in 16th and 17th cent. The most important for the history of costume is a collection of vestments and jewels taken from the graves of dukes of Pomerania. All of them underwent a thorough conservation. We can see both men and female costumes made of noble silks and decorated with lovely embroidery. They differ very much from many other costumes founded in graves because on the court of Pomerania there were a custom to bury dukes in their ceremonial clothes, together with precious jewelry. Most of preserved costumes were made on the turn of 16th and 17th cent.

Very good and lovely catalogue was published together with the exhibition (bilingual Polish – German). It is possible to buy it in the Museum (www.muzeum.szczecin.pl) – unfortunately there is

no English version of the page, so I can help with contact: jkowalska@muzeum.krakow.pl).

Złoty wiek Pomorza. Sztuka na dworze książąt pomorskich w XVI i XVII wieku, red. Rafał Makala / Das goldene Zeitalter Pommerns. Kunst am Hofe der pommerschen Herzöge im 16. und 17. Jahrhundert herausgegeben von Rafał Makala, Szczecin: Muzeum Narodowe (The National Museum in Szczecin), 2013, ss. 398: il. ISBN 978-83-63365-12-7

Serbia

The Hidden World Of Balkan Women

Women's outerwear in the late 19th and the 20th century in the Collections of the Ethnographic Museum in Belgrade and the National Museum in Sarajevo

17 December 2013 – March 2014

Ethnographic Museum, Belgrade

<http://etnografskimuzej.rs/>

The exhibition is accompanied by catalogue both in serbian and english, 90 pp.



The exhibition, *The Hidden World of Balkan Women*, focuses on the phenomenon of women's outerwear in the central Balkan area in the late nineteenth and the early twentieth century, through a display of a small number of these items of clothing kept in the respective collections of the Ethnographic Museum in Belgrade and the National Museum of Bosnia and Herzegovina in Sarajevo. The development of this type of garment in the territories of the Ottoman Empire and the Austro-Hungarian Monarchy, the manner in which the outerwear was adopted by urban Christian populations of the central Balkan area, and a discussion of a small number of items of garment in the collections in their broader cultural and historical context, are the themes studied in detail by the authors of the exhibition.

Ornaments of Serbian Medieval Frescoes – Memory Update

Until 31st January 2014

Museum of Applied Art, Belgrade

www.mpu.rs

The Museum of Applied Art in Belgrade marks on November 6 2013 its 63rd anniversary with the exhibition “Ornaments of Serbian Medieval Frescoes – Memory Update”.

Ornament is developing increasing interest as particular visual, sign as well as a linguistic phenomenon in the visualization world of all segments of modern communication. An ornament is often used as a decoration, a pattern, a decorative detail in applied art and architecture but it also bears a broadest span of symbolical, culturological and religious meanings which are susceptible to various analyses and even mathematical reading and interpretation.

The exhibition treats the ornament from various standpoints in an attempt to consider its values within the frame of modern interpretation. The exhibition visitors will be offered insight into the medieval material through numerous installations, animations, virtual projects, sound systems and original works inspired by the exhibition items. Curator of the exhibition is Dušan Milovanović.

Among other items, the exhibition “Ornaments of Serbian Medieval Frescoes – Memory Update” will feature 573 tables with copies of ornaments from clothes and textile on the medieval frescoes in Serbia and Macedonia.

Spain

Manuel Piña, diseñador de moda (1944-1994)

Until 26 January 2014

Museo del Traje, Madrid

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



Autodidacta de formación, Manuel Piña llegó a desempeñar un papel clave en la revitalización de la moda española. Durante los años 70, se introdujo en el sector textil a través de la fabricación de prendas de punto, con las que cosechó un enorme éxito gracias a una acertada lectura de las necesidades del mercado. Consciente de sus dotes creativas y, sobre todo, de su capacidad para interpretar los deseos de la mujer española que iniciaba su tardía emancipación, desde inicios de los 80 se adentra en el mundo del diseño, creando sus primeras colecciones para pasarela en un momento en el que la industria del prêt-à-porter español comenzaba a tomar forma. Con su desfile en la carpa del Circo de la Ciudad de los Muchachos, celebrado en la víspera de las elecciones de 1982, Manuel Piña rompió esquemas gracias a una colección espectacular. En ella, tradición y artesanía se encontraban con el diseño más vanguardista, sentando las bases de una obra que, hasta la retirada del diseñador en 1990, fascinó a un público femenino anhelante de modernidad. Poderosa y sensual, la “mujer Piña” se erigió en protagonista de la Movida madrileña y símbolo de los nuevos tiempos.

We see them all around us, they influence us. We may even be dependent on them. What a stripe means is very much linked to where, when and how it is used. The context is what adds meaning to the shape. But interpretation is also in the eye of the beholder: a single line can evoke completely different associations.

Stripes, rhythm, direction is an exhibition in two parts. In the big hall, you will see both everyday stripes and more exclusive stripes, new and old stripes, lengthwise and crosswise stripes, stripes from lots of different perspectives. The adjacent gallery is presenting a display of several hundred striped objects from Nordiska museet collections dating back to the 18th century.

Stripes can be found everywhere, even though we may not always think about them. On the clothes we wear, in the landscape which surrounds us, on buildings, in art, on furniture and textiles... They can be used in different ways and signal different things. They can be good or evil, point things out, demonstrate power or issue warnings. Stripes may be charged with political or ideological meaning, they can be rebellious or literary.

Come along on our tour of all things striped!

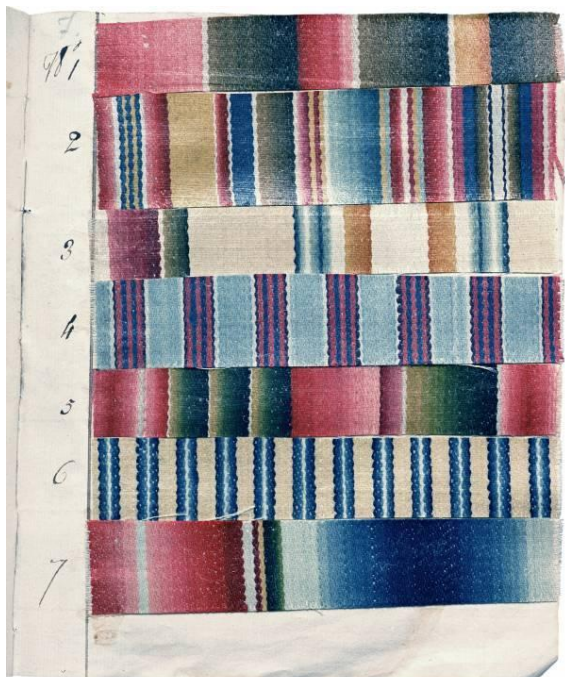
Sweden

Stripes, rhythm, direction. A tour of all things striped

Until 31 August 2014

Nordiska Museet, Stockholm

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



Switzerland

Collectors' worlds – the world in boxes

Until 31 January 2014

Museum of textiles St. Gallen

<http://www.textilmuseum.ch/>



People collect things for a wide variety of reasons: some are driven by passion, others pursue

deliberate strategies related to their view of the world. A thirst for knowledge, pleasure in beauty, the preservation of memories or the wish to rescue things prompts people to become collectors. The search for things and their discovery, compilation, arrangement, rearrangement and display fascinate collectors. They are always hunting for the next object. The need to unite and then keep together what is scattered informs their activities.

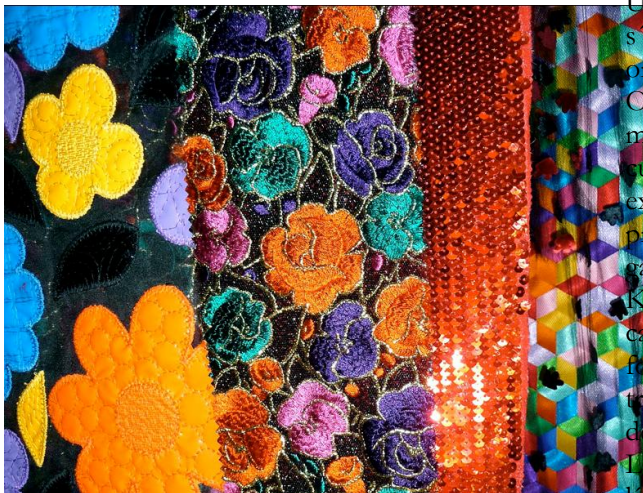
Collections and museums are inextricably linked with each other. After all, museums traditionally define themselves through their collections and are often regarded as the last refuge of threatened things. The St.Gallen Textile Museum is therefore using the 150th anniversary of its collections as an opportunity to look into this many-faceted topic. A collector's passion has many facets. It grips children and grown-ups. Valuable objects are collected as much as worthless ones. In a mild manifestation, collecting is fun, is stimulating and relaxing at the same time. Just at what point this turns into a passion which controls the collector's life is difficult to say. The transition is fluid. The St.Gallen Textile Museum houses numerous collections which were originally compiled by private individuals for quite different reasons.

Lisbet et Robert J. Schläpfer innovations textiles 1965-1995

Until 31. Januar 2014

Museum of textiles St. Gallen

<http://www.textilmuseum.ch/>



Un véritable feu d'artifice explose sur les étoffes au milieu des années 60. Elles étincellent, scintillent, se parent de couleurs vives. Des impulsions déterminantes viennent de Suisse orientale où Lisbet et Robert Schläpfer bouleversent les codes et font étinceler les étoffes. Des associations

multicolores et éclatantes, des motifs exubérants, une géométrie extravagante, rompent avec le style sage des années 50. Leur collection Klimt est légendaire: ils y transposent les motifs opulents, chargés d'or du peintre autrichien de l'Art nouveau sur leurs étoffes. Le triomphe des paillettes, indissociable de la mode aujourd'hui, commence avec eux. André Courrèges, Pierre Cardin et la maison Dior s'emparent avidement des merveilles créées par la maison Schläpfer.

Du 16 octobre 2013 au 31 janvier 2014, l'exposition «Lisbet et Robert J. Schläpfer – innovations textiles 1965-1995" du Musée du textile de St Gall est consacrée à cette période cruciale qui a révolutionné en relativement peu de temps notre regard et notre mode de vie. Des broderies, des modèles et des centaines d'échantillons qu'ils ont créés illustrent le passage du style au conservatisme marqué des années 50 aux décors colorés et modernes de la seconde moitié du XXe siècle.

Fleur de cerisier & edelweiss – l'exotique s'importe

23. mars 2014 - 30. décembre 2014

Museum of textiles St. Gallen

<http://www.textilmuseum.ch/>

A l'occasion du 150e anniversaire des relations diplomatiques entre le Japon et la Suisse, le Musée du textile de St Gall présente l'exposition « Fleur de cerisier & edelweiss – l'exotique s'importe » consacrée à l'influence exercée par l'Asie sur la production textile suisse.

Un chapitre fascinant de l'histoire du textile s'ouvre en 1859 lorsque des marchands de St Gall organisent un voyage à la découverte de l'Extrême-Orient. Si le but premier est l'accès à de nouveaux marchés, il s'ensuit bientôt d'intenses échanges culturels entre le Japon, la Chine et la Suisse qui exercent, à partir de 1870, une influence primordiale sur la production textile helvétique gagnée par la « fièvre asiatique ».

Kimonos, kat agamis, gravures sur bois, dessins et catalogues d'échantillons appartenant à l'important fonds asiatique du musée illustrent la rencontre de trois zones de productions textiles florissantes mais de traditions artistiques totalement différentes.

L'exposition « Fleur de cerisier & edelweiss – l'exotique s'importe » retrace une histoire captivante entre inspiration et malentendus (méprises ???), mythe et marché, qui se perpétue jusqu'à aujourd'hui.

The Empire of Folds. Fashion and Textile Art from Japan

Until 12 January 2014

Museum Bellerivve, Zurich

<http://www.museum-bellerive.ch/?L=1>

Since the start of the 1980s Japanese labels such as Issey Miyake, Yohji Yamamoto or Comme des Garçons have been regarded as important protagonists in the international fashion industry. Their creations clearly relate to East Asian traditions which they bring closer to us by means of a totally new design language. Unusual folds, layers and asymmetrically wrapped fabric take the place of the slender silhouettes of Parisian haute couture. In close collaboration with textile designers surprising fabrics and surfaces are created. The material itself inspires the way in which it is used and simple black is often employed to direct attention entirely to the textile form.

Textile art that intervenes in space and the works of Japanese poster designers from the collections of the Museum für Gestaltung Zürich engage the pieces of clothing, most of which come from the Museum für Kunst und Gewerbe Hamburg, in an exciting dialogue. The sensuous potential of the exhibits seduces us to explore the body, the shell that envelops it, and space.

United Kingdom

Patterns of Magnificence. Tradition and Reinvention in Greek Women's Costume

04 February 2014 – 02 March 2014

Hellenic Centre, London

www.helleniccentre.org

www.patternsofmagnificence.org



The multiform traditions of Greek women's dress are among the richest and most splendid in the world. This exhibition brings together over forty superb originals from the eighteenth to the early twentieth century, many of which will be on display in London for the first time. They include the richly embroidered costume from Astypalaia in the Dodecanese, the astonishing assembly of fabrics, colours and jewellery from Stefanoviki in Thessaly and the sumptuously brocaded dress from Jannina in Epirus.

The exhibition will also illustrate the interplay of native tradition and western aesthetic by displaying the court dress of the first queen of the independent Greek state, Amalia of Oldenburg and that of her successor at the end of the nineteenth century, Olga, the Russian-born consort of George I. These costumes represent a synthesis that is emblematic of nineteenth century nation building. The exhibition will include some of the original dolls commissioned by Queen Olga to comprise a miniature gallery of regional styles.

All but two of the costumes come from the superb collection of the Peloponnesian Folklore Foundation in Nafplio. The other two are being lent by the Benaki Museum of Athens and the dolls by the Lyceum Club of Greek Women, Athens. The curator of the exhibition is the Peloponnesian Folklore Foundation's founder and renowned expert, Ioanna Papantoniou. The designer is Stamatis Zannos.

There will be guided tours by the curator in Tuesdays and Thursdays at 12 noon and at other times by request. During the currency of the exhibition the Hellenic Centre will host evening lectures on a variety of subjects connected with it. For details see the exhibition website

www.patternsofmagnificence.org or the website of the Hellenic Centre www.helleniccentre.org

In response to the exhibition the British Museum is showing textiles from its permanent collection. These will be exhibited in the Parthenon Galleries where in the frieze Athena's invention of weaving is famously celebrated.

A fully illustrated catalogue with seven essays by specialists in the field alongside catalogue entries and images for each costume will be available for sale as will a variety of exciting design items created specially for the exhibition.

The Glamour of Italian Fashion 1945-2014

5 April 2014 – 27 July 2014

V&A Museum, London

www.vam.ac.uk

This exhibition will be a comprehensive look at Italian Fashion from the end of the Second World War to the present day. The story will be explored through the key individuals and organisations that have contributed to Italy's reputation for quality and style.

Club to Catwalk: About the Exhibition

Until 16 February 2014
V&A Museum, London
www.vam.ac.uk

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.

The Glamour of Bellville Sassoon

Until 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.

Hello, my name is Paul Smith

Until 09 March 2014
Design Museum, London
<http://designmuseum.org/contact>



The Design Museum takes you into the world of fashion designer Paul Smith, a world of creation, inspiration, collaboration, wit and beauty. Celebrating his career to date and exploring future developments, the exhibition references Paul Smith's influences and fashion designs, charting the rise of this quintessentially British label which has become one of the leading fashion brands in the world.

Looking at the impressive scale of its global operation today, the exhibition draws on Paul Smith's personal archive, from the company's beginnings in Nottingham to its international prominence today. The exhibition explores how Paul Smith's intuitive take on design, together with an understanding of the roles of designer and retailer, have laid the foundations for the company's lasting success and offer a unique insight into the magnificent mind of Paul Smith.

In Fine Style: The Art of Tudor and Stuart Fashion

14 March 2014 - 20 July 2014
Royal Collection Trust, The Queen's Gallery,
Palace of Holyroodhouse, London
<http://www.royalcollection.org.uk/>

For the Tudor and Stuart elite, luxurious clothing was an essential component of court life. Garments and accessories – and the way in which they were worn – conveyed important messages about wealth, gender, age, social position, marital status and religion.

Through the evidence of portraiture, *In Fine Style: The Art of Tudor and Stuart Fashion* traces changing tastes in fashionable attire in Great Britain in the 16th and 17th centuries. Using paintings, drawings and miniatures from the Royal Collection, and a number of rare surviving examples of clothing and accessories, it explores the style of the rich and famous of the Tudor and Stuart periods.

Artist Textiles Picasso to Warhol

31 January 2014 – 17 May 2014

Fashion and Textile Museum, London
<http://ftmlondon.org/>

This exhibition traces the history of 20th century art in textiles. Highlights include work by Georges Braque, Alexander Calder, Marc Chagall, Salvador Dalí, Sonia Delaunay, Raoul Dufy, Barbara Hepworth, Fernand Léger, Henri Matisse, Joan Miró, Henry Moore, Pablo Picasso, Ben Nicholson and Andy Warhol. The exhibition features examples of key European and American art movements: Fauvism, Cubism, Constructivism, Abstraction, Surrealism and Pop Art; as well as the work of leading fashion designers and manufacturers. Artist Textiles shows how ordinary people were once able to engage with modern art in a personal and intimate way through their clothing and home furnishings. With over 200 rare pieces, many of which have not been on public display before.

Fashion Rules

ongoing (exhibition part of entry to palace)
Kensington Palace, London
<http://www.hrp.org.uk/KensingtonPalace/>

Take a nostalgic look back at recent decades of dress through the wardrobes of three royal women in their fashion heydays: HM Queen Elizabeth II in the 1950s, Princess Margaret in the 1960s and 70s and Diana, Princess of Wales in the 1980s.

Jean Paul Gaultier Exhibition

9 April -17 August 2014
Barbican Museum, London
<http://www.barbican.org.uk/>

The Jean Paul Gaultier exhibition London event is the first major retrospective of the world famous French designer and it features over 140 unique garments, displaying his creative genius in the world of fashion that he has been a key figure of.

Isabella Blow: Fashion Galore!

Until 2 March 2014
Somerset House, London
<http://www.somersetshouse.org.uk/>

The exhibition will showcase over a hundred pieces from Blow's incredibly rich collection, one of the most important private collections of late 20th Century/early 21st Century British fashion design, now owned by Daphne Guinness. This includes garments from the many designer talents she

discovered and launched, such as Alexander McQueen, Philip Treacy, Hussein Chalayan and Julien Macdonald amongst others.

Farewell to all that 1901-1914

Until 23 August 2014
Chertsey Museum, Surrey
<http://chertseymuseum.org/home>

As we move towards the centenary of the start of the First World War, our new fashion exhibition looks back at a golden era. On display from the Olive Matthews Collection are garments worn in the years before the conflict, from iconic pieces of underwear, to sports clothing, daywear and dazzling evening dress. Items of particular interest are two diaphanous tea-gowns, rigidly boned corsets, a complete tennis outfit and a voluminous lady's bathing costume. Eveningwear includes a lavish opera coat attributed to seminal designer Paul Poiret and a stunning salmon pink satin evening gown with a long, sweeping train. The exhibition has an accompanying catalogue which is available to purchase from the Museum shop, price £2.00

Henry Poole & Co. Founder of Savile Row: The Art of Bespoke Tailoring and Wool Cloth

until 11 May 2014
Bowes Museum, Barnard Castle
<http://www.thebowesmuseum.org.uk/>

The exhibition, to be displayed in The Bowes Museum's internationally renowned Fashion & Textiles Gallery, will include a contemporary dinner jacket, a single breasted jacket in Churchill stripe, a tweed shooting jacket with waistcoat and plus twos and a sports blazer which bears the Napoleonic Eagle, all made by Henry Poole & Co using fine Merino wool fabric and wool tweed.

GEORGIANS: 18th century dress for polite society

25 January 2014 - 1 January 2015
Fashion Museum, Bath
<http://www.museumofcostume.co.uk/>

The Fashion Museum's special exhibition for 2014, GEORGIANS, celebrates the museum's situation in the Georgian Assembly Rooms in Bath. The new exhibition will present a selection of the finest fashions worn by those attending Assemblies, and other glittering occasions of 18th century life.

Christian Dior: Designer in Focus

until 12 January 2014

Gallery of English Costume, Platt Hall, Manchester

<http://www.manchestergalleries.org/our-other-venues/platt-hall-gallery-of-costume/>

This unique exhibition features Paris and London couture, many outfits recently acquired by the Gallery of Costume. Stunning displays include day, cocktail and evening wear, and represent many of Dior's seminal collections.

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



One of the most basic fabric treatments, pleating serves to create three-dimensional clothing out of two-dimensional cloth. The exhibition highlights many of the variations of pleating through two centuries.

United States

FashionTimeline

Continuing

Kent State University Museum, Kent

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



Encompassing two centuries of fashion history, this exhibition is designed to show the evolution of styles and silhouettes while contextualizing the pieces with relevant political, technological and cultural developments.

Shifting Paradigms: Fashion and Technology
Until 31 August 2014

Kent State University Museum, Kent

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



Created with the intent to shape future ideas of fashion and business, the exhibition addresses pioneering applications of technology that will effect the future of personal expression, image and

Raiment for Liturgy: Vestments in the Kent State University Museum Collection

Until 13 April 2014

Kent State University Museum, Kent

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

Within this exhibition are examples of lavish textiles repurposed from fashionable dress for use in church liturgies as well as embroideries made for the purpose of vesture. The objects in the exhibition represent the textile arts of the 17th, 18th, and 19th centuries.

Pretty Pleats

Until March 16 2014)

Kent State University Museum, Kent

clothing, and illustrates how designers are creatively addressing technology in a wide variety of forms.

**Arthur Koby Jewelry: The Creative Eye
Until 5 October 2014**

Kent State University Museum, Kent
<http://www.kent.edu/museum/>



Arthur Koby is known for necklaces that draw inspiration from architecture and sculpture, bringing together unique and surprising materials as three-dimensional collage. Each of his creations is a one-of-a-kind object equally suited to accent eveningwear or a simple T-shirt.

Katharine Hepburn: Dressed for Stage and Screen

Travelling
Kent State University Museum, Kent
<http://www.kent.edu/museum/>



Including selections from Miss Hepburn's personal collection of her performance clothes, this exhibition spans the career of this iconic American actress and includes her famous beige slacks as well as photographs, posters and costumes from her films, stage productions and television. The exhibition is available for international venues.

Three-Part Harmony

Until December 29 2013
Tennessee State Museum, Nashville
www.tnmuseum.org

This exhibition includes the album-cover outfits of four Country Music stars: Allen Jackson, Loretta Lynn, Reba McEntire, and Rhonda Vincent.

The Peruvian Four-Selvaged Cloth: Ancient Threads/New Directions

Until 2 February 2014
Fowler Museum at UCLA, Los Angeles
<http://www.fowler.ucla.edu/>

The tradition of weaving textiles with four finished edges—selvages—characterizes the creative process of the ancient weavers of Peru, known for their mastery of color, technique, and design. Without cutting a thread, each textile was woven to be what it was intended, whether a daily garment, royal mantle, or ritual cloth. This approach to weaving required the highest level of skill—even for the simplest of plain undecorated cloth—and reflects a cultural value in the integrity of cloth, not only in its design and function but in the way in which it was made.

This exhibition highlights selections from the Fowler Museum's noteworthy collection of Precolumbian textiles and includes masterworks that demonstrate the high level of artistic achievement of Peruvian weavers. These range from the ancient ritual textiles from the early Chavin and Paracas cultures (500–100 B.C.E.) to the extraordinary garments of the Inca empire (1485–1532). While exploring the origins and development of this approach to weaving, the exhibition will also examine its influence on three contemporary artists—Shelia Hicks, James Bassler, and John Cohen—each of whom through his or her own artistic path has considered and transformed ancient weavers' knowledge and processes into new directions.

Majestic African Textiles

Until 2 March 2014
Indianapolis Museum of Art, Indianapolis
<http://www.imamuseum.org/>

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 collection and augmented with a few loans, the show highlights a significant

and diverse group of richly patterned and elaborately decorated textiles from North and sub-Saharan Africa.

Charles James Exhibition and New Costume Institute Galleries to Open in May 2014 at Metropolitan Museum

8 May 2014– 10 August, 2014

Metropolitan Museum of Art, New York

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

The inaugural exhibition of the newly renovated Costume Institute in spring 2014 will examine the career of legendary 20th-century Anglo-American couturier Charles James (1906–1978). Charles James: Beyond Fashion, on view from May 8 through August 10, 2014 (preceded on May 5 by The Costume Institute Benefit), will be presented in two locations—The Costume Institute’s new galleries as well as special exhibitions galleries on the Museum’s first floor. The exhibition will explore James’s design process and his use of sculptural, scientific, and mathematical approaches to construct revolutionary ball gowns and innovative tailoring that continue to influence designers today.

Interwoven Globe. The Worldwide Textile Trade, 1500–1800

Until January 5, 2014

Metropolitan Museum of Art, New York

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

Interwoven Globe: The Worldwide Textile Trade, 1500–1800 is the first major exhibition to explore the international transmittal of design from the sixteenth to the early nineteenth century through the medium of textiles. It highlights an important design story that has never before been told from a truly global perspective.

The exhibition features 134 works, about two-thirds of which are drawn from the Metropolitan Museum's own rich, encyclopedic collection. These objects are augmented by important domestic and international loans in order to make worldwide visual connections. Works from the Metropolitan are from the following departments: American Decorative Arts, Asian Art, Islamic Art, European Sculpture and Decorative Arts, The Costume Institute, European Paintings, Drawings and Prints, and Arts of Africa, Oceania, and the Americas. They include numerous flat textiles (lengths of fabric, curtains, wall hangings, bedcovers), tapestries, costumes, church vestments, pieces of seating furniture, and paintings and drawings.

Design Motifs in Byzantine Art

Until 3 August 2014

Metropolitan Museum of Art, New York

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



DESIGN MOTIFS IN BYZANTINE ART



Many of the textiles found in Egypt, the southernmost province of the Byzantine Empire, are woven in linen and wool and decorated with a great variety of motifs. Meant to be worn and to decorate domestic and religious spaces, the works on view in this exhibition feature designs that generally refer to abundance and prosperity. Many of the motifs—among them birds, beasts, and humans; personifications of the seasons; members of the retinue of the wine god Dionysos; and vine scrolls—originated in classical and pharaonic art, with Christian crosses added in the Byzantine era. Often called Coptic textiles and once thought to have been exclusively Egyptian, these textiles are now recognized as exemplars of motifs popular throughout the Byzantine world. Similar motifs appear on works in other media, including silver, ivory, ceramics, and mosaics, as the photographs accompanying the exhibition demonstrate.

Gilded New York

From 13 November 2013

Museum of the City of New York

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

Inaugurating the Museum’s Tiffany & Co. Foundation Gallery, *Gilded New York* explores the city’s visual culture at the end of the 19th century, when its elite class flaunted their money as never before. In New York, this era was marked by the sudden rise of industrial and corporate wealth, amassed by such titans as Cornelius Vanderbilt and Jay Gould, who expressed their high status through extravagant fashions, architecture, and interior design. The exhibition presents a lavish display of some 100 works, including costumes, jewelry, portraits, and decorative objects, all created

between the mid-1870s and the early 20th century. The dazzling works in the exhibition will illuminate an era when members of the new American aristocracy often displayed their wealth in storied balls in Fifth Avenue mansions and hotels. It was a time when New York became the nation's corporate headquarters and a popular Ladies' Mile of luxury retail establishments and cultural institutions helped launch the city to global prominence.

A Queer History of Fashion: From the Closet to the Catwalk

Until 4 January 2014

FIT Museum, New York

<http://www.fitnyc.edu/museum>

A Queer History of Fashion: From the Closet to the Catwalk features approximately 100 ensembles, from 18th-century menswear styles associated with an emerging gay subculture to 21st-century high fashion. This is the first museum exhibition to explore in depth the significant contributions to fashion made by LGBTQ (lesbian-gay-bisexual-transgender-queer) individuals over the past 300 years.

The exhibition is also accompanied by a new publication.

Trend-ology

3 December 2013 – 30 April 2014

FIT Museum, New York

<http://www.fitnyc.edu/museum>



Camouflage print silk dress, 2002.15.1, John Galliano for Christian Dior, Spring 2001, France, Museum Purchase.

Trend-ology examines the vast array of sources from which fashion trends have developed over the past 250 years. Trends have emerged from high fashion runways and urban street style, but they have also derived from art, music, novels, and socio-political movements. Particular trends change every season, but the phenomenon of the trend has come to define the modern fashion system itself. *Trend-ology* aims to help visitors gain insight into the current state of the trend cycle.

Elegance in an Age of Crisis: Fashions of the 1930s

7 February 2014 - 19 April 2014

FIT Museum, New York

<http://www.fitnyc.edu/museum>



Wood Carlson Co., tuxedo, black wool, 1935, USA, gift of Kay Kerr Uebel, 89.65.9 / Gown, metallic, silk, circa 1935, USA, gift of Mrs. Jessie L. Hill, 93.71.12

Despite a dire financial and political environment, the 1930s was a period of great stylistic achievement and technical innovation in design. In contrast to the preceding Edwardian era - in which stiff, structured clothes dominated high fashion - 1930s garments were softer, minimally ornamented, elegantly proportioned, and reflected the streamlined art moderne aesthetic. Presenting both men's and women's fashions, *Elegance in an Age of Crisis: Fashions of the 1930s* celebrates some of the most innovative and beautifully designed clothing made in the twentieth century.

22nd Annual Art of Motion Picture Costume Design Exhibition

11 February 2014 – 26 April 2014
FIDM Museum, Los Angeles
<http://fidmmuseum.org/>

Costumes from selected films of 2013 will be displayed in this annual exhibition of film costume design. Highlighted in the exhibition will be the previous year's Academy Award® winner for Best Costume Design, *Anna Karenina*, designed by Jacqueline Durran.

The Art of Bulgari: La Dolce Vita & Beyond, 1950–1990

Until 17 February 2014
De Young Museum, San Francisco
<http://deyoung.famsf.org/>

This exhibition focuses on the decades of the 1950s through the 1980s; in the period after World War II Bulgari began to create a unique style inspired by Greco-Roman classicism, the Italian Renaissance, and the 19th-century Roman school of goldsmiths. By the 1970s, Bulgari's bold and innovative style had gained success with celebrities and the jet set.

Patrick Kelly: Runway of Love

27 April 2014 – 30 November 2014
Philadelphia Museum of Art
<http://www.philamuseum.org/>

Runway of Love will be an expansive retrospective showcasing some eighty ensembles that were recently presented to the Museum as a promised gift by Kelly's business and life partner, Bjorn Guil Amelan, and Bill T. Jones. Kelly's designs will be complemented by selections from the artist's significant collection of black memorabilia, videos of his exuberant fashion shows, and photographs by renowned artists including Horst P. Horst, Pierre et Gilles, and Oliviero Toscani.

Think Pink

Until 26 May 2014
Boston Museum of Fine Arts
<http://www.mfa.org/>

The fascinating exhibition "Think Pink" explores the history and changing meanings of the color as its popularity ebbed and flowed in fashion and visual culture from the 18th century to the present day. An interdisciplinary show drawing from across the MFA collections, "Think Pink" juxtaposes

clothing, accessories, graphic illustrations, jewelry, and paintings to shed light on changes in style; the evolution of pink for girls, blue for boys; and advances in color technology. "Think Pink" includes a selection of dresses and accessories from the collection of the late Evelyn Lauder, who was instrumental in creating an awareness of breast cancer by choosing the color as a visual reference.

Quilts and Color The Pilgrim/Roy Collection

6 April 2014 – 27 July 2014
Boston Museum of Fine Arts
<http://www.mfa.org/>

"Quilts and Color" celebrates the vibrant color palette and inventive design seen in the acclaimed Pilgrim/Roy Quilt Collection. The exhibition features 60 distinctive quilts from the renowned collection and is the first to explore how, over five decades, trained artists Paul Pilgrim and Gerald Roy searched out and collected quilts with bold, eye-popping designs that echoed the work of mid-20th century Abstract Expressionist and Op Artists.

A Queen Within: Adorned Archetypes, Fashion and Chess

Until 18 April 2014
World Chess Hall of Fame, Saint Louis
<http://www.worldchesshof.org/>

In *A Queen Within*, Jungian archetypes and archetypal patterns in literature, film, fashion photography and folktales will be used to examine the relationships between power, risk-taking, as well as feminine roles in queen archetypes and the representations of those roles in the designers' works. Produced by an international team of thought-leaders, curators, fashion insiders, and chess players, the exhibition focuses on the how storytelling as well as the various archetypes of the queen have captured the imagination of innovative fashion designers.

Threads of Feeling: The London Foundling Hospital's Textile Tokens, 1740 – 1770

Until 26 May 2014
Colonial Williamsburg (Dewitt Wallace Decorative Arts Museum)
<http://www.colonialwilliamsburg.com/do/art-museums/wallace-museum/>

When mothers left babies at London's Foundling Hospital in the mid-18th century, the Hospital often retained a small token as a means of

identification, usually a piece of fabric. Each scrap of material reflects the life of a single infant and that of its absent parent.

Organized by the Foundling Museum and curated by John Styles, this will be the only American venue for this exhibition. The token-filled billet books are owned and lent by leading UK children's charity Coram, which began as the Foundling Hospital, with the assistance of the City of London, London Metropolitan Archives.

From the Editor

Dear all,

Thank you so much for providing your articles for this issue of the ICOM Costume Committee Newsletter.

I would like to invite you to send book reviews, information on exhibition, conferences and other costume related events of interest for the first ICOM Costume Committee Newsletter of 2014 to me.

The deadline of the next costume news will be May 31st 2014.

Until then, visit our website for the latest news:
<http://www.costume-committee.org/>

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