

# M COSTUME

ICOM  
international committee  
for museums  
and collections of costume

## ICOM Costume News 2017

March 2017

### INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

#### Letter from the Chair

Dear Colleagues,

As a result of the passing of the King of Thailand, and the cancellation of our Bangkok meeting, the Board has been busy planning our 2017 Annual Meeting at the London College of Fashion, 26 - 29 June. You will see from the Preliminary Program in this Newsletter that we have 53 presentations and two visits planned, so it will be a full meeting. In order to keep costs as low as possible, everyone will be responsible for their own housing, meals and transportation. The Costume Committee will provide refreshments for morning and afternoon breaks and the opening reception. Requests for subventions are coming in, and those decisions should be made by the time you receive this Newsletter. Registration for the meeting should be done through brownpapertickets as we did for the Milan Triennial. The registration fee is 115 Euros and should be paid by 1 June 2017. The access url is <http://www.brownpapertickets.com/event/2721993> You can also go to the brownpapertickets site this way: <[icomcostumecommittee.brownpapertickets.com](http://icomcostumecommittee.brownpapertickets.com)>.

In preparation for the Annual General Meeting, we will need to appoint a Chair of the Nominating Committee, so please consider volunteering your services for this most important post. We rely on members to volunteer for a variety of responsibilities, and I want to take this opportunity to thank those who are continuing in their roles. Below you will find a list of the Board members and volunteers with e-mail contact information. Please do not hesitate to contact any of us with issues of interest to the Costume Committee, and items that we might place on the Annual General Meeting Agenda.

Chair, Jean I. Druessedow [jdruessed@kent.edu](mailto:jdruessed@kent.edu)  
Vice Chair, Bernard Berthod, [bernardberthod@yahoo.fr](mailto:bernardberthod@yahoo.fr)  
Secretary, Alexandra Kim [alexandrakim@live.co.uk](mailto:alexandrakim@live.co.uk)  
Treasurer, Ninke Bloemberg [nbloemberg@centraalmuseum.nl](mailto:nbloemberg@centraalmuseum.nl)  
Isabel Alvarado, Member at Large [Isabel.alvarado@mhn.cl](mailto:Isabel.alvarado@mhn.cl) (new articles for Clothes Tell Stories)  
Dorothea Nicolai, Member at Large [dorothea@nicolai.at](mailto:dorothea@nicolai.at) (Social Media)  
Johannes Pietsch, Member at Large <[jo.pietsch@web.de](mailto:jo.pietsch@web.de)> (Publications)

In addition to the elected officers, the Board gratefully acknowledges the following members who have volunteered for special responsibilities:

Anthea Bickley [costumecommittee123@gmail.com](mailto:costumecommittee123@gmail.com) (editor of new articles for Clothes Tell Stories)  
Lucia Savi [luciasavi@hotmail.com](mailto:luciasavi@hotmail.com) (updating Clothes Tell Stories)  
Meike Koenigstein [Koenigstein.m@gmail.com](mailto:Koenigstein.m@gmail.com) (Webmaster)  
Ursula Karbacher [ukarbacher@bluewin.ch](mailto:ukarbacher@bluewin.ch) (Newsletter)  
Paola Di Trocchio [Paola.DiTrocchio@ngvic.gov.au](mailto:Paola.DiTrocchio@ngvic.gov.au) (e-mail communications)

I Look forward to seeing you in London,



## Annual Meeting June 26-29, 2017

### In London

#### **PRELIMINARY PROGRAM: ICOM COSTUME COMMITTEE LONDON, JUNE 26-29**

**Sunday, June 25, 3:00 – 5:00 Board Meeting,  
(place to be announced)**

**Sunday, June 25: evening reception and registration  
(place and time to be announced)**

**Monday, June 26: London College of Fashion,  
20 John Prince's Street, London W1G 0BJ**



Website

8:30AM: Registration and Audio-Visual check  
9:00AM: Welcome and announcements  
9:15AM: Alexandra Palmer, Toronto, “Telling Tales: Corrections and New Directions”  
9:30AM: Ildiko Simonovics, Budapest, “In Search of a Legend – Life and Work of Klara Rothschild”  
9:45AM: Chryssa Kapartziani and Myrsini Pichou, Athens, “The Narrative Power of Dress During Trials: The Practitioners of Law at Work – A Greek Case Study”  
10:00AM: Kirsten Toftegaard, Copenhagen, “Home Diligence Sweeps Across the Country”  
  
10:15AM: Questions and discussion  
  
10:30 – 11:00 Morning Break and refreshments  
  
11:00AM: No'am Ben Yossef, Jerusalem, “One Woman Many Transitions: Deborah Davidoff from Tashkent, Uzbekistan, as a model of the transformations of Jewish women's dress in the

Bukharan realm from early 20<sup>th</sup> century till mid-20<sup>th</sup> century.”

11:15AM: Angelika Riley, Hamburg, “A German Wardrobe (1937-1947)”

11:30AM: Maria Cristina Volpi, Rio de Janeiro, “The Memoirs of a Brazilian Fan”

11:45AM: Dr. Adelheid Rasche, Nuremberg, “Remind: (Hi)stories from the First Public German Dress Collection”

12:00 Noon: Questions and discussion

12:15 – 1:30PM LUNCH ON YOUR OWN

1:30PM: Dr. Mirjana Menković, Belgrade, “Contributions to the Understanding of Socialist Fashion: Yugoslav State Protocol and Western Fashion (1952-1961)”

1:45PM: Konstantina Hlaváčková, Prague, “The History Kept Secret”

2:00PM: Clara Nchcama, Madrid, “Fashion to the People: Costumes of Majos from the Costume Museum, or How a Dress is the Best Reflection of a Time”

2:15PM: Alexandra Kim, Toronto, “‘Then to sewing’ Clothing the Family in Nineteenth-century Upper Canada”

2:30PM: Questions and discussion

3:00PM Afternoon break and refreshments

3:30PM: Dr. Karin Thoennissen, Krefeld, “Artists Design Clothes: Body Art?”

3:45PM: Teresa Bastardes and Silvia Ventosa, Barcelona, “The Costume Collection at the Service of a Narrative: Dressing the Body. Silhouettes and Fashion, 1550-2015”

4:00PM: Roger Leong, Sydney, “The ‘Silver Duchess’ and her ‘Traveling Outfit’”

4:15PM: Elisabeth Hackspiel-Mikosch, “Pages’ Livery and the Education of Aristocratic Manliness”

4:30PM: Questions and discussion

4:45PM: Louise Coffey-Webb, Los Angeles, "How American Designer James Galanos' Archives Reflect a New Narrative for Post-Couture Fashion"

5:00PM: Elizabeth Ann Coleman, Washington, D.C., "As Light as a Feather"

5:15PM: Christine Waidenschlager, Berlin, "From Haute Couture Model to Best Seller, Madeleine Vionnet's 'Little Horse Dress'"

5:30PM: Questions and discussion

**Tuesday, June 27: London College of Fashion, 20 John Prince's Street, London W1G 0BJ**

9:00AM: Announcements

9:15AM: Trudi Rosa de Carvalho, Paleis Het Loo, Apeldoorn, "A Christening Dress of Prince Willem (1817-1890), the future Dutch King Willem III of Oranje-Nassau, 1817"

9:30AM: Lena Dahrén, Uppsala, "Dressed in Sparkling Gold!!"

9:45AM: Pernilla Rasmussen, Lund, "Recycling in the Fashionable Wardrobe of Marta Helena Reenstierna"

10:00AM: Colleen Callahan, Richmond, Virginia, "Conservation and Restoration Uncover the History of a First Lady's Gown"

10:15AM: Questions and discussion

10:30AM: Morning break and refreshments

11:00AM: ANNUAL GENERAL MEETING OF THE ICOM COSTUME COMMITTEE

12:15PM: LUNCH ON YOUR OWN

1:30PM: Bernard Berthod, Lyon, Le Costume des Écclesiastiques Européens en Asie, un Exemple d'Inculturation Crétienne

1:45PM: Joanna Regina Kowalska, Krakow, "Many Ways of Personal Piety – from the Secular World into Sacred Space"

2:00PM: Draginja Maskareli, Belgrade, "To the Altar and Beyond"

2:15PM: Dorothea Nicolai, Zurich, "Catherinettes, a textile custom on the 25<sup>th</sup> of November"

2:30PM: Questions and discussion

3:00PM: Afternoon break and refreshments

3:30PM: Kathi Martin, Philadelphia, "The Persistent Narrative"

3:45PM: Pam Parmal, Boston, "The Martha Bayles Boyd Collection of 'Paisley Shawls'"

4:00PM: Stamos Fafalios, Athens, "The Atopos Paper Dress Collection"

4:15PM: Louisa Nnenna Onuoha and Mary Onuoha, Nigeria, "The Narrative Power of Lace and Oyonyon Dress in Nigerian Museum Exhibitions"

4:30PM: Questions and Discussion

4:45PM: Orit Shamir and Alisa Baginski, Jerusalem, "Stories Behind Archaeological Textile Fragments from the Early Islamic Period until the Medieval Period in the Land of Israel"

5:00PM: Felicitas Maeder, Basel, "From Taranto to Chicago – The History of a Sea-silk Muff"

5:15PM: Blessing Onuoha Anyakpo, Nigeria, An Exhibition of Certain Textiles from the Niger Delta Region of Nigeria"

5:30PM: Rebecca Devaney, Dublin, "Bordados: An Exhibition of Embroidered Textiles from Mexico"

**Wednesday, June 28: London College of Fashion, 20 John Prince's Street, London W1G 0BJ**

9:00AM: Announcements

9:15AM: Dr. Elia Petridou, Lesbos, "Folds of Migration in a Black Dress"

9:30AM: Corinne Thépaut-Cabasset, Versailles/Copenhagen, "Vestiges of Fashion in the Garbage of Copenhagen: Two Pocket Flaps excavated from 18<sup>th</sup> Century Copenhagen"

9:45AM: Rita Morais de Andrade, Goiás, "Brazilian Karajas Dolls: Ancient Children's Play into Contemporary Heritage Debates"

10:00AM: Nicoleta Stoican, Bucharest, "The Head Kerchief and Customs of the Agrarian Life Cycle"

10:15AM: Questions and discussion

10:30AM: Morning break and refreshments

11:00AM: Xenia Politou, Athens, "A 17<sup>th</sup>-century Cretan Dress in a 21<sup>st</sup>-century Athenian Museum: From the Display Case to the Theatrical Performance"

11:15AM: Ioanna Papantoniou, Nafplion, "The 'Doulamas' and the 'Pirpiri'"

11:30AM: Dr. Shirin Melikova, Baku, "The History of Two Rare Exhibits from the Collection of the Azerbaijan Carpet Museum"

11:45AM: Asli Samadova, Baku, "Bringing Traditional Craftsmanship into Modern Context via the 'Kelaghayi: Past-Present-Future' exhibition project"

12:00 Noon: Questions and Discussion

5:30: Questions and Discussion

12:15 PM: LUNCH ON YOUR OWN

1:30 PM: Dr. Aija Jansone, Riga, "European Context of the Changes of the Peasants' Clothing at the End of the 19<sup>th</sup> Century in Latvia (Rucava parish)"

1:45 PM: Gieneke Arnolli, Leeuwarden, "The Mysterious Hindeloopen Chintz Wentke Revealed"

2:00 PM: Maria Wronska-Friend, Cairns, "Dress of the Javanese Poor and the German Elite: Batik in the Works of Henry van de Velde"

2:15 PM: Alisa Saisavetvaree, Bangkok, "From Photograph to Real Life: The Political Strategy Behind the King's Western Dress at the Siamese Court in the 19<sup>th</sup> Century"

2:30 PM Questions and discussion

3:00 PM: Afternoon break and refreshments

3:30 PM: Birgit Haase, Hamburg, "The Double Drecolle – Some New Findings on an Almost Forgotten Fashion House"

3:45 PM: Dr. Michaela Breil, Augsburg, "What Stockings Can Tell – Industrial Innovation, Fashion and Company History"

4:00 PM: Mari Lind, Tampere, "Shining Elegance of the North – the Story of the *Northern Lights* Brand"

4:15 PM: Lucia Floriana Savi, London, "Italy's Textile Production and Its Influence on the Ready-to-Wear System and its Aesthetics 1945-1985"

4:30 PM: Questions and discussion

4:45 PM: Victoria Solt Dennis, London, "An Italian Straw Hat"

5:00 PM: Mark Dennis, London, "The Masonic 'Jewel' of a Lodge"

5:15 PM: Mary Brooks and Dinah Eastop, London, "Conservation and the narrative power of exhibited garments"

**Thursday morning, June 29: School of Historical Dress Elizabeth Baxter Health Centre, 52 Lambeth Road, London SE1 7PP**

9:00 – 11:00 AM Board of Directors Meeting, School of Historical Dress

11:00 AM-12:30 PM Tours of the School of Historical Dress

12:30 – 2:00 PM LUNCH ON YOUR OWN AND TRAVEL TIME TO THE VICTORIA & ALBERT MUSEUM



Website

**Thursday afternoon, June 29: Victoria and Albert Museum Cromwell Road, London SW7**

2:00 PM Meet at the Victoria and Albert Museum, Large Lecture Theatre for a curatorial talk by Cassie Davies-Strodder about the Balenciaga exhibition

3:00 PM Refreshments and concluding remarks

3:30 – 5:30 PM Self-guided tour of the Balenciaga exhibition and other public galleries of the Victoria and Albert Museum

This will conclude the scheduled events for the Annual Meeting of the Costume Committee

## **Toronto 2015 annual meeting proceedings**

Thanks to the swift work of our web manager the Toronto 2015 proceedings are now on the ICOM Costume Committee website and can be found by following this link. <http://network.icom.museum/costume/publications/proceedings-of-the-icom-costume-committee-annual-meeting-in-toronto-2015/>

The articles appear as individual downloadable PDFs after a short introduction, providing a summary of the meeting. There is also a pdf document with the abstracts of the other presentations which were not turned into online articles.

### **Embodying Dress in Context Online** Christina Bates

### **Condition as Content: Focusing on Condition in Dress** Neil Brochu, City of Toronto Museum Service, Canada

### **Worn Dress: Display as Meaning-Making** Mary M. Brooks and Dinah D. Eastop

### **Curating Long Distance: A Series of Exhibitions at the Western Reserve Historical Society** Colleen R. Callahan

### **Love in Fine Fashion: A Fresh Approach to an Exhibition of Wedding Dresses** Cynthia Cooper

### **Design Issues: Fashion Exhibitions and Scholarship at the Museum of Fine Arts, Boston** Michelle Finamore

### **Tracing the Threads of Life: Biographical Clues in Dress** M. Elaine MacKay

### **Sea-silk – The rediscovery of the ancient textile material raises new questions.** Felicita Maeder

### **The Paramour's Dresses in the Northern Gallery of Salzburg Cathedral** 17.4.-1.11.2015 Dorothea Nicolai

### **The Reconstruction and Presentation of a**

### **French Court Dress** Dr. Johannes Pietsch

### **Coatees and Crinolines – Costuming a Living History Museum** Erin Santamaria,

### **New roads in the enlargement of contemporary collections: Street Fashion Budapest archive** Ildikó Simonovics,

### **Prize Work** June Swann

### **Dressing the New World. A Marie Skłodowska-Curie Research Fellowship (2015-17)** Corinne Thépaut-Cabasset

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## **Book Reviews**

### **Les étoffes du deuil : Couleurs et symboles**

Sous la direction de Marguerite Coppens  
Avec le concours de Jacqueline Delclos,  
Jean-Paul Leclercq et Florence Valantin  
Association Française pour l'Etude du textile  
(AFET) Actes des journées d'Etude, Musée national des arts asiatiques- Guimet, Paris, 27 et 28 novembre 2015 ISBN : 979-10-334-0130-8, 24 euros, 134 pages

Les textiles liés au deuil, loin de l'image en noir et blanc véhiculée par l'iconographie occidentale contemporaine, offrent une vision élargie des sociétés et de leurs rapports à la mort. Les rites funéraires les utilisent largement et forment un marqueur social fondamental, bien sûr reconnaissable dans les vêtements, mais aussi dans les tentures des habitations ou des lieux de culte, dans les tissus utilisés pour el transport et l'ensevelissement des morts. Les journées d'étude de l'AFET, tenues en 2015 au Musée nationale des arts asiatiques – Guimet à Paris, grâce à ses actes, à l'enrichissement de la connaissance de ce sujet. Les communications publiées concernent des sujets extrêmement variés, touchant autant aux textiles eux-mêmes qu'à leurs usages dans le cas du deuil.



Website

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Website

**Modes Pratiques**

A journal of clothing and fashion history. Created and supported by the Duperré School of Art and Design and the Septentrion Institute of historical research (IRHiS) of the University of Lille/CNRS, this new journal of the history of fashion is one of the first in France. The project is to produce a journal able to bring together historians, sociologists, anthropologists and observers from various backgrounds and actors in the world of fashion and clothing.

448 pages / 350 images / 15 €

Disponible sur commande et en librairie le 6 janvier 2017

[www.modespratiques.fr/](http://www.modespratiques.fr/)

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**Fashion – Aus der Kostüm- und Modesammlung der Universität für angewandte Kunst Wien**

im Rahmen der Ausstellung  
"en face" – Impressionen einer Sammlung



Website

Mit Vorworten von Gerald Bast, Patrick Werkner, einem Geleitwort von Gundula Wolter und Beiträgen von Elisabeth Frottier, Leonie Schwärzler, Annemarie Bönsch, Carmen Bock, Daniel Kalt, Doris Drochter, einem Interview mit Hussein Chalayan und einem Abstract in englischer Sprache.

HerausgeberInnen: Elisabeth Frottier, Carmen Bock, Doris Drochter, Patrick Werkner  
Birkhäuser Verlag/ Project Editor: Angela Fössl, 288 Sn., ca. 300 Abbn.

ISBN 978-3-0356-1204-2

In-  
fos:[http://www.dieangewandte.at/aktuell/aktuell\\_detail?artikel\\_id=1481674987376](http://www.dieangewandte.at/aktuell/aktuell_detail?artikel_id=1481674987376)

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**Costume & Fashion**

Highlights from the costume collection of the Rijksmuseum, Amsterdam

A feast for the eyes for those interested in history, period costumes and fashion. The richly illustrated book presents 80 exceptional garments from the Rijksmuseum's substantial costume collection. Edited: Bianca du Mortier, design: Irma Boom, in conjunction with: Rijksmuseum

English, 336 pages

ISBN 978-94-6208-339-4

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**Ist Mode queer? Neue Perspektiven der Modeforschung.**

Anna-Brigitte Schlittler / Katharina Tietze (Hg.)  
Bielefeld: transcript, 2016, 224 S.. ISBN: 978-3-8376-3490-7. 29,99 €

About new perspectives of fashion research

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**Über Schuhe. Zur Geschichte und Theorie der Fußbekleidung**

Bielefeld: transcript, 2016, 230 S. ISBN: 978-3-8376-3430-3. 29,99 €

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### **New edition of *Costume, Journal of the UK Costume Society***

The first edition of *Costume* to be published by Edinburgh University Press has just been produced. This edition includes articles about the Wardrobe of Anna of Denmark, Hats in British Fiction and fashion and air travel in Australian photography. More details can be found at <http://www.eupublishing.com/loi/cost> Details of Costume Society membership, which includes receiving the two annual editions of the journal and access to the online archive can be found at <http://costumesociety.org.uk/join>. If you were interested in submitting an article to the journal please contact [journal@costumesociety.org.uk](mailto:journal@costumesociety.org.uk).

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## **Conferences & Call for Papers**

### **Book proposal**

Call for Proposals: Fashion, Dress, and Post-Postmodernism

This call for abstracts is to develop a book proposal that will be presented to Bloomsbury publishing. Bloomsbury has already expressed interest in the topic and concept for the book.

Deadline: 15 September 2017

Editors:

- Andrew (Andy) Reilly, Associate Professor, University of Hawai'i, Mānoa, USA
- José Blanco F., Associate Professor, Dominican University, USA

Overview:

Scholars have argued that postmodernism is dead and that we are entering into a new era. A variety of terms have been used to describe the new condition and dominant trends. These include altermodernism, automodernity, digimodernism, hypermodernity, performatism, and post-postmodernism. Morgado links post-postmodern theory to dress, fashion and appearance by offering these theoretical connections: mass customization; excessive consumption of fashion goods mixed with anxiety over environmental impact and personal debt; excessive or haphazard decorative detail; blurred distinctions between fashion and art; appearance modes that transcend rigid gender categories; technology and dress; fashion blogs and the democratizing of fashion reporting; collaborations between

high-end and low-end brands.  
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Our goal with this book is to expand on Morgado's work to examine the usefulness and potential of the concept of post-postmodernism relative to dress and fashion. The primary target markets are academic researchers and students enrolled in graduate-level fashion-oriented courses. This edited volume will include 10 new articles on the topic of post-postmodernism and its relationship to dress and fashion. Each article should be a maximum of 7000 words, including references and can include up to three black and white images (authors are responsible for securing rights to reproduce images). Potential topics include, but are not limited to:

Critiques of post-postmodernism and its applicability to scholarship on dress and appearance // Style cliques that exemplify the post-postmodern condition // Fashion industry practices that heralded the advance of post-postmodernism // Consumers attitudes towards fast fashion and waste // Body modifications that reflect technological advances // Fashion as art in museum exhibitions // Further inquiry into theoretical applications of the concepts of altermodernism, automodernity, digimodernism, hypermodernity, and performatism in dress and fashion // Re-contextualization of previous approaches connecting dress, fashion, and post-modernism // Individual agency in dress, fashion, and appearance management; consumers as cocreators of fashion (haul videos and selfies, mass customization, body scanning, etc.) // Creation of alternative and multiple identities to dress and fashion // Collaboration between fashion creatives and artists, including performative art and fashion (or costume), fashion films, art exhibitions, and artists and designer collaborations // Development of connections between global fashion and global art

Submission Procedures: Please note these dates are estimates and subject to change

Proposals for a chapter should clearly reflect the main topics covered in the chapter, chapter structure, approximate number of words (note: maximum is 7000, including reference list). With the proposal submit a biographical sketch of 50-60 words. The sketch should identify where authors earned their highest degrees, their current affiliations and positions, current research interests and publications, and an email address. Chapter

proposals should be about 500 words. Please submit to [areilly@hawaii.edu](mailto:areilly@hawaii.edu) or [jblanco@dom.edu](mailto:jblanco@dom.edu) no later than September 15, 2017.

Authors will be informed about acceptance or rejection of their proposals no later than November 1, 2017. The book proposal will then be sent to Bloomsbury by December 1, 2017 for a thorough review by international scholars. A response from Bloomsbury is expected in April 2018. Based on the expected date that Bloomsbury accepts the proposal, authors will be sent article guidelines and full chapters should be submitted by October 1, 2018. Authors will be informed about editorial decisions on the full chapter by November 1, 2018. The author(s) will be invited to execute revisions and submit the revised chapters by December 1, 2018. The entire book will be submitted to Bloomsbury by February 15, 2019 where it will go through the publisher's own manuscript peer review.

Please contact the Editors with any questions: Andy Reilly ([areilly@hawaii.edu](mailto:areilly@hawaii.edu)) or José Blanco F. ([jblanco@dom.edu](mailto:jblanco@dom.edu)). Call

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## Canadian Conference

### **Cloth Cultures: Future Legacies of Dorothy K Burnham**

An International Conference at the Royal Ontario Museum, Toronto, Canada  
November 10 – 12, 2017

This international conference will examine the contemporary trajectories that stem from Dorothy K. Burnham's legacies by bringing together an international group of academics, artists and maker communities directly or indirectly influenced by her work. It will be of interest to those working from many scholarly disciplines and practices including anthropology, sociology, history, economics aesthetics, museology, weaving, spinning and fibre art. Together, we will explore the current diversity of interdisciplinary methods used to study the technologies, economics, meanings and cultural imbued in global textiles and clothing, and in the process acknowledge and assess Burnham's many contributions. Registration for *Cloth Cultures* will open June 1, 2017  
<http://www.rom.on.ca/en/collections-research/research-community-projects/textiles-fashions/cloth-cultures>

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## French Conference

### **Vêtements, costumes et religions**

(XV<sup>e</sup>-XX<sup>e</sup> siècle, Europe occidentale)

Qu'il soit contraint ou choisi, le port d'un vêtement ou d'un accessoire vestimentaire a partie liée avec une identité assumée, revendiquée ou imposée. En quelle mesure cette identité peut-elle être religieuse ? C'est à cette question centrale que ce colloque voudrait apporter des éléments de réponse en faisant dialoguer des historiens de différentes périodes de l'histoire de l'Europe— du Moyen Âge à l'époque contemporaine— ainsi que des sociologues. Au-delà des réactions provoquées par des affaires récentes, nous voudrions proposer une réflexion centrée sur les rapports entre le vêtement ou le costume d'une part et l'appartenance religieuse ou confessionnelle d'autre part en tenant compte de l'extrême variabilité des contextes et des situations. Notre réflexion voudrait s'inscrire dans la lignée de Roland Barthes (notamment son article « histoire et sociologie du vêtement. Quelques observations méthodologiques », paru dans les *Annales* en 1957 dans lequel il établit une distinction entre l'habillement, « réalité individuelle, véritable acte d'habillement » et le costume « réalité institutionnelle, essentiellement sociale, indépendante de l'individu, et qui est comme la réserve systématique, normative dans laquelle il puise sa propre tenue »). Mais nous voudrions également tenir compte des études récentes des historiens du vêtement (Daniel Roche, Nicole Pellegrin, Ulinka Rublack, Maria Giuseppina Muzzarelli et bien d'autres).

Il s'agit dans un premier temps de repérer et de catégoriser des vêtements ou des emblèmes à caractère religieux : le caractère explicite ou non de la référence religieuse, la question des normes vestimentaires propres à une confession. Qui fixe les normes ? Ces dernières sont-elles liées à la fabrication, à la matière, à la forme ou à l'usage de ces vêtements ou emblèmes ? Le rapport au corps et à l'identité sexuée de ces vêtements que ces derniers aient pour fonction de les dissimuler et/ou de les souligner est placé au cœur de cette analyse.

Le colloque se tiendra à l'Université de Lorraine, Campus Lettres et Sciences Humaines de Nancy les 28 et 29 septembre 2017

Date limite d'envoi des propositions : 31 janvier 2017

Le titre de votre proposition doit être accompagné d'un résumé d'une dizaine de lignes. Prière d'envoyer le tout aux deux adresses suivantes : [isa-](mailto:isa-)



[belle.brian@univ-lorraine.fr](mailto:belle.brian@univ-lorraine.fr) ; [stephano.simiz@univ-lorraine.fr](mailto:stephano.simiz@univ-lorraine.fr)

CéSor  
EHES - CNRS UMR 8216 - Centre d'études en sciences sociales du religieux  
10, rue Monsieur-le-Prince  
75006 - PARIS - FRANCE  
Tél. : 33 (0)1 53 10 54 68  
<http://cesor.ehess.fr>

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## German Conferences

### **Fashion(dis)ability? Inklusive Mode, Projekte und kulturanthropologische Reflexionen**

Dortmund (D) > July 11-12, 2017 Campus Treff an der Technischen Universität Dortmund

<https://www.myhandicap.de/news-behinderung/detailseite>

Bei dieser inklusiven Tagung geht es darum, mit Menschen mit körperlicher und/oder geistiger Behinderung in den Dialog zu treten und gemeinsam zu ergründen, welche Chancen aber auch Herausforderungen oder Hürden sie hinsichtlich ihrer aktiven Partizipation am Modemarkt und der selbstbestimmten Inszenierung ihrer Person durch Kleidung sehen und tagtäglich erleben.

### **"All that Glitters..." Visual Representations of Dress in the Early Modern Period and the Boundaries of Reliability**

Deadline CFP: 30.05.2017

Tagung: Berlin (D) September 14-15 2017

Since few garments survive from the early modern period, especially pre-1700, reliance on depictions of early modern dress in art is unavoidable. Dress and textile representations in paintings, drawings, prints, costume books, album amicorum and sculptures form some of the main visual sources, which in addition to possibilities have various limitations with regards to reliability and interpretation. From fantasy draperies and studio props to true to life portrayals of the sitter's real garments, the implications of what pictorial representations can offer to dress historians are innumerable and complex.

Submission guidelines: (1) a 300-word paper abstract, which should include the main question of the research project or paper, (2) a paper title, (3) a brief curriculum vitae and

a short biography of 150 words maximum, (4) institutional affiliations and (5) contact

information to the Dressing the Early Modern Network at [info@dressingtheearlymodern.com](mailto:info@dressingtheearlymodern.com)

Veranstalter/ Ort:

Dressing The Early Modern Network Conference  
Kunstgewerbemuseum & Lipperheidsche Kostümbibliothek

Staatliche Museen zu Berlin

Matthäikirchplatz

10785 Berlin

[http://netzwerk-mode-exil.de/images/stories/pdfs/Flyer/cfp\\_Berlin\\_All-That-Glitters.pdf](http://netzwerk-mode-exil.de/images/stories/pdfs/Flyer/cfp_Berlin_All-That-Glitters.pdf)

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## Italian Conference

### **Europeana Fashion Symposium 2017 - Fashion Digital Memories**

Venedig (I) > May 22-23, 2017

The expression 'Fashion heritage' refers to a heterogeneous group of objects, different in nature and meaning. Lately, a general interest towards museum collections and archival materials related especially to fashion has been rising, demanding for access to this incredibly rich field of knowledge. It is the very variety of the 'traces' fashion leaves behind - not only clothes, but accessories, textiles, plates and magazines, sketches and photographs - that requires a reflection on what kind of technologies are better suited and how to apply them in order to preserve, disseminate and exploit these materials in all their potential.

The symposium gathers some of the most interesting case studies shaping their own practices in between the more traditional museum or archival practices with the new possibilities allowed by technology. These experiences nuance the relationship between fashion heritage and digital technologies. In presenting them all together, the symposium wants to tackle a variety of issues, concerning innovative techniques developed to update consolidated museum and archival practices, as conservation and traditional studies of material culture; reflections on how to incorporate technology in the conceptual and material development of displays and exhibitions; actions aimed at presenting fashion

heritage to a wider - and often unspecialised - audience in appealing ways, exploiting the potential of social media and experimental platforms.

The opening keynote speaker will be Timothy Long, curator of Fashion and Decorative Arts at the Museum of London, who will describe how fashion heritage and technology intertwine in his own practice, crossing the realms of preservation, display and communication, and introducing the three main areas explored by the conference. The closing keynote speech will be given by Professor José Teunissen, Dean of the School of Design and Technology at London College of Fashion, whose practice as curator and educator bridges the gap between diverse territories, constantly challenging the boundaries of the relation between fashion and technology.

Speakers will also include Sarah Scaturro, Head Conservator at The Costume Institute, The Metropolitan Museum of Arts, in New York, Sabine de Günther, art and costume researcher at Humboldt University in Berlin and Karen Van Godtsenhoven, Curator of Fashion at MoMu ModeMuseum Provincie Antwerpen. The symposium is organised by the Europeana Fashion International Association in collaboration with Università IUAV di Venezia and The New School - Parsons Paris. The event is co-funded by the European Commission within the Connecting Europe Facility (CEF) Programme.

Aula Tafuri, Palazzo Badoer - Università IUAV di Venezia

San Polo (Calle de la Laca) 2468  
30125 Venice

weitere Infos:

<https://www.eventbrite.co.uk/e/europeana-fashion-symposium-on-fashion-digital-memories-registration-32346092032>

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## Spain Conference

### Kings & Queens

Madrid (ES) > September 12-15 2017 Deadline  
CfP: 30. März 2017

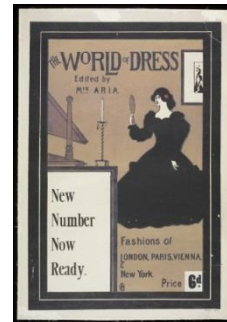
Infos: <https://arthist.net/archive/14695>

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## UK Conferences

The Costume Society symposium booking form is now on their website:

<http://costumesociety.org.uk/conference>. There is a special rate for ICOM members if they are not already a member of the Society.



Website

Costume Society

### Writing Fashion

June 30 – July 2, 2017

Celebrating 50 years of the Costume Society Journal and 50 years of Symposia. Our 2017 Conference takes place at the Art Workers' Guild in Queen Square – a magnificent Georgian building in the heart of Bloomsbury with a Friday afternoon visit to the British Library and dinner on Saturday evening at the 5\* Grange Holborn Hotel. Lectures on Saturday and Sunday will take place in the inspirational Lecture Hall at the AWG where portraits of past masters line the walls. On Friday afternoon exclusive access will be given to the British Library's collection of fashion books; pattern books and magazines and your visit will co-incide with the temporary exhibition marking 100 years of the Russian Revolution.

Visit the website of the Costume Society for more details

<http://costumesociety.org.uk/conference/writing-fashion-celebrating-50-years-of-costume-and-conference>

### Interwoven: Dress that Crosses Borders and Challenges Boundaries

27 October 2017

The Association of Dress Historians International Conference of Dress Historians

The Art Workers' Guild, London, WC1N 3AT, UK  
<http://www.dresshistorians.co.uk/home>

**Bodily Scenography: The body in 20th-century stage design**  
Symposium

Loughborough (UK) > Januar 26, 2018  
<https://arthist.net/archive/14114>

### Culture Costume and Dress

Birmingham (UK) > May 10-12, 2017  
Infos unter: <http://ccd2017.org/Dates>

### Colour in Cloth

Edinburgh (GB) > April 10-11, 2017  
Deadline for registration: 3 April 2017  
[www.colourincloth2017.com](http://www.colourincloth2017.com)  
Contact: Sally Tuckett [sally.tuckett@glasgow.ac.uk](mailto:sally.tuckett@glasgow.ac.uk)  
Lindy Richardson [l.richardson@ed.ac.uk](mailto:l.richardson@ed.ac.uk)

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## United States Conference



Website

### Portal to Progress: Transformations in Technology, Diversity in Dress

Portland, Maine (USA) > May 31 – June 4, 2017  
<http://costumesocietyamerica.com/national-symposia/proceedings/>

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## Costume exhibitions

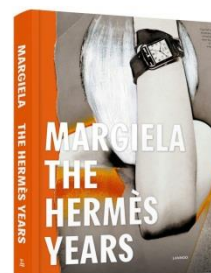
### Austria

#### Von Maya bis Miao reich gestaltete Kleidung aus aller Welt

Salzburg (AT) > April 8 – May 13, 2017  
The exhibition shows richly designed clothes from all over the world, mainly woven and embroidered, from the Association for the Promotion of Textile Art in Salzburg and the Aichhorn collection.  
<http://www.sammlung-aichhorn.at/>

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### Belgium



With catalogue, Website

### Margiela. The Hermès Years

Antwerpen (B) > March 31 -August 27, 2017  
MoMu is displaying Belgian stylist Martin Margiela's Hermès collections from 1997 to 2003 for the first time. As well as this, the tribute exhibition also explores the relationship during these years between these collections and his own label, Maison Martin Margiela. Groundbreaking deconstruction and timeless luxury – the two worlds of designer Martin Margiela – are the starting point of the exhibition "Margiela – The Hermès Years". When the Parisian house Hermès appointed Martin Margiela as its artistic director for the women's ready-to-wear collections in October 1997, the founder of Maison Martin Margiela had already been known for almost a decade as one of the most influential avant-garde designers. His predilection for the deconstruction, recycling and recovery of materials was unheard of in the fashion world of that era. His conceptual approach to the presentation, sales and communication of his collections has changed the way we think about fashion and its underlying mechanisms, as well as our opinions on craftsmanship, commerce, authorship and innovation.

MoMu, Antwerpen, Belgien

<https://www.momu.be/en/tentoonstelling/margiela-de-hermes-jaren.html>

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### Canada

#### Fashioning Expo 67

Montreal > Until 1 October 2017  
McCord Museum, Montreal  
<http://www.musee-mccord.qc.ca/en/exhibitions/expo-67-and-fashion-in-montreal-in-the-1960s/>

Embracing visual image, display, and spectacle to promote its optimistic and forward-looking world view, Expo 67 was a watershed moment for Montreal. Its modern mix of art, architecture, technology and design conveyed a message of boldness and

creativity that resonated with the Canadian fashion milieu. Young designers and manufacturers alike seized the opportunity to participate in projects such as futuristic fashion magazine spreads shot on the site, locally designed uniforms for hostesses, and live fashion shows with roller skating models, and take advantage of this exceptional showcase to shine on a world stage

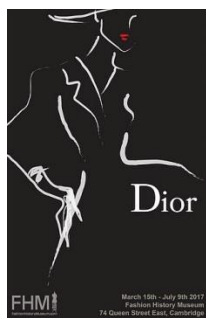
**Art and Innovation: Traditional Arctic Footwear from the Bata Shoe Museum Collection Ongoing**

Toronto (CDN) > February 2016 –  
At the top of the world, the Arctic spans over fourteen million square kilometers and includes eight countries. While its landscape seems harsh and inhospitable, over forty distinct culture groups have thrived there for centuries. Among the most beautiful and innovative is the diverse footwear and clothing created to meet environmental challenges and express culture meanings. Drawing from the BSM's extensive circumpolar holdings and building upon information gathered during the Museum-sponsored field research trips to all Arctic nations, *Art and Innovation* showcases a vast variety of footwear, garments and tools, highlighting the artistry and ingenuity of the makers, and revealing different cultural identities, crafting techniques and spiritual meanings.

Bata Shoe Museum, Toronto  
<http://www.batashoemuseum.ca/art-and-innovation/>

**All About Shoes: Footwear Through the Ages**

Toronto (CDN) > Semi-Permanent Exhibition  
Bata Shoe Museum Toronto  
[www.batashoemuseum.ca/all-about-shoes/](http://www.batashoemuseum.ca/all-about-shoes/)



Website

**Dior**

Cambridge (CAN) > March 15 – July 9, 2017

**Fashioning Canada since 1867**

Cambridge (CAN) > March 15 – December 17 2017

**Jane Austen's World: 1792-1817**

Cambridge (CAN) > July 19 – December 17, 2017  
Fashion History Museum

<https://www.fashionhistorymuseum.com/>

**Diligence and Elegance: the Nature of Japanese Textiles**

Toronto (CAN) > July 12, 2017 – January 21, 2018

This exhibition presents over 50 textiles and garments from the Textile Museum of Canada's collection of 19th and 20th century artifacts made in Japan for both everyday and occasional use. Luxurious silk and gold fabrics produced in Kyoto's professional weaving workshops are juxtaposed with domestic indigo-dyed cotton, plant-fibre cloth, and silk kimonos crafted in an astonishing spectrum of time-honoured techniques – weaving, dyeing, hand painting, gold foil application and embroidery – that exemplify venerable social and cultural values. The exhibition focuses on the highly refined skills and materials by which textiles have been constructed and decorated over centuries, and on how diligence and ingenuity have shaped their timeless beauty. The persistence of traditions seen in such rigorously executed textiles has come to embody the heart of Japanese aesthetics. Every material, colour and technique has a story to tell.

Textile Museum of Canada, Toronto  
<http://www.textilemuseum.ca/exhibitions/upcoming-exhibitions/diligence-and-elegance-the-nature-of-japanese-text>

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**Danmark**



Photo: Pernille Klemp

**Out of Fashion – Haute Couture by Erik Mortensen**

Copenhagen (DK) > June 15, 2017 – January 28, 2018

In June 2017, Designmuseum Danmark launches an exhibition about the Danish couturier Erik Mortensen (1926-1998) and his haute couture. The exhibition will be called 'Out of Fashion – Haute Couture by Erik Mortensen' and mainly focus on the period from 1982 to 1995. Through ten themes, the creative talent of Erik Mortensen will be explored. In 2003, the Designmuseum Danmark was

fortunate to inherit a collection of ninety dresses made from 1982 to 1994 by Erik Mortensen who worked in Paris in haute couture from 1948 to 1994, mainly at the fashion house Balmain. After the death of Pierre Balmain in 1982, Erik Mortensen became the responsible designer for the haute couture collections. He left the fashion house Balmain in 1991, after which he went to work for another Parisian fashion house Jean-Louis Scherrer. He created four collections from 1993 to 1995 for Jean-Louis Scherrer. Three times in 1983 (A/W 83-84), 1987 (A/W 87-88) and again in 1994 (A/W 94-95), he was rewarded with the Golden Thimble, the half-yearly prize assigned to a fellow colleague by the Chambre syndicale de la haute couture in Paris. Although the era of haute couture was declining already since the 1960s because of the success of prêt-à-porter, Erik Mortensen maintained the aesthetics of haute couture and the high standard of creativity and craftsmanship for both brands – Balmain and Jean-Louis Scherrer.

The exhibition builds upon the museum's collection and a generous loan from the Balmain archive.

Designmuseum Danmark, Copenhagen, Denmark  
[www.designmuseum.dk](http://www.designmuseum.dk)

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## France



Website

### Balenciaga, l'oeuvre au noir

Paris (F) > March 8 – July 16, 2017  
 Musée Galliera Musée Bourdelle  
 16, rue Antoine Bourdelle  
 75015 Paris France  
<http://www.palaisgalliera.paris.fr/fr/expositions/balenciaga-loeuvre-au-noir>

### Dalida – Sa garde-robe, de la ville à la scène

Paris (F) > April 27 - August 13, 2017

Pour le trentième anniversaire de la disparition de la chanteuse Dalida, le Palais Galliera vous ouvre les portes de son incroyable garde-robe. Dalida, un corps parfait, une taille mannequin, une gestuelle glamour, elle est une icône de la mode. Look pulpeux, fifties, swinging London, acidulé, théâtral... Dalida ne laissait rien au hasard, elle aimait la mode et les couturiers l'aimaient. Habillée par les plus grands à la ville comme à la scène, en haute couture ou en prêt-à-porter, Yolanda, la miss Égypte à l'explosive plastique, devient Dalida et avec Bambino fait un tabac à Bobino. Elle incarne la méditerranée, ensoleillée et tragique, au langoureux accent. Taille marquée, hanche et poitrine moulée, épaule dégagée, chute de reins, tout est vertigineux chez elle. Sophistiquée, parée, maquillée, accessoirisée, c'est une bête de scène. Robes New Look des années 50 griffées Carven, fourreau rouge incendiaire façon Hollywood par Jean Dessès, sobre et chic en Loris Azzaro, robe chasuble du Balmain sixties, costumes paillettes et disco par Michel Fresnay dans les années 70, classique et indémodable en Yves Saint Laurent, elle a tout osé, tout porté. Jean-Claude Jitrois, qui a révolutionné le cuir, disait qu'habiller Dalida, c'est comme habiller les stars au festival de Cannes...

Palais Galliera, Musée de la mode de la ville de Paris

10, avenue Pierre Ier de Serbie  
 75116 Paris

France

Telefon: +33 (0)1 56 52 86 00

<http://www.palaisgalliera.paris.fr/fr/expositions/dalida>



Website

### Anatomie d'une collection

Paris (FR) > May 14 2016 - October 23, 2016  
 Palais Galliera, Musée de la Mode de la Ville de Paris, 10 avenue Pierre Ier de Serbie, 75116 Paris  
<http://www.palaisgalliera.paris.fr/fr/expositions/anatomie-dune-collection>

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## Germany

### Kurfürstliche Garderobe

Dresden (D) > Since April 9, 2017  
New permanent exhibition  
Residenzschloss Dresden, 1. Obergeschoss  
Taschenberg 2, 01067 Dresden  
<http://www.skd.museum/de/museeninstitutionen/residenzschloss/ruestkammer/index.html>

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## Italy



Website

Frida Parmeggiani – Kostümabstraktionen  
Meran (I) > September 16, 2016 bis Dezember 4, 2017 kunst Meran  
[www.kunstmeranoarte.org/FRIDA-PARMEGGIANI.427.0.html](http://www.kunstmeranoarte.org/FRIDA-PARMEGGIANI.427.0.html)

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## Japan

### The Elegant Other: Cross-cultural Encounters in Fashion and Art

Yokohama (JPN) > April 15 – June 25, 2017  
After Yokohama Port opened in 1859, the city began to serve as a gateway, accepting Western culture and sending Japanese culture abroad. Focusing on fashion and art from the late 19th to the early 20th century, this exhibition examines how cultural exchanges between the East and West influenced people's lives and aesthetics. With the start of the Meiji Period in 1868, Western fashion and customs quickly permeated Japanese lives. At the same time, Japanese art objects and kimono were exported to the West, creating the Japonism boom. To both those in Japan and the West, the people on the other side of the sea must

have looked like “beautiful others,” elegantly clad in attractive and unusual clothing, and richly ornamenting their daily lives with unfamiliar crafts. In addition to approximately 100 dresses and accessories from the Kyoto Costume Institute (KCI) that will be shown for the first time in Yokohama, the exhibition features another 100 items, including accessories, handicrafts, paintings, and photographs from both Japanese and foreign museums and private collections. Enjoy watching how Japan and the West accepted, developed, and discovered new beauty in each other's fashions and lifestyles. (Text: Museumswebsite) Yokohama Museum of Art  
<http://yokohama.art.museum/eng/exhibition/index/20170415-485.html>

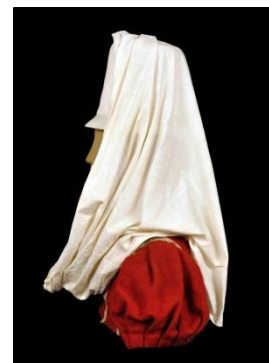
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## Netherlands

Royal Hats of Queen Beatrix  
Apeldoorn (NL) > since February 22, 2017  
Paleis Het Loo Koninklijk park 1  
7315 JA Apeldoorn NL  
<https://www.paleishetloo.nl/de/royal-hats-of-queen-beatrix/>

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## Spain



Website

**Coal and Velvet. Views on popular Costumes by Ortiz Echagüe and Balenciaga**  
Getaria-Gipuzkoa (E) > October 6, 2016 - May 7, 2017  
Cristóbal Balenciaga Museoa, 20808 Getaria - Gipuzkoa Spanien  
<http://www.cristobalbalenciagamuseoa.com/en/explore/exhibitions/coal-and-velvetviews-on-popular-costume-from-ortiz-echague-and-balenciaga.html>

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## Switzerland



### **Fast Fashion: The Dark Side of Glamour**

St. Gallen (CH) > October 26, 2016 - June 5, 2017

The exhibition *Fast Fashion* takes a critical look behind the scenes of the textile industry. The show presents a detailed overview of the structures in the fashion industry, while also addressing the resulting consequences. Visitors are encouraged to critically examine attitudes towards fashion and consumerism, and Switzerland's Slow Fashion scene is introduced as a positive alternative to present-day practices. An exhibition of the Museum für Kunst und Gewerbe Hamburg in the Textile Museum St.Gallen, supported by the Karin Stilke Stiftung and the DBU Deutsche Bundesstiftung Umwelt.

Museum of textiles St. Gallen, Vadianstrasse 2, 9000 St Gallen

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

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## UK

### **Lace in Fashion**

Bath (UK) > February 4, 2017 - January 1, 2018

Lace has been a sign of style and elegance since the sixteenth century. From fine luxury garments worn by royals and the aristocracy to machine-made fashions for the everyday, our brand new exhibition for 2017 will reveal both the techniques and the top names that have made lace such an enduring fashion trend. Featuring 50 historic treasures and designer dresses, *Lace in Fashion* draws on the riches of the Fashion Museum collection to showcase the skill and seduction of this fashionable fabric.

Fashion Museum, Bath

### **A History of Fashion in 100 Objects**

Bath (UK) > March 19, 2016 - Januar 1, 2018

Fashion Museum, Bath

<https://www.fashionmuseum.co.uk/laceinfashion>

<http://www.fashionmuseum.co.uk/events/history-fashion-100-objects>

### **1920s Jazz Age: Fashion & Photographs**

Bath (GB) > March 18, 2017 - October 29, 2017

American Museum in Britain

Claverton Manor

Bath BA2 7BD UK

<https://americanmuseum.org/coming-soon-1920s-jazz-age-fashion-photographs/>

### **House Style: Five Centuries of Fashion at Chatsworth**

Derbyshire (UK) > March 25 – October 22, 2017

House Style: Five Centuries of Fashion at Chatsworth - curated by American Vogue's international editor-at-large Hamish Bowles - will open at the Derbyshire estate next spring, showcasing the history of fashion in the Devonshire Collection. Notable names from the last 500 years will be at the centre of the exhibition, including the 18th century "Empress of Fashion" Georgiana, Duchess of Devonshire; Adele Astaire, sister and dance partner of Fred Astaire; two of the infamous Mitford sisters - Deborah Devonshire and Nancy Mitford; Stella Tennant, who was photographed with her grandmother, the 11th Duchess, at Chatsworth for Vogue; and John F Kennedy's sister Kathleen "Kick" Kennedy. The stories of these captivating women will be brought to life through a comprehensive exploration of their clothing and accessories.

Chatsworth, Derbyshire

<http://www.vogue.co.uk/article/chatsworth-house-announces-house-style-exhibition>

<https://www.chatsworth.org/events/>

### **Fashionable Yorkshire - 500 Years of Style**

Leeds (UK) > March 17 – December 31, 2017

Explore the history of fashion through the clothes and personal stories of a selection of Yorkshire women. Discover the individual lives of each of the women — from a rich merchant's daughter who married a Yorkshire landowner in the 1600s to an art student enjoying the freedom of the 1970s. See the clothes they have worn and find out how their fashion choices can help to reveal how society has changed over the centuries.

Lotherton Fashion Galleries, Leeds

<http://www.leeds.gov.uk/museumsandgalleries/Pages/lothertonhall/Fashionable-Yorkshire.aspx>

### **Fashion Icons: Celebrating Gay Designers**

Liverpool (UK) > Through 2017

This display, drawn from National Museums Liverpool's costume collection, highlights and celebrates the work of some of the best-known fashion designers – all of whom were or are gay - including

Christian Dior, Yves Saint Laurent, John Galiano, Karl Lagerfeld and Dolce and Gabbana. In the past, some of them were forced to hide their sexuality in order to protect their careers.

Walker Art Gallery, Liverpool

<http://www.liverpoolmuseums.org.uk/walker/>



Website

### **Transformation One Man's Cross-Dressing Wardrobe**

Liverpool (UK) > Until 2018

This ground-breaking display, the first of its kind in a British museum, will feature 16 garments from the collection of Peter Farrer. Born in 1926, Peter has been cross-dressing since he was 14. The display will include highlights from his historic and modern collection of cross-dressing clothes.

Sudley House, Liverpool

<http://www.liverpoolmuseums.org.uk/walker/exhibitions/transformation/>

### **Enlightened Princesses: Caroline, Augusta, Charlotte and the Shaping of the Modern World**

London (UK) > Until Summer 2017

This exhibition explores the story of three remarkable German princesses: Caroline of Ansbach, Augusta of Saxe-Gotha, and Charlotte of Mecklenburg-Strelitz, all of whom married into the British royal family in the eighteenth century. Caroline and Charlotte became queens consort to George II and George III respectively; Princess Augusta never achieved this distinction but held the titles of Princess of Wales and Princess Dowager, and was mother to King George III.

Kensington Palace, Historic Royal Palaces

### **Diana: Her Fashion Story**

London (UK) > February 24, 2017 - 2018

Trace the evolution of the Princess's style, from the demure, romantic outfits of her first public appearances, to the glamour, elegance and confidence of her later life. Don't miss an extraordinary collection of garments, including the iconic velvet gown, famously worn at the White House when the Princess danced with John Travolta.

Kensington Palace, Historic Royal Palaces

<http://www.hrp.org.uk/kensington-palace/visit-us/top-things-to-see-and-do/diana-her-fashion-story/#gs.hnkOhh0>

### **Charles II: Art and Power**

London > Until May 17, 2017

After over a decade of austere Cromwellian rule, the restoration of the monarchy in 1660 led to a resurgence of the arts in England. The court of Charles II became the centre for the patronage of leading artists and the collecting of great works of art, which served not only as decoration for the royal apartments but also as a means of glorifying the restored monarchy and reinforcing the position of Charles II as the rightful king.

Royal Collection, Buckingham Palace

<https://www.royalcollection.org.uk/whatson/event/813034/Charles-II:-Art-&-Power>

### **Balenciaga: Shaping Fashion**

London (UK) > May 27, 2017 –February 18, 2018  
Cristóbal Balenciaga is one of the most revered and influential designers of the 20<sup>th</sup> century. His unique and forward-thinking vision of female beauty, innovative use of textiles and ingenious pattern-cutting, shaped the modernity of 1960s fashion and continues to shape fashion today.

Victoria and Albert Museum, London

### **Opera: Passion, Power and Politics**

London (UK) >September 30, 2017 –February 25, 2018

Together the V&A and the Royal Opera House create a landmark exhibition presenting the vivid story of opera from its origins in late-Renaissance Italy to the present day. Told through the lens of seven premieres in seven cities, this immersive exhibition takes you on a journey through nearly 400 years, culminating in the international explosion of opera in the 20<sup>th</sup> and 21<sup>st</sup> centuries. The exhibition reveals how the creation of a new opera can reflect the social, political, artistic and economic conversations that define cities, and reveals the process of making opera from libretto to score, from design to performance.

Victoria and Albert Museum, London

<https://www.vam.ac.uk/shop/whatson/index/view/id/4741/event/Balenciaga--Shaping-Fashion/dt/2017-05-27/free/2>

<https://www.vam.ac.uk/shop/whatson/index/view/id/4942/event/Opera--Passion--Power-and-Politics/dt/2017-09-30/free/2>

### **The World of Anna Sui**

London (UK) >May 27 – October 1, 2017

Fashion & Textile Museum, London



Anna Sui is the classic American fashion designer. From Detroit to New York, her signature rock-n-roll romanticism reinvents pop culture for every new generation. This is the first time an American designer has been the focus of a retrospective exhibition in the UK.

<http://www.ftmlondon.org/ftm-exhibitions/the-world-of-anna-sui/>

### Street Fans!



Advertising fan for Carlton Hotel and Restaurant, London; Duvellero, Gendrot, E.; c.1900; LDFAN2005.37

London (UK) > September 19 – December 31, 2017

Jointly conceived by The Fan Museum and Paris-based street artist Codex Urbanus, Street Fans unites two disparate spheres of artistry: the tradition of fan making and street art phenomenon. Fan Museum, Greenwich, London  
<https://www.thefanmuseum.org.uk>

### Mary Quant: Fashion icon

Manchester (UK) > Until November 5, 2017

Dressing an international clientele of the young and hip of the 60s and 70s, Mary Quant's work perfectly caught the contemporary cultural moment. Gallery of Costume, Platt Hall, Manchester  
<http://manchesterartgallery.org/exhibitions-and-events/exhibition/mary-quant/>

### Waisted Efforts

Surrey (UK) > Until September 17, 2017

A visual feast, this exhibition charts the changing styles of the waistline in fashion from the 1750s to the 1950s. Cultural, social, and aesthetic attitudes towards waistlines are explored through men's and women's clothing, both outerwear and underwear. Beautiful examples of fashionable garments which both freed and constricted the waist are on show, as well as pieces of original foundation-wear essential for achieving the correct silhouette. Chertsey Museum, Surrey  
<http://chertseymuseum.org/costume-exhibition>

### Shaping the Body: 400 Years of Fashion, Food and Life

York (UK) > Through 2017

An iron corset, crotchless pantaloons from the time of Jane Austen, bum rolls and a killer dress are a few of the items that will feature in this major new exhibition which charts the way fashion, food and fitness have shaped the body over the last 400 years.

York Castle Museum

<http://www.yorkcastlemuseum.org.uk/exhibition/shaping-the-body/>

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## United States

### Fashion of Southern Africa

Kent (USA) > August 26, 2016 – July 2, 2017

Higbee Gallery | Sara Hume, Curator The exhibition, Fashions of Southern Africa, brings together the work of fashion designers currently active in South Africa and Namibia to showcase the ways that people in southern Africa dress, make clothes and think about fashion. The exhibition looks beyond a simple binary between "western fashion" and traditional African dress to see that there is original distinctive fashion in Africa.

### The 1980s, An Age of Excess



Jean-Louis Sherrer Evening Dress, 1980s Gift of Mrs. Peter O. Price KSUM 1999.60.1

Kent (USA) > February 3 – September 3, 2017

1980s: an Age of Excess" will highlight the sparkle and glamour of the 20th century's ninth decade. Designer gowns and elegant street wear from Europe and America — including among others Yves Saint Laurent, Givenchy, Ungaro, Chanel and Christian LaCroix, Bill Blass, Oscar de la Renta, Patrick Kelly, Donna Karan, and Pauline Trigere — will be featured. Co-curated by Museum Director Jean Druesedow and Victoria Haworth, a senior fashion merchandising student at Kent State's Fashion School.

### Fashions of the Forties: from World War II to the New Look



Christian Dior, Ball gown "Venus," 1949, Worn by Marlene Dietrich  
Rodgers/Silverman Collection, KSUM 1983.1.2062

Kent (USA) > April 7, 2017 – March 4, 2018

The 1940s was a tumultuous period in history and the fashions of the time reflected the upheaval. World War II led to restrictions on what Americans and Europeans could wear because of rationing for civilian populations and uniforms for those who enlisted. The end of the war brought new freedoms. Christian Dior's groundbreaking 1947 collection was known as the 'New Look' which came to refer more generally to the fuller skirts and hour-glass silhouettes that predicted the styles of the 1950s

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

### Black Fashion Designers

New York (USA) > 06. Dezember 2016 bis 13. Mai 2017

Black Fashion Designers examines the impact made by designers of African descent on the world of fashion. Drawing exclusively from The Museum at FIT's permanent collection, the exhibition features approximately 75 fashion objects that illustrate the individual styles of more than 60 designers, placing them within a wider fashion context. Objects date from the 1950s to the present, including mid-century evening gowns by Anne Lowe and the jovial, yet controversial, work of Patrick Kelly from the 1980s. Contemporary pieces include Lagos-based designer Maki Oh's spring 2013 dress, which reconceptualizes Nigerian traditions, and pieces from the latest runways of established designers, such as Tracy Reese, and emerging talents, such as Charles Harbison. The exhibition addresses the influence of black fashion models as well, by highlighting milestone events, such as "The Ebony Fashion Fair." Black Fashion Designers is meant to enliven the conversation about historic and ongoing issues of diversity within the fashion industry. It honors the creative talents of designers who are often overlooked and provides a fresh, holistic view

of the fashion industry, emphasizing the significant roles in culture and society played by black designers.

Museum at the Fashion Institute of Technology  
(FIT) New York City

### Force of Nature



Alexander McQueen, Irere collection, Spring 2003, England, Museum  
Purchase. 2016.15.1

New York (USA) > May 30 – November 18, 2017  
Force of Nature is a unique exhibition that explores how the beauty and complexity of nature have inspired fashion designers for centuries. More than a survey of decorative flora and fauna, this exhibition reveals the natural world as a source of ideas and symbolism in fashion design. Approximately 95 objects are presented in a manner that demonstrates the deep interconnectedness between fashion and the natural sciences. Spanning the 18th century to the present, Force of Nature features garments, accessories, and textiles from the permanent collection of The Museum at FIT.  
Museum at the Fashion Institute of Technology  
(FIT) New York City

### Expedition: Fashion from the Extreme

New York (USA) > September 15, 2017 – January 6, 2018

Expedition: Fashion from the Extreme examines high fashion inspired by clothing made for survival in the most inhospitable environments on earth and beyond. Today's luxurious parkas trace their roots to the "heroic era" of polar navigation (1890 to 1922), while down-filled "puffer" coats and backpacks were originally perfected for extreme mountain climbing in the mid-twentieth century. Experimental, high tech materials made for exploration to otherworldly realms — such as neoprene (deep sea) and Mylar (outer space) — made their way onto the runway. Expeditions to these extreme environments were motivated primarily by interest in the natural world that flourished during the Victorian era. Thanks to the theoretical works of Charles Darwin and the wildly popular science fiction

books by Jules Verne, expeditions became increasingly popular, aspirational endeavors.

Museum at the Fashion Institute of Technology (FIT) New York City

[www.fitnyc.edu/museum/exhibitions/upcoming/](http://www.fitnyc.edu/museum/exhibitions/upcoming/)



Image: John Cowan for *Vogue*, November 1964 (Website)

**Counter-Couture: Handmade Fashion in an American Counterculture** New York (USA) >

March 2, 2017 - August 2, 2017

MAD Museum of Arts and Design

2 Columbus Circle

New York, NY 10019 USA

<http://madmuseum.org/exhibition/counter-couture>



Installation view of Counter-Couture: Handmade Fashion in an American Counterculture, Photo by Jenna Bascom (Website)

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## From the Editor

Dear all,

Thanks for all the posts for this newsletter! Numerous informations are extracted form the newsletter of netzwerk-mode-textil [www.netzwerk-mode-textil.de](http://www.netzwerk-mode-textil.de)

I would like to invite you to send book reviews, information on exhibition, conferences and other costume related events of interest for the second ICOM Costume Committee Newsletter of 2017 to me.

**The deadline of the next Costume News will be September, 2017.**

Until then, visit our website for the latest news.

The editor can be contacted via:

Ursula Karbacher

e-mail: [ukarbacher@bluewin.ch](mailto:ukarbacher@bluewin.ch)