



**ICOM Costume News 2018**

April 2018

**INTERNATIONAL COSTUME COMMITTEE  
COMITÉ INTERNATIONAL DU COSTUME**

Letter from the Chair

Dear Colleagues,

As I write, plans are well in place of our Annual Meeting in Utrecht from 10 – 15 June, 2018, at the Centraal Museum Utrecht. “Innovation and Fashion” should provide many very interesting papers. If you have not yet registered, please consider joining the meeting through [www.brownpapertickets.com/event/3191434](http://www.brownpapertickets.com/event/3191434).

Plans are also underway for the Triennial Meeting in Kyoto, Japan, and many details will be available in Utrecht when the invitation for the meeting is issued. The meeting promises to be a “once in a lifetime” experience, rich in cultural exchange. Remember that we will share an afternoon of papers with the International Committee for Museums of Arms and Military History. Please be thinking of papers related to the relationship between fashion and military dress.

A very important part of the 2018 meeting in Utrecht will be the solicitation of nominations for the Board of Officers for the Costume Committee. The election will take place prior to the Kyoto meeting. Alexandra Palmer will be seeking your suggestions for nominations. I encourage you to accept a nomination if asked to serve on the Board as this is a very rewarding way to participate in the committee.

Ursula Karbacher has announced her intention to retire from preparing our Newsletter, and on behalf of the Board I want to thank her for all she has done to keep the Costume Committee so well informed. Thus, we will need to fill her position at the Utrecht meeting, so please consider serving Costume in this way.

Our newsletters provide a wonderful history of the Costume Committee and our activities. I have been thrilled to receive back issues that Meike will soon add to the Web site archive. We are, however, still missing the following issues: 2/1989; 1 & 2 1991; 2/1996; 1 & 2 1997, 2/1998; 1 & 2 2001; 1 & 2 2002. As you clean out your files, please keep an eye out for these missing issues and bring them along to Utrecht or scan or send them to me.

At the meetings in both London and Utrecht, we have been unable to have our Student Day due to the academic calendars. I would ask you to consider alternative ways that we might reach out to encourage students to consider museum work in costume. The Board would appreciate other suggestions for enhancing membership value and raising awareness of our International Committee.

I look forward to seeing many of you in June,



## **Annual Meeting June 10-15, 2017**

### **In Utrecht**

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

### **Programm**

#### **Sunday 10 June**

Registration for Annual Meeting 17:00 – 19:00

Paushuize, [Kromme Nieuwegracht 49, Utrecht](#)

The conference registration is an informal meeting (finger food will be served) at Paushuize, a unique historical spot in the city centre of Utrecht. Dating from the early 16<sup>th</sup> century,

#### **Monday 11 June**

Paper Sessions 09:00 – 15:00

Garden Room, [Nicolaasdwarsstraat 14, Utrecht](#)

Paper sessions, interrupted by a coffee break and lunch.

Visiting Jan Taminiau 15:00 – 17:00

Centraal Museum, [Agnietenstraat 1, Utrecht](#)

Together we will visit the exhibition Jan Taminiau: Reflections.

#### **Tuesday 12 June (Morning)**

Paper Sessions 09:00 – 14:00

Garden Room, [Nicolaasdwarsstraat 14, Utrecht](#)

Paper sessions, interrupted by a coffee break and lunch

#### **Wednesday 13 June (Morning)**

Paper Sessions 09:00 – 14:00

Garden Room, [Nicolaasdwarsstraat 14, Utrecht](#)

Paper sessions, interrupted by a coffee break and lunch

ICOM General Meeting 14:00 – 15:00

Garden Room, [Nicolaasdwarsstraat 14, Utrecht](#)

General Meeting for ICOM members, but also accessible for non-members. Looking back and ahead to the ICOM Costume plans.

#### **Tuesday 12 June + Wednesday 13 June (Afternoon)**

During the afternoons you can discover Utrecht by yourself or choose two of the following:

- Tour through the treasury and depot of the Catharijneconvent. For more information on the Catharijneconvent.
- Go on a fashionwalk through the city of Utrecht with some locals.
- Visit the Centraal Museum's depot.
- Visit a private collector specialised in 1920's and 1930's fashion, located in a monumental building.

#### **Thursday 14 June**

Paper Sessions 09:00 – 12:00

Garden Room, [Nicolaasdwarsstraat 14, Utrecht](#)

Paper sessions, interrupted by a coffee break.



TextielLab

TextielMuseum Tilburg 12:30 – 21:00

We will travel to Tilburg by bus together. Lunch will be provided on the bus. Our visit to the [TextielMuseum](#) will include different tours, a.o. through the expected exhibition on Scandinavian design and the TextielLab as the beating heart of the museum. The TextielMuseum is a working museum, offering a unique combination of inspiring exhibitions, educational programmes and a specialised workplace for research and development. It is a leading centre for textile knowledge and expertise, with its own laboratory: the TextielLab. This is part specialised workshop for manufacture of knitted and woven fabrics, and part open studio where innovation is central.

The final dinner will be held in Tilburg as well, after which a bus will bring us back to Utrecht.

#### **Friday 15 June**

On Friday we will take the 08:30 train from Utrecht Central Station to Amsterdam. In Amsterdam, several guided tours will be arranged.

Visit Rijksmuseum 09:30 – 13:00

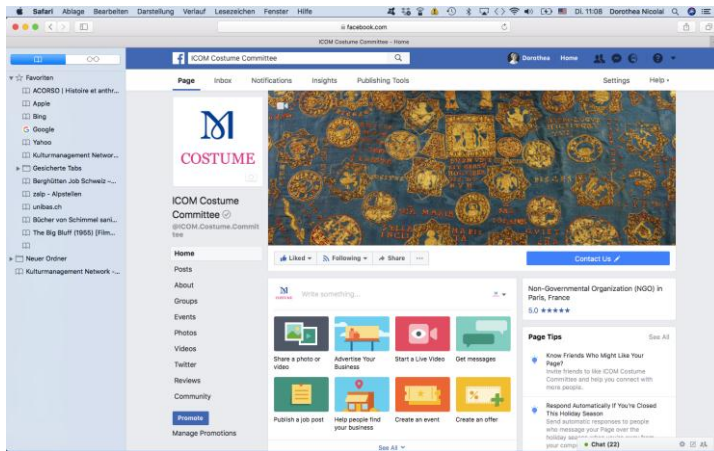
Guided tours through the Rijksatelier, [Rijksmuseum](#) and depot in groups. Followed by a lunch in the museum.

In the afternoon you can choose to visit the [Museum of Bags and Purses](#), [Museum Willet Holthuysen](#) or [Museum van Loon](#), all located on a typical Amsterdam canal. Our final meeting will be at the ModeMuze exhibition at [ObA](#), including a farewell drink.

## Member News

**Dorothea Nicolai, board member**

**Annual Report ICOM Costume Committee FB Page (1.1.2017-26.12.2017)**

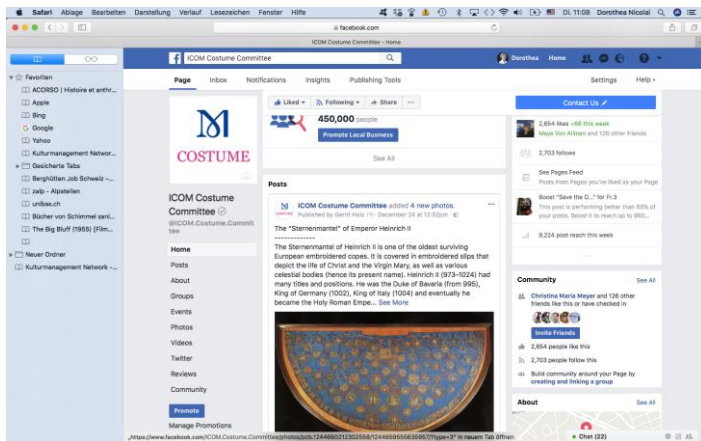


Dear Jean, dear colleagues,

Our FB page has been developing successfully this year again. I am registered as an administrator, so is Alexandra Kim, the ICOM Costume Committee secretary and Gerrit Holz, who as a graphic designer supports with technical and optical help.

A very important step was to receive the grey tick reserved for NGO organizations- meaning, we are treated by facebook in a privileged way: our posts are shown more often without paying boosting. Alexandra Fernandez Coego from the ICOM secretary was a great help! She also shared one of our posts to the General ICOM FB page (about the Costume Terminology). Another big step was to meld the FB page of “Costumes tell stories” into the FB page of ICOM Costume Committee. This happened on October 25th, 2017. The CTS FB page had been without activity for quite some time, and all the 982 “likes” could be transferred to the ICOM CC FB page.

By December 26th, 2017 we have 2654 likes and 2703 followers. The page has an average weekly increase of 10 to 40 likes.



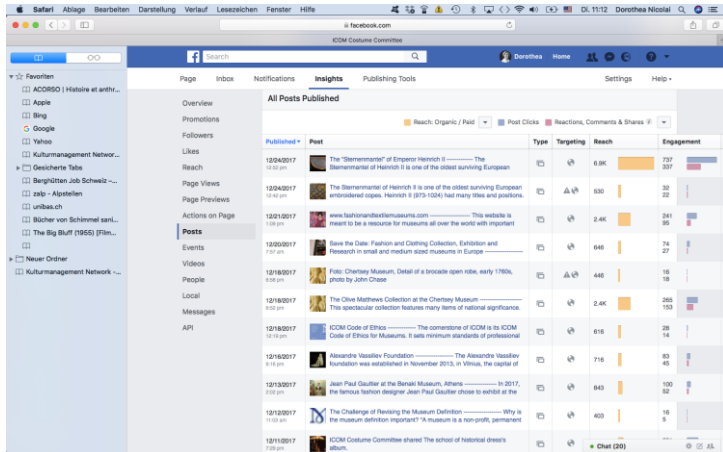
I am still experimenting with the posts. I try to do a mix of news from the fashion world today, present small costume and textile museums worldwide, introduce interesting online platforms, present Call for Papers, and, of course, use it to spread our ICOM Costume Committee news (for example, recently, about the Code of Ethics). I keep contact with Ursula Karbacher, who looks after the newsletter. I always indicate the link to a website with more information in addition to the short form of the post. I also always give the title and the credits of the foto I used. The lists of interesting news is never ending! I always try to find a ‘speaking’ picture in a good resolution to go with it, as we are all optical persons. I also

## ICOM Costume News 2018.1

try to create original posts, i.e. I try not to share posts from other websites. I try to prepare a post at least once a week in a regular time term.

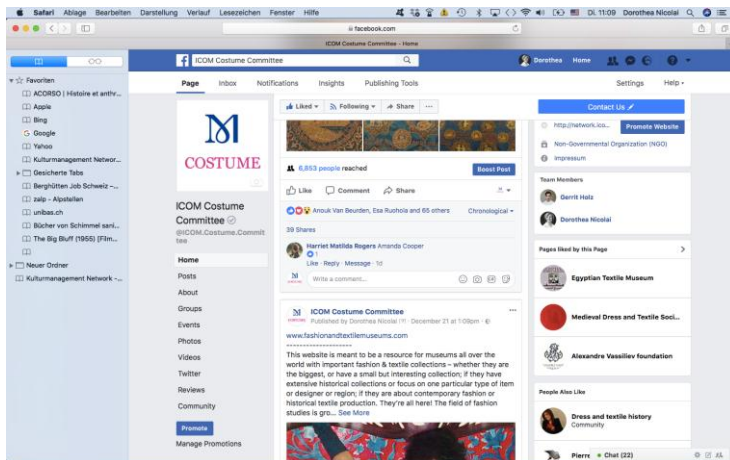
Regularly I add other FB pages of similar background (Fashion Museums, other textile associations) to our “Liked by this page” category to keep us all connected.

People contact ICOM Costume Committee regularly via “messages” through our FB page. I transfer these questions to Jean Druesedow and Alexandra Kim in order to coordinate our answers.



Published	Post	Type	Targeting	Reach	Engagement
12/04/2017 12:02 pm	The "Sternenmantel" of Emperor Heinrich II — The Sternemantel of Heinrich II is one of the oldest surviving European embroidered capes. Heinrich II (973-1024) had many titles and positions.	Image	Public	6,921	237 337
12/04/2017 12:42 pm	The Sternemantel of Heinrich II is one of the oldest surviving European embroidered capes. Heinrich II (973-1024) had many titles and positions.	Image	Public	530	32 22
12/21/2017 12:42 pm	www.fashionandtextilemuseums.com — This website is meant to be a resource for museums all over the world with important	Image	Public	2,46	241 92
12/20/2017 1:02 pm	Base the Case: Fashion and Clothing Collection, Exhibition and Research in small and medium sized museums in Europe	Image	Public	646	74 14
12/18/2017 3:05 pm	Photo: Chertsey Museum, Detail of a brocade open robe, early 1700s, photo by John Chase	Image	Public	446	18 18
12/18/2017 3:02 pm	The Olive Matthews Collection at the Chertsey Museum — This spectacular collection features many items of national significance.	Image	Public	2,46	262 103
12/18/2017 12:02 pm	ICOM Code of Ethics — The cornerstone of ICOM is its ICOM Code of Ethics for Museums. It sets minimum standards of professional	Image	Public	616	28 14
12/18/2017 11:12 am	Alexandre Vassiliev Foundation — The Alexandre Vassiliev Foundation was established in November 2013 in Varna, the capital of	Image	Public	718	63 45
12/13/2017 2:02 pm	Jean Paul Gaultier at the Benaki Museum, Athens — In 2017, the famous fashion designer Jean Paul Gaultier chose to exhibit at the	Image	Public	843	100 52
12/12/2017 11:03 am	The Challenge of Renaming the Museum Definition — Why is the museum definition important? A museum is a non-profit, permanent	Image	Public	403	18 5
12/11/2017 10:02 pm	ICOM Costume Committee shared the school of historical dress's album.	Image	Public	Chat (20)	

This was the last post about the ‘Sternenmantel’ in the small Diocesan Museum in Bamberg. It reached so far 6921 people, it got 68 ‘reactions’ and was shared 39 times! I admit, I am still astonished by these numbers.

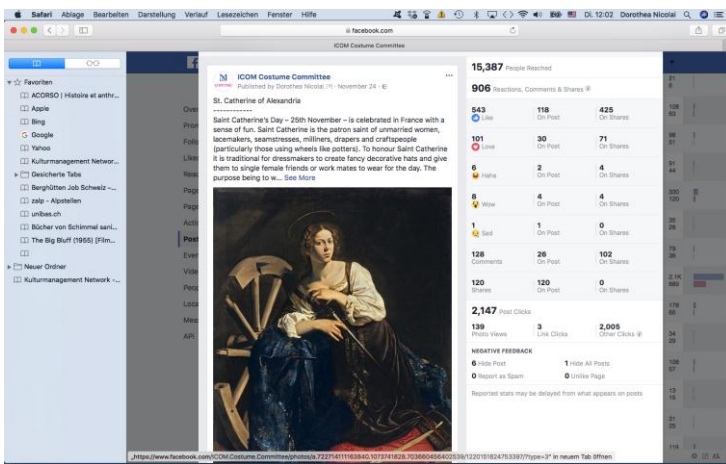
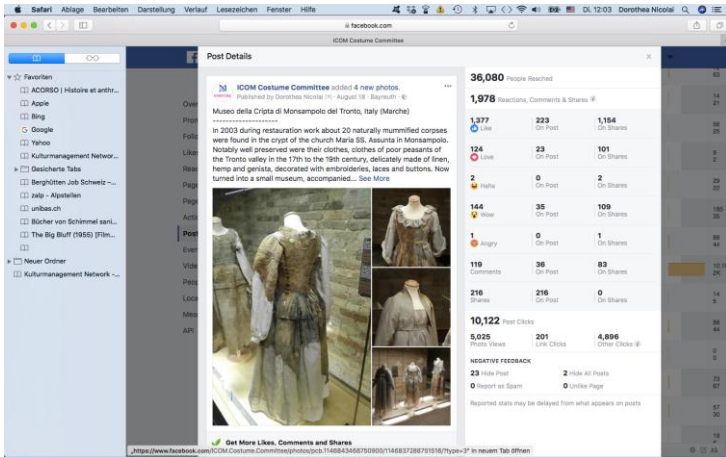


The screenshot shows the Facebook page for ICOM Costume Committee. The main post is titled "The Sternemantel of Emperor Heinrich II" and features a historical textile image. The post has 6,921 people reached, 68 reactions, and 39 shares. The page also displays a navigation menu on the left, a "Recent Post" section, and a "People Also Like" section on the right.

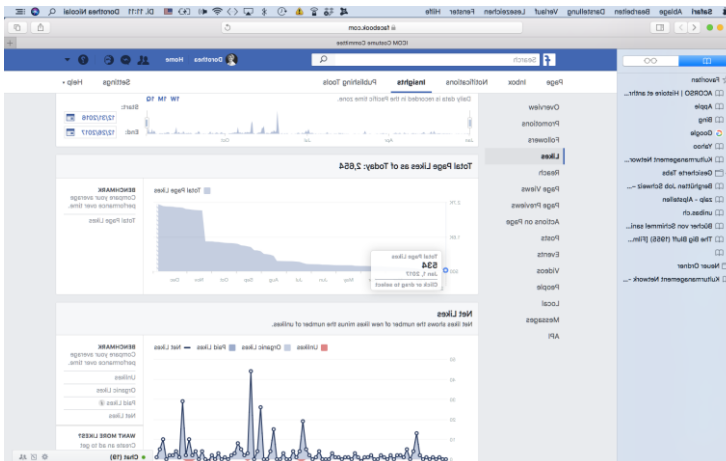
Here you see the lists of the last postings, the average reach is between 800 to 3000 people. But there had been two real surprises this year, one post about a small museum in Italy and the other one about St. Catherine as the patroness of couture.



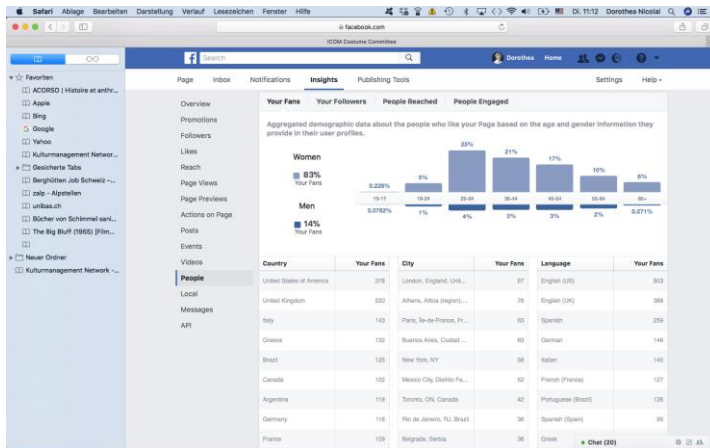
# ICOM Costume News 2018.1



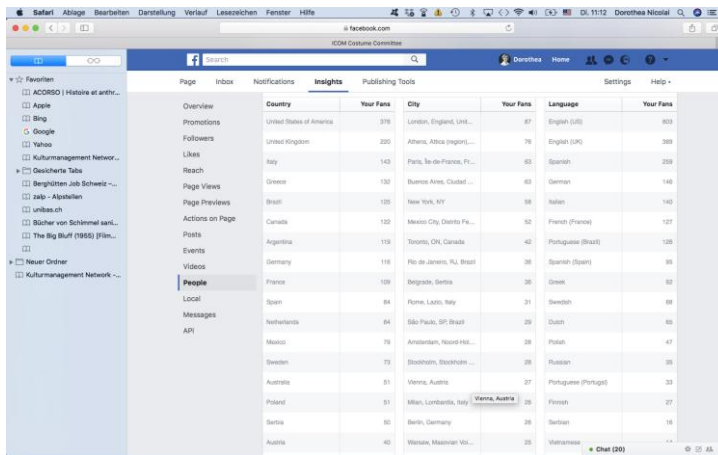
One reached 15.387 people and the other one 36.080 people. It just makes me think that our fascinating world of textiles and fashion appeals to many people with various backgrounds.



Here we see in an overview the development of likes during the year 2017, we began with 535 likes on January 1st, 2017.

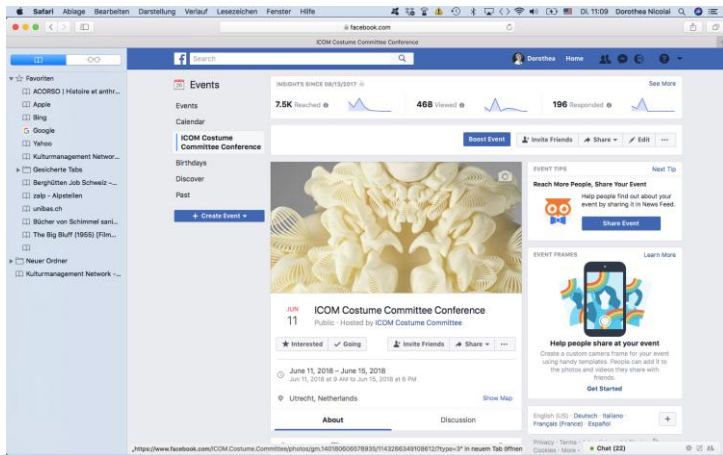


In this chart we see that our FB page is in majority a female page! 83% are women! Our most 'likers' come from the United States, followed by the United Kingdom, then Italy, Greece, Brazil, Canada, Argentina, Germany and France. We are truly international! The City with the most 'likers' is London. Followed by Athens, Paris, Buenos Aires, New York, Mexico City, Toronto, Rio de Janeiro and Belgrade.



Country	Your Fans
United States of America	378
United Kingdom	200
Italy	143
Greece	130
Brazil	128
Canada	102
Argentina	119
Germany	116
France	109
Spain	84
Netherlands	84
Mexico	79
Sweden	70
Australia	51
Poland	51
Serbia	50
Austria	40
Egypt	24
Ireland	8
Vietnam	19
Guatemala	9
Azerbaijan	9

In a total 45 countries are listed, from all continents. Among them also Egypt (24), Ireland (8), Vietnam (19), Guatemala (9) and Azerbaijan (9).

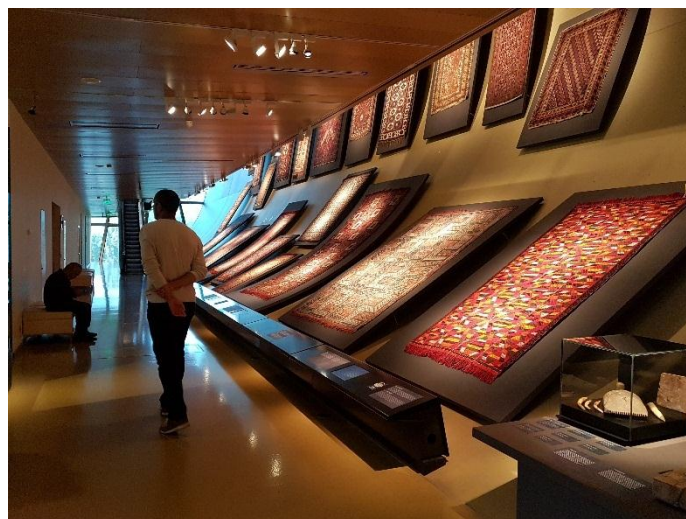


With the announcement of our next Annual Meeting in Utrecht I'll end my short report. Thank you for your trust, I am really enjoying my task as a FB administrator for the ICOM CC page. Please let me know if you like to have announcements posted. Please let me know about your thoughts. Maybe, if the final digital form of 'Clothes tell Stories' is solved, we could communicate about it via the FB page, too. Finally, putting my work into time needed, I would say it is a minimum of 2-3 hours a week for preparations, looking for the right pictures and editing them. Hoping to see you all in Utrecht! I hope that the Bayreuth rehearsal schedule will allow me to join. With the best regards, Dorothea

### News from Orit Shamir and Alisa Baginski

#### **The International Symposium on Azerbaijani Carpets in Baku 2017 (4.12.2017- 15. 01.2018)**

Thank to the email from Paola about the 5th International Symposium on Carpets, Traditions and Innovations in Baku Azarbijan, Alisa and me decided to apply for a grant (and we recieved it). We presented " Pile Carpets, Flatweaves (Soumak, Zilu) and Embroideries from the Early Islamic period till the Medieval period (7<sup>th</sup>-13<sup>th</sup> centuries CE) in the Holy Land and the use of these Techniques in Azerbaijan". The conference was organised by Alberto Boralevi and Asli (who also participated at Icom Costume in London). Almost all the museums in Baku opened new textile exhibitions. The Carpet museum, The Art museum with amazing Azerbaijan embroidery curated by Alberto and Asli, accompanied with a marvelous catalogue. Some of the embroideries were borrowed from the V&A. The lectures were diverse and included history and nowadays of Azerbaijan carpets and embroideries. The conference was followed by Hali tour and we joined the first day and visited collections. Baku is a very pleasant city with old city and long and wide boulevard along the Caspian sea and definitely worth a visit.





## Book Reviews

### June Swann

#### Shoe book reviews

In the early days of the Costume Society we visited Eton to see the 15<sup>th</sup> century wall-paintings. So I was pleased to see **Wall Paintings of Eton** by Emily Howe, Henrietta McBurney, David Park, Stephen Rick-erby & Lisa Shekede, 192 page large hardback ISBN 978-1-85759-787-5, many colour photographs. The condition of most of the paintings is, understandably, not the best. As usual, the shoes at the bottom have suffered rather more than the higher parts. In the Catalogue section from p.93 there are a few line drawings of the scenes showing barefoot, soled hose, shoes including toe-shapes, sole, and ankle-, calf- and knee-boots, for which I was very grateful. Part III from p.143 has similar descriptions of the early 16<sup>th</sup> century schoolboys in black, low cut, bar shoes.

Of similar size is the 320 page **The Amazing Shoemaker, Fairy Tales and legends about shoes and shoemakers**, 2013 edited by Stefania Ricci, Museo Salvatore Ferragamo, ISBN 978-88-572-1928-8. Being Italian, some of the fairy tales will be unfamiliar, but vary from Socrates and the Shoemaker, through winged Mercury, Cinderella, Charlie Chaplain eating his boots in 'The Gold Rush', to the good-fitting shoes 'Making of a Dream, by Ferragamo. Happy stories for bleak days.

Claiming to be 'The Girls Guide to Everything', Camilla Morton's **How to Walk in High Heels** was the Sunday Times Bestseller, 2005, 486 page paperback ISBN 0 340 83606 7. The 14 page Index is alphabetical: shoe designers and shoe trees each with 1 page reference, 'shoes' with 16 subjects. 'Heels,' as in so many fashion notes for some years now, is not the plural of heel, but means shoes with heel too high for the human body (p.20 offers 'How to put a heel on). P.25 tells us: In Europe...good luck charm is to place a shoe inside a wall when building a house. But it is not just Europe, nor shoes, nor just for luck, and very rarely when building: we cannot expect one person to tell us accurately about 'Everything'.

William H. Paynter **Cornish Witchcraft**, 135 page paperback, 2016, ISBN 978-0-95-468393-1, no Index. Although it mentions folk-lore and folk-magic, charms, bottles, the only mention of shoe terms are: blueish rock crystal with hole in centre hung up with bootlace; old shoe tied on wedding carriage/car; father of bride handing over a pair of her shoes to the groom. Folklorists suggest practices come from Egyptians, never confined to any one race (We have indeed recorded a 'family' of concealed footwear from a 1<sup>st</sup> century Egyptian site, leaving a big gap to the previous earliest, reputed to be 14<sup>th</sup> c.) Not recommended for shoe libraries.

Sonja Hukantaival's **For a Witch Cannot Cross Such a Threshold, Building Concealment Traditions in Finland c1200-1950**, PhD thesis, University of Turku 2016, ISBN (pdf) 978-952-67329-9-2, available online, <https://utu.academia.edu/SonjaHukantaival>. 'Concealed Objects' is number 7 in Part II, listed in date order from recent to earliest.

Another available online are **Hidden Charms, Proceedings of the 2016 Conference at Norwich Castle**, though my recollection is paucity of information on concealed shoes. The book is edited by John Billingsley, Jeremy Harte and Brian Hoggard, Published by Northern Earth Books ISBN 0-948635-09-0.

Judith Miller **Shoes** 304 page, small book, Octopus Publishing Group, 2009, Miller's (? USA), ISBN 978-1-84533-463-5. The 2 page introduction shows a tiny picture of a pair of woman's 18<sup>th</sup> century buckle shoes (caption: a pair of late 19<sup>th</sup> C shoes with paste buckles); followed by 'Shoes have become one of the fashion success stories of our time.' As they have been essential since prehistory, it seems a strange beginning. Next is 'pre 1910' followed by Mid-19<sup>th</sup> c. of mostly textile uppers and indoor slippers, dating unreliable (until 1920s), and souvenirs from foreign travel included. The 20<sup>th</sup> c. fares better, and includes some well-known makers. Page 300 lists Shoe Museums, omitting Europe and the good collection in Los Angeles County Museum of Art, or has that been transferred to Walnut Creek, CA ?

**The Boutonneur**, the 2-monthly Newsletter of The Buttonhook Society, inevitably shows button boots and shoes, too often undated with no scale. For 2017, No.224 p.7 is all children's (When is someone going to write the definitive history of children's shoes, long overdue?). P.8 undated 'Shoes for the Little Pets', Sears, Roebuck & Co., Chicago Catalogue: boots and shoes in plain black, red, grey and their mixture, plus white and pink. No.225 p.9 pair of black ankle boots and a pair of spats on wooden trees. p.11 3 pairs boots. P.12 advert for the Society's 'new book' by Paul, *The Holy Grails of Buttonhook Collecting*. No.226 p.1 same advert. p.6 shows the common, folding wooden boot-jack; it holds pair of folding boot-hooks, for pulling on knee boots through the woven loop stitched inside the top of boots' side-seams, with illustration, together with a T-shaped boot-jack for removing them. Back page of no.227 shows one folded shut, too small for most to identify. January 2018 no.228 p.1 pr of (probably) child's, with 3 others p.9. No.229 p.1 may be all children's; p.7 'Excelsior/ The Original Button Card/ with 10 PATENT FAS-TENERS', the latter mounted on a side-button leg boot, clumsily out of scale, ?American. P.8 'From 1980s Buttonhook Price Guide' tells us 'buttons first came into style in the late 1860s.' There are buttons continually from prehistoric times, and buttonhooks from at least 1611 (when termed Buttoners). There is also a complicated drawing for the 1916 patent no. 1,197,358, collar button hook. P.10-12 more boots: p.11 bottom row look like men's samples, with p.12 a 1926 child in the ghastly leggings still worn in the 1930s, guaranteed to nip your fingers.

Peter Perkins **The Industrial Heritage of Northampton's Boot and Shoe Quarter** Published by Northamptonshire Industrial Archaeology Group 2015, 51 page book, ISBN 978-0-9576647-2-2. The 2 centre pages have a map of the various areas of the town's Boot and Shoe Conservation Area. The gazetteer gives a short history of each factory with small photograph, including names of shoe firms. Page 45 is Glossary of Term; p.46-49 a very useful 'Index of Names'. The Newsletter of the Northamptonshire Industrial Archaeology Group (NIAG) is almost always useful for information on the County's boot and shoe industry. Issue 144, Autumn 2017 p.11 describes 4 sites of Desborough's B&S factories; p.15 similar for Kettering, better known for heavy work and making machines. P.19-21 quotes Northampton's C&E 'celebrating 70 Years of Doc Martens shoes at Wollaston'. Note the factory was probably there in 1947, but then called Griggs (DM soles created in 1960). P.22 quotes C&E reporting the 'debut' of the 'National Leather Collection' in Northampton's Grosvenor Centre, very difficult to find, via Market Sq. entrance, take lift immediately on right, to 2<sup>nd</sup> floor. Established in London by Claude Spiers and John Waterer, it has yet to find a permanent home. Waterer always wanted it to come to Northampton, to be close to the Shoe Collection, presently closed. Issue 145 p.6-8 has another Peter Perkins article, this about the 'Earls Barton Walk', telling us that B&S had been made there from the 13<sup>th</sup> c., with the more recent Wren's shoe polish factory; also outworkers 'shops' (=workshops) have survived behind houses. Barkers has been making shoes there since the 1880s and other factories are mentioned.

**A short guide to researching your Northamptonshire Boot and Shoemaking Ancestors** was produced by the County's Council and Northampton Museum; no page numbers, undated (I found it in 2017) 8 pages, 5 as Introduction, with the rest Appendix 1 – 7, 7 being a Bibliography, with 2 more listed on the last page. A B&W illustration of a hand-sewn workshop is on the cover, but the other 5 are too poor to be of use; no captions.

**Medieval Clothing and Textiles** 13, 2017, edited by Robin Netherton & Gale R. Owen-Crocker includes an article by Christine E. Meek, 'Calciamentum: Footwear in Late Medieval Lucca', with photograph on the cover of a platform-sole mule, higher at heel end, so presumably post 1400.

And finally, another thoroughly-researched, large book by Nazim Mustafaev, 112 pages, **Celluloid Heel, based on shoe and accessories collection**, Shoe Icons 2018; Russian in one column, English in the other, including American terms where different. After an amusing black & white print from the 1933 American *The Shoe Buyers Manual*, most are colour photographs of all the heels (I was very pleased to see p.76, a 1920-22 shoe with its label, Manfield & Sons, not just 'Great Britain', but Northampton, then our best and most famous Boot & Shoe Manufacturer (its founder, Moses Philip Manfield receives a brief mention in Northamptonshire Record Society's *Northamptonshire Past and Present* no.70, p.86 for supporting 'Parliamentary votes for women' in the 1870s). Inevitably most 'jewelled' heels are 1920 – 30s, but it also includes B&W earlier patents for sheet celluloid. And even a transparent sample of modern imitation tortoise-shell and mother-of-pearl, finally found after much searching, from China.  
June Swann 3.2018

## Book Reviews from Eva Uchalová

### **The Fashion House of Arnoštka Roubíčková, Prague. 1909–1943**

Third volume of the book edition Kontexty

From its establishment in 1909, the fashion house operated by Arnoštka Roubíčková was one of the most prominent dress-making salons in Prague. It was at the height of its fame in the 1920s, in the period of the Art Deco style, but maintained its high standards and excellent reputation until its closure during the Nazi occupation. The study authored by art historian Eva Uchalová is based on material obtained from Czech archives, period press and personal recollections of contemporary witnesses. The book is accompanied by rich visual documentation of the salon's output in the form of photographs of garments and dress sketches and drawings, published in magazines of the time, as well as selected outfits preserved in the UPM's costume collection.

The second part of the book comprises the reminiscences of Helena Mautner, the older daughter of Arnoštka Roubíčková, published by her children Nelly Urbach and Willy Mautner in Washington, D.C. in 1996. Even though her memories were recorded long after the events of Helena's dramatic life, they provide a lively account of life in multicultural Prague at the time of its greatest social and cultural prosperity, the expansion of the fashion house, and the life and work of the Czech émigré in the United States. The combination of the two parts of this book offers readers a unique glimpse into the life of this Prague Jewish family and a deeper insight into the history of Prague's high-end fashion production.

publishers: Museum of Decorative Arts in Prague (UPM) and Karel Kerlický – KANT, 2016

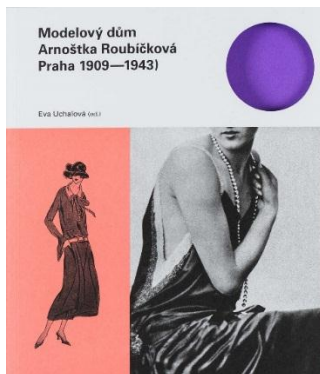
texts: Eva Uchalová, Helena Mautner, Filip Wittlich

edition: Czech with English summary

pages: 280

ISBN 978-80-7101-163-7 (UPM)

ISBN 978-80-7437-221-6 (Karel Kerlický – KANT)



### **Oldřich Rosenbaum/Oldric Royce**

#### **A Life in Fashion from Prague to New York**

#### **Design – Profiles – Key Figures edition series**

This publication highlights the life and work of the Prague dressmaker and fashion designer Oldřich (Ulrich) Rosenbaum (1896–1991), who in the course of more than seventy years developed an elegant and always highly modern style of clothing for wealthy clients in Czechoslovakia and the United States (where he was known as Oldric Royce), and owned exclusive fashion houses in Prague, Carlsbad, and New York City. The book traces the development of his dressmaking business from its founding by Elisabeth Stein (who married a Rosenbaum), in 1881, to its heyday in the Czechoslovak Republic between the two world wars, its decline beginning with the German occupation from March 1939 to May 1945, including its “ary-anization” in the early 1940s, to its nationalization following the Communist takeover in 1948, and even afterwards. Discussing the lives of Rosenbaum's family members, colleagues, and clients, the publication provides a vivid picture of the Czech-Jewish-German milieu of interwar Prague. The professional activities of Oldric Royce – as Oldřich Rosenbaum called himself after moving to the United States in 1939 – culminated in the founding and operation of a highly successful fashion house in New York City, which earned him professional recognition. Amongst his clientele were politicians' wives (including First Ladies),

well-known actresses like Ginger Rogers and Marlene Dietrich, and some of the richest Americans, like the businesswoman, philanthropist, and collector Marjorie Merriweather Post.

The book is based on archival research, interviews with eye-witnesses, period newspapers and magazines, and research in the costume collections of the Museum of Decorative Arts in Prague and the Hillwood Estate, Museum & Gardens in Washington, D.C., the former home of Marjorie Merriweather Post. To help fill out to the picture of Rosenbaum's life and work, the volume contains more than 180 plates, including photos of dresses from the collections of the Hillwood Estate, Museum & Gardens and the Museum of Decorative Arts in Prague.

publishers: Museum of Decorative Arts in Prague (UPM) and Arbor vitae

texts: Eva Uchalová (UPM), Howard Vincent Kurtz (Hillwood Estate, Museum & Gardens, Washington, D.C.)

edition: English and Czech

pages: 272

ISBN 978-80-7101-158-3 (UPM)



**Fashion Behind the Iron Curtain  
Society, Clothing and People in Czechoslovakia 1948–1989**

The book traces the history of fashion in Czechoslovakia within a political and social context between the years 1948 and 1989. This period was affected by a totalitarian Communist regime that influenced all spheres of life. Clothing became part of an ideological struggle and a tool for creating a new relationship that subordinated individuals to society as a whole. The suppression of individuality was manifested with similar consistency both in fashion and everyday life. Exerted with varying intensity throughout the forty-year era of Communist Party rule, this pressure was marked by a development from the harsh stance of the official authorities in the early fifties, through the adoption of external forms of the lifestyle and fashions embraced by Western democratic society in the mid-sixties, to the collapse of the totalitarian government in Czechoslovakia in 1989.

publishers: Grada Publishing and Museum of Decorative Arts in Prague (UPM)

text: Konstantina Hlaváčková

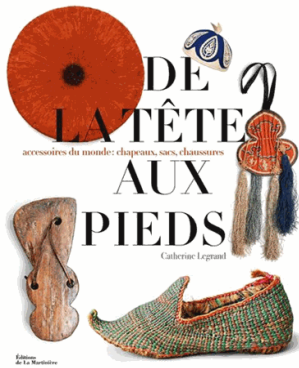
edition: Czech with English summary

ISBN 978-80-247-5833-6 (Grada Publishing)

ISBN 978-80-7101-156-9 (UPM)







### **De la tête aux pieds**

**Accessoires du monde : chapeaux, sacs, chaussures**

Catherine Legrand

Editeur: Editions de la Martinière

Parution: octobre 2017

Format: Grand Format

Disponibilité: Généralement expédié sous 3 jours à 4 semaines (selon disponibilité locale)

Pages : 242 pages

EAN13 :9782732480008

Depuis sa toute première aumônière, confectionnée en 1977 pour sa marque de vêtements A La Bonne Renommée, la styliste Catherine Legrand n'a jamais cessé de s'intéresser aux accessoires. Entre nostalgie pour les colifichets du passé et fascination pour l'immense richesse des accessoires ethniques, elle chine, collectionne, voyage et note tous les détails qui font l'élégance d'une tenue et la singularité d'une personne. Elle nous invite à un tour du monde des accessoires, du Japon au Pérou, en passant par Madagascar, la Finlande ou la Chine, comme une source d'inspiration inépuisable, un catalogue des formes et des savoir-faire, une invitation au rêve...

## **Conferences & Call for Papers**

### **Austria**

**Building Bridges - brainstorming about textile collaborations in Europe and the future of ETN (European Textile Network)**

**Invitation to a meeting at the Textile Centre Haslach, Austria**

**Monday, 30th and Tuesday, 31st July 2018**

Textiles Zentrum Haslach Stahlmühle 4, A-4170 Haslach Tel: +43/7289/72300 office@textiles-zentrum-haslach.at [www.textiles-zentrum-haslach.at](http://www.textiles-zentrum-haslach.at) [www.textile-kultur-haslach.at](http://www.textile-kultur-haslach.at)



### **Background**

The ETN-network was founded in 1991 by Beatrijs Sterk and Dietmar Laue. The networks original aim from the very beginning was to bring together East and West via the textile medium after the breakdown of the Berlin wall and the political changes that followed throughout Europe. For more than 20 years they did an amazing job by organizing conferences, sharing information and publishing magazines and newsletters, thus building up ETN as we know it today. After the tragic death of Dietmar Laue, Beatrijs Sterk retired in 2015 and asked the Textile Centre Haslach to take over the agenda of the network and to bring it into the future. But we were not ready to take care of the network at that time, and so we are very happy that Lala de Dios from Spain, who already had been in the board of

ETN for many years, took over the presidency and the handling of the network. She will keep the presidency until 2019. In July 2019 the next ETN-conference will take place in Haslach and there and then it is planned that the team of the Textile Centre Haslach will be taking over the runnings of ETN.

### **Intension of the meeting**

Since the beginning of ETN a lot of things have changed. The cultural and political background has changed as well as the technical possibilities to communicate. There is an enormous amount of information that is available via internet today. New networks were created in the last 20 years which do great work and have deep knowledge about textiles especially in the area and fields of their interest. If ETN should go on in the future it will be necessary to start a transformation process and to rethink the network. We believe that ETN should not try to compete with other networks but search for collaborations and support ideas of international interest. Our workforce resources in the Textile Centre in Haslach are also limited so it is necessary to find a structure that makes sense for everybody involved. At the meeting in Haslach we would like to discuss our ideas for the future of the network and listen to experts who might have a special focus on what is needed and what can be done together in the future. It should be a place for exchange and visions and a source of inspiration for everyone!

### **Timetable**

**Monday, 30th July 10:00** Welcome and short presentation by the participants and their backgrounds **11:00** Tour through the Textile Centre



Haslach 13:00 – 14:00 light snack lunch 14:00 – 18:00 Presentation and discussion about the situation and the future plans of ETN, also the possibility of collaborations between different networks - the ETN-conference in July 2019 in Haslach - ETN as a network for already existing networks - task groups within the frame of ETN (education, heritage,...) - needs for the future: homepage, scholarships,... - possibilities for funding (European Union) 18:30 dinner

**Tuesday, 31st July** 10:00 – 13:00 reflection and brainstorming / collaboration between networks and needs for the future, final discussion next steps followed by a light snack lunch.

**Weaver's Market and travel information** The meeting will take place during our summer symposium "Textile Kultur Haslach". On **Saturday, 28th July and Sunday, 29th July** the well known international Weaver's Market will be taking place in Haslach, a market where about 100 exhibitors show and sell their unique textile products. It is a great event, so we can recommend arriving a day early. There will be a shuttle-bus, bringing visitors from Linz main station to Haslach, on 28th and 29th at 9:00 am. This might be a good option to get to Haslach. The closest airport and main railway station is Linz. There is a local train from Linz to Haslach and busses to Haslach and Rohrbach (the nearest town), so there exist several options to arrive and leave Haslach. Please get in touch with us, so we can help with planning your travel. **Accommodation**

There is simple accommodation in Haslach at the residential/boarding school that we can offer for free. It is about 10 minutes walk to the Textile Centre. You have single rooms with a washbasin there but you share shower and toilet with others. Breakfast is included. If you want to book a more equipped accommodation please contact us.

#### **Costs**

Unfortunately it is not possible for us to pay for all your expenses. We will be happy to pay for your accommodation in the boarding school for two nights from Sunday, 29th to Tuesday, 31st of July. If you want to stay longer or if you want to book another accommodation we kindly ask you to do so at your own expenses. We also would like to invite you to a snack lunch on Monday and Tuesday and a nice dinner in the evening on Monday, 30th July. The rest of the cost will have to be carried by yourself or by your network/institution. If there is someone who cannot come just because of financial reasons please get in contact with us. We will try our best to fund the travel cost in very special cases.

Attached you find the list of people/institutions/networks who are invited. It will be a quite

small group of experts, so we can discuss and connect in a very individual way. In our opinion the invited people really know the scene and can represent the situation in their country or in their field very well, so we really look forward to bringing you all together and to develop visions for the future!

We are looking forward to hearing from you!

With best wishes and warm regards,  
Christina Leitner and Andreas Selzer

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## **France**

### **Fashion and clothing collection, exhibition and research in small and medium sized museums in Europe**

Strasbourg und Haguenau, 17. – 19.05.2018

The Museum of Alsace,  
23-25 Quai Saint-Nicolas,  
Strasbourg (France)

The Museum of Alsace,  
1 place Joseph Thierry,  
Haguenau (France)

<http://acorso.hypotheses.org/672>



### **A partir du 3 avril et jusqu'au 5 juillet 2018**

Le dépôt des candidatures se fait sur le site Internet de la Fondation d'entreprise Hermès :

<http://www.fondationentreprise-hermes.org/fr/candidatures>

La Fondation d'entreprise Hermès lance l'appel à candidatures pour la quatrième édition de l'**Académie des savoir-faire**, son grand programme dédié à l'exploration des savoir-faire et des voies d'innovation autour d'un matériau.

Cette édition, qui se déroulera en 2019, aura pour thématique phare les textiles, et sera marquée par une amplification des actions conduites dans le cadre de l'Académie. Désormais, chaque édition sera plus ouverte aux grands enjeux économiques et sociétaux liés à la thématique choisie. Le champ lexical du textile nous a donné une longue liste d'expressions pour décrire les rapports entre les individus ; ainsi peut-on tisser des liens, les détricoter ou encore échanger sur la toile pour y parler du tissu social... L'Académie des savoir-faire mettra à l'honneur cette dimension métaphorique au travers

de rencontres, de conférences et de tables-rondes portant sur les grands fondamentaux des textiles. Celles-ci viendront s'entremêler à des témoignages de passionnés, qu'ils soient gens de métier, collectionneurs, savants ou amateurs. En choisissant un thème transdisciplinaire pour cette quatrième édition de son Académie, la Fondation d'entreprise Hermès souhaite proposer à des professionnels des secteurs de l'artisanat, du design et des sciences de l'ingénieur l'occasion d'explorer les multiples dimensions des textiles — chimique, physique, économique, sociale, symbolique ou culturelle... — en compagnie des meilleurs spécialistes tout en les associant à une démarche prospective et expérimentale. Il s'agira également de s'interroger sur les ressources nécessaires à la production et la consommation de textiles dans le monde. La thématique touche au cœur de problématiques sociales et environnementales parmi les plus importantes en terme de durabilité. Les questions liées à la ressource et à sa transformation seront présentées tout au long du programme (pollution, impact sur les ressources en eau, sur les terres, conditions de fabrication, évolution de la consommation, recyclage et réutilisation, labellisations et certifications.

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## Germany

### **Wear It Festival: The Conference of Wearable Tech and Design**

Berlin, 19.06. - 20.06.2018 21

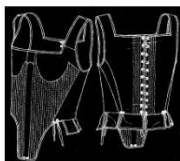
Palais Kulturbrauerei Schönhauser Allee 36 Berlin Deutschland

<https://www.wearit-berlin.com/>

### **African Connections**

Session: Material Morphosis: Trajectories, connectivities and transformations in fashion and design  
Leipzig, 27.06. - 30.06.2018 African Studies Association in Germany (VAD e.V.) Leipzig Deutschland  
<https://arthist.net/archive/16594>

### **Structuring Fashion – Foundation Garments through History Munich, 13-14 September, 2018**



An International Conference organised by Johannes Pietsch (Bayerisches Nationalmuseum, Munich) and Jenny Tiramani (The School of Historical

Dress, London). This conference will focus on undergarments that have shaped fashionable silhouettes. It will cover a broad timespan from the Middle Ages up to the 21st century. Conducted in English, the event will be held in Munich to celebrate a very special exhibition and the launch of an exciting new book.

The Bayerisches Nationalmuseum preserves the world-famous pair of silk bodies worn by Countess Palatine Dorothea Sabina around 1598. This extremely rare garment is in very fragile condition and thus has been safely stored for decades. Now it will be presented to the public exclusively from September to December 2018, which coincides perfectly with the publication of this pair of bodies in the new volume of the Janet Arnold *Pattern of Fashion* series, which is being continued by members of The School of Historical Dress. 'Patterns of Fashion 5: The cut and construction of bodies, stays, hoops and rumps c.1595 – 1795', presenting over 40 garments in great detail, will appear this autumn. Internationally renowned experts like Valerie Steele (FIT New York), Alexandra Palmer (ROM Toronto), Peter McNeil (UTS Sydney), Amalia Descalzo (ISEM Madrid) and Denis Bruna (MAD Paris) will be among the speakers of the conference.

The participants will go on exclusive tours to explore one of the leading historic dress collections, both in front of and behind the scenes to see exciting garments and accessories from the 15th century onwards. On Saturday, 15 September, 2018, an additional excursion to the Miedermuseum will be offered, which is a small but unique museum entirely dedicated to corsetry and situated in Heubach, a former centre of European corset industry.

Venue: Bayerisches Nationalmuseum, Prinzregentenstrasse 3, 80538 München, Germany

More information: <http://www.bayerisches-nationalmuseum.de/index.php?id=1051>

Registration: <http://www.brownpapertickets.com/event/3385294>

Conference fee: 180.00 EUR (including coffee and lunch breaks, museum tickets, guided tours and an evening event)

Excursion fee: 60.00 EUR (including transport by coach, museum tickets and lunch)

Seats are limited to 160 (and 50 for the excursion), so you should register soon. Registration ends on 30 June, 2018.

We also recommend that you book your accommodation well in advance because there will be an international fair in Munich from 14 September.

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## Italy

### **Fashion and Photography. An Inclusive Interdisciplinary Project**

Palermo, 29.06. - 30.06.2018

<http://www.progressiveconnexions.net/interdisciplinary-projects/global-transformations/fashion-and-photography/conferences/>

**Costume Colloquium VI: Textiles in Fashion, Creativity in Context** Costume Colloquium's sixth edition, Florence, November 2018

[www.costume-textiles.com](http://www.costume-textiles.com)

From the creation of the Weavers' Guild in the 14th century to the runway shows held at the famous Sala Bianca at the Pitti Palace in the 1950s, for centuries this Tuscan city has been the epicenter of "moda" and internationally recognized for its artisanal creativity. Florence and the neighboring textile production town of Prato, home of the Museo del Tessuto, will be the ideal settings in which curators, designers, conservators, archivists, and academics from every continent will unite for four days.

The Colloquium will feature not only academic papers presented by world-renowned scholars in the fields of textile and fashion but also on-site explorations of current creations by artisans, craftspeople and designers who continue to practice, elaborate on, and rejuvenate textile techniques passed down from generation to generation. Alongside this will be tours of museum collections and archives that continue to inspire designers, scholars and lovers of textiles and fashion alike.

In this sixth edition, in addition to our studies will be conversations and activities uniting experts, delegates and attendees in the common language of admiration and understanding of textiles and fashion. To this end, Costume Colloquium includes many opportunities for all participants to engage in the exchange of information and ideas during informal and exclusive excursions in and around Florence. Our day trip to Prato will include a visit to the textiles museum, a textile/fashion archive as well as a reception hosted in the factory of a textile firm. Our last day will take us into the Tuscan countryside to the town of Stia, home of the famed Casentino wool first produced there in 1848 used to make the internationally celebrated Casentino overcoats worn by such fashion icons as Audrey Hepburn in the 1961 film, "Breakfast at Tiffany's" as well as coats and cloaks donned by dandies and fashionistas today.

So, join us for Costume Colloquium 2018 which promises to be a 360° fully immersive multicultural experience into the world of fashion and textiles. What better occasion to learn innovative information from the specialists, discover new materials and techniques, savor Tuscan culinary delights, shop, sightsee and share the fun with friends and colleagues from around the world?

We look forward to seeing you at Costume Colloquium in November 2018 in Florence!

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## Netherlands

### **Fashion Colloquium: Searching for the New Luxury**

Arnhem, 31.05. – 01.6.2018

The 'Fashion Colloquium: Searching for the New Luxury' will explore new definitions of 'luxury' against the backdrop of urgent environmental and social issues. Fashion is in dire need of more value-based critical thinking as well as design-driven research to thoroughly explore, disrupt, redefine and transform the system. During this two-day conference we will collectively investigate how to move towards a fashion reality that addresses ethics, inclusivity and responsible consumerism in a more engaged way. Design, imagination and aesthetics are essential to express these values and to envision a more ethical engagement with the material objects that surround our bodies. The 'Fashion Colloquium: Searching for the New Luxury' will explore how we can transition to a more resilient future of fashion together.

Fashion Colloquium 2018

More than 30 international academics and creative practitioners will present their research on themes such as new materials, design for closed loops, aesthetic sustainability and emotional connectivity, redefining value systems, new business models and forms of organization, and the importance of agency in moving towards a more resilient future. We will collectively engage in in-depth discussions on how to develop innovative approaches that help to create systemic change. The Fashion Colloquium will host:

- lectures and panel discussions by keynote speakers;
- paper presentations by academics and practice-based researchers and designers;
- creative contributions such as performances, participatory panel discussions and other creative interventions.

Opening State of Fashion 2018 I searching for the new luxury

In the late afternoon of May 31, participants of the Fashion Colloquium are invited to attend the opening of State of Fashion 2018 | searching for the new luxury. State of Fashion is a new four-yearly fashion event in Arnhem, the Netherlands. It is the first large-scale international public event that is entirely devoted to a resilient future for fashion. Its first edition will run from 1 June until 22 July 2018, and is curated by José Teunissen (Dean School of Design & Technology at the London College of Fashion and appraised curator, researcher and author). More information: <https://stateoffashion.org/en/>.

Conference organizer: ArtEZ University of the Arts, in collaboration with State of Fashion Academic partners: London College of Fashion, Wageningen University & Research, and Radboud University Nijmegen

More information on the Fashion Colloquium is available on our website: <http://fashioncolloquium.artez.nl/>

Registration opens on April 1.

ArtEZ University of the Arts

Muis, Velperbuitensingel 25, Arnhem

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## North America

**12th North American Textile Conservation Conference**, Ottawa-Gatineau, Canada, September 23 - 29, 2019

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

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## UK

**Passing: Fashion in American Cities**

London, 05.05.2018

Courtauld Institute of Art Somerset House London

<http://courtauld.ac.uk/event/passing-fashion-american-cities>

**Workshop: Fashioning the Early Modern Courtier**

Cambridge, 16.05.2018

This one-day workshop sets out to explore the ways in which clothing contributed to the gendered (self)fashioning of the courtier in early modern Europe, examining both its symbolic significance and

its action on and interaction with the body. Embracing a corporealist perspective, we endeavour to integrate a semiotic reading of fashion with accounts of its fundamentally embodied nature, both in its creation and in its wearing. Topics examined may range from sartorial trends and beautification techniques to issues related to etiquette and courtly rituals more broadly. The circulation of such practices as well as the making and commercialising of fashionable goods within and beyond courtly circles will also be investigated. Methodological reflections concerning historical research in the field of fashion studies are also welcome, such as the juxtaposition of different types of sources or the epistemological significance of dress reconstruction.

St. John's College Cambridge United Kingdom

<https://arthist.net/archive/17694>

**Visual Representation of Empresses and Queens from the 17th Century till today**

Winchester, 09.07. - 12.07.2018 University of Winchester United Kingdom

<https://arthist.net/archive/16680>

**Sustainable Fashion London 2017**

London, 18.9.2018

Crowne Plaza, Battersea London

Debbie Moorhouse [debbie.moorhouse4@gmail.com](mailto:debbie.moorhouse4@gmail.com)

**Dress and War: Clothing and Textiles at Home and Abroad During the First World War Era**, 1910 - 1920

London, 26.10.2018, The Association of Dress Historians (ADH) London United Kingdom

<http://fashionresearchnetwork.co.uk/portfolio/cfp-dress-and-war-clothing-and-textiles-at-home-and-abroad-during-the-first-world-war-era-1910-1920-26th-october-2018-london/>

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## United States

**From Bluestockings to the Guerrilla Girls - And Beyond: Mapping Female Association Life in the Visual Arts**

New York, 26.06. - 27.06.2018 Christie's Education Symposium New York

<https://arthist.net/archive/16583>

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## Costume exhibitions

### Canada

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

Toronto, Bata Shoe Museum

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.

<http://www.batashoemuseum.ca/art-and-innovation/>

#### **The Gold Standard: Glittering Footwear from Around the Globe**

Toronto, 2018, Bata Shoe Museum

The gleam of gold has seduced people around the world. Treasured for its incorruptibility and remarkable shine, gold has been used ornamentally since time immemorial and as currency since at least the Bronze Age. Gold has ornamented the powerful and adorned the divine for thousands of years. But gold for shoes? Seems improbable. Yet golden footwear has been central to expressions of status and style in numerous cultures. From royal shoes to fashionable sneakers, the gleam of golden footwear has been used to proclaim privilege and flaunt status worldwide.

<http://www.batashoemuseum.ca/the-gold-standard/>

#### **Manolo Blahnik: The Art of Shoes**

Toronto, May 16, 2018 and running until January 6, 2019, Bata Shoe Museum,

A stunning retrospective by one of the world's most influential figures within the fashion industry. For over 45 years, Blahnik's inventiveness and superb artisanship has crossed boundaries between fashion and art, inspiring elegance and perfection. The underlying theme of the exhibition – that shoes are art – aligns perfectly with Blahnik's own approach to

creating footwear. The BSM is excited to be the final and only North American venue to showcase this travelling exhibition.

<http://www.batashoemuseum.ca/coming-soon-manolo-blahnik/>

#### **Philip Beesley: Transforming Space**

Toronto, June 2, 2018 to October 8, 2018, Royal Ontario Museum

Transforming Space integrates architecture, science, engineering, and visual arts to create a luminous and interactive sculptural landscape. In addition to large-scale installations, Beesley is also known for his collaborative work with Dutch haute couture fashion designer Iris van Herpen. Several of their shared designs will be featured in the ROM's upcoming van Herpen exhibition.

#### **Iris van Herpen: Transforming Fashion**

Toronto, June 2, 2018 to October 8, 2018, Royal Ontario Museum

Look beyond fashion and explore the endless possibilities that come from interweaving design, art, and technology in Iris van Herpen: Transforming Fashion. Featuring original designs by Dutch designer and couturier, Iris van Herpen, this exhibition explores her 2008-2015 collections that push the boundaries of traditional fashion and craftsmanship.

The exhibition is co-organized by the High Museum of Art, Atlanta, and the Groninger Museum, the Netherlands. The exhibition was co-curated by Sarah Schleuning formerly of the High Museum of Art, and Mark Wilson and Sue-an van der Zijpp, Groninger Museum.



© Royal Ontario Museum  
Toronto

<https://www.rom.on.ca/en/exhibitions-galleries/exhibitions/iris-van-herpen-transforming-fashion>

#### **Balenciaga, Master of Couture**

Montreal, June 15 – October 14, 2018, McCord Museum





Elise Daniels with street performers, suit by Balenciaga, Le Marais, Paris, 1948. Photograph by Richard Avedon © The Richard Avedon Foundation

Revered by his contemporaries and future fashion designers alike, Cristóbal Balenciaga represents the pinnacle of haute couture in the 1950s and 1960s. His exquisite craftsmanship, pioneering use of fabrics and innovative cutting set the tone for the modernity of late 20th century fashion. Discover the creations, the exceptional skill and the legacy of Balenciaga through a major fashion exhibition organized by the Victoria and Albert Museum and a North American exclusive premiere <http://www.musee-mccord.qc.ca/en/exhibitions/balenciaga/>

### 101 Tales of Fashion

until December 23, 2018  
Fashion History Museum, Cambridge, Ontario  
<https://www.fashionhistorymuseum.com/>

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### Danmark

#### From the Queen's Wardrobe

Aarhus C, March 28 - September 9, 2018, Den Gamle By  
The exhibition shows 38 garments and 30 hats from HM the Queen of Denmark's wardrobe from childhood to 2004. The oldest garment is the Christening Robe of the Danish royal family dated 1870. <http://www.dengambleby.dk/from-the-queens-wardrobe/>

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### Estonia

#### Wedding Mood Through Centuries

Keila-Joa, 2.March - 20. June 2018, Keila-Joa Museum  
The exhibition features 46 wedding costumes and 200 sets of accessories from Alexander Vassilyev (b. 1958). The exhibition will introduce viewers to wedding photography changes from the 1860s to the present, Alexander Vassilyev, who has published more than 40 fashion magazines in different languages, is the owner of one of the world's largest private collections, interior designer, theatrical artist, television program leader, lecturer and soul of many modern projects. <http://schlossfall.com/>

### Kadriorg 300

Tallinn, 22 July – 25 November 2018, Kadriorg Art Museum  
The Kadriorg palace and park ensemble, founded in 1718, celebrates its 300th anniversary. The atmosphere of the old times will be passed on by historical costumes and commodities. The exhibits of the exhibition come from the collection of the Hermitage Museum (St. Petersburg), fashion historian and collector Aleksandr Vassiliev and the Estonian and Latvian history and art museums. <https://kunstimuseum.ekm.ee/en/>

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### France

#### Retrospektive Yves Saint Laurent

Paris, 03.10.2017-09.09.2018, Musée Yves Saint <https://museeyslparis.com>

#### Voilées de Pierre David

Clermont-Ferrand, 7 février au 20 mai 2018, Musée Bargoin  
L'exposition présente douze portraits de femmes musulmanes portant le voile, réalisés par Pierre David, artiste qui travaille sur la représentation humaine et l'altérité. Pour chaque série réalisée, Pierre David met en œuvre un protocole qui place le modèle au centre de sa démarche. <http://www.agenda-pointcontemporain.com/07-02-20-05-pierre-david-voilées-musee-bargoin-clermont-ferrand/>

#### Margiela

Paris, 03.03.2018 - 15.07.2018, Palais Galliera, Musée de la Mode de la ville de Paris  
This exhibition, the first retrospective in Paris devoted to Belgian fashion designer Martin Margiela, traces the career, from spring-summer 1989 to spring-summer 2009, of a designer who not only questioned the structure of garments but also challenged the structure of the fashion system. Martin Margiela (b. Louvain, 1957) graduated from the fashion department of the Royal Academy of Fine Arts, Antwerp, in 1980. After a stint as Jean Paul Gaultier's assistant between 1984 and 1987, he was associated with the Antwerp school and became the only Belgian designer of his generation to found his own fashion house in Paris. Margiela's conceptual approach challenged the fashion aesthetics of his time. His way of constructing a garment involved deconstructing it, exposing the inside, the lining, and the unfinished parts, and revealing the different stages of manufacture: pleats, shoulder pads, patterns, bastings and all.

Using more than 100 silhouettes, videos of défilés, House archives and special installations, the Margiela / Galliera exhibition offers us an unprecedented look at one of the most influential contemporary fashion designers. (Text: Website)  
[www.palaisgalliera.paris.fr/en/exhibitions/margiela/galliera-1989-2009](http://www.palaisgalliera.paris.fr/en/exhibitions/margiela/galliera-1989-2009)

**Focus : la mode sous le premier empire**  
Calais, 20.10.2017-04.11.2018, La Cité de la dentelle et de la mode  
[www.napoleon-hautsdefrance.com/programmation/focus-la-mode-sous-le-premier-empire/](http://www.napoleon-hautsdefrance.com/programmation/focus-la-mode-sous-le-premier-empire/)

**Apparitions – Photographs by Christine Mathieu**  
Calais, 26. March 2018 – 24 Fevrery, 2019, La Cité de la dentelle et de la mode  
As part of its cultural programme, every year the Museum for Lace and Fashion presents an exhibition to round off the circuit of the permanent collections. For this new 2018 edition, it has invited in the French photographer Christine Mathieu. The artist has produced several series of photographs of headdresses from public collections held by the Argentan Lace Museum, the Musée de Normandie (Caen), the Alençon Museum of Fine Arts and Lace, the Museum of Art and History at the Château de Martainville and the Granville Museum of Art and History.  
Some twenty photographs taken from one series, which we have entitled Apparitions, marries the complex and airy structures of Normandy headdresses with the faces and bodies of young dancers. The latter are shown in half-light, the whiteness of their head adornments luminous against a dark background. A few child's headdresses chosen from the museum's collections create a counterpoint to the artist's prints. (Text: Website)  
[www.cite-dentelle.fr/en/home/Exhibitions/Coming+soon/accrochages](http://www.cite-dentelle.fr/en/home/Exhibitions/Coming+soon/accrochages)

**Le coffret romantique, élégance et art de vivre au masculin**  
Argenton-sur-Creuse, 26 mai au 7 octobre 2018, Musée de la Chemiserie et de l'Élégance masculine  
[contact@museedelachemiserie.fr](mailto:contact@museedelachemiserie.fr)

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## Germany

**German Couture. Deutsche Couture–Kleiderwunder der 50er bis 70er Jahre**  
Krefeld, 05.11.2017 -18.05.2018, Deutsches Textilmuseum  
[www.krefeld.de/de/textilmuseum/aktuelle-ausstellung/](http://www.krefeld.de/de/textilmuseum/aktuelle-ausstellung/)

**À la mode. Spitzen von Renaissance bis Rokoko**  
Gotha, 18.3.-27.5.2018, Schloss Friedenstein, Schlossplatz 1, 99867 Gotha

**Ready for the Island - Reif für die Insel. Tourismus auf Sylt, Hiddensee und Mallorca**  
Neumünster, 23. 3 - 26.8 2018, Museum Tuch +Technik  
[www.tuch-und-technik.de](http://www.tuch-und-technik.de)

**Phoenix – The Fashion Worlds of Stephan Hann**  
Augsburg, 7 april – 29 July 2018, State Textile and Industry Museum Augsburg (tim).  
In the new special exhibition “PHOENIX – The Fashion Worlds of Stephan Hann”, the State Textile and Industry Museum Augsburg will be displaying more than 120 impressive works by the Berlin artist. His aesthetic approach: Hann designs fascinating fashion items from materials that normally no longer receive much attention, creating unique garments from telephone book pages, Tetra-Pak cartons and old photographs, for example. tim museum director Dr. Karl Borromäus Murr is enthusiastic about these works: „Stephan Hann is a magician of fabrics, a poet of materials. From miscellaneous day-to-day items, he creates fashionable objects that look like clothing, but are in fact works of art. Looking deeper, Hann is concerned with the unique value of day-to-day things. They are transformed in his hands from seemingly worthless materials into valuable art.” As an artist, Murr points out, Hann also awakens the remembrance value of the materials he uses, turning them into striking ambassadors of our cultural memory  
<http://www.timbayern.de/ausstellung/sonderausstellung/>

**Art Deco - Graphic Design from Paris**  
Hamburg, 4 May until 30 September 2018, Museum für Kunst und Gewerbe Hamburg  
The term Art Deco is used to describe a style of decorative art popular between the heyday of Art Nouveau and the emergence of the International Style in the 1950s, roughly contemporaneous with the radical forms of avant-garde artistic expression exemplified by De Stijl, the Russian avant-garde, and the Bauhaus. The origins can be traced to Paris circa 1910. After 1930, Art Deco diverged in various directions. It was subsumed by the pompous neoclassicism of the 1930s, for example in Fascist architecture in Italy, and it survived in the USA until the 1950s in bakelite radios and plastic handbags. The name was derived from the 1925 world exhibition of applied arts in Paris: Exposition internationale des arts décoratifs et industriels modernes. The

very words “Art Deco” summon images of opulent curved forms, exquisite furniture, costly fabrics, and sophisticated garments – and only rarely of graphic art. And yet the printed image witnessed some remarkable achievements during this period. In recent years, the Museum für Kunst und Gewerbe Hamburg (MKG) has acquired a collection of Parisian prints mainly from the 1920s that is unparalleled anywhere in Germany. From a total of over 700 sheets, some 150 will be on view at the show, representing in equal measure posters, graphics (pochoir prints and lithographs), and advertisements printed chiefly in the magazines *Vogue* and *L'Illustration*. It may be surprising to see advertising placed on equal footing here with other graphic artworks, but these ads were often designed by leading artists and reflect the major themes of the times: the automobile, which reached an aesthetic culmination circa 1930; the French chanson, which rose to prominence in the 1920s; the Parisian haute couture created during this era; and, last but not least, dance and cabaret, which played an important role especially in Paris.



(Picture : Website)

<http://www.mkg-hamburg.de/de/ausstellungen/vorschau/art-deco-in-paris.html>

### Luxury in Silk: Eighteenth-century Fashion

Nuremberg, July 5th, 2018 – January 6th, 2019, Germanisches Nationalmuseum (GNM)  
In this temporary exhibition, the Germanisches Nationalmuseum celebrates a stunning new acquisition: a silk dress and an original hoop petticoat from the 1750s, which rather extraordinarily have survived in a private estate in Central Germany for more than 250 years.

The dress, in a luxurious and richly brocaded light blue silk, is in the rare form of a “robe volante”, called “Taille-Andrienne” in German. It was probably made in 1757 as wedding dress for Juliana Luise Mauritia Eck (1739-1805) from Seegrehna, near Wittenberg, who married the Reverend Johann Christian Uschmann (ca. 1720-1774) at the age of only eighteen.

The spectacular hoop petticoat in pink silk satin with whalebone stiffening is shown alongside newly-made x-ray images explaining its construction, and two other hoop petticoats from the GNM’s rich dress collection.

A large section of the exhibition is devoted to high quality accessories and jewellery, which demonstrate the masterful artistry of the weavers, embroiders, tailors and jewellers.

For the first time, this exhibition brings together some ninety original eighteenth-century objects, including paintings, prints and drawings, textiles and jewellery, from the Germanisches Nationalmuseum’s own collections and from a Swiss private collection.

A fully illustrated exhibition book with texts in German and English will appear to coincide with the show.

[www.gnm.de](http://www.gnm.de)

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## Netherlands

### Jan Taminiau: Reflections

Utrecht, From 21 April 2018 -October 22 , 2017

Centraal Museum



(Picture: Website)

Jan Taminiau (1975, Goirle) is known for his use of traditional handicraft and production techniques, the application of unique and original materials, and for his outspoken sense of aesthetics. In 2014 he was awarded the most important fashion prize in the Netherlands, the Grand Seigneur. After establishing his label JANTAMINIAU in 2004, his way of combining the classic and the feminine with the conceptual and experimental quickly made him very popular with clients all over the world.

Displaying dozens of his top works, the exhibition demonstrates the wealth and depth of Taminiau’s work. The exhibition takes visitors on a journey of discovery into the world of research, memories, inspiration, experimentation and craftsmanship of one of the country’s most prominent fashion designers. (Text: Website)

<https://centraalmuseum.nl/bezoeken/tentoonstellingen/Jan-Taminiau/>

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## Serbia



© The Homeland  
Museum Petrovac  
na Mlavi

### Shoes – Tradition and Fashion: Women’s Footwear in the 19<sup>th</sup> and the Beginning of the 20<sup>th</sup> Century from the Collection of the Museum of Applied Art in Belgrade

Petrovac na Mlavi, May 3–18, 2018, The Homeland Museum

The Homeland Museum in Petrovac na Mlavi will host in May 2018 the exhibition “Shoes – Tradition and Fashion: Women’s Footwear in the 19<sup>th</sup> and the Beginning of the 20<sup>th</sup> Century from the Collection of the Museum of Applied Art in Belgrade”. The exhibition of the Museum of Applied Art in Belgrade will be a part of the national museum event “Museums for Ten” that will be held this year for the fourth time. The united common initiative of eight national museums – the founders of this event, to promote the cultural heritage, is also supported by the ICOM Serbia National Committee. The event includes the important dates – the International Museum Day, the European Night of Museums, as well as the National Museum Week.

The Museum of Applied Art in Belgrade houses a collection of women’s footwear dating from the first half of the 19<sup>th</sup> century to the present day. The first footwear items entered the museum, following the establishment in 1951, with a collection of painter and engraver Ljuba Ivanović. The collection of 3,116 items, collected mainly during the period between the two world wars, witnesses the material culture in the Balkans from the Middle Ages to the early decades of the 20<sup>th</sup> century.

The collection of Ljuba Ivanović contained only traditional types of footwear worn as part of the urban dress during the 19<sup>th</sup> century: slippers – *terluci, mestve* (a kind of indoor boots) and bath clogs. The first items of European fashion footwear were purchased for the Museum’s collection in 1957: walking boots from 1914–1917 (photo) and evening satin shoes from c. 1927.

The largest part of the collection, about 100 pairs of women’s footwear, was shown in Belgrade in 2013 at the Museum exhibition “Ah, Those Shoes!”. The Museum of Applied Art also participated as a partner in the international fashion heritage digitization project “Europeana Fashion” (2012–2015). Within this project, the collection of digitized women’s footwear of the Museum is available on the portal “Europeana Fashion” ([www.europeanafashion.eu](http://www.europeanafashion.eu)),

along with over 700,000 fashion-related digital objects from the funds of leading European private and public museums, archives, and collections.

The exhibition “Shoes – Tradition and Fashion” showcases 25 items, mostly women’s footwear from the 19<sup>th</sup> and early 20<sup>th</sup> century from the collection of the Museum of Applied Art. The footwear was worn mostly in Serbia and the region, so it traces the process of transformation undergone by the dress of the Serbian bourgeoisie during the 19<sup>th</sup> century on its way from traditional Ottoman-influenced dress towards European fashion. The exhibition was also hosted in 2014 by the Museum in Prijepolje.

[www.muzej-petrovacnamlavi.org.rs](http://www.muzej-petrovacnamlavi.org.rs), [www.mpu.rs](http://www.mpu.rs)

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## Switzerland

### Fashion Drive. Extreme Clothing in the visual Art

Zurich, 20 April – 15 July 2018, Kunsthaus Zurich  
Why ‘fashion drive’? Fashion is both drive and dilemma; but first and foremost it is a barometer of changing times. This exhibition looks at 500 years of vestimentary expression through the prism of art, and asks: how did artists react to extreme phenomena such as slashed clothing, codpieces, crinolines and the dinner jacket? Georg Simmel, in his ‘Philosophy of Fashion’, describes it as follows: ‘Considered objectively, living in accordance with fashion is a mixture of destruction and creation.’ Fashion is both an economic factor and a seismograph of social sensitivities, the expression of longing and an instrument for mechanisms of inclusion and exclusion. The exhibition, which focuses on the period from the end of the 18<sup>th</sup> century to the start of the 20<sup>th</sup> with digressions into the Renaissance and the present day, considers the manifestations of fashion at the tipping points where it is extreme, vibrating, loud, disguised or prohibited. In a modern age of globalization and homogenization through ‘fast fashion’, this show attempts an overview of the critical and sensory observation of clothing in art, the problematic and subversive turns in fashion history, through the techniques of painting, drawing, sculpture, installation, photography and video art. With 50 artists, including Joseph Beuys, Giovanni Boldini, Leigh Bowery, Daniele Buetti, Salvador Dalí, Honoré Daumier, Albrecht Dürer, Esther Eppstein, Sylvie Fleury, Emilie Flöge & Gustav Klimt, Natalia Goncharova, K8 Hardy, Herlinde Koelbl, Peter Lindbergh, Manon, Malcolm McLaren & Vivienne Westwood, Mai-Thu Perret, Tula Roy and Christoph Wirsing, Wolfgang Tillmans, Félix Vallotton and Andy Warhol.

(Text: Website)

[www.kunsthaus.ch/fashiondrive](http://www.kunsthaus.ch/fashiondrive)



**Indiennes. Un tissu révolutionne le monde !**



Caraco et Jupe fleurie  
France, manufacture non  
identifiée, vers 1800.  
Logelbach (Colmar), manu-  
facture Haussmann (?),  
fin XVIIIe siècle. Impres-  
sion à la planche de bois.  
© Musée national suisse

Prangins, 22 avril au 14 octobre 2018, Musée national suisse – Château de Prangins  
Aux XVIIe et XVIIIe siècles, l'Europe entière s'enthousiasme pour des toiles de coton imprimées appelées « indiennes ». Cet engouement sans précédent pour ces tissus aux motifs nouveaux va marquer durablement la société, l'économie et la mode pendant près de deux siècles. Pour la première fois, la participation de nombreux Suisses à cette industrie extrêmement lucrative est décrite en détail. Cette exposition inédite nous plonge dans l'histoire des indiennes, de leurs origines en Inde jusqu'à leurs nombreuses imitations européennes. Des chefsd'œuvre issus des meilleurs ateliers indiens et des plus célèbres manufactures françaises et suisses permettent de découvrir les secrets de fabrication ainsi que les arcanes d'un commerce florissant et si étendu qu'il fait des indiennes le premier produit mondialisé. Une histoire passionnante !  
[www.indiennes.chateaudprangins.ch](http://www.indiennes.chateaudprangins.ch)

**Dresses 250 Jahre Mode – 250 years of fashion**

St. Gallen, 28th April 2018 – 24th February 2019  
On 28th April, a new fashion exhibition opens to the public in St.Gallen, Switzerland. The Historisches und Völkerkundemuseum (HVM) presents dresses and accessories from its own collection. They give an insight into the fancies of fashion from the Rococo to the late 20th century. Most of the pieces are basic essentials for women. Like numerous other museums in the eastern part of Switzerland, the HVM is closely connected to the textile history of the region. The clothes on display are made of local muslin, St.Gallen embroidery, silk from Zurich or printed fabrics from the Canton of Glarus. It's a variety well worth seeing, and lavishly illustrated in the exhibition catalogue.  
The project was realized in cooperation with the Swiss Textile College Zurich. Young designers present a selection of contemporary fashion inspired by the past — a contrasting juxtaposition between history and the present.



Glances at the exhibition in St Gallen, a queen victoria dress and a modern LED dress  
© Historisches und Völkerkundemuseum St. Gallen

<http://www.hmsg.ch/sonderausstellungen.asp>

**Headdresses an stories about - Kopfbedeckungen erzählen... Kopfgeschichten**  
Altstätten (SG), 6. May – 28. October 2018, Museum Prestegg Altstätten



© Museum Prestegg Altstätten

[www.museum-altstaetten.ch](http://www.museum-altstaetten.ch)

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**UK**

**Azzedine Alaïa, The Couturier**

London, 10 May – 7 October 2018, Design Museum  
Celebrate 'couture's rebellious outsider' (The Guardian) Azzedine Alaïa, in the first UK solo exhibition of his work.  
<https://designmuseum.org/exhibitions/azzedine-alaia-the-couturier>

**Orla Kiely: A Life in Pattern**

London, 25 May – 23 September 2018, Fashion & Textile Museum, London  
Orla Kiely is one of the UK and Ireland's most successful designers. Her stylized graphic patterns are innovative, influential and instantly recognisable. With a global audience in thrall to the rhythms and repeats of her designs, this exhibition explores the power of decoration to transform the way we feel.  
<https://www.ftmlondon.org/ftm-exhibitions/orla-kiely-life-in-pattern/>

**Frida Kahlo: Making Her Self Up**

London, opening 16 June 2018, Victoria and Albert Museum  
This exhibition will present an extraordinary collection of personal artefacts and clothing belonging to



the iconic Mexican artist Frida Kahlo. Locked away for 50 years after her death, this collection has never before been exhibited outside Mexico <https://www.vam.ac.uk/exhibitions/frida-kahlo-making-her-self-up>

### **Rip It Up The Story of Scottish Pop**

Edinburgh, 22 June – 25 November 2018, National Museums Scotland

Discover the story of Scottish pop music at the National Museum of Scotland as we take you on a musical journey from the 1950s to the present day. The exhibition will be brought to life through original stage outfits and instruments, many loaned by the artists themselves, plus memorabilia, props, film and, of course, music.

<https://www.nms.ac.uk/national-museum-of-scotland/whats-on/rip-it-up/>

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

Liverpool, until summer 2018, Walker Art Gallery, This small display of 14 outfits, 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 Galliano, Karl Lagerfeld and Dolce and Gabbana. In the past, some of them were forced to hide their sexuality in order to protect their careers.

<http://www.liverpoolmuseums.org.uk/walker/exhibitions/gay-fashion-icons/index.aspx>

### **Fashion and Freedom : Women's Emancipation and Dress (1840s - 1980s)**

Surrey, until 18 September 2018, Chertsey Museum, Surrey

Fashion and Freedom examines female clothing from the 1840s to the 1980s from the standpoint of the progression of female emancipation, with pieces displayed in the context of women's social, political and cultural experiences.



(Picture: Website)

<http://chertseymuseum.org/costume-exhibition>

### **Night and Day – 1930s Fashion and Photographs**

London, 2 October 2018 – 20 January 2019, Fashion & Textile Museum

As a decade of design, the Thirties saw off the excess of the Jazz Age and ushered in the utilitarianism of World War II. As the flapper grew up, so too did her fashions. The new silhouettes of the 1930s played with the hard edged chic seen in the Art Deco and Moderne styles, the unexpected as seen in the surrealists and the sensuality of silver screen sirens. The exhibition will explore the day and evening styles of the decade, complemented by photographs of the stars who championed them. With fashion as the lens, Night and Day – 1930s Fashion and Photographs will traverse the great period of social change that was the 1930s.

<https://www.ftmlondon.org/ftm-exhibitions/night-and-day-1930s-fashion-and-photographs/>

### **Josephine Bowes: the Woman of Fashion**

Barnard Castle, until 2018, Bowes Museum, Barnard Castle, County Durham

We continue to celebrate our 125th anniversary with this new display. Building on the theme and popularity of Joséphine Bowes – A Woman of Taste and Influence, which paid tribute to the woman who was a driving force behind the Museum's creation, this in-focus display highlights her influence as a socialite and devotee of fashion.

<http://thebowesmuseum.org.uk/Exhibitions/2017/Jos%C3%A9phine-Bowes-The-Woman-Of-Fashion>

### **Branded: fashion, femininity and the right to vote**

Devon, throughout 2018, Killerton House, National Trust, Devon

Objects and costumes on display will showcase the fashion of the suffrage campaign era, and show how fashion was made political by the suffragettes.

<https://www.nationaltrust.org.uk/killerton/features/votes-for-women>

### **Fashioned from Nature**

London, until 27 January 2019, Victoria and Albert Museum

This exhibition will present fashionable dress alongside natural history specimens, innovative new fabrics and dyeing processes, inviting visitors to think about the materials of fashion and the sources of their clothes.

<https://www.vam.ac.uk/exhibitions/fashioned-from-nature>

### **Royal Women**

Bath, until 28 April 2019, Fashion Museum, Bath

Wives and daughters, sisters and mothers; none of the Royal women featured in the exhibition was monarch; yet each played a key role in the British monarchy.

*Royal Women* examines how these roles influenced their choice of dress. Exhibition highlights include Alexandra, Princess of Wales' wedding dress, dating from 1863, on loan from the Royal Collection, generously lent by Her Majesty The Queen.

<https://www.fashionmuseum.co.uk/events/royal-women>

**Diana: Her Fashion Story**

London, until 2019, Kensington Palace, Historic Royal Palaces

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.

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

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**United States**

**Thierry Mugler: Alien to Angel**

Irvine, 09.12.2017–24.08.2018, FIDM Irvine

[www.fidmmuseum.org/exhibitions/upcoming/#Thierry-Mugler-Alien-to-Angel](http://www.fidmmuseum.org/exhibitions/upcoming/#Thierry-Mugler-Alien-to-Angel)

**Acquiring Beauty: FIDM Museum Fashion Council, Est. 2011**

Los Angeles, Feb 6-July 7, 2018, FIDM Museum



© Los Angeles, FIDM Museum

This exhibition celebrates recent FIDM Museum acquisitions made with the generous support of the FIDM Museum Fashion Council. A “Gallery of Wonders” dresses and accessorizes the human form from the 18<sup>th</sup> to the 21<sup>st</sup> century in great luxury and panache; all of the items were acquired specifically because they represent the very best of their kind. Highlights include a cloth-of-gold and silver Court Bodice worn by Lady Mary Douglas to

the coronation of King George III of England in 1761, eveningwear by Norma Kamali and Zandra Rhodes, a brocade 1967 Apple Boutique suit; and the Alexander McQueen “Peacock” evening dress from 2008-09.

**Capturing the Catwalk: Runway Photography from the Michel Arnaud Archive**

Los Angeles, May 24-July 7, 2018, FIDM Museum  
 Capturing the Catwalk explores the pioneering work of Michel Arnaud, fashion photographer for Harper's Bazaar and British Vogue from the 1970s through the 1990s. Travelling to the Paris, Milan, London, and New York fashion shows to record the fall and spring haute couture and ready-to-wear collections, Arnaud captured the frenzied atmosphere of these memorable productions, including backstage, front row, and after-party shots. By featuring garments and accessories from designers such as Jean Paul Gaultier, Perry Ellis, and Gianni Versace alongside the unparalleled collection of fashion photography donated by Arnaud, Capturing the Catwalk will present the history of the fashion show and the development of runway photography as never seen before.

**Majesty and Mystery: Saving a Napoleonic Court Gown, c. 1804**

Los Angeles, Aug 21-Dec 2018, FIDM Museum



© Los Angeles, FIDM Museum

After a distinguished military career and surprising coup d'état, Napoléon was crowned Emperor of France in Notre Dame Cathedral, Paris, on December 2, 1804. A strict dress code was mandated at royal functions; the astonishingly rare gold and silver-embroidered silk net Napoleonic court gown and train at the focus of this exhibition was worn by a high-ranking lady of the imperial circle—possibly even Empress Josephine herself. The FIDM Museum is currently fundraising to acquire this ensemble and train through Operation 1804, which also supports provenance research, full conservation, and a documentary detailing these processes.

[www.fidmmuseum.org](http://www.fidmmuseum.org)

**Fabricating Power with Balinese Textiles**

New York, 23.02.2018 - 08.07.2018, Bard Graduate Center / AMNH Postdoctoral Fellow in Museum Anthropology, 18 West 86th St. New York, NY 10024

Western scholars and artists converged on the tropical island of Bali, Indonesia, in the first half of the

20th century attracted by its unique culture and vibrant artistic practices. This exhibition considers the making and use of textiles as ceremonial objects that operate within a unique Balinese Hindu cosmology while exploring the role of textiles as symbols of cultural resilience and continuity. On view will be exquisite and rare pieces assembled from collections in the United States, including examples from the American Museum of Natural History that were collected by anthropologists Margaret Mead and Gregory Bateson during their fieldwork in Bali. Deriving their aesthetic and ritual powers from techniques of fabrication and use in various lifecycle ceremonies, these textiles also serve as records of an important period in Balinese history. Drawing on information from the 1930s and recent research, the exhibition presents an overview of Balinese textiles and encourages visitors to consider the value of these objects as they are made and used today. (Texte: Website)

<https://www.bgc.bard.edu/gallery/exhibitions/82/fabricating-power-with-balinese-textiles>

#### **For the Birds**

Kent, April 13, 2018 – February 3, 2019, State University Museum

Remarkable for their ability to fly, birds have long held fascination for people around the world. In

various ways, birds have provided inspiration for fashion and the decorative arts. Certain birds have meaning in various cultures and their use has had important symbolic value. Feathers have been incorporated into fashion and images of birds have served as motifs on garments throughout the world.

<https://www.kent.edu/museum/event/birds>



Hat with peacock feathers  
Jack McConnell, American,  
1970s  
Gift of Mrs. Savanna  
Vaughn Clark, KSUM  
2005.13.1  
© Kent State University  
Museum

#### **Article about 12 world wide fashion exhibitions to see in 2018**

<https://fashionunited.uk/news/culture/the-12-must-see-fashion-exhibitions-of-2018/2017121827317>

### **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)

As Jean has mentioned in her letter I will retire from preparing our Newsletter.

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 2018 to my successor.

**The deadline of the next Costume News will be September, 2018.**

Until then, visit our website for the latest news.

All the best

Ursula Karbacher

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