

**M COSTUME** ICOM  
international committee  
for museums  
and collections of costume

**ICOM Costume News 2018 - 2**

October 2018

**INTERNATIONAL COSTUME COMMITTEE**  
COMITÉ INTERNATIONAL DU COSTUME

# ICOM Costume News 2018 - 2

October 2018

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*Dear Colleagues,*

*Letter  
from the  
chair*

I am very happy to report that our meeting in Utrecht was a great success with 92 participants from 22 countries. The meeting demonstrated the excellent scholarship of the 37 members who gave presentations.

I am especially grateful to the organizing committee: Ninke Bloemberg, Elise Breukers, Catherine Regout and their colleagues for their excellent coordination of the meeting and the related events. Communications about the meeting were found on the meeting Web site, created by the organizing committee; the ICOM Costume Web site, kept up to date by Meike Koenigstein; our social media maintained by Dorothea Nicolai; the Newsletters prepared by Ursula Karbacher; and our e-mails so efficiently blasted off by Paola Di Trocchio.

Thanks go to all of our colleagues who saw to the posting and transmission of all the information. Once again, the Committee was able to provide subventions for some members. We regret that we did not have an applicant for the young professional grant offered by ICOM through the Costume Committee. Please remind your colleagues that are under 35 years of age that ICOM grants one travel grant to each committee for a young professional for non-triennial meetings. We anticipate that more members will apply for Committee subventions for the meeting in Kyoto, and I encourage members to submit abstracts for the meeting once the Call for Papers is issued in February 2019.

We are very much looking forward to the presentations at our meeting during the Kyoto Triennial where we will have an afternoon session shared with the International Committee for Museums of Arms and Military History, as well as an afternoon welcoming Japanese colleagues who may not yet be ICOM members. We are hopeful that in 2020 we might meet in Versailles. The Board is ready to entertain offers for a place to meet in 2021. The 2022 Triennial will be in Alexandria, Egypt.

A very important activity for the committee is the on-line publication of the proceedings of our annual meetings. We thank Johannes Pietsch for diligently carrying out this task. Our Clothes Tell Stories Web site is in need of updating, and new articles, and Isabel Alvarado and Anthea Bickley are waiting and willing to accept submissions, while Meike Koenigstein is working on a template for the efficient uploading of these articles. Additional translations of our Vocabulary of Basic Terms are always welcome.

At the Utrecht meeting, the Board welcomed the suggestion that members collect oral histories from current and former curators, donors and designers in their respective countries to form an archive of 20th and 21st century personal experiences to enrich the historical record of fashion at a particular time and place. This project will demand the personal interest and commitment of individual members. The Costume Committee may be able to help with some technology costs. At this time we would welcome a volunteer to coordinate this project and establish guidelines.

Alexandra Palmer is preparing the next slate of officers to lead the Costume Committee. Please submit nominations to her: [apalmer@rom.on.ca](mailto:apalmer@rom.on.ca) (check with your nominee first, please!). Descriptions of each Board office are in the Committee Rules reprinted below. It is helpful, but not essential, for the nominee for chair to have institutional support for the time and travel required for the position. I will complete my term as chair with the Kyoto meeting. As a reminder, Bernard Berthod and Alexandra Kim have each served twelve years and cannot be re-elected without waiting out one election cycle. Serving on the Board of Officers is a very rewarding experience, and I encourage each of you to think positively about serving. Please feel free to ask any of the current board members about their experience and the costs related to service.

With this Newsletter the Board welcomes Sigrid Ivo as the Newsletter editor. We are especially appreciative of her willingness to serve the Committee in this way.

Every meeting of the ICOM Costume Committee that I have attended since 1984 has been an experience of shared scholarship and shared friendship as we have learned from colleagues over the years. Our conversations yield exhibition ideas, solutions to issues we all face, and areas of costume study yet to be explored.

With all good wishes,

A handwritten signature in blue ink, appearing to be 'Alexandra Palmer', written in a cursive style.

## FROM COMMITTEE RULES ARTICLE IX:

### 2. Specific responsibilities of Board members to the Costume Committee

#### a. Duties of the Chair

Overall responsibility for the orderly functioning of the Committee and of the Annual General Meeting; communicates with Committee members and Board of Officers; assigns responsibilities to other Board members; represents the Committee at ICOM General Assemblies and the Advisory Committee; develops a Strategic Plan with other Board members in accord with the ICOM Strategic Plan; prepares the Annual Activity Report for ICOM Secretariat.

#### b. Duties of the Vice-Chair

Become familiar with the organization's structure, history and current initiatives in order to take over for the Chair if necessary; oversees the revisions of Rules of the Committee; assists the Chair in the various activities of the Committee.

#### c. Duties of the Secretary

Prepares the agenda for the Annual General Meeting with the Chair; takes the official minutes of the Annual General Meeting; prepares the minutes of the Board meetings; maintains membership lists; handles general correspondence; works with ICOM Paris office of Membership.

#### d. Duties of the Treasurer

Monitor and maintain financial accounts; consult as necessary with the Chair and Board; pay any bills; provide the financial part of the Annual Activity Report; work with ICOM Paris accountant; consults when necessary with the planning for the Annual General Meeting.

#### e. Duties of Members at Large

Serve as liaisons with Annual Meeting Planning Organizations; with Web site, publications and communications; with specific working groups.

#### CURRENT OFFICERS:

Jean L. Druessedow, Chair	<a href="mailto:jdrused@kent.edu">jdrused@kent.edu</a>
Bernard Berthod, Vice-Chair	<a href="mailto:bernardberthod@yahoo.fr">bernardberthod@yahoo.fr</a>
Alexandra Kim, Secretary	<a href="mailto:alexandrakim@live.co.uk">alexandrakim@live.co.uk</a>
Ninke Bloemberg, Treasurer	<a href="mailto:nbloemberg@centraalmuseum.nl">nbloemberg@centraalmuseum.nl</a>
Isabel Alvarado, Member	<a href="mailto:isabel.alvarado@mhn.cl">isabel.alvarado@mhn.cl</a>
Dorothea Nicolai, Member	<a href="mailto:dorothea@nicolai.at">dorothea@nicolai.at</a>
Johannes Pietsch, Member	<a href="mailto:johannes.pietsch@bnm.mwn.de">johannes.pietsch@bnm.mwn.de</a>

## **Criteria for subventions for Costume Committee members to attend Annual Meetings**

The following criteria were established for subventions to attend a Costume Committee Annual Meeting. The deadline for applications is 1 April 2019.

### **Applicants must:**

- 1.** Be a member of the Costume Committee in good standing (include ICOM number with letter of application).
- 2.** Have a paper accepted for presentation at the meeting.
- 3.** Write an essay of at least 150 words (300 words maximum) explaining why you want to attend the Annual Meeting; explain other funding sources received.
- 4.** Write a brief report on the experience of attending the meeting for the Newsletter.
- 5.** Report to colleagues at home about the experience of attending the meeting with a copy to the Costume Committee Secretary.

The maximum amount of each subvention is 1200 euros.

**THE COMMITTEE REIMBURSES EXPENSES ONLY  
ON SUBMITTED RECEIPTS AFTER THE MEETING.**



## 2. ANNUAL GENERAL MEETING

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### **ICOM Costume Committee, Utrecht, June 2018**

*Minutes by Alexandra Kim*

Annual General Meeting held at Centraal Museum  
in Utrecht in The Netherlands on Tuesday 12 June 2018

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#### **I. Call to Order: Jean Druessedow**

#### **II. Introductions of Members attending**

**Regrets:** Inez Brooks Myers, Eva Uchalova, Joanna Marschner, Naomi Tarrant, others, Birgit Haase, Johannes Pietsch, Dale Gluckman, Jan Loverin, Xenia Politou and Myrsini Pichu.

#### **III. Memorials**

Two much loved and greatly admired colleagues, Karen Finch and Katalin Földi-Dózsa, passed away this year. See the [Member News](#) section for memorials and biographies.

**Motion to approve minutes as distributed in the Newsletter: *approved.***

#### **IV. Chair's report: Jean Druessedow**

Dear colleagues,

I am very happy to welcome you to Utrecht to the Annual General Meeting of the International Committee for Museums and Collections of Costume.

I am especially grateful to the organizing committee, Ninke Bloemberg, Elise Breukers, Catherine Regout and their colleagues for their excellent coordination of the meeting and the related events. Communications about the meeting were found on the meeting Web site, created by the organizing committee; the ICOM Costume Web site, kept up to date by Meike Koenigstein; our social media maintained by Dorothea Nicolai; the Newsletters prepared by Ursula Karbacher; and our e-mails so efficiently blasted off by Paola Di Trocchio. Thanks go to all of our colleagues who saw to the posting and transmission of all the information.

We have a robust meeting with 90 attendees and a program of 37 presentations. Once again, the Committee has been able to provide subventions for some members. We regret that we did not have an applicant for the young professional grant offered by ICOM through the Costume Committee. Please remind your colleagues that are under 35 years of age that ICOM grants one travel grant to each committee for a young professional for non-triennial meetings.

As is the nature of the Costume Committee, our activities focus on preparations for the next annual meeting and for meetings in the following years. We are very much looking forward to the presentation about our meeting at the Kyoto Triennial where we will have an afternoon session shared with the International Committee for Museums of Arms and Military History. We are hopeful that in 2020 we might meet in Versailles. The Board is ready to entertain offers for a place to meet in 2021. The 2022 Triennial will be in Alexandria, Egypt. A very important activity for the committee is the on-line publication of the proceedings of our annual meetings. We thank Johannes Pietsch for diligently carrying out this task. Our Clothes Tell Stories Web site is in need of updating, and new articles, and Isabel Alvarado and Anthea Bickley are waiting and willing to accept submissions, while Meike Koenigstein is working on a template for the efficient uploading of these articles. Additional translations of our Vocabulary of Basic Terms are always welcome. Ursula Karbacher has announced that she can no longer edit and produce the Newsletter. During this meeting we will need to find a volunteer to undertake this important aspect of committee communication.

Our most important task during this meeting is to vote on the nominating committee for the election of the next Board of Officers and THEN to solicit nominations to fill that slate. The nominating committee must include one member who served



*Members of the Board meeting in the garden*

on the last committee, have a broad geographic range, and good knowledge of the membership. Descriptions of each Board office are in the Committee Rules. It is helpful, but not essential, for the nominee for chair to have institutional support for the time and travel required for the position. I will complete my term as chair with the Kyoto meeting. As a reminder, Bernard Berthod and Alexandra Kim have each served twelve years and cannot be re-elected without waiting out one election cycle. Serving on the Board of Officers is a very rewarding experience, and I encourage each of you to think positively about serving. Please feel free to ask any of the current board members about their experience and the costs related to service.

The great benefit of a professional organization is sharing knowledge and experience among the members. Friendships deepen as we each realize that within the Costume Committee we all face many similar issues professionally and can seek solutions from one another. The more actively we engage in the work of the Committee, the more benefit we receive.





*Ninke Bloemberg opening the Annual Meeting*

**V. Treasurer's report:**  
**Ninke Bloemberg**

**HSBC as of 22 May 2018:**

*17,221.69 euros*

**Brownpapertickets as of 22 May 2018:**

*27,810 euros*

**Subventions:**

*4200 euros*

(although Louisa Nnenna Onuoha was not able to attend)

**Utrecht expenses:**

The final accounting is in progress.

The ICOM Secretariat does not want international committees to retain large bank balances and encourages all committees to spend their money on projects. As a committee we need to think of projects for which we might use our money. Costs in Japan will be significant and there will certainly be ways in which we can use our money to help cover these costs and provide a number of subventions to help people attend the meeting.

The ICOM Secretariat calculates individual membership on the basis of whether somebody has paid their dues by April 1. International committees are reliant on national committees processing memberships because our subvention from the Secretariat is based on the number of individual members renewing with their national committees. We need help from our members to ensure that their desire to be a member of the committee is known to central ICOM, especially as we do not currently have access to the central ICOM membership database, so please let us know if you are experiencing any difficulties.

**VI. Secretary's report:**  
**Alexandra Kim**

At the end of 2017, ICOM upgraded to a new membership database. Unfortunately, despite repeated attempts, I have not been able to access this data, and this with many emails to ICOM team in Paris who should be best placed to provide me with the information. The following figures therefore are based on the list of email contacts that Paola di Trocchio has maintained for sending out emails to members. It is always difficult to keep this list completely up-to-date but it does include those ICOM members who have contacted us over the last year wishing to join the Costume Committee.

On 5 June 2018 according to Paola's list we have 329 members. Of this group the largest number (41) are based in France, 31 in the US and 30 in the Netherlands (many in this last group are members who have joined in the last year).

If your details change please inform both me and your national committee. The correct method for renewals and joining the Committee continues to be by applying to your national committee but this process can take time so if you have any issues and feel you are missing communication from the

committee feel free to email me. I will send out an email when I have gained access to the central membership database and when I am able to check details held by central ICOM.

I have also spent time this year answering about 40 enquiries from our website, which are forwarded to me by our webmaster Meike. These enquiries are usually about membership issues, and requests for information and help requested from researchers and students.

Other activity this year included writing up the minutes from the AGM and board meetings in London.

## **VII. Publications report: Johannes Pietsch**

The proceedings of the ICOM Costume Committee 2017 Annual Meeting in London were published at the end of March 2018. They contain 32 articles as well as 10 abstracts of the contributions by the speakers who were not able to publish a full paper. Only two members chose not to submit anything.

This speedy publication of so many contributions was only possible because our webmaster Meike Bianchi-Königstein made an enormous effort to get this done although she was overwhelmed with the work on her PhD thesis and other commitments.

Another great thing is that ICOM Paris archives digitally all the signed copyright forms that the authors have to provide. So we do not have to save them on our individual computers.

Vicki Berger has finished the work on the articles of the ICOM Costume Committee 2010 Annual Meeting in Shanghai, which will soon appear on our website as well. These will be the fifth proceedings published as pdf-files on our website. This format has been

working quite well. It is an inexpensive way to distribute information provided by our members to a worldwide audience.

It has always been the idea that the organisers of the annual meetings also take care of the proceedings afterwards. As we all know, this was not possible for the last two meetings because it was the Board that had to organise everything, including the publications.

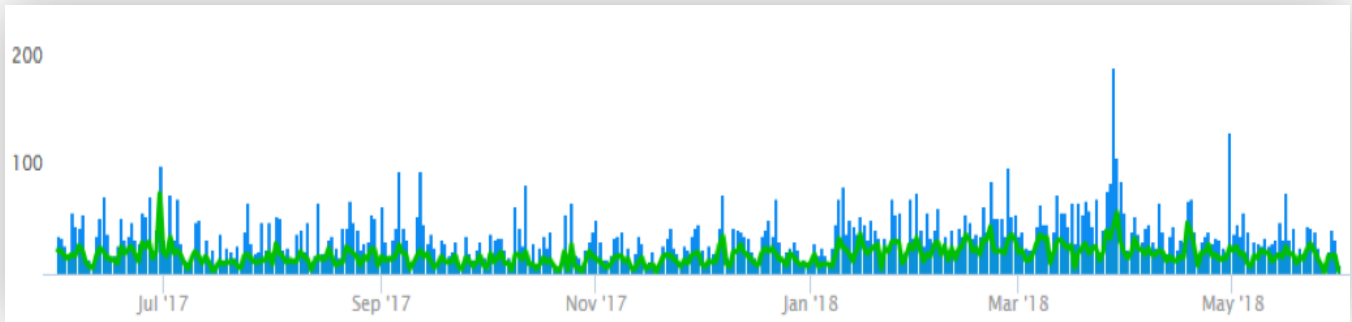
For future publications in this online format it will be absolutely necessary that contributors follow the guidelines that have been assembled by Anthea Bickley, Alexandra Kim and myself. Otherwise the task of editing and formatting each article from scratch is just too time-consuming. However, the positive reactions to the articles that can easily be accessed on our website prove that it is well worth continuing this work.

## **VIII. Social Media report: Dorothea Nicolai**

I am happy to report that our FB page is growing with more 'likes' each day. By today, 31.5.2018, we have 3115 likes and 3191 followers (from about 300 followers two years ago).

The diversity is growing. Recently, I tried to emphasize this aspect in presenting lesser known museums and collections from India (Calico Museum), from the Gold Museum in Australia, the Design Museum in the Netherlands, the National Museum in Denmark to visualize the grand variety of textile world. Topics are contemporary design and fashion as well as traditional textile or- like in Denmark- garments from the Bronze age.

The posts reach an average of 1000-2000 people each, obtaining up to 70-100 likes. Most posts are commented upon, most of the comments are



*Chart of visitor rate from June 2017 to May 2018*

suggestions to other people. As I already said, I try to add other FB pages of museums and institutions to our “like-list” in order to make our posts more recognized. Most institutions then like the post themselves and even say thank you for being mentioned. It more and more turns into “publicity” with our growing number of likes.... I try to keep “just”.

Via “message” people regularly seek contact. I mostly forward them to the board. I think the FB page is very useful to spread messages we want to be known by more people, for example Call for Papers or special conferences to participate. Only rarely I share other posts from other pages, I try to originate our own posts. Some of them are shared by more than 50-70 people or other pages.

I also created a “Costume Committee Group” for direct exchange and contact, it’s about 3 people. It grows very slowly, and only few take the opportunity to share their own posts and messages. I thank you all for your trust in me, I really do enjoy this work. Still, it’s a considerable work, preparing the posts and editing them is about 2-4 hours a week.

During the AGM we also discussed the committee expanding to LinkedIn and Instagram. Interested people could contact Dorothea. Following the meeting Vicky Salias expressed interest in taking on the role.

**IX. Clothes Tell Stories report: Isabel Alvarado**

Isabel did not have a formal report because there had been no requests to contribute to Clothes Tell Stories. During the AGM the fact that the CTS website is six years old was discussed, and that the committee needed to raise awareness of the site before people would wish to contribute.

**X. Vocabulary of Basic Terms: Anthea Bickley**

VBT continues to be well-used in German, French and English, now Spanish, working towards Portuguese. It is currently hosted by the UK-based Collections Trust.

**XI. Web site report: Meike Koenigstein**

In this report I would like to give you an overview of the website activity in 2017/2018. From June 2017 to May 2018 the website had 6348 visits with 13.293 page views. This is around 2000 visits and 3.500 page views more than the year before.

The top 5 countries from which our visitors come are the United States (1493 visitors), United Kingdom (505 visitors), Serbia (357 visitors), Netherlands (347 visitors) and Germany (322 visitors).

As for last year: most of people are using the desktop version of our website (87%), and only a few the mobile version (ww13%). They are going to our website directly (2356 visitors), via search engines like Google (1859 visitors) or are coming from referring sites (2129 visitors) like ICOM, Facebook and Clothes tell Stories as well as the website of the annual meeting in Utrecht.

The most popular pages of our website are: the main site and the site with the publications of the Committee, like the Guidelines, Terminology and the proceedings.

The proceedings of London are published since March 2018 and edited by Johannes Pietsch, who gave me perfectly arranged documents that made the uploading as easy and fast as possible. Thank you very much!

The number of requests via the website increased enormously: In the last year we received 40 messages through the website regarding general information or inquiries on how to become a member. This is around three times more than in the years before. The requests are forwarded to Alexandra Kim, who answers them directly or distributes the emails to the relating specialists.

The increased visitor rate of the website and the numerous requests show that the Committee and it's work are getting more and more visible worldwide. The website that we are using is generously offered by ICOM. They announced to change the template of the website, but until today nothing happened.

We are now trying to find a long-term solution for Clothes Tell Stories. I made a proposal for a PDF solution. The advantage of this quite simple possibility is that everybody of the Committee can handle it – even without experiences in website software. It is also independent from the decisions of ICOM: PDFs can be easily transferred from one



*Lunch in the garden of Centraal Museum, Utrecht*

system to another. Three weeks ago I met Myrsini Pichou from Greece and she offered generously her help with the Clothes Tell Stories transfer.

Concerning the 'Newsletter Archive': Jean worked hard to complete the newsletter archive and I'll upload the documents as soon as possible. Almost all newsletters will be available: Only 1988/1,2, 1989/2, 1996/1,2, 1997/1,2, 1998/2 and 2002/2 are still missing. If you have one of them, please send them to Jean or me.

I want to thank everybody who made contributions to the website in the last year. Everyone in the Committee is warmly invited to send contributions such as news, pictures and similar to my mail address: koenigstein.m@gmail.com. I'm looking forward to it!

## **XII. Email communication report: Paola di Trocchio**

Communication with the Costume Committee ICOM members continues to be strong, with newsletters and general notices about conferences, symposiums and calls for papers sent regularly every year. Thanks

to the members who have forwarded these on to share. I would like to continue to encourage you all to do so. We have now switched to exclusive email communication so I thank you for keeping your email address up to date with the committee and with ICOM Paris and I would encourage you to continue to do so. It is a great pleasure to continue to communicate with you. Congratulations on another great year. I wish I was here to share this meeting with you. Until next time, best, Paola

**XIII. Report from the General Assembly:  
Bernard Berthod, Corinne Thepaut,  
Jean Druessedow**

Three members went to the annual meeting in Paris as it was very important for the committee to be represented. This allows us to add our voice when appropriate and to see the issues affecting the International Committees.

Jean attended discussion of subventions. Over 80% of salaries are paid by our dues. In October and November the working group on the future of ICs will send every member of ICOM a survey monkey. Please fill it out because they do need to hear from individuals involved in ICs. Programming and the existence of smaller committees is at stake (there has been discussion of merging some of the smaller committees). Have been working hard to produce guidelines for us - social media, publications, financial management and ICs.

ICOM is really concerned about how to attract younger members and get ICs working with one another. (In Kyoto the Costume Committee will meet with ICOMAM). If anyone is interested in hosting an annual meeting there are a number of useful resources: Alexandra Kim produced a document with advice about organizing a meeting, after Toronto hosted the 2015 meeting and the natural history committee NATHIST has an exhaustive checklist. Jean also learnt what the Subventions Committee

includes in its assessment about how much money is given to each IC - we meet most of the criteria but we need a project. CTS was a project funded by central ICOM.

In its first meeting in Utrecht the Costume Committee board talked about possible projects and Alexandra Palmer suggested that oral histories would be a good a project. This would really be an extension of CTS, trying to make a way to capture histories that are important and easy to do. This could be on the phone or audio recorder, but there are many clothing stories small makers, manufacturers, people who wore stuff, that would be best captured orally. It was agreed that we needed to find a format that would work well. Oral history animates collections and people enjoy listening to these stories. It was pointed out how valuable Agot Noss's videos about traditional dress in Norway are in terms of the information they provide about how to put a dress together.

Issues raised included:

- Find a good format so that it is not too much work for people to participate
- Think about the legal situation though if they are agreeing to share that this should be all right.
- We must think not only about collecting the information but also managing it.
- The project would need somebody to manage it and to help to write the application so interested parties should contact Jean.

There were questions for examples of types of projects from other committees and Jean suggested that these involved rescue projects, website projects. Some committees are about function and others related to materials. Dutch Costume Society did small movies of members.

Bernard went to two workshops. One looked at the definition what is a museum. This considered

some ideas about people in ICOM. It's clear ICOM as an organization moves slowly. They discussed the need for a new mentality and new ways of thinking about museums and their role and thinking about how to define them. There are lots of problems with different types of museums, for example, colonial museums and the idea of history. There will be another workshop in Alexandria to try to form a new definition. Non European colleagues were especially concerned. There is a serious proposition to present a new definition in Kyoto

Corinne attended the General Assembly for the first time and reported that it was three intensive days with meetings and workshops that she enjoyed very much and found interesting. She reported on the following workshops:

**- Building Capacity through the ICOM Network**

Those attending this workshop were divided into four groups of seven people luckily representing four continents. Each group was asked to list terms and topics to determine an issue to discuss. As a result of this brainstorming, the recurrent key words were found to be: *attractivity* (how to get new audiences in museums), *collection management* (getting museum skills and training), *knowledge* (how to share knowledge), *marketing / communication* (how to get both internal and external partnerships).

**- ICOM Strategy**

The Strategy Committee presented an analysis of the data from a survey conducted in 2018 with 87 questionnaires and 67 responses in order to propose a strategic plan. The strategic plan includes both a *mission* statement (identity/purpose/activity) and a *vision* statement (both long- and short-term goals within the mission). The question was what members wanted ICOM to accomplish by 2020? How would we rewrite the ICOM Mission (our reason for being)? During the workshop each participant was asked to choose one

word to express ICOM or what he would expect ICOM to express. The following discussion was wild!

As a result, everyone seemed to agree on the importance of getting more visibility, looking for improvement of communication tools and ways of getting new members, looking for more benefits for individual members and seeking to improve that (by training, learning, etc.?) by asking for more collaboration between National Committees, Regional Committees and International Committees.

**XIV. Old Business**

**A. Nominating Committee**

[Alexandra Palmer](#), [Karin Thoennissen](#) and [Anthea Bickley](#) constitute the Nominating Committee. This time round the Committee needs to replace Jean, Bernard, and Alexandra Kim. All officers and Board members stand for election every three years. Once elected, a member can only serve six years in any one post and a maximum of 12 years on the Board. Alexandra and Bernard have each served 12 years. Jean has served as chair for six years. All members were asked to think about contributing their service. The Chair's role is the most expensive, so it is useful to have the support of an institution. It requires a strong motivation. There is room on the Board for many, and a mix from many countries is ideal. Those who are interested in nominating or being nominated should talk to Alexandra Palmer, Karin Thoennissen or Anthea Bickley. Only members in good standing can vote. This makes it imperative that we gain access to the membership list from Paris.

**B. Timetable for elections**

- The slate of officers and board members must receive final approval at the meeting in Japan.
- The slate must be prepared by March 1, 2019 and sent via e-mail to members for voting
- Votes must be received via e-mail by May 1, 2019.

**C. Kyoto 2019, 1-7 September, ICOM Triennial**

Colleagues from Japan, Makoto Ishizeki and Yayoi Motohashi, gave us an impression of the meeting they are planning for the Committee. Colleagues from KCI will be part of the organizing Committee. Kyoto is a city with many craftsmen and textile designers which the Committee will find interesting. A lot of thought will be given to the design of the visits to artisans.

The Committee is planning a joint session with the ICMAMH, the Committee for Museums of Arms and Military History (organized by Ilse Bogaerts). There will be three papers from each committee on military and fashion cross influences. Those interested should think about it and let Jean know if you wish to be one of the presenters. After the papers there will be refreshments and an opportunity for members of the two committees to meet informally.

We also plan to meet one afternoon at the National Museum in Kyoto with Japanese colleagues, and those who may not yet be members of ICOM or the Costume Committee, to exchange paper presentations with translation support. We hope that this meeting will be a very interesting opportunity for our Asian colleagues.

**XV. New Business**

**A. Audit**

Jean moved the following addition to the Committee Rules regarding the retention of financial records:

*That the Costume Committee financial records be retained through the calendar year following the submission of each year's Annual Financial Report.*

Discussion: We do not have to keep anything after the Annual Audit of our Annual Financial Report. Our Annual Financial Report is submitted in January. The

Annual Audit at ICOM takes place in April. If there are questions from the auditor (as there were with the report after the London meeting), it is essential to have the receipts and other documentation available to answer those questions. Retaining records through the calendar year following the submission of the Annual Financial Report insures that the auditors can learn how money was spent.

The motion was seconded by Alexandra Palmer and Vicki Berger and passed unanimously.

**B. Newsletter editor**

Ursula Karbacher has decided to step down from her role as newsletter editor. Jean asked for anyone interested to contact her. Following the meeting Sigrid Ivo agreed to take on the role.

**C. Future meetings**

We have a planned meeting in Versailles for 2020 but need a spot for 2021 - maybe in Budapest. The team organizing the Bangkok meeting, led by Melissa Leventon and Dale Gluckman, were very sad to have to postpone the project due to the late King's death. The mourning period has finished, so it is now possible to look ahead to planning another symposium, which might be in 2019 to tie in with Japan, or 2021. In 2019 there will be an exhibition of never before seen batiks. When there is more information they will include it in the newsletter.

**D. Any other business**

- **Johannes Pietch** still has some free spots for his conference in Munich: **Structuring Fashion – Foundation Garments through History**, Thursday, September 13, 2018 – Friday, September 14, 2018.

- **Sofia Pantouvaki** introduced a new journal of which she is one of the editors: **Studies in Costume and Performance**.

- **Student days:** we need volunteers from amongst ourselves if we are to continue running these valuable programs. Please consider this.
- **CSA** just concluded a study trip to Guatemala and Honduras and if anyone is interested, please talk to Vicki Berger.
- Alexandra Kim shared the news that very sadly, **Deirdre Murphy, Senior Curator at Kensington Palace**, London had passed away after suffering from cancer. Deirdre was an expert in royal dress and fashion and a great champion of young cultural talent. She worked with colleagues around the world and was well known to many in the U.S. through lecture tours organized by Historic Royal Palaces and her attendance at international conferences. Her obituary appeared in The Guardian on July 12.
- **ICOM CC Textiles Working Group** will be meeting at Abegg Stiftung. The call for papers will follow in a fortnight. It will be a joint meeting with Costume. The subject is still under discussion but will involve costume and accessories. Curators are needed to participate actively in these activities.

*Meeting adjourned.*



### 3. REPORTS FROM THOSE WHO RECEIVED SUBVENTIONS

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#### **Report on the ICOM Costume Annual Meeting**

at Utrecht, The Netherlands, June 10-15 2018

*by Beata Biedrońska-Słotowa and Maria Wronska-Friend*

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#### **Report by Beata Biedrońska-Słotowa**

The Annual Meeting of the members of ICOM Costume Committee in 2018 took place in Utrecht on June 10-15. It was organized in cooperation with Centraal Museum in Utrecht, Modemuze in Amsterdam, TextielMuseum in Tilburg and Rijksmuseum. The whole event was perfectly prepared by Ninke Bloemberg, Elise Breukers, Catherine Regout and Judith van der Werf.

The leading theme of the meeting was **Fashion & Innovation**. Daily sessions took place in the seat of Centraal Museum, in its conference hall. Welcome speeches by Bart Rutten, director of Centraal Museum and by Ninke Bloemberg in the name of the organizing committee opened the meeting. The main part of the session began with an introduction by Bianca du Mortier of Rijksmuseum. In agreement with the theme of the conference, the spectrum of the talks was quite broad. Discussed were topics of current fashion: Alexandra Palmer of Royal Ontario Museum presented ***Making a New Look***, on continuation of ideas from the past century, Georgina Ripley of National Museums Scotland in Edinburgh spoke on ***The 21<sup>st</sup>-Century Little Black Dress***, large-scale themes were also discussed, as in the case of Dorothea Nicolai talking about Catherinettes, a textile custom on the 25<sup>th</sup> of November. How the traditional meaning is defining a new attitude today.

The talks dealing with symbolism of costume were very interesting, such as by Sofia Pantouvaki, Aalto University in Espoo, ***Novelty Through***

***Performance Costume: From Material to Immaterial dimensions***. A whole group of presentations dealt with the phenomenon of tradition and innovation in fascinating and exotic costumes from Africa and Asia, and with the stylistic distinctiveness of costumes created in Europe on the grounds of the tradition of oriental influence, Polish *kontusz* costume in the first place. Interesting were presentations on fashion collections, fashion accessories and new technologies. All the talks together provided a fascinating package of information on actual trends in fashion and on the methods of studying fashion history. Time for discussion was provided after each session of three or four presentations. Discussions often continued in adjacent garden during the coffee breaks or the lunch break.

After the first day's sessions we were given an unusual opportunity to see – in a private atmosphere – the magnificent exposition of dress design by Jan Taminiau in Centraal Museum. It was a perfect idea of the organizers to synchronize the meeting of the Costume Committee with the inauguration of this exposition. Jan Taminiau is a young fashion designer of outstanding accomplishments. Selection of the pieces for exposition was made by the artist himself. They were not shown in a chronological order that is habitually used for presentation of a creator's artistic evolution, but in such a way that the sources of inspiration and of artistic fascinations are presented. Arranged in this way, the exposition guides the visitor through the mode of seeing tradition in art, inspirations, the way of thinking of creations and on the concepts themselves, how are they born from

**Jan Taminiau: Reflections**

An impressive exposition  
of dress design in Utrecht's  
Centraal Museum



the artist's imagination, all as seen by the Taminiau himself. The extraordinary sensibility and the fantastic skill of expressing the experience gained from perception of the external world. We thus have in the exposition intricate and beautiful details of ancient embroidery and other ancient decoration, cloth fragments juxtaposed with photographs of coastal landscapes and beach colours. The art director Maarten Spruyt perfectly managed to present all these fascinations and the ways of transforming them into the concepts of artistic costumes, so that the exposition acquired uncommon dramaturgy and emotional charge. This is a subtle tale of fascination with beauty in artistic concepts and creations.

On the second and the third day we were given opportunity to see the Museum Catharijneconvent, to visit the ateliers of the designers of the Utrecht fashion walk, have a look at private collections or to take part in a visit to the depot of Centraal Museum, where collections of modern fashion are stored, including the creations by Iris van Herpen.

Museum at Catharijne convent is devoted to religious relations between Catholics and Protestants and it stores, besides numerous exquisite objects of arts, first of all magnificent liturgical vestments, including a cope from the thirteenth century and

a unique collection of the highest-class liturgical embroidery from the fifteenth century, executed in the *or'nuè* technique.

On the fourth day we moved for several hours to TextielMuseum in Tilburg. The beating heart of the museum is TextielLab. 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 in part a specialised workshop for manufacture of knitted and woven fabrics, and in part an open studio where innovation is central. It should be added that the Museum offers unlimited access to its rich library collection devoted to artistic textiles and weaving technique. This is an extraordinary and instructive place.

The last day of the conference we spent in Amsterdam enjoying a guided tour through Rijksatelier, Rijksmuseum and its depot, divided in groups. In the afternoon we had a choice to visit Museum of Bags and Purses, Museum Willet Holthuysen or Museum van Loon, all located on a typical Amsterdam canal. Our final meeting was at the ModeMuze exhibition.



*One of the main aims of the TextielLab at the Textile Museum in Tilburg is the transfer of old textile techniques and technology.*

Thanks to the organizers of the Utrecht meeting, I could participate in interesting encounters, to see various collections of ancient and modern textiles and costumes, to visit fascinating modern-style museum exhibitions. Utrecht, with its collection and dynamic activity in building modern fashion collections, became a leading centre and choosing it as the venue of the meeting was a perfect decision of the ICOM Costume Committee's board. The organizers made the meeting an exciting event rich in interesting options. Among the various additional, unexpected attractions I can give as an example a trip that allowed us to see the town's architecture from a boat on a canal.

### **Report by Maria Wronska-Friend**

I have anticipated with great excitement the forthcoming 2018 ICOM Costume Annual Meeting which this time was to take place at the Centraal Museum in Utrecht with additional visits to the TextielMuseum in Tilburg, the Rijksmuseum in Amsterdam as well as a selection of other museums. I established my first contacts with the Dutch museum colleagues already in the mid-1980's, during my research into the Indonesian textile holdings in the Netherlands, and ever since I watched with great excitement the innovative programs developed by the museums of this country. The subvention

provided by the ICOM Costume Committee to attend the 2018 annual meeting provided me with the opportunity not only to witness the presentations of ICOM Costume members from all parts of the world and to participate in the ensuing discussions, but also to renew my contacts with the Dutch colleagues as well as to attend a series of exciting museum events.

As usual, the core of the meeting were the paper presentations by members of the ICOM Costume group. This time more than thirty presenters talked about their costume-based research and relevant programs that addressed the major theme of the meeting: Fashion & Innovation. It was very interesting to learn about various approaches and challenges faced by collection managers, curators and conservators, ranging from the new Dior dress exhibition organised by the Royal Ontario Museum in Toronto through the nobility and bourgeoisie costume in the collections of the Polish museums to the devaluation of the traditional sacred textiles and costumes in Cameroon. The papers were organised in ten sessions, with ample time for questions and answers, as well as informal discussions during the lunch and tea breaks in the beautiful gardens in the Centraal Museum grounds. Ninke Bloemberg of Centraal Museum who gave a lot of effort into organising this event, is to be cordially congratulated on the seamless organisation and creation of very

friendly atmosphere. Following the paper sessions, each afternoon we had the opportunity to visit one of the museums in Utrecht, while on day four and five our meeting moved to Tilburg and Amsterdam.

The Centraal Museum of Utrecht is an excellent example of the very innovative transformation that many of the museums in the Netherlands have undergone in the recent years. Its architecture combines old and new elements, with parts of the buildings dating back to the 1420. It was an architectural challenge to transform the old medieval monastery, refectory and stables into a space that complies with the strict requirements of museum work, and, at the same, is so flexible and inviting. The same approach was taken to the Museum's programs, as testified by the extremely popular Jan Taminiau exhibition that presented a wide scope of works by one of the country's most prominent fashion designers. The well-researched and imaginatively presented exhibition displayed not only the best of Taminiau's experimental and conceptual fashion but also documented some of the sources of his artistic inspiration, such as the traditional handicrafts and textile techniques.

Another exciting visit was to the Museum Catharijne Convent, dedicated to the religious art of the Netherlands. Since the 1960's the progressing secularisation of life of the Dutch society resulted in the closure of numerous churches, Catholic as well as Protestant. Their precious collections, among them thousands of ecclesiastical garments and altar pieces, have been transferred to the Museum Catharijne Convent, providing excellent storage space and innovative ways to present the country's religious art as well as the impact that religion had on the Dutch society.

On day four we travelled by bus from Utrecht to Tilburg, to spend the day at the Textilemuseum situated in an old factory space. The focal point of the visit to this 'working museum' was the highly



*Examination of fabrics at the Conservation Laboratory at the Rijksmuseum in Amsterdam.*

innovative TextielLab space where designers, textile technologists and artists have the opportunity to learn and employ in their new works the old textile techniques and technologies; at the same time the visitors to this Museum have been given the opportunity to watch this creative process.

On day five the trip to Amsterdam, to the Rijksmuseum and a selection of several other museums, was the final coda of the meeting. It was very exciting to have an insight into the Rijksmuseum textile laboratory preparing objects for their new chintz exhibition, while the visit to the Museum of Bags and Purses challenged my knowledge not only of the past, but also of what the future of our handbags could be!

It was also a great opportunity to meet Ms Yayoi from the National Art Centre in Tokyo and discuss with her the forthcoming programs that will be part of the ICOM Congress, scheduled for September 2019 at Kyoto. So, hopefully, see you all at the next ICOM Costume gathering in Kyoto!

## 4. MEMBER NEWS

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### Memorials: Karen Finch and Katalin Foldi-Doza

*by Joanna Marschner and Judit Szatmari*

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Images courtesy of Katrina Cohen / Joanna Marschner

#### **In Memoriam Karen Finch**

*by Joanna Marschner*

Our much loved and greatly admired colleague, Karen Finch, died in April at the age of 96. All of you who knew her were always aware of her early training as a master-weaver, and it was this practical intelligence and creativity, acquired at a young age, that contributed to her becoming one of the foremost pioneering conservators of our era.

Equally important was her Danishness – her upbringing in its rural community, and an art education in Copenhagen during wartime occupation, brought deep conviction in the importance of personal freedom and the championing of opportunity for all.

Having married her handsome British soldier, and moved to London, she would seek to disrupt the division between museum curators, and conservators historically seen as manual workers.

At the Textile Conservation Centre she founded, she bought together ethics, scientific methods, historical understanding and craft knowledge – transforming and professionalising the world of conservation.

Her legacy is the community of alumni, who trained at the TCC, and now promote her principles internationally. The Centre for Conservation and Technical Art History at the University of Glasgow, is a magnificent successor to the Centre.

Her friends, here in ICOM, and those who encountered her in the course of their work in museums and historic buildings, universities and research institutes, will, I know, never forget her enquiring mind, her enthusiasm and determination to make things happen, and her wonderful smile.

**In Memoriam Katalin Földi-Dózsa  
(1942 - 2018) R.I.P.**

by Judit Szatmari

[www.fdk.hu](http://www.fdk.hu) (in Hungarian)

Katalin Földi-Dózsa was 'the' fashion historian in Hungary. Her life, job and hobby were the same: thinking and writing about the history of fashion.



Image courtesy of Judit Szatmari

She studied art history and after graduation she became curator of the Textile Collection of the Hungarian National Museum where she worked for almost 25 years. During that long period, she collected a number of important objects which survived the past and WWII and built a valuable collection of 30.000 pieces (it was 10.000 before).

In 1994 she became deputy manager of the Budapest History Museum, where she was responsible for the exhibitions for 10 years until her retirement. She taught many young fashion designers at the Moholy-Nagy University and Budapest Fashion School from 1985 onward and her enthusiasm, her talent as lecturer and her wide knowledge impressed all of her students, who were deeply fond of her.

She was a member of the ICOM Costume Committee from 1977 and Board member between 1992 and 1998. She was always happy to meet colleagues with

similar interests, gather new information and see interesting objects. As a result, she had many great memories of the annual meetings and she often referred to them.

Actually, she never retired. After a long and successful career as a museologist, in her last 10 years she enjoyed the calmness of her working room where she wrote several books and articles. Besides, she continued to teach. She loved fashion, liked to be with young people: friends and students whom she helped as much as she could. So she remained young herself. Katalin Földi-Dózsa was a strong and a happy person, with all the knowledge of a rich life.

**Biography of Katalin Földi-Dózsa**

*Born:* 1942

*Graduation:* 1970: art history

1971: Hungarian language and literature

*1971-1994:* Hungarian National Museum,  
Curator of the Textile Collection

*1994-2004* Deputy manager,  
Budapest History Museum

*2004-2008* Honorary manager,  
Budapest History Museum

*2007-2010* Advisor to the Royal Castle of Gödöllő,  
renovation and restoration of the  
interior; curator of the Memorial Year  
of Queen Elisabeth ('Sissi')

*1985-2018* Lecturer fashion history (for fashion  
designers), Hungarian University of  
Applied Art/Moholy Nagy University  
of Art and Design and Budapest  
Fashion School

*2003-2011* Lecturer fashion history (for stage  
designers), Kaposvár University  
Faculty of Art

*1977-2018* Member of ICOM Costume Committee

*1992-1998* Board Member of ICOM Costume  
Committee

*1985-2018* Member of the ICOM Hungarian  
National Committee

## 4. BOOK REVIEWS



### **PINK: The History of a Punk, Pretty, Powerful Color**

*Edited by Valerie Steele*

The exhibition 'Pink: The History of a Punk, Pretty, Powerful Color' at the Museum at the FIT will be accompanied by a multi-author book of the same title, published by Thames & Hudson on September 4, 2018 (208 pages, 120 color illustrations, \$50 hardcover).

Valerie Steele authored the title essay and edited the book, which also includes essays by Deborah Nadoolman Landis (*Panavision Pink: Deceptively Demure*), Cassandra Albinson (*Feminine Desire and Fragility: Pink in Eighteenth-Century Portraiture*), Regina Lee Blaszczyk (*Pink Predictions*), Dominique Grisard (*In the Pink of Things: Gender, Sexuality, and Color*), Tanya Melendez (*Mexican Rose*), and Masafumi Monden (*The Color of the Day: Many Shades of Pink in Japan*). Contributors to the book, along with other speakers, will participate in a daylong symposium at the Museum at the FIT on October 19, 2018, discussing the changing significance of the color pink.

For more information: [www.fitnyc.edu](http://www.fitnyc.edu)



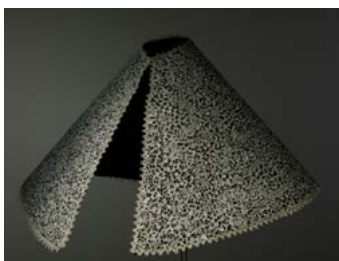
### **LUXUS IN SEIDE: Mode des 18. Jahrhunderts**

*Edited by Adelheid Rasche*

Accompanying volume to the exhibition of the same name from 5 July 2018 to 6 January 2019. Cultural-historical walks in the Germanisches Nationalmuseum, Vol. 19; with abstract in English. Nuremberg 2018. Price Museum: € 12,50

In the summer of 2017, the Germanic National Museum acquired a luxurious silk dress and a red silk hoop skirt from the 18<sup>th</sup> century, both in almost original condition. The new advertisements are the focus of an exhibition on Rococo women's fashion, the culmination of European, French-influenced clothing culture, with its numerous accessories. The exhibition accompanying volume presents hypotheses on the provenance of the dress and shows future research approaches. At the same time, it offers an introduction to the complex significance of Rococo fashion by presenting all 90 exhibits in image and text.

For more information: [www.gnm.de](http://www.gnm.de)



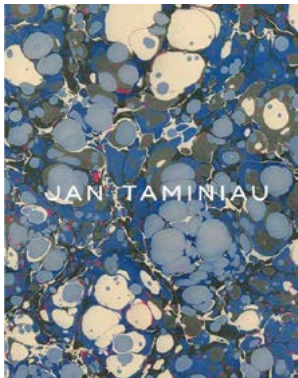
*Collar, Italy, 1690–1715,  
photo: Michael Rast*

### **HISTORISCHE SPITZEN. Die Leopold-Iklé-Sammlung im Textilmuseum St. Gallen**

Accompanying the exhibition 'Lace and Status' at the Textilmuseum St. Gallen from 26 October 2018 to 10 February 2019, the Arnoldsche Art Publishers will bring out the illustrated volume '*Historische Spitzen. Die Leopold-Iklé-Sammlung im Textilmuseum St. Gallen*' (*Historical Laces. The Leopold Iklé Collection in the Textilmuseum St. Gallen*).

The publication will be on sale as of mid-October in the Textilmuseum St. Gallen either from the publishers or in retail outlets, priced CHF 78 / € 58. During the exhibition it can be purchased in the Textilmuseum shop for the special price of CHF 58.

For more information: [www.textilmuseum.ch](http://www.textilmuseum.ch)



### JAN TAMINIAU

Accompanying the recent exhibition of Taminiau's work in the Central Museum in Utrecht, **Jan Taminiau**, by Central Museum staff and Waanders & de Kunst publishers (176 pages, 120 color illustrations, € 34,95), is a monumental book on fashion design.

Jan Taminiau: *"Couture isn't about reality or wearability, it is freedom of thinking, my atelier, like a lab, is a place of discovery and development."*

Jan Taminiau (1975), known for his use of traditional handicrafts and production techniques, unique original materials and fabric treatments, as well as a love of aesthetics, received the Grand Seigneur in 2014, the most important Dutch fashion award. On April 30, 2013, Queen Máxima of The Netherlands wore a gown and cape by Taminiau at her husband's inauguration in the Nieuwe Kerk in Amsterdam.



Taminiau combines the classic and feminine with the conceptual and experimental, which makes him extremely popular with clients all over the world. This publication shows the richness and depth of Taminiau's work by examining a wide range of his masterpieces. The garments take center stage. Witness the world of research, memories, inspiration, experiment and craftsmanship.

For more information: [www.waandersdekunst.nl](http://www.waandersdekunst.nl)



### Victoria & Albert's FASHION CURATOR'S AUTOBIOGRAPHIES

In the series of their fashion curatorial team's autobiographies, the Victoria & Albert Museum presents the autobiographies of four of the twentieth century's most inspirational fashion designers: Elsa Schiaparelli, Barbara Hulanicki, Christian Dior and Mary Quant with new cover artwork by Beatriz Lostalé, Victoria & Albert student Illustrator of the Year 2017, depicting ensembles from the Victoria & Albert's own fashion archive.



Fabulously entertaining in their own right, the books also serve as an important fashion history – invaluable for students, researchers and all lovers of fashion.

For more information: [www.vam.ac.uk](http://www.vam.ac.uk)

© V&A Museum, London, UK



### GLANZ UND GRAUEN: Kulturhistorische Untersuchungen zur Mode und Bekleidung in der Zeit des Nationalsozialismus.

Please note: this book is in the German language. LVR-Industriemuseum, Textilfabrik Cromford, 2018. € 28,95.

The publication illustrates the 'German fashion' propagated by the National Socialists. It sheds light on consumption and clothing behavior and the development of new materials such as artificial silk and rayon. It also analyzes the fashion in film and the rationing of clothing up to the great textile crisis during the Second World War. The basis is the unique collection of clothes and accessories from the 1930's and 1940's in the LVR-Industriemuseum.

For more information: [www.industriemuseum.lvr.de](http://www.industriemuseum.lvr.de)



## 5. CONFERENCES & CALLS FOR PAPERS

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Conference:

### **Sustainable Fashion London 2018**

**London (UK) • 19.09.2018**

Crowne Plaza, Battersea London

For more information: contact Debbie Moorhouse,

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

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Conference:

### **Dress and War:**

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

**London (UK) • 26.10.2018**

The Association of Dress Historians (ADH)

London, United Kingdom

For more information: [fashionresearchnetwork.co.uk](http://fashionresearchnetwork.co.uk)

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Conference:

### **Sites of Interchange**

**London (UK) • 02.11.2018 - 03.11.2018**

The Courtauld Institute of Art

London, United Kingdom

For more information: [arthist.net](http://arthist.net)

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Conference:

### **How to ...? Tipps und Tricks für die Promotion**

**13. dgv-Doktorand\*innen-Tagung**

**Freiburg (Germany) • 08.11.2018 - 10.11.2018**

Institut für Kulturanthropologie und Europäische

Ethnologie Albert-Ludwigs-Universität Freiburg,

Maximilianstr. 15

79100 Freiburg

For more information: [2018.doktagung.de](http://2018.doktagung.de)

Symposium:

### **Pink**

**New York (USA) •**

**19.10.2018, 10 am - 5 pm**

The Museum at FIT,

Morris W. and Fannie B.

Haft Theater, Marvin

Feldman Center,

Second Floor



The Museum at FIT presents ***Pink***, its 20<sup>th</sup> academic symposium, which will explore the significance of the color pink in fashion, art, and culture.

Pink provokes exceptionally strong feelings of both attraction and repulsion, yet it is increasingly being regarded as cool and androgynous, powerful and political. Topics will include the significance of pink clothing in western and non-western cultures (including India, Africa, Mexico, and Japan), the role of pink in eighteenth-century portraiture, associations of pink with politics, gender, and sexuality, and the use of pink in cinema.

RSVP at [www.fitnyc.edu](http://www.fitnyc.edu)

**Confirmed symposium speakers include all of the contributors to the catalogue:**

- **Dr. Valerie Steele**, director, MFIT:  
*'Pink: The History of a Punk, Pretty, Powerful Color'*
- **Dr. Deborah Nadoolman Landis**, director, UCLA/  
TFT David C. Copley Center for Costume Design:  
*'Panavision Pink: Deceptively Demure'*
- **Dr. A. Cassandra Albinson**, curator, Harvard  
University Museums: *'Feminine Desire and Fragility:  
Pink in Eighteenth-Century Portraiture'*

• **Dr. Regina Lee Blaszczyk**, professor of Business History, University of Leeds, UK: *'Pink Predictions'*

• **Dr. Dominique Grisard**, professor of Gender Studies, University of Basel, Switzerland:  
*'In the Pink of Things: Gender, Sexuality, and Color'*

• **Tanya Melendez**, curator of Education, MFIT:  
*'Mexican Rose'*

• **Dr. Masafumi Monden**, research associate, University of Technology, Sydney, Australia:  
*'The Color of the Day: Many Shades of Pink in Japan'*

• **Barbara Nemitz**, professor of Fine Arts, Bauhaus University, Weimar, Germany, and editor of *Pink: The Exposed Color in Contemporary Art and Culture*, will also speak, along with fashion designers and stylists:  
*'Pink - The Exposed Color'*

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Conference:

**Arts, Artists, Materials and Ideas Crossing Borders**

**Cambridge (UK) • 15.11. 2018 - 16.11.2018**

Hamilton Kerr Institute,  
University of Cambridge,

For more information: [arthist.net](http://arthist.net)

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Conference:

**The Pasold 2018 Conference**  
**Fifty Years of Textile History:**  
**Cloth, Dress and Fashion**

**London (UK) • 16.11.2018**

Garden Room & Terrace Gallery Museum of London,  
150 London Wall, EC2Y 5HN London

Conference celebrating the 50<sup>th</sup> anniversary of the journal *Textile History*, by the Pasold Research Fund.  
For more information: [www.epay.ed.ac.uk](http://www.epay.ed.ac.uk)

Workshop:

**Gedächtnis aus Plastik -  
Kunststoff sammeln**

**Vienna (Austria) • 06.12.2018 - 07.12.2018**

Museumsakademie Joanneum

For more information: [www.museum-joanneum.at](http://www.museum-joanneum.at)

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Conference:

**Textile Ecologies:**  
**Environmental Aesthetics and**  
**Transmaterial Dynamics of Cloth 2019**

**New York (USA) • 13.02. 2019 - 16.02.2019**

Hilton Midtown, 1335 6<sup>th</sup> Ave,  
New York, NY 10019

The Annual Conference of the College Art Association (CAA).

For more information: [www.collegeart.org](http://www.collegeart.org)

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Conference:

**ZoneModa Conference 2019**  
**Be cool! Aesthetic Imperatives**  
**and Social Practices**

**Rimini (Italy) • 16.05.2019 - 18.05.2019**

University of Bologna,  
Rimini Campus

Department for Life Quality Studies,  
Palazzo Ruffi-Briolini, C.so d'Augusto 237  
47921 Rimini

For more information: [eventi.unibo.it/becool](http://eventi.unibo.it/becool)

## CALL FOR PAPERS

Conference:

### Painting Childhood

Warwickshire (UK) • 29.03.2019

Compton Verney  
Art Gallery & Park

Deadline CFP: 29.10.2018

For more information: [arthist.net](http://arthist.net)

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Magazine:

### Special Issue - Archives of American Art Journal: Feminism and Archives

Deadline Call for Papers: 1.12.2018

[www.aaa.si.edu](http://www.aaa.si.edu)

For more information:

Tanya Sheehan, Editor Archives of American Art

Journal: [sheehant@si.edu](mailto:sheehant@si.edu)

[www.facebook.com/archivesofamericanart](http://www.facebook.com/archivesofamericanart)

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Magazine:

### Film, Fashion & Consumption

Deadline Call for Papers: ongoing

Please contact:

[p.church-gibson@fashion.arts.ac.uk](mailto:p.church-gibson@fashion.arts.ac.uk)

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Conference:

### ZoneModa Conference 2019

Be cool! Aesthetic Imperatives  
and Social Practices

Rimini (Italy) • 16.05.2019 - 18.05.2019

University of Bologna, Rimini Campus  
Department for Life Quality Studies,

Palazzo Ruffi-Briolini, C.so d'Augusto 237  
47921 Rimini

Deadline Call for Papers: 15.01.2019

For more information: [eventi.unibo.it/becool](http://eventi.unibo.it/becool)

## MISCELLANEOUS

Introducing:

### *Culture(s) de Mode*

A French network for fashion research

We are a French network of researchers who analyze fashion, dissect it, decipher it, explore it, create it, exhibit it, preserve it and restore it.

We are anthropologists, archivists, researchers, museum curators, designers, writers, entrepreneurs, students, historians, engineers, journalists, philosophers, artists, professors, sociologists and theoreticians. United together in *Culture(s) de Mode*, we aim to promote the richness of French archives and the deep knowledge on fashion in France.

*Culture(s) de Mode* brings together people from a wide variety of disciplinary attachments who work within fashion research. The network organizes workshops and provide support for people and innovative projects. The *Culture(s) de Mode* website keeps the public informed about French research initiatives and events and hosts digital research projects.

For more information: [culturesdemode.com](http://culturesdemode.com)

## 6. COSTUME EXHIBITIONS

AUSTRALIA



Image courtesy of Powerhouse Museum/MAAS

### **AKIRA ISOGAWA**

**12 December 2018 – 13 June 2019**

Powerhouse Museum, Museum of Applied Arts & Sciences, Sydney

*Akira Isogawa* is the first exhibition to survey the designer's career over more than 25 years. One of Australia's best known and most loved designers, the exhibition explores the background, impulses and cultural references that have contributed to a fashion original whose fusion of Asian tradition with Australian ease has captivated audiences around the world. The exhibition and companion book feature a wide range of garments, drawn mostly from Isogawa's extensive archive, of which he has generously donated a selection to the Museum of Applied Arts and Sciences.

For more information: [maas.museum/powerhouse-museum](http://maas.museum/powerhouse-museum)

### **THE KRYSZYNA CAMPBELL- PRETTY FASHION GIFT**

**1 March 2019 – 14 July 2019**

The National Gallery of Victoria, Melbourne

This exhibition features the generous gift by the leading philanthropist Krystyna Campbell-Pretty which presents a microcosm of the world of haute couture and Parisian fashion from the late-nineteenth to the twenty-first century. From Charles Frederick Worth, the celebrated 'father of haute couture' to the brilliant bad boy, Alexander McQueen,

the collection includes over 140 garments and an extensive Fashion Research Collection of designer's sketches, workbooks, photographs and fashion magazines, journals and periodicals from the early nineteenth century onwards. The selection unites iconic fashion moments connected to Paris as the centre of fashion for its society, taste, and pursuit and acceptance of the exceptionally talented as well as represents the transformative capabilities of a focused supporter.

For more information: [www.ngv.vic.gov.au](http://www.ngv.vic.gov.au)

BELGIUM

### **BACKSTAGE/FRONTSTAGE**

**22 September 2018 – 17 March 2019**

Modemuseum Hasselt, Hasselt

*Backstage/Frontstage* takes us behind the scenes of the fashion show. Rarely seen by the public, this is where the magic is created by models, stylists, make-up artists and designers, working towards the start of the show in a single creative hub. The exhibition revolves around the

backstage images of Belgian photographer Marleen Daniëls (1958). These pre-digital photographs, dating mostly from 1988-2008, document a period in which shows were only accessible to the select few.

The visitor is taken backstage by video, photography and silhouettes of leading designers and fashion houses such as Dries Van Noten, Yohji Yamamoto, Dior and John Galliano.

For more information: [www.modemuseumhasselt.be](http://www.modemuseumhasselt.be)

CANADA

### **THE GOLD STANDARD:**

**Glittering Footwear from Around the Globe  
Until 31 December 2018**

Bata Shoe Museum, Toronto

The gleam of gold has seduced people around the world. Treasured for its incorruptibility and remarkable shine, gold has ornamented the powerful and adorned the divine since time immemorial. But gold for shoes? Seems improbable, but from royal shoes to fashionable sneakers, the gleam of golden footwear has been used to proclaim privilege and flaunt status worldwide.



Jeremy Scott x Adidas, American,  
2016 © Bata Shoe Museum

For more information: [www.batashoemuseum.ca](http://www.batashoemuseum.ca)



Beaded Bag, Haudenosaunee Canada, mid-19th century. Gift of Kate Hyde. Image courtesy of TMC

## **CROSSCURRENTS: Canada in the Making until March 31 2019**

Textile Museum of Canada, Toronto

*Crosscurrents* explores cultural exchanges and interactions between Indigenous people, settler Canadians and newcomers, and examines shifting identities, intersections and contestations that inform textile expressions alongside the stories of those who make Canada their home. Through collaborations and confrontations, memories, dreams and traditions converge to reveal a dynamic and multi-layered textile landscape: hooked rugs, blankets, quilts, beadwork, basketry and other iconic objects illustrate broad cultural crosscurrents and values that continue to inspire new generations of textile practitioners.

For more information: [www.textilemuseum.ca](http://www.textilemuseum.ca)

## **BEADS, THEY'RE SEWN SO TIGHT**

10 October 2018 – 26 May 2019

Textile Museum of Canada, Toronto

*Beads, they're sewn so tight* presents the work of artists Bev Koski, Katie Longboat, Jean Marshall and Olivia Whetung, who employ distinct techniques in their approach to using beads and thread. From bead weaving to loom work and bead embroidery, their artwork threads through formal concerns of colour and design attending to critical issues such as language retention, stereotypes and social/environmental injustices for Indigenous people.



Katie Longboat "Blue Medallion" (2015); Image courtesy of the artist

For more information: [www.textilemuseum.ca](http://www.textilemuseum.ca)



Photo George Pimentel © Bata Shoe Museum

## **MANOLO BLAHNIK: the Art of Shoes Until 6 January 2019**

Bata Shoe Museum, Toronto

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.

For more information: [www.batashoemuseum.ca](http://www.batashoemuseum.ca)

## **101 TALES OF FASHION until 23 December 2018**

Fashion History Museum, Cambridge, Ontario

Museums collect artifacts that tell stories. During 2018, the Fashion History Museum shares its 101 most interesting stories. Sometimes it's who wore the dress, sometimes it's who made the coat or the hat. Sometimes it's what shoes were worn during an event or whose hand was shaken while wearing a pair of gloves. It's the story that counts!

For more information: [www.fashionhistorymuseum.com](http://www.fashionhistorymuseum.com)



Image from the exhibition poster, courtesy of FHM

FRANCE

**HAUTE DENTELLE: Designer Lace**

**Until 6 January 2019**

La Cité de la dentelle et de la mode, Calais, France

*Haute Dentelle* offers a unique insight into the contemporary uses by fashion designers of lace woven on Leavers looms. Curator Sylvie Marot weaves a unique dialogue between lace houses and fashion houses, revealing powerful creative exchanges. First inspired by and then liberated from hand-made lace, mechanical laces have united tradition and innovation for 200 years. Synonymous with delicacy, the apparent fragility of the lace is an illusion: its woven texture makes it unravelable. A textile of high technicity, the subject of never-ending design research, lace has never been so multi-faceted. In infinite shades, textures, finishing techniques and embroideries, it may be transparent or opaque, with floral or abstract patterns, light or three-dimensional - to the point of becoming magnificently unrecognizable.

For more information: [www.cite-dentelle.fr](http://www.cite-dentelle.fr)



Karl Lagerfeld for Chanel © Chanel Photo Karl Lagerfeld

**APPARITIONS: Photographs by Christine Mathieu**

**Until 2 February 2019**

La Cité de la dentelle et de la mode, Calais, France

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 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 children's headdresses chosen from the museum's collections create a counterpoint to the artist's prints.

For more information: [www.cite-dentelle.fr](http://www.cite-dentelle.fr)



Miyake Issey, 'Tanaka Ikko'  
2016 © Issey Miyake  
photo Jean Tholance

**JAPON-JAPONISMES 1867-2018**

**15 November 2018 - 3 March 2019**

Musée des Arts Décoratifs, Paris

*Japon-Japonismes* will present the museum's historic Japanese artworks alongside Western Japanized creations. The exhibition includes an impressive number of loans from cultural institutions, private collections and artists from Japan. Artists will include Hokusai, Emile Gallé, René Lalique, Kuramata Shiro, Charlotte Perriand and Tanaka Ikko.

Visitors will have the opportunity to admire nearly 1.500 works of art spanning a wide variety of artistic media, including art and design, fashion, graphic arts and photography. Sou Fujimoto, acclaimed Japanese minimalist architect, well known for his Serpentine Gallery Pavilion 2013 in London and the Musashino Art University Museum and Library in Tokyo, is responsible for the exhibition design.

For more information: [madparis.fr](http://madparis.fr)



Image courtesy of Kunstgewerbemuseum

**SIBYLLE 1956 – 1995: Zeitschrift für Mode und Kultur  
Until 4 November 2018**

Kunstgewerbemuseum Dresden, Schloss Pillnitz

What is women's magazine Brigitte today was Sibylle magazine for fashion and culture in the GDR. With only about 200,000 copies per issue, the magazine was rare and always out of stock in no time. The photographs as well as the contributions on art, architecture and health, are a decisive element of their impact. The photographers not only mastered their craft, they also set artistic standards and lent 'Ost-Vogue' a cosmopolitan charm. The exhibition presents the photographers, a chronological outline from the first issue in 1956 to the early 1990's and fashion designs and jewellery made in the GDR.

For more information: [kunstgewerbemuseum.skd.museum](http://kunstgewerbemuseum.skd.museum)

**LUXURY IN SILK: Fashion in the 18<sup>th</sup> Century  
Until 6 January 2019**

Germanisches Nationalmuseum, Nürnberg

In 2017, the GNM was able to acquire a remarkable object: a one-piece silk dress from the period around 1760 with a hooped skirt from about the same time. The colours of the silk fabric are extremely well-preserved; the pale blue background with the colourful flower decoration has hardly faded at all – which is extremely rare in textiles from this period. But what did one wear back then with a dress of this kind? In the exhibition, splendid jewellery, accessories and 'fancies' such as headpieces and collars, fans and gloves, silk stockings and shoes complete the picture of a lady 'à la mode'. With around 100 items on display, the exhibition offers a fascinating insight into luxury clothing of the 18<sup>th</sup> century and also examines various issues within historical textile and clothing research.



Silk dress, around 1760 © GNM

For more information: [www.gnm.de](http://www.gnm.de)

**TASCHEN: funktional, schmückend, modisch  
Until 3 February 2019**

Deutsches Ledermuseum, Offenbach am Main

The DLM has a great stock of mostly historical bags, which are kept largely behind the scenes. The bag, used in the prehistoric and Stone Age as a profane 'means of transport' for raw materials and food, once only used by men in the Middle Ages in the form of pouches, has

developed over thousands of years to a differentiated and probably the most popular accessory today. The exhibition will showcase the development of the bag as well as the emergence of types that continue to shape fashion today. This is the first in a series of cabinet exhibitions designed to give an insight into the extensive and diverse collections of the German Leather Museum.

For more information: [www.ledermuseum.de](http://www.ledermuseum.de)



© Staatliche Museen zu Berlin, Museum Europäischer Kulturen / David von Becker

**100 PROZENT WOLLE  
Until 23 June 2019**

Museum Europäischer Kulturen, Berlin, Germany

The exhibition opens the topic of wool for all ages: the pastoral life and the handling of animals, the extraction of wool, the processing of raw wool into thread and the production of mesh to the product. Highlights include a mountable sheep sculpture, a shepherd's outfit, a story-telling clothes rail and a flying carpet. This exhibition offer visitors opportunity to get to know and to experiment with cultural techniques.

For more information: [www.smb.museum](http://www.smb.museum)

ISRAEL



© IMJ by Elie Posner

**FASHION STATEMENTS: Decoding Israeli Dress**  
**Until 29 April 2019**

The Israel Museum, Bella and Harry Wexner Gallery, Jerusalem, Israel

*Fashion Statements* explores central themes in the history of dress in Israel – from the late 19<sup>th</sup>-century indigenous pre-Zionist ‘fashion’, through the Europeanism and Orientalism that converged in the early decades of the state, to the place that it holds on the global fashion scene today. Through clothing, fashion sketches, films and fashion photography, this large-scale exhibition illustrates the broad scope of fashion in Israel, from its historical roots to contemporary collections, fostering a dialogue about tradition and modernity, myth and reality and conflicting ideologies.

For more information: [www.imj.org.il](http://www.imj.org.il)

SPAIN

**CRISTÓBAL BALENCIAGA: Fashion and Heritage**  
**Until 27 January 2019**

Cristóbal Balenciaga Museoa, Getaria,

2018 marks the 50<sup>th</sup> year since the Master of Haute Couture retired in 1968. This moment, when Balenciaga’s creations stopped lending beauty to bodies and left the streets to inhabit galleries and museums, is the starting point of this show. A dialogue between fashion and heritage - Balenciaga’s creative progression vs. the consolidation of his work in a museum setting - the exhibition presents 80 items of clothing as well as documents, images, objects, patterns and fabrics.

For more information: [www.cristobalbalenciagamuseoa.com](http://www.cristobalbalenciagamuseoa.com)



Image courtesy of Cristóbal Balenciaga Museoa  
© Henri Cartier-Bresson/Magnum Photos/Contacto

SWITZERLAND



Engageantes, France ca. 1730. Foto Michael Rast  
Image courtesy of Textilmuseum

**LACE AND STATUS: The collection of historical lace in the Textilmuseum St. Gallen**  
**26 October 2018 - 10 February 2019**

Textilmuseum St. Gallen, St. Gallen, Switzerland

The Textilmuseum’s lace collection is of international standing. It started with a set of exquisite laces intended as as models for the booming East Swiss textile industry. For many centuries, lace was reserved exclusively for the top classes of society such as the aristocracy and the clergy. *Lace and Status* focuses on the fashion in lace at the courts of Spain and France, which dominated politics, culture and fashion in Europe. The show includes more than 160 historical textiles, illustrating the development of lace from the 16<sup>th</sup> to the end of the 18<sup>th</sup> century.

For more information: [www.textilmuseum.ch](http://www.textilmuseum.ch)

UNITED KINGDOM

**BRANDED: fashion, femininity and the right to vote**  
**Until 4 November 2018**

Killerton House, National Trust, Devon

Meet the radical women who made fashion political. Objects and costumes showcase the fashion of the suffrage campaign era. The women’s movement since the 1920’s, culminating in the Women’s March of January 2017, is highlighted using film, stills and objects.

For more information: [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk)



Image courtesy of Killerton House/National Trust



## FASHIONED FROM NATURE

Until 27 January 2019

Victoria and Albert Museum, London

This exhibition invites visitors to think about the materials of fashion and the sources of their clothes. 300 beautiful, intriguing and unsettling objects highlight fashion's dependence on nature for inspiration, energy and raw materials. The show features exquisite and sustainable fashion items from leading designers including Christian Dior, Stella McCartney and Calvin Klein. It traces 400 years asking how the industry and we, as consumers, can design a vibrant but more responsible fashion system, respecting and celebrating the natural world.

For more information: [www.vam.ac.uk](http://www.vam.ac.uk)



Stella McCartney, 2017 © Stella McCartney



Écarlate afternoon dress, 1955. V&A, London.  
Photo © Laziz Hamani

## CHRISTIAN DIOR: Designer of Dreams

2 February – 14 July 2019

Victoria and Albert Museum, London

*Christian Dior: Designer of Dreams* traces the history and impact of one of the 20<sup>th</sup> century's most influential couturiers and the six artistic directors who have succeeded him. Based on *Christian Dior: Couturier du Rêve*, organised by the Musée des Arts Décoratifs, Paris, the exhibition has been reimagined for the V&A and will include a section exploring Dior's influence in Britain. Ensembles will be shown alongside accessories, fashion photography, film, perfume, make-up, illustrations, magazines, and Christian Dior's personal possessions.

For more information: [www.vam.ac.uk](http://www.vam.ac.uk)

## NIGHT AND DAY: 1930's Fashion and Photographs

2 October 2018 – 20 January 2019

Fashion & Textile Museum, London

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 did her fashions. New silhouettes played with the hard edged chic of Art Deco and Moderne styles, the unexpectedness of surrealism and the sensuality of silver screen sirens. The exhibition will explore the decade's day and evening styles, complemented by photographs of the stars who championed them.

For more information: [www.ftmlondon.org](http://www.ftmlondon.org)



Image courtesy of the Terence Pepper Collection



Courtesy of The Cecil Beaton Studio  
Archive, Sotheby's

## CECIL BEATON: Thirty from the 30's | Fashion, Film and Fantasy

12 October 2018 – 20 January 2019

Fashion & Textile Museum, London

*Cecil Beaton: Thirty from the 30's* will present some of Beaton's most influential and recognisable portraits, featuring subjects including Salvador Dali, Elsa Schiaparelli, Marlene Dietrich and Katharine Hepburn. Key pieces are a rare 1935 colour photograph of model Mary Taylor and images of Beaton's notorious house parties at his glamorous home at Ashcombe.

For more information: [www.ftmlondon.org](http://www.ftmlondon.org)

**DIANA: Her Fashion Story**

**Until 18 February 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.

For more information: [www.hrp.org.uk](http://www.hrp.org.uk)



Image from the exhibition poster, courtesy of HRP



Queen Alexandra's dress, around 1911  
© Royal Women, Fashion Museum, Bath

**ROYAL WOMEN**

**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.

For more information: [www.fashionmuseum.co.uk](http://www.fashionmuseum.co.uk)

**DRESSED FOR BEST: Clothing for Formal and Royal occasions, 1700's to 1900's**

**Until September 2019**

Chertsey Museum, Surrey

This year's fashion exhibition explores the social statements behind some of the Olive Matthews Collection's most lavish and iconic pieces. 'Best dress' is all about making a statement. It is a key aspect of celebrating a momentous occasion, and perhaps most importantly it allows individuals, adorned in the most impressive way possible, to mark themselves out as special.

For more information: [chertseymuseum.org](http://chertseymuseum.org)



Image courtesy of Chertsey Museum



Liberty of London, Kaftan, 1960 © Liberty London.  
Image courtesy of Fashion & Textile Museum

**LIBERTY ART FASHION & FABRICS**

**Until 21 January 2019**

Dovecot Studios, Edinburgh

Featuring over 100 garments and fabrics spanning 140 years, this exhibition explores how textiles bring art into everyday life. Liberty's history as a source for key trends is charted, including Aestheticism, Art Nouveau, Bauhaus, Pop and Psychedelia. From early garments inspired by the Far East and the Artistic Dress of the Pre-Raphaelites, to the iconic designs of the Swinging Sixties, nostalgic Arts & Crafts revivals of the 1970's and botanical prints from the 21<sup>st</sup> century.

For more information: [www.artfund.org](http://www.artfund.org)



Detail of a coat belonging to the Bay City Rollers.  
Image courtesy of NMS

**RIP IT UP: The Story of Scottish Pop  
Until 25 November 2018**  
National Museum of Scotland, Edinburgh

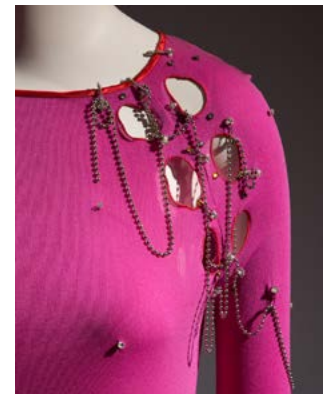
Discover the story of Scottish pop music at the National Museum of Scotland as we take you on a musical journey from the 1950s to the present day. The exhibition will be brought to life through original stage outfits and instruments, many loaned by the artists themselves, plus memorabilia, props, film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

For more information: [www.nms.ac.uk](http://www.nms.ac.uk)

USA

**PINK: The History of a Punk, Pretty, Powerful Color  
Until 5 January, 2019**  
Special Exhibitions Gallery, Museum at FIT, New York

Pink is popularly associated with little girls, ballerinas, Barbie dolls, and all things feminine. Yet the symbolism and significance of pink have varied greatly across time and space. In the 18<sup>th</sup> century, when Madame de Pompadour helped make pink fashionable at the French court, it was perfectly appropriate for a man to wear a pink suit, just as a woman might wear a pink dress. In cultures such as India, men never stopped wearing pink. Some think pink is pretty, sweet, and romantic, while others associate it with childish frivolity or flamboyant vulgarity. In recent years, however, pink has increasingly has been interpreted as cool, androgynous, and political.



Zandra Rhodes, 1978 © FIT New York

For more information: [www.fitnyc.edu](http://www.fitnyc.edu)



Traina-Norell, ca. 1955  
© FIT New York

**FABRIC IN FASHION  
4 December 2018 – May 2019**  
Fashion & Textile History Gallery, Museum at FIT, New York

*Fabric in Fashion* explores the role played by textiles in Western fashion over the last 250 years. The study of textiles is often separated from that of the fashionable silhouette, yet historically, textiles were as important as the cut of clothing in keeping up with current fashion. This exhibition will delve into the mechanics of textiles, looking at how fibers and weaves build the materiality of fashion. It will also explore the cultural influence of fabric as well as its environmental impact.

For more information: [www.fitnyc.edu](http://www.fitnyc.edu)

**KIMONO REFASHIONED: 1870's - Now!**  
**13 October 2018 – 6 January 2019** Newark Museum, New Jersey  
**8 February – 5 May 2019** Asian Art Museum, San Francisco  
**28 June – 15 September 2019** Cincinnati Art Museum, Cincinnati

*Kimono Refashioned* follows the fascinating story of Japanese inspiration, influence and active engagement with global fashion from the 1870's to present day, showcasing the impact of Japanese garments, textiles, design and aesthetics on global fashion and designers such as John Galliano, Sarah Burton for Alexander McQueen, Iris van Herpen and Issey Miyake. The exhibition will feature more than 40 garments by more than 30 Japanese, European and American designers.

For more information: [www.newarkmuseum.org](http://www.newarkmuseum.org)



Yohji Yamamoto, 1995. Image  
courtesy of Newark Museum

## FANS OF THE EIGHTEENTH CENTURY

Until 28 April 2019

De Young Museum, San Francisco

As accessories of fashion and utility, fans reached their peak production and use in 18<sup>th</sup>-century Europe. Using precious materials such as ivory, mother-of-pearl and silver and gold leaf, fans of the period showed the spirit of the times: current events as well as biblical and mythological tales and romanticized domestic and pastoral vignettes. This exhibition explores this quintessential period of fan production.

For more information: [deyoung.famsf.org](http://deyoung.famsf.org)



Diana and the Maidens, 1740-'50, The Netherlands or Germany. Image courtesy of De Young Museum



## CONTEMPORARY MUSLIM FASHIONS

Until 6 January 2019

Herbst Exhibition Galleries, De Young Museum, San Francisco

This exhibition examines how Muslim women - those who cover their heads and those who do not - have become arbiters of style within and beyond their communities. Spotlighting places, garments, and styles from around the world, the show reveals how Muslims define themselves, and are defined, by their dress, using social media, Muslim voices, personal narratives, runway footage, news clips, and documentary and fashion photography.

For more information:  
[deyoung.famsf.org](http://deyoung.famsf.org)

Melinda Looi, 2012. Photo Sebastian Kim

### LAST CHANCE & REMINDERS

FRANCE

**Focus: la mode sous le premier empire**

until 4 November 2018

Cité de la dentelle et de la mode, Calais

[www.napoleon-hautsdefrance.com](http://www.napoleon-hautsdefrance.com)

GERMANY

**Busy Girl:**

**Barbie macht Karriere**

until 14 October 2018

Kreismuseum Zons, Dormagen

[www.rhein-kreis-neuss.de](http://www.rhein-kreis-neuss.de)

NEW ZEALAND

**Elle & The Youthquake: the Changing Face of Fashion**

until 14 October 2018

Waikato Museum, Hamilton

[waikatomuseum.co.nz](http://waikatomuseum.co.nz)

SWITZERLAND

**Indiennes: Bedruckte Baumwollstoffe erobern die Welt**

until 14 October 2018

Château de Prangins, Prangins

[www.nationalmuseum.ch](http://www.nationalmuseum.ch)

**Seidenglanz: 400 Jahre Seide in Zürich**

until 27 October 2018

Zentralbibliothek, Zürich

[www.zb.uzh.ch](http://www.zb.uzh.ch)

UNITED KINGDOM

**Frida Kahlo: Making Her Self Up**

until 4 November 2018 (sold out)

Victoria and Albert Museum, London

[www.vam.ac.uk](http://www.vam.ac.uk)

USA

**Fashion Unraveled**

until 17 November 2018

Fashion & Textile History Gallery

Museum at FIT, New York

<http://www.fitnyc.edu>

### NEW PRESENTATIONS

FRANCE

**Passé – Présent – Futur**

Musée Pierre Cardin, Paris

Re-opened as of 11 September 2018, the museum traces Pierre Cardin's creative passion through fashion, accessories, jewellery and furniture.

[pierrecardin.com](http://pierrecardin.com)

ITALY

**Museo del Tessuto e della Tappezzeria 'Vittorio Zironi', Bologna**

New presentation since 6 October 2017

[www.museibologna.it](http://www.museibologna.it)

THE NETHERLANDS

**Museum of Bags and Purses**

(Tassenmuseum Hendrikje), Amsterdam

New presentation and design of the third floor (16<sup>th</sup>-19<sup>th</sup> century), since April 2018

[www.tassenmuseum.nl](http://www.tassenmuseum.nl)

## 7. AUCTIONS

### MUSEUM-WORTHY AUCTION PIECES AT BERTOLAMI FINE ARTS, ROME

The approximately 250 catalogued lots soon to be auctioned at Bertolami Fine Arts in Rome (Tuesday 30 October 2018) include some museum-worthy pieces such as:

• **Madeleine Vionnet**

Rare evening gown, 1936-'38. Bead-embroidered pink silk crepe.

• **Yves Saint Laurent by Christian Dior**

Rare cocktail dress, spring - summer 1959. Emerald green faille, fringed hems. Numbered 98005.



◀ **Federico Forquet**

Evening dress, Spring Summer 1967, Multicolour jacquard three-layer organdy.



**Paco Rabanne** ▶  
'Le 69', metallic bag from the late Sixties.



◀ **Valentino Haute Couture**

Evening dress worn by the hostess of the 'Festival della Canzone Italiana' 2002. Bead- and sequin-embroidered plum lace and tulle.



**Valentino Haute Couture** ▶

Evening dress worn by Claudia Schiffer on the Paris Fashion Week Fall/Winter 1995/96 runway. Black velvet and tulle, patched with black velvet flowers.

• **Germana Marucelli**

From the most learned among Italian haute couture designers, a strong supporter of the fashion-art fusion, a complete set of outfits including clothes made between 1965 and 1972, such as the cult optical piece Marucelli created with the artist Getulio Alviani.

### CONTACT

The catalogue is available at: [www.bertolamifinearts.com](http://www.bertolamifinearts.com)  
To request a physical copy, as well as for further information, please contact: [info@bertolamifinearts.com](mailto:info@bertolamifinearts.com)  
[i.desantis@bertolamifinearts.com](mailto:i.desantis@bertolamifinearts.com)

**Ilaria De Santis**

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Fashion, Textiles & Luxury Department  
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**Auction:** October 30, 2018  
**Viewings days:** October 21-29, 2018  
**Location:** Palazzo Caetani Lovatelli,  
Piazza Lovatelli 1, 00186 Rome - Italy

## 8. CALL FOR INFORMATION

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Dear colleagues,

We would be very happy if you could send us information about exhibitions, conferences and calls for papers, workshops, research programs, talks, book reviews, objects and artifacts, textiles, and other costume related events and information of interest for publication on Facebook, Instagram account, newsletter and website of ICOM Costume.

We need a good quality image or a series of images of 10 at the most and a caption explaining the image at a maximum of 300 characters, containing photographer credits and location info.

Please email your input to:

[vickysalias@gmail.com](mailto:vickysalias@gmail.com) (for Instagram)

[dorothea@nicolai.at](mailto:dorothea@nicolai.at) (for Facebook)

[sigrid@sigridivo.nl](mailto:sigrid@sigridivo.nl) (for the Newsletter)

[koenigstein.m@gmail.com](mailto:koenigstein.m@gmail.com) (for the website)

## 9. FROM THE EDITOR

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Dear colleagues,

I like to thank Ursula Karbacher for all the work she did over the last years to make a great newsletter twice a year. We are very grateful for the great job she did!

Thanks for all the posts for this newsletter.

Much of our of information is extracted from the newsletter of the netzwerk mode textil, available at [www.netzwerk-mode-textil.de](http://www.netzwerk-mode-textil.de).

Every effort has been made to trace the copyright holders of the images used in this document.

We apologize for any unintentional omissions.

I like to invite you to send book reviews, information on exhibition, conferences and other costume related events of interest for the first ICOM Costume Committee Newsletter of 2019 to me.

Until then, please visit our website for the latest news: [network.icom.museum/costume](http://network.icom.museum/costume).

All the best,

Sigrid Ivo

[sigrid@sigridivo.nl](mailto:sigrid@sigridivo.nl)