

ICOM

Costume Committee
Annual Meeting



1-7 September 2019

Kyoto
Japan

ICOM
KYOTO 2019

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M COSTUME

ICOM
international committee
for museums
and collections of costume

COSTUME AS A CULTURAL HUB: THE FUTURE OF TRADITION

Annual Meeting and Symposium 2019 International Committee for Museums and Collections of Costume

International Council of Museums Triennial Meeting, Kyoto, Japan
Kyoto International Conference Center and the National Museum of Modern Art Kyoto

Dear Colleagues,

I am delighted to welcome you to the Kyoto Triennial meeting of the International Council of Museums and particularly to the Annual Meeting of the Costume Committee. We have been most fortunate that the arrangements for the meeting have been in the capable hands of Yayoi Motohashi, Aki Yamakawa and Makoto Ishizeki, and I thank them on behalf of the Costume Committee. I am looking forward to each day's activities, and to the exchange of information provided by our members.

At this meeting, we will see the change of leadership for the Committee. I would like to profusely thank the outgoing Board and warmly welcome the new Board of Officers.

Outgoing Board of Officers

Chair, Jean L. Druessedow	jdruesed@kent.edu
Vice Chair, Bernard Berthod	bernardberthod@yahoo.fr
Secretary, Alexandra Kim	alexandrakim@live.co.uk
Treasurer, Ninke Bloemberg	nbloemberg@centraalmuseum.nl

Members at Large:

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Cover Image: Rei Kawakuba/Comme des Garçons, *Art of the In-Between* exhibition, Costume Institute, Metropolitan Museum of Art, New York, 2017

Booklet Graphic Artist: Ruben D. Luevano, Kent State University

Incoming Board of Officers

Chair, Corinne Thépaut-Cabasset
 Vice Chair, Joanna Kowalska
 Secretary, Dorothea Nicolai
 Treasurer, Ninke Bloemberg

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Communications for this meeting have been made possible by Sigrid Ivo, Newsletter Editor, Meike Koenigstein, Web Master, Paola Di Trocchio, E-mail Communications, Dorothea Nicolai, Facebook and Victoria Salias, Instagram. The Committee is very well served by these volunteers who give of their time and talents to enable the Costume Committee to function digitally, and we owe each of them a heartfelt thank-you.

It has been my pleasure to serve as Chair of the Costume Committee for the past six years. The opportunity to work with the Board of Officers and with our members has been most rewarding. I look forward to the continued success of the Committee under our new leadership.

With warm regards,

Jean L. Druesedow, Chair
 ICOM Costume
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 KYOTO 2019

**For ICOM Costume
Committee annual meeting
Kyoto 2019**

Sunday 1 September

- 18:00 - 20:00** **Opening Reception For Costume Committee**
Museum of Modern Art Kyoto
- 20:00 – 22:00** **Board Meeting, Incoming & Outgoing Officers**

Monday 2 September

KYOTO INTERNATIONAL CONFERENCE CENTER, ROOM 663

- 14:30 – 15:00** **Annual General Meeting**
Welcome from the Chair
Regrets/Memorials
Motion to approve distributed reports
Announce incoming Board of Officers
Thank outgoing Board of Officers
Introductions of members attending
Motion to Adjourn the Meeting
- 15:00 – 15:30** **5 Minute Flash Reports:
Introductions To New And Existing Collections,**
Session Moderator: Joanna Kowalska,
National Museum in Krakow
Timekeeping: Maria Cristina Volpi,
Universidade Federal do Rio de Janeiro

- 15:00 – 15:05** Zhao, Feng, Hangzhou, China
“China National Silk Museum”
- 15:05 – 15:10** Kathryn King, Brisbane, Australia
“Creating a Fashion Hub: The Easton Pearson Archive”
- 15:10 – 15:15** Tuan Anh, Hoang, PhD
Ho Chi Min City, Vietnam
“Collection of the Nguyen Dynasty Royal Costume (1802-1945), Tradition and Modern Values”
- 15:15 – 15:20** Chang, Ken, Taipei, Taiwan
“Museum of Fiber Arts, Taichung”
- 15:20 – 15:25** Mohit Tabatabaei and Mahdokht M. Tabatabaei, ICOM Iran
“A Costume Museum for the Future”
- 15:30 – 16:00** **10 minute reports on cultural identity through costume**
- 15:30 – 15:40** Kaji, Appolinaire, ICOM Cameroun
“Preserving Cultural Identities through Costume”
- 15:40 – 15:50** Ildikó Simonovics, Budapest, Hungary
“The Politics of Fashion: fashion and national identity through costumes of the Hungarian National Museum”
- 15:50 – 16:00** Asli Samadova
Baku, Azerbaijan/Milan, Italy
“The Sound of a Woman: Tradition, Fashion and Elegance in the Caucasus and Beyond”

- 16:00 – 16:30** **Coffee Break**
- 16:30 – 18:00** **15 Minute Reports On Collections, Projects And Exhibitions**
Session Moderator: Isabel Alvarado Perales
 Museo Histórico Nacional, Santiago, Chile
Timekeeping: Georgina Ripley
 National Museum of Scotland
- 16:30 – 16:45** Stefan Žarić, Belgrade, Serbia
 ICOM YOUNG MEMBER GRANT RECIPIENT
 “Bridging Cultures and Affirming Fashion
 Museology: Exhibit Maison Barilli: Belgrade/
 New York as a Cultural Hub”
- 16:45 – 17:00** Lee Talbot, Washington, D.C.
 “Pursuing Partnerships in Planning
 Exhibitions of East Asian Costume at an
 American Museum”
- 17:00 – 17:15** **Questions and Comments**
- 17:15 – 17:30** Katarina Nina Simončič, Zagreb, Croatia
 “Synergy between Tradition and
 Contemporary Fashion”
- 17:30 – 17:45** Anni Shepherd, Kotka, Finland
 “A Treasure from the Deep: the replication
 and re-interpretation of a unique shipwreck
 textile and its cultural context and
 connections”
- 17:45 – 18:00** **Questions and Comments**

Tuesday 3 September

NATIONAL MUSEUM OF MODERN ART KYOTO WITH INVITED JAPANESE GUESTS

- 13:30 – 14:00** **Jean Druesedow: Welcome Members And Guests**
- 14:00 – 14:05** Introduction of the Iwami Museum Collection
 Risa Hirota, Curator
- 14:05 – 14:10** Introduction of the Kobe Museum Collection
 Naoko Jiroku, Curator
- 14:10 – 14:15** Introduction of the Tokyo National Museum
 Yuzuruha Oyama, Curator
- 14:15 – 16:00** **15 Minute Reports On The West Looking East**
Session Moderator: Ninke Bloemberg
 Centraal Museum, Utrecht, The Netherlands
Timekeeping: Judit Szatmari
 Budapest History Museum
- 14:15 – 14:30** Corinne Thépaut-Cabasset
 Palace of Versailles, France
 “A Taste for Japan at the Time of Louis XIV:
 the future of Japanese traditional dress and
 accessories in Early Modern France”
- 14:30 – 14:45** Dr. Esther Sophia Sünderhauf
 Munich, Germany
 “The Impact of Japan on Paris Fashion
 Journals 1850-1900”
- 14:45 - 15:00** Cynthia Amnéus, Cincinnati, Ohio
 “Kimono for the Western Market:
 Two Women/Two Kimono”
- 15:00 – 15:15** **Questions and Comments**
- 15:15 – 15:30** Joanna Regina Kowalska, Krakow, Poland
 “Fascination with Japanese Fashion Culture
 in Poland, During the Crisis of the late 1970s
 and 1980s”

15:30 – 15:45 Kate Irvin, Providence, Rhode Island
“The Creative Destruction of Brokenness:
Japanese Boro, Repair and Fashion Futures”

15:45 – 16:00 Sharon Takeda, Los Angeles, California
“Japonism in Reverse: The Influence of
Western Art and Technology on Modern
Kimono”

16:00 – 16:30 **Coffee Break**

16:30 – 18:00 **15 Minute Reports On Traditional,
Contemporary And Theatrical Dress**
Session Moderator: Johannes Pietsch
Bayerisches Nationalmuseum, Munich,
Germany
Timekeeping: Elisabeth Hackspiel
Akademie Mode & Design, Dusseldorf,
Germany

16:30 – 16:45 Maria Wronska-Friend, Cairns, Australia
“Kimono and Sarong: Four Centuries of
Japanese and Indonesian Textile
Connections”

16:45 – 17:00 Sara Kariman, Tehran, Iran
“Presenting traditions with the practical and
contemporary expression in the Royal
Garment Museum of Saad Abad Cultural and
Historical Complex”

17:00 – 17:15 Adelheid Rasche, Nuremberg, Germany
“More than Oktoberfest: The Richness of
German Traditional Costume”

17:15 – 17:30 Dorothea Nicolai, Zurich, Switzerland
“Reconstructing Baroque Dance Costumes
for the Markgrafliches Opernhaus in
Bayreuth”

17:30 – 17:45 Dr. Sofia Pantouvaki, Aalto, Finland
“Folk Dress as an expressive means in
contemporary Greek theatre costume
design”

17:45 – 18:00 **Questions, Comments And Closing
Remarks**

Wednesday 4 September

13:30 – 18:00 **Joint Meeting With International
Committee For Museums Of Arms And
Military History, Inamori Memorial Hall
Room 102**
Session Moderator: Ilse Bogaerts
War Heritage Museum, Brussels, Belgium
Timekeeping: Stefan Žarić, Artis Center
Belgrade, Serbia

13:30 – 14:00 **Welcome And Introductions**

14:00 – 14:15 Mario Scalini, ICOMAM, General Director of
Region Emilia Romagna, Ministero Beni e
Attività Culturali, Italia “Oriental Influences
from Japan and China in Western Armor
Fashion”

14:15 – 14:30 Aki Yamakawa, COSTUME, Kyoto, Japan
“Japanese Warriors’ Surcoats (Jinbon) in the
Age of Exploration”

14:30 – 14:45 Anna Silwerulv, COSTUME
Stockholm, Sweden
“Common People’s Clothing in a Military
Context: unique finds from the early 17th
century Swedish warship *Vasa*”

14:45 – 15:00	Questions And Comments <i>Session Moderator:</i> Paul Van Brakel, ICOMAM, National Military Museum Soest, The Netherlands <i>Timekeeping:</i> Stefan Žarić, Arts Center Belgrade, Serbia
15:00 – 15:15	Alessio Francesco Palmieri-Marinoni Brighton, United Kingdom/Milan, Italy Elena Settimini, Leicester, United Kingdom; “Embodying History, the Evocative and Empathetic Power of Costumes, Arms and Props in the <i>Palio di Legnano</i> ”
15:15 – 15:30	Maria Cristina Volpi COSTUME, Rio de Janeiro, Brazil “The Emperor’s New Clothes: Dom Pedro I in Royal Ceremonial Dress”
15:30 – 15:45	Elisabeth Hackspiel, COSTUME Duesseldorf, Germany “So Cool and Sexy: Military Inspired Costumes of Rock and Pop Stars”
15:45 – 16:00 16:00 – 16:30	Questions And Comments Coffee Break <i>Session Moderator:</i> Dorothea Nicolai Independent Theatrical Designer Zurich, Switzerland <i>Timekeeping:</i> Esther Sunderhauf Von Paris Kostümbibliothek Munich, Germany
16:30 – 16:45	Eva-Sofi Ernstell, ICOMAM, Stockholm, Sweden “Authenticity in Cultural Differences”
16:45 – 17:00	Patricia Reymond, COSTUME, Lausanne, Switzerland “Get Dressed for the World’s Largest Party: Olympic Uniforms through the Ages”

17:00 – 17:30	Ilse Bogaerts, ICOMAM, Brussels, Belgium “Why Do We Love to Look Like Soldiers?” Paul van Brakel, ICOMAM, Soest, The Netherlands “The Social Impact of the Military on Fashion: Uniforms and Uniformity”
17:30 – 18:00	Questions, Comments And Closing Remarks

Thursday 5 September

OFF-SITE VISIT TO KYOTO COSTUME INSTITUTE AND THREE ARTISAN STUDIOS

09:00	Meet At Kyoto Station Travel By Bus To Kyoto Costume Institute
09:30 – 11:00 11:30 – 13:00 13:00 – 18:00	Visit Kyoto Costume Institute Lunch Visit three studios; coffee break; return to Kyoto Station

Friday 6 September

EXCURSION TO SHIGA (LAKE BIWA)

08:00	Meet At Kyoto Station (Travel By Bus)
09:30 – 11:00 12:00 – 13:00 13:30 – 15:30 15:30 – 16:00 16:00 – 17:00	Konku indigo dye studio Lunch Azai Noh Museum and weaving studio Coffee break Kogen-ji Temple
19:00	Return To Kyoto Station

Post Conference Tour: Tokyo
Sunday 8 September – Tuesday 10 September

Sunday 8 September

TRAVEL TO TOKYO BY TRAIN; CHECK IN AT HOTEL

Monday 9 September

BUNKA GAKUEN UNIVERSITY

09:30 – 10:00	Coffee
10:00 – 10:15	Welcome Seminar with Transboundary 6.1 “The Art of Wearing, Tradition and Innovation”
10:15 – 10:35	Alistair O’Neill, St. Martin’s School, London, UK, “2D-4D Pattern Making”
10:35 – 10:45	Q & A
10:45 – 11:05	Mei Mei Rado, Parsons School of Design, New York, USA, “Tradition Refashioned: Lamé in the Early Twentieth Century”
11:05 – 11:10	Q & A
11:10 – 11:40	Coffee
11:40 – 12:00	Saskia Tholen, PhD student, Bunka University, Tokyo, Japan
12:00 – 12:10	Q&A
12:10 – 12:30	Yayoi Motohashi, National Art Center, Tokyo, Japan
12:30 – 14:00	Lunch

14:00 – 15:30 Fashion Resource Center behind the scenes tour and “The Art of Wearing Experience” Bunka Gakuen University, Costume Museum, “Ikat” exhibition

15:30 – 16:00 **Coffee break**

16:30 – 17:00 Wearing experience of Yukata

Tuesday 10 September

10:00 – 12:00 “Churashuima Textiles – “The Magic of Color and Pattern” exhibition, Shoto Museum

12:00 – 13:00 **Lunch**

13:00 – 16:30 Visit fashion district, ateliers, walking tour

16:30 – 18:00 Visit exhibition “All About Mariano Fortuny” exhibition

18:30 – 21:00 **Farewell Dinner**



Monday 2 September

Kyoto International Conference Center, Room 663

15:00 – 15:30 **5 Minute Flash Reports: Introductions To New And Existing Collection**

15:00 – 15:05 **Zhao, Feng, Director, China National Silk Museum, Hangzhou, China**

Zhao, Feng is Director of the China National Silk Museum (NSM) in Hangzhou and the president of the International Association for Study of the Silk Road Textiles (IASSRT). He has had fellowships at the Metropolitan Museum of Art, the Royal Ontario Museum and the British Museum, London. Since 1992, he has published more than 10 academic books and 100 research articles.

China National Silk Museum: A Cultural Hub From Tradition To The Future

The China National Silk Museum (NSM) houses textiles not only as fabrics but also as costumes. The costume collection contains both Chinese and Western fashion. The collection includes a textile that could be dated back to 2000 BCE, and full-size ancient costumes, including those from the Late Han dynasty (the 1st to 2nd centuries CE). From the very beginning, when the museum was built in 1992, and when the museum was expanded and renovated in 2016, the aim has always been to create the museum as a cultural hub of textiles and costumes. What does it mean for us to be a cultural hub as a museum? First, we established the first textile conservation laboratory in China, which has now become the Key Base for Scientific Research on Textile Conservation in China. In other words, we conserve and study most excavated costumes that were found in China. This is to learn from the past and tradition. Second, we organize exhibitions of costume: some highlight the traditional costumes of Chinese minority groups like Zhuang and Miao peoples, or other ethnographic costumes from foreign countries such as Korean and Russian costumes; some focus on Western fashion, such as the history of French silk and vintage Dior; and we do a large annual exhibition of Chinese fashion. We also organize traditional fashion events in the museum such as a yearly Han costume festival in the last weekend of April and a Global Qipao festival in mid-September 2018. As a museum, the fundamental function is to improve public awareness of traditional culture. We not only focus on the past, but we also host themed evening events in the museum, such as the Evenings of French Fashion, 3D fashion, and AI design, to look into the possibility of costumes in the future. In sum, we believe that costume can be a very powerful cultural hub that bridges the past and future, and that museums focusing on textiles and costume could play an important role. Going forward, the China National Silk Museum is interested in taking part in the ICOM Costume projects.

15:05 – 15:10

Kathryn King, Museum Of Brisbane, Australia

Kathryn King, Head of Collections and Exhibitions, Museum of Brisbane, has more than 20 years of experience in museums and galleries managing collections and presenting programs both at capital city institutions and regional galleries. Kathryn is passionate about collection material and the role it plays in activating and inspiring people and spaces.

Creating A Fashion Hub: The Easton Pearson Archive

In this paper, we will share the ways the Museum of Brisbane has integrated one of the largest single fashion archives in an Australian institution into the museum's collection and program. We will explore how the Archive has transformed the Museum into a fashion hub and the future role of the Museum in the preservation of traditional craft practices.

About The Museum

The Museum of Brisbane is a city museum that believes art, culture and history should be experienced. The Museum's collection comprises artworks and objects as well as an extraordinary textile and design archive – the Easton Pearson Archive made up of over 8,000 items. The gifting of this Archive in 2017 more than doubled the Museum's Collection overnight and presented a unique and exciting opportunity for the Museum.

About The Archive

The Easton Pearson Archive is a comprehensive textile archive from the Brisbane based design partnership Easton Pearson. Easton Pearson were a Brisbane based fashion house operating from 1989 – 2016, who received critical acclaim internationally. Its designs were profoundly influenced by historical and international methods of textile production and became known for artisanal techniques contained within hand-printed textiles, intricate embroidery work, beading and fabric manipulation.

The Easton Pearson Archive comprises more than 3,300 garments and more than 5,000 items of supporting materials consisting of design sketches, range plans, specification sheets, look books, photographs and correspondence, which together provide a remarkable insight into the designers' creative process and evolving aesthetic. Outside of Brisbane, Easton Pearson worked primarily in Hanoi, Vietnam, and Mumbai, India, as well as more remote areas of India to explore traditional local techniques, adapting them for contemporary application. Maintaining transparency in the supply chain and ensuring the wellbeing and fair pay of artisans was essential to the brand's working ethos and placed Easton Pearson at the forefront of what is now referred to as 'slow fashion'.

15:10 – 15:15

Tuan Anh, Hoang, Phd, History Museum In Ho Chi Minh City, Vietnam

Collection Of The Nguyen Dynasty Royal Costume (1802-1945), Tradition And Modern Values

Costume has played a significant role in the lives of human beings since the dawn of history. It shows the development of social conditions of each historical period. In the history of Vietnam monarchies, the dress codes for kings and royal officials were meticulously established to differentiate position and power in society. The royal costume of the Nguyen Dynasty (1802 - 1945) was the successor to the traditional costumes of Vietnam from the previous centuries. These costumes were originally derived from the Chinese in the 17th century, but there were significant changes once they were introduced into the royal life of Vietnamese aristocrats. Materials, colors, patterns, and decorations on royal costumes always followed the prescribed standards. The combination of a variety of unique craft techniques such as decorative arts, colors, weaving techniques, sewing, embroidery, beading, and precious metal artifacts, enabled court artists to create differences from the prototypes of China, Japan and Korea.

The collection of the Nguyen Dynasty royal costume mentioned in this report is a valuable and rare collection of the National Museum (1956) now the History Museum in Ho Chi Minh City. In addition to the value of material culture, royal costumes also contain intangible heritage values of a dynasty and a nation. How can we preserve and promote traditional heritage values from this collection of royal costumes in the present and into the future? That is the question of the future of traditional heritage. In this report we would like to deal with solutions to preserve and promote the traditional value of heritage in contemporary society.

15:15 – 15:20

Chang, Ken, Taipei, Taiwan

Chang, Nai-Yu works in the Ministry of Culture, Department of Cultural Resources, in Taiwan. His job description is to execute the Museum and Local Cultural Museum Development Program, which provides subsidies for museums in Taiwan including MOFIA. He is also a blogger, and focuses on fashion and museum topics of GQ Taiwan.

Museum Of Fiber Arts, Taichung

Although many exhibitions in Taiwan have discussed issues about “fiber crafts” and “fashion,” there was still not a museum with related topics until MOFIA was established. This article will choose the 2019 exhibition *Asia-Pacific Fiber Craft Exhibition- Slow Fashion Elegancy*, which curated artwork and weaving techniques from the Philippines, Indonesia, Vietnam, Malaysia, Japan, South Korea, and India, to be the study case.

15:20 – 15:25

Mohit Tabatabaei And Mahdokht M. Tabatabaei, ICOM Iran

A Costume Museum For The Future

Costume is considered as a cultural hub (subculture), which has changed according to climatic, environmental and social changes. In the last century, costume has been conserved, restored, and presented in specialized places such as art museums and anthropological museums. Today our expectations from these types of museums is something which is helping to light the way for the future. This paper focuses on new activity in one province in Iran. Topics included in this paper are: climatic adaptation and costume; beliefs and costume; activity and costume; climate diversity, cultural diversity and costume diversity and their relationships; the historical background of costume in terms of production, use and locale.

15:30 – 16:00

10 Minute Reports On Cultural Identity Through Costume

15:30 – 15:40

Kaji, Appolinaire, ICOM Cameroun

Preserving Cultural Identities Through Costume

Clothing traditions are part of the identity elements of many human communities. Although these communities are different from each other, there are some impressive similarities and peculiarities in some cultural practices: costume is an example. In this case, it becomes a material witness of the living culture of the group or peoples concerned. Considered as an identity element, traditional costume deserves to be safeguarded, and is highlighted in the interest of the communities that identify with it. It is true that by preserving and enhancing this sartorial art that we defend our identities.

The perpetuation of these identity elements must necessarily involve permanent or repeated actions whose focal point is the value of traditional costumes. How can this be achieved at the moment when, in the name of globalization, certain cultural impositions stifle or absorb other modes of dress?

This could be achieved by working to give traditional costumes or clothing a platform that focuses on national and local idiosyncrasies. The technological innovations that necessarily intervene here should in no way remove value from these costumes but rather enrich them in their cultural dimension. I want to consider all these means as a platform that plays the role of concentrator or cultural diffuser for the costumes. This platform can guarantee a better future for our traditions.

15:40 – 15:50

**Ildikó Simonovics, Hungarian National Museum,
Budapest, Hungary**

Ildikó Simonovics became Senior Curator of the Textile Collection of the Hungarian National Museum on the 1st of March 2017. From 1997 to 2017 she worked in the same scope of activities at Kiscelli Museum (Budapest). She is the editor and author of books and articles on fashion, curator of several exhibitions on fashion history of the Socialist era and contemporary fashion. She is also founder and editor in chief of the online Street Fashion Archive, Street Fashion Budapest. Simonovics received her PhD in 2015, the topic of her thesis was: "Fashion and Socialism." Her broader research area is dressing and fashion in Hungary between 1900 and 1989, post-Socialist and contemporary Hungarian Fashion, and street fashion. She has been a Costume Committee member since 1997.

The Politics Of Fashion: Fashion And National Identity Through Costumes Of The Hungarian National Museum

The lecture deals with the political utilization of fashion in relation to national identity by focusing on the institutional discourse of the Hungarian government's fashion contest *Gombold Újra! Divat a Magyar (Re-buttoned: Hungarian is in Fashion!)* 2011-2012 and its historical tradition. The institutional representation of this fashion contest aims to reconstitute a renewed, stable and homogeneous nation-state identity, which has had various analogies through Hungarian History. The obligation to produce contemporary fashion design re-using the Hungarian national folklore heritage utilizes a supposed collective tradition together with the generative value of producing social structures and ideologies of fashion as a cultural phenomenon. The political ideologies of a new-nationalism, and a desire to gain respectability for the nation, through recycling the national dress heritage in the context of fashion, is rooted in the cultural and ideological construction of the Hungarian Dress Movement in the 1930s. I am interested in the analysis of clothes and fashion drawings in our collection (recently acquired contemporary and the core one) to show the ideological framework in which the political utilization of fashion is embedded, to see how it becomes the generation of the Hungarian national identity.

15:50 – 16:00

Asli Samadova, Azerbaijan/Milan

Asli Samadova is a Milan/Baku-based curator and museum specialist experienced in working with leading cultural institutions in Europe and USA on cultural diplomacy, education and exhibition projects (V&A, UK, GWU Textile Museum and The Metropolitan Museum of Art, USA, Islamic Art Museum, Berlin, Pinacoteca di Brera, Italy, National Academy of Sciences, Italy) Founder of MI Project Curatorial Initiative that promotes Azerbaijan culture and heritage.

The Sound Of A Woman: Tradition, Fashion And Elegance In The Caucasus And Beyond

Initiated by MI Curatorial Initiative, this exhibition was inaugurated on December 20, 2018 at Kichik QalArt gallery in the heart of Baku – Icherisheher. First presented as an exhibition concept during ICOM Costume 2018 Annual conference

at the London College of Fashion, this project is the first independent exhibition that united everyone who researches, collects and produces a silk headscarf, *kelaghayi*, part of the Azerbaijan national costume, in Azerbaijan and beyond. The exhibition is the first holistic survey of the kelaghayi phenomenon and its transformation from an element of national costume to a Soviet propaganda symbol, and then into a contemporary fashion accessory and symbol of national pride.

The exhibition contains unique objects from international museums and private collections, never before seen 19th – 20th century archival maps and photos from Georgia and Azerbaijan, a rich collection of antique kelaghayi and stamps, and an interactive database, "Kelaghayi in Art and Cinema," a compilation of modern production and contemporary design innovations and hands-on activities for children and adults. The aim was to 'decode' the complex socio-cultural meaning of kelaghayi patterns and start a discussion about the future of kelaghayi in modern times. This is the first time the processes of making kelaghayi have been explained in comparison with other textiles of the Great Silk Road – Georgian supra, Indonesian batik, Indian chintz and Persian kalamkari.

16:30 – 18:00

15 Minute Reports On Collections, Projects And Exhibitions

16:30 – 16:45

**Stefan Žarić, Artis Center, Belgrade, Serbia
ICOM Young Member Grant Recipient**

Educated in the USA and Estonia, Stefan Žarić works on the promotion of Serbian fashion heritage internationally, and on the affirmation of fashion museology in Serbia. He is the laureate of the jubilee award for the best thesis in art history, as well as the Costume Committee's Young Professional grantee.

Bridging Cultures And Affirming Fashion Museology: Exhibit *Maison Barilli: Belgrade/New York As A Cultural Hub*

Initially organized at The Gallery of Milena Pavlović Barilli in Požarevac, Serbia, and then exhibited at The Pavle Beljanski Memorial Collection in Novi Sad and partially at Jevrem Grujić's House in Belgrade, the exhibition *Maison Barilli: Belgrade / New York* showcased fashion works of internationally active Serbian artist Milena Pavlović Barilli (1909 – 1945). Through the works Barilli created in Belgrade, Paris, Munich, and New York, the exhibit emphasized the notion of fashion as a cultural hub. The aim of the proposed paper and presentation is to reflect the idea of museums as networks and the exhibition as an intercultural hub, as the project brought together three museum institutions which had not collaborated previously, and it had an international presentation at the New Research in Dress History Conference in London. The paper will discuss how one fashion exhibition sparked the collaboration between local museums while at the same time it initiated an awareness of fashion museology as a valid museum practice at the national level, and of Serbian fashion heritage internationally. As such, the exhibition has served as a positive catalyst for the implementation of fashion museology through traditionally conceptualized art museums, and canonized art historical figures like Milena Pavlović Barilli. This way, the concept

of fashion as a museological practice of the “future” (in regard to Serbian painting-dominated exhibition production) was introduced to local audiences gradually, by respecting tradition and artistic legacy while at the same time offering a fresh perspective on heritage and cultural diversity. To additionally illustrate the idea of fashion as a cultural hub, special attention will be given to several of Barilli’s works (eg. Modern Japanese Girl, 1929) representing Japanese fashion and its cross-cultural influence.

16:45 – 17:00

Lee Talbot, Curator, The George Washington University Museum And Textile Museum, Washington, D.C.

Lee Talbot is Curator of Eastern Hemisphere Collections at The George Washington University Museum and The Textile Museum. Before joining The Textile Museum, Talbot was a curator at the Chung Young Yang Embroidery Museum (Seoul, Korea). He is a board member of the Textile Society of America and serves on the editorial board of *Textile: The Journal of Cloth and Culture*.

Pursuing Partnerships In Planning Exhibitions Of East Asian Costume At An American Museum

In planning exhibitions and related programming, museums often join forces with other organizations. Successful collaborations can leverage the strengths of each partner, expand audience outreach, and engender an exchange of ideas that enriches exhibition content. This paper outlines partnerships formed in planning three exhibitions of East Asian costume at the George Washington University Museum and The Textile Museum (TM) in Washington, DC. For these exhibitions, partnerships helped the TM to more accurately, engagingly, and sensitively present subject matter unfamiliar to most American viewers. These partnerships not only provided access to objects and context- building multimedia resources but also allowed the active input of people from the cultures highlighted in the exhibitions.

Organized in conjunction with the Prefectural Government of Okinawa, *Bingata! Only in Okinawa* (2016-2017) united collections and curators from three Japanese museums and the TM. A local affinity group, mostly comprising members of the Okinawan immigrant community, assisted with programming.

For *Vanishing Traditions: Textiles and Treasures from Southwest China* (2018), partnerships with the Confucius Institute and the China International Culture Association allowed curatorial exchange between the TM and Chinese museums as well as a wide range of programs.

From *Royal Court to Runway: The Flowering of Korean Fashion* (2020-2021), a collaboration between TM and The Newark Museum, is bringing together collections and curators from several museums in the USA and Korea for this traveling exhibition.

For each of these exhibitions, partnerships with museums and community groups have served to deepen and diversify exhibition content, reach new audiences, and more effectively incorporate the voices and viewpoints of the peoples represented.

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17:15 – 17:30

Katarina Nina Simončič, University Of Zagreb, Faculty Of Textile Technology, Croatia

Katarina Nina Simončič is an Associate Professor of Fashion History and Art Historian at the University of Zagreb, Faculty of Textile Technology, Croatia. Her teaching areas are fashion and design history. She attained her PhD with the thesis: Fashion culture in Zagreb at the turn of 19th to the 20th centuries at the Department of Art History at the Faculty of Humanities and Social Sciences, University of Zagreb. Her research is focused on the relationships between genres including portrait painting, printmaking, photography and the fashion artifacts of the 16th to 20th centuries. She is the author of several publications related to cultural history of fashion and the connection between fashion and tradition.

Synergy Between Tradition And Contemporary Fashion

The presentation will introduce two pilot projects carried out in cooperation between museums and Faculty (University of Zagreb, Faculty of Textile Technology) with the purpose of launching a course in the graduate study of Fashion Design entitled From Cultural Heritage to Fashion Design. The results of the first pilot project were contemporary fashion dresses inspired by Croatian lace from the 16th century, namely artifacts of the Museum of Arts and Crafts in Zagreb. The goal was to design dresses for Croatian cultural ambassadors abroad with Croatian traditional elements as a symbol of national identity. In the second project, contemporary fashion dresses were inspired by Croatian folk costumes housed in the permanent collection of the Ethnographic Museum in Zagreb. The goal was to create fashion products, the so-called fashion statements whose design symbolizes a form of a protest against the collapse of the Croatian textile industry. These pilot projects were carried out in order to examine the possibility of cooperation between museums and the faculty for the benefit of finding new approaches to training future fashion designers in higher education. The aim of this cooperation was to remind the society of the beauty that lies in forgotten cultural heritage, to analyze the question of expressing identity through clothing and to observe artifacts and contemporary fashion products as instances of

personal and social inscription. Another purpose was to examine new manners of presenting museum artifacts. The reevaluation of historical and cultural heritage through the prism of fashion design is aimed at bringing cultural heritage and museum artifacts closer to the wider public and helping launch heritage-inspired designs to the fashion market through story telling.

17:30 – 17:45

Anni Shepherd, National Maritime Museum Of Finland, Kotka, Finland

Anni Shepherd is the Curator of Education at the National Maritime Museum of Finland. Educated in History and the History of Art at Aberdeen University and Public History at the University of York, Anni has been an enthusiastic researcher of fashion history since her childhood and specialises in the interpretation and display of 18th and 19th century costume in museums.

A Treasure From The Deep: The Replication And Re-Interpretation Of A Unique Shipwreck Textile And Its Cultural Context And Connections

In 1747 a merchant ship, the St. Michel, was en route from Amsterdam to St. Petersburg, carrying luxury goods destined for the imperial court. The cargo included spices, textiles, decorative snuffboxes, Meissen porcelain and even a carriage-style carriage richly decorated and intended for the personal use of the Empress Elizabeth of Russia herself. The ship never arrived at its destination and for more than two centuries, its treasures languished at the bottom of the Baltic Sea until a chance discovery in the 1950s. Over the years, over 600 objects have been salvaged from the wreck including a unique textile discovery: the remnants of an 18th century quilted woman's petticoat or skirt.

The petticoat had been made of wool batting or wadding sandwiched between two layers of fine silk and decorated with intricate quilted designs. After being subjected to years of intense pressure at almost 40 metres below sea level, all that remains of the once magnificent petticoat is a fragile and fragmented layer of wool. The pressure, however, did preserve the quilted pattern, which remains embedded in the wool like a memory of a time long since passed. This object now belongs to the National Maritime museum of Finland and is too fragile to ever be handled or displayed to the public. In time, it will inevitably decay entirely, leaving no trace of the garment or its rich and varied cultural connections.

This paper will focus on the replication project of the petticoat currently underway by the author and Dr. Carolyn Day of Furman University. It will argue that undertaking such a project is an essential learning and research process for museums. Creating a replica affords an opportunity for valuable new research on this rare and unique example of a surviving shipwreck textile. It is also a valuable addition to the scarce collection of surviving 18th century textiles in Finnish museums. Replication for an object this fragile is the only way to ensure its survival for future generations and will enable hands-on public access to the object for the very first time. A scale model replica of the skirt will be utilized at the history festival in the city of Hamina in July 2019 to provide access to the object and demonstrate its rich history both in how it came to be in the Finnish national collections, and also to restore the object to its historic context of global

trade in luxury goods that continued despite the European conflagration of the War of Austrian Succession (1740-1748). Festival attendees from a variety of backgrounds will be able to handle it and learn more about its amazing story.

As a product of global trade and an object of both luxury and tragedy this unique shipwreck petticoat provides a tangible link with the strategic goals of many museums today as spaces where international connections and concepts of shared cultural heritage are valued. It is a treasured part of the wider cultural story communicated by the collections of the National Maritime Museum of Finland and its replication and re-interpretation is a key example of how the museum aims to become a true cultural hub where shared heritage and traditional skills are better understood and celebrated by all.

Tuesday 3 September

13:30 – 18:00

**National Museum Of Modern Art Kyoto
Invited Japanese Guests**

14:15 – 16:00

15 Minute Reports On The West Looking East

14:15 – 14:30

**Corinne Thépaut-Cabasset, Palace Of Versailles,
France**

Research associate at the Palace of Versailles, her work focuses on fashion culture and international relations. At Versailles, she contributed to the major exhibition on court dress and convened the related international conference "Royal Wardrobes: visual culture, material culture" in 2009. An active member of ICOM Costume since 2005, she is the chair-elect of the Costume Committee.

A Taste for Japan at the Time of Louis XIV: the future of Japanese traditional dress and accessories in Early Modern France

The French court journal, the *Mercure Galant* (published in 1672-1711) has a section dedicated to new fashions and trends. This reveals just how varied the vocabulary describing textiles and the cut of clothes in the late 17th century was. Thanks to the new routes of commerce, China, India and Japan were the new sources of inspiration for the fashion trade. Sleeves "à la pagode", "fans and screens of China or Japan", "robe du Japon" entered fashion vocabulary.

In this short presentation I would like to focus on three different fashionable items at the time of Louis XIV: the screen and hand screens; the night gown or so called "Japanese gown" inspired or directly coming from Japan, in order to demonstrate in 5 slides how Japanese clothing culture operated a cultural transfer and interacted in the development of European fashion in the late 17th century.

14:30 – 14:45

**Dr. Esther Sophia Sünderhauf, Von Parish
Costume Library, Munich City Museum, Germany**

Head of the Von Parish Costume Library/Munich City Museum since 2014. 1989-1990 Assistant to the Director General of the Staatliche Kunstsammlungen Dresden; 1990-1997 Study of Art History, History and Classical Archeology in Berlin, Zurich and London; 2003-2006 Post Doctorial Research in Italy; 2008-2014 Speaker of the President of the German Historical Museum, Berlin.

The Impact Of Japan On Paris Fashion Journals 1850-1900

The formative impact of Japonism on European art and fashion and its various forms has often been a topic of investigation for art and fashion historians. Japonism strengthened the cosmopolitan ideals of the Paris fashion world with its global reach influencing fashion trends from Copenhagen to Milan, from Paris to St. Petersburg.

However, one aspect still missing from investigations of Japonism is the expression of its early forms in fashion plates between 1850 and 1900, such as in Parisian fashion journals like *Moniteur de la Mode*, *Revue de la Mode*, *La Mode Illustrée*, and others. When do Japanese furnishings and art objects first appear in the backgrounds of these illustrations? When do Japanese styles begin to be used in dresses, fabric patterns, and fashion accessories such as fans and parasols? When is a kimono proposed for the first time as a clothing option for costume balls? Do these elements of Japonism appear as a result of events where Europeans came into contact with Japanese culture, such as World Exhibitions in Paris in 1855, 1867, 1878, 1889, and 1900? Is the spread of Japonism the result of famous publications, Japanese photograph albums and the opening of Asian art galleries that familiarized a larger audience with Japanese art and fashion? Or were fashion journals, which quickly created and spread the newest styles, also a trendsetter that introduced Japonism to the fashion scene? To answer these questions, the major Parisian fashion journals between 1850 and 1900 are systematically examined in relation to the reception of Japanese culture in Europe

14:45 - 15:00 **Cynthia Amnéus, Cincinnati Art Museum, Cincinnati, Ohio, USA**

Cynthia Amnéus is Chief Curator and Curator of Fashion Arts and Textiles at the Cincinnati Art Museum. In her 25-year career, she has curated diverse exhibitions and published exhibition-related catalogs and a wide range of articles in professional journals. Her most recent exhibition, *Kimono: Refashioning Contemporary Style*, was a collaboration with Kyoto Costume Institute and Asian Art Museum, San Francisco.

Kimono For The Western Market: Two Women/Two Kimono

With the opening of Japan in the mid-nineteenth century, traditional Japanese dress—the kimono—took hold of the imagination of European couturiers. By the late nineteenth century, they were adopting the structural and decorative elements of kimono into their designs of both fashionable and informal at-home dress. Employing, in particular, the voluminous nature of kimono, couturiers promoted the liberating features of this exotic garment in concert with dress reformists and an already steady movement in the west toward less constricting women's fashion. At the same time, the opening of the island nation to the world presented Japanese entrepreneurs with an ever-widening market. The opportunity to offer appealing merchandise to the western world was not lost on Japanese artisans or the business community. This paper will explore the acquisition of Japanese made imported 'kimono' by two American women—Alice Jones Page (1861–1931) and Ella Cate Stimson (1865–1938). Based on their construc-

tion and accompanying narrow sash, both examples were made specifically for the western market. Each is tailored in their own way to appeal to the American (or European) woman. Both mirror advertisement descriptions and images for kimono-like 'silk negligees' in major fashion magazines of the early twentieth century. The construction, decoration and procurement of these garments by Page and Stimson and their relation to Japonism as traditional dress transformed into future dress will be discussed in detail.

15:15 – 15:30 **Joanna Regina Kowalska, National Museum Krakow, Poland**

Joanna Regina Kowalska, historian and historian of art, is the curator of the Textile Collection of the National Museum in Krakow (since 1999). She accomplished the Technical Courses of CIETA in Lyon. Her exhibitions include *Always at Hand, Bags from the Middle Ages to the present* (2009) and *Fashionable in Communist Poland* (with Małgorzata Możdżyńska-Nawotka, 2016). She is the author of numerous publications on the history of fashion.

Fascination With Japanese Fashion Culture In Poland During The Crisis Of The Late 1970S And 1980S

The late 1970s and 1980s were the time when Japanese designers began to play an increasingly important role on the international fashion scene. Their revolutionary approach to clothes designing aroused keen interest not only in the capitalist countries, which were entering the period of prosperity, but also in communist Poland, plunged in economic and political crisis. Even if access to news from outside the Iron Curtain was significantly impeded, Barbara Hoff, the most influential Polish fashion critic and designer was writing with admiration about Issey Miyake, Yohji Yamamoto or Rei Kawakubo. She was trying to introduce the spirit of Japanese designing into her own projects realised for 'Hoffland'. On the other hand, Jerzy Antkowiak from the State Enterprise 'Moda Polska' was fascinated with traditional Japanese costume. It's worth taking a look at the reception of the Japanese fashion culture in a crisis-stricken country, where a meeting with the culture of Japan has become an intellectual adventure for Polish fashion designers and critics.

15:30 – 15:45 **Kate Irvin, Rhode Island School of Design, Providence, Rhode Island, USA**

Kate Irvin is Curator and Department Head of Costume and Textiles at the RISD Museum, a part of the Rhode Island School of Design in Providence, Rhode Island. There she oversees a collection of 30,000 fashion and textile items that range in date from 1500 BCE to the present and represent traditions and innovations across the globe.

The Creative Destruction Of Brokenness: Japanese Boro, Repair And Fashion Futures

In 2013 the Domaine de Boisbuchet, a site of innovative design workshops in southwestern France, mounted an evocative display of heavily mended and

patched Japanese workwear as an offering and stimulus for its design-conscious audience of makers and thinkers: a lesson in the beauty of aged garments nurtured and revealed by daily use, attention, and preservation. Fast forward to 2019, and we find an increasing number of repair-oriented and influenced fashion collections presented around the world. A humble act born of necessity has become an expression of resistance to the unmaking of our world and the environment.

In her book *Everyday Aesthetics* (2010), philosopher Yuriko Saito outlines our dire need to shift our aesthetic paradigm from one favoring perfection, the cutting-edge, and the brand new to one stemming from an impulse similar to that which gave rise to wabi sabi in Japan centuries ago: an aesthetic that fostered appreciation for the transience of objects (and, by extension, humanity) by celebrating objects that have been well-seasoned by use and subsequent repair. In my experience as a curator at the RISD Museum, an encyclopedic collection integrated within an American art and design university, introducing students to examples of darned and patched garments and textiles—well-used, well-loved, and well-maintained objects—inspires them to find meaning and beauty in the passage of time. They also present starting points for thinking about how to remake ourselves and our worlds into something better.

On view at the RISD Museum from October 5, 2018, through June 30, 2019, the exhibition *Repair and Design Futures* investigates mending in this light: as material intervention, metaphor, and call to action. Objects on view illustrate the aesthetic and metaphorical power of stitches, sutures, and patchwork, but also the ways in which the concept of repair lends itself to future design thinking and production. In addition to providing an overview of the exhibition, this presentation will highlight the work of contemporary designers represented in the show who incorporate reparative techniques in their processes and creations, most notably Los Angeles-based, Korean-American artist and designer Christina Kim, who has long incorporated repair as part of her company dosa's aesthetic and mission for sustainability; and Chinese designer Ma Ke, who has drawn deep inspiration from her travels to remote areas of rural China, where she was impressed by the traditional lifestyles and ways of making that reflect a harmonious relationship with the Earth.

15:45 – 16:00 **Sharon Takeda, Los Angeles County Museum Of Art, California, USA**

Sharon Sadako Takeda is Senior Curator/Department Head of Costume and Textiles at the Los Angeles County Museum of Art. Her major exhibitions and publications include *Reigning Men: Fashion in Menswear, 1715-2015*; *Breaking the Mode: Contemporary Fashion from the Los Angeles County Museum of Art*; *Miracles and Mischief: Noh and Kyōgen Theater in Japan*; and *When Art Became Fashion: Kosode in Edo-Period Japan*.

Japonism In Reverse: The Influence Of Western Art And Technology On Modern Kimono

In 1868, Japan shifted from the isolated feudal society of the Tokugawa shogunate to a modern government of “enlightened rule.” The new Meiji government

included imperial restoration, moving the capital from Kyoto to Tokyo, revoking sumptuary laws, opening ports to foreign trade, and a determination to gain knowledge from the West.

Japan's industrial revolution occurred during the Meiji (1868-1912) and Taishō (1912-1926) periods. Silk was one of the first industries to modernize and textile production began shifting from rural home-based handweaving workshops to urban factories filled with mechanized looms. Western science and technology were embraced by textile artisans and industry managers, who utilized imported chemical dyes and new fibers, including rayon and aluminum threads.

While the Meiji emperor and empress began to don Western dress in the late 19th century, the majority of Japanese continued to wear the T-shaped kimono into the first half of the 20th century. Kimono designers expanded their traditional graphic repertoire to include modern patterns informed by Western art movements such as Art Nouveau, Fauvism, Art Deco, and Abstract Expressionism. These modern kimonos reflected a rapidly changing Japan.

16:30 – 18:00 **15 Minute Reports On Traditional, Contemporary And Theatrical Dress**

16:30 – 16:45 **Maria Wronska-Friend, James Cook University, Cairns, Australia**

Dr. Maria Wronska-Friend is an anthropologist and museum curator. She has held positions at Queensland Museum in Brisbane and James Cook University in Cairns, Australia, where currently she is an Adjunct Senior Research Fellow. Her research interests include textiles and costumes of Southeast Asia, in particular batik of Java, in cross-cultural context.

Kimono And Sarong: Four Centuries Of Japanese And Indonesian Textile Connections.

The exchange of textiles between Japan and Indonesia was initiated at the beginning of the 17th century by the Dutch East India Company (VOC) that, for two and half centuries, had a monopoly in the trade with Japan. As the trade goods used to be dispatched from the ports of Java, at times sarasa textiles made in India for Indonesian people and decorated with Indonesian patterns, joined other wares sent to Nagasaki. Those fabrics became highly treasured in Japan, with large pieces made into obi (women's waist sashes), kosode (underrobes), or jinbaori (warriors' overcoats), while smaller ones were used in the tea ceremony and as containers for small, precious objects. At the same time, in Batavia (Jakarta), the local Japanese community used to wear their distinctive garments made probably of local batik cloth.

With the Meiji Era and the opening of Japan to the outside world in 1868, Japanese artists and craftsmen established direct links with Indonesian textile producers. In the 1920s and 1930s in Yogyakarta, Central Java, a Japanese businessman set up a batik workshop “Fuji” where ninety Javanese people produced textiles and dress accessories for export to Japan. Today, Japan

continues to be a significant customer of Indonesian textiles and several workshops on Java specialise in the production of batik kimonos, obi and other types of garments. They are made to specific orders sent by Japanese clients and are often decorated with a fusion of Javanese batik motifs, cherry blossoms and other motifs favoured in Japan.

16:45 – 17:00

Sara Kariman, Saad Abad Cultural and Historical Complex, Iran

An Expert in the Research Department and Library of Saad Abad Cultural and Historical Complex, Sara Kariman was born in Tehran in 1987, and received an M.A. of Art Research from the Science & Culture University of Tehran in 2016. Since 2010 she has collaborated with several museums in Tehran. Her collaboration with Saad Abad Cultural and Historical Complex, continues. Her activities have included research matters, artistic events, creating and initiating ideas in the museum and designing exhibitions.

Presenting Traditions With Practical And Contemporary Expression In The Royal Garment Museum Of Saad Abad Cultural And Historical Complex

Iran, with a history of several thousand years, has tremendous heritage in knitting fabrics, textile design, sewing, and dress design. The Royal Clothing Museum at the Cultural and Historical Complex of Saad Abad has over 200 examples of contemporary royal clothing. It is the only exclusive clothing museum in the country. The contemporary history of Iranian royal clothing (before the Islamic revolution of 1978) can be divided into two periods: first, clothing influenced by Western fashion and purchased from European companies; second, when Farah Pahlavi was queen, the use of Iranian elements and arts in the clothes worn at official ceremonies. During the 1960s and 1970s she initiated a combination of original Persian sewing and fabric with modern design. As a result of this trend, a number of very lavish dresses, including highly embroidered needlework and handmade textiles, and velvet flowers, are housed in the museum today. This movement is still ongoing with the revival of Persian arts and traditions in contemporary and applied forms. The museum has been trying to preserve and apply the various textile traditions through temporary events and exhibitions, and this paper introduces the handicrafts used in costumes in the museum collection as a means of describing the solutions used to revive these arts and examine the impact of present-day presentations of works in museum exhibitions about the continuation of traditions into the future.

17:00 – 17:15

Adelheid Rasche, Germanisches Nationalmuseum, Nuremberg, Germany

Adelheid Rasche is senior curator for textiles, dress and jewelry at the Germanisches Nationalmuseum. From 1990 to 2016 she was head of the Lipperheide Costume Library at the National Museums in Berlin, a rare book and graphic art collection on the cultural history of dress and related fields. Her research focus includes European dress history 1700 – 2000, fashion prints and photography, jewelry history.

More Than Oktoberfest: The Richness Of German Traditional Costume

The international perception of traditional German clothing today is usually limited to the Dirndl and Lederhosen. However, this reduction to stereotypes completely ignores the actual regional diversity of clothing in Germany. The cultural heritage in museum collections proves that nineteenth- and twentieth-century rural clothing has an enormous range of festive wear and work attire that could not be more diverse.

This lecture highlights the richness of the German heritage of traditional clothing, while also presenting current examples that demonstrate its evolution and revival, including fashion labels, photographic projects, and design laboratories. For these projects the museum serves as a place of reflection and analysis of its material heritage—an auspicious way of linking tradition and the future.

17:15 – 17:30

Dorothea Nicolai, Zurich, Switzerland

Costume designer and ICOM Costume Committee Board of Officers member, Dorothea Nicolai has been working for more than twenty years as a director of costumes, make-up and wigs for the Salzburg Festival, the Bayreuth Festival and the Opera House in Zurich. She teaches costume history at the Munich Academy of Fashion and Design. She tries to combine historical research and the illusion of theatre and has a special interest in shoes. Everything is costume.

Reconstructing Baroque Dance Costumes For The Markgrafliches Opernhaus In Bayreuth

This paper retraces the complex journey of bringing two Baroque dance costume designs to life. Beginning with the original 1723 sketches, and research in the dance archives in Salzburg and the Baroque theatre at Ceske Krumlov, a team of seven experts was assembled to realize the designs: three cutters, an embroiderer, a hat-maker, and a theatre trompe l'oeil specialist. The goal was to retain the Baroque spirit for a costume wearable by a modern classical ballet dancer on stage today.

17:30 – 17:45

Dr. Sofia Pantouvaki, Aalto, Finland

Sofia Pantouvaki, PhD, is a Greek scenographer and Professor of Costume Design at Aalto University, Finland. Her credits include over 80 designs for theatre, film, opera and dance productions in European venues, and curation of many international projects. She led the research project “Costume Methodologies” and is an editor of “Studies in Costume and Performance.”

Folk Dress As An Expressive Means In Contemporary Greek Theatre Costume Design

The study of costume design in Greek theatre over the past 30 years presents cases in which folk dress is a clear point of reference and source of inspiration for Greek costume designers. This does not refer to theatre plays that directly

require the use of folk costume due to their subject matter or historical context, but to works belonging to ancient drama, contemporary dramaturgy or musical theatre. Whereas the theme and context of these works may be irrelevant to Greek folk dress, designers revert to folk culture to draw inspiration and patterns. This paper discusses the work of Greek stage and costume designers such as Ioanna Papantoniou and Yorgos Ziakas, who have used morphological and symbolic elements derived from folk culture in their costume designs for works such as the ancient tragedies *Electra* (1988), *Iphigeneia in Taurus* (1990) and *The Libation Bearers* (or *Choephoroi*, 1992), global dramaturgy including *Yerma* (2000) and *The Caucasian Chalk Circle* (2005), and opera, such as *The Chessboard Fugitives* (1998). The analysis of these productions demonstrates that the costume designers who studied, interpreted and subsequently introduced elements of folk dress in theatrical costume had in-depth knowledge of folk culture prior to these collaborations. The paper concludes with observations on the creative potential of folk dress today, not only as a source of inspiration, but also as a toolbox of expressive means for contemporary costume design by the younger designers.

Wednesday 4 September

13:30 – 18:00

**Joint Meeting With ICOMAM,
Inamori Memorial Hall Room 102**

Session 1A

14:00 – 14:15

**Mario Scalini, Ministero Beni E Attività Culturali,
General Director Emilia Romagna, Italy; ICOMAM**

Dr. Mario Scalini graduated from the University of Florence in 1978 'summa cum laude'. In 1981-1982 he was a fellow of the Alexander von Humboldt (Max Plank) in the Zentralinstitut für Kunstgeschichte München. Since 1992 he has worked in state museums: first in Florence as curator, then director of sections (Pitti Palace, Medici Villas and so on), and later in Modena and Siena, as director of those National Galleries. He is a member of the Gesellschaft für Historische Waffen und Kostümkunde of Berlin and of ICOM, on the board of the ICOMAM (International Committee for Museum of Arms and Military History). He taught in the Opificio delle Pietre Dure in various periods (1993-2014); at the University of Siena he taught Medieval History of Art from 2004-2010. He has organized conferences and exhibitions in Italy and abroad (Vienna, Muenchen, Bruxelles, Roeun, Istanbul, Beijing, Shanghai), and published several books and articles: *L'arte italiana del bronzo 1000-1700*, Busto Arsizio (Milano) 1988. *Benvenuto Cellini*, Firenze 1995. *L'armeria del Castello di Churburg*, Udine 1996. "L'ombre du Guerrier: notes pour l'histoire du portrait en Italie." "La representation des armes entre spécificité individuelle et message historico-social," in *Miroir du Temps chef-d'oeuvre des musées de Florence*, Pechino-Ruen 2006. *Buckets and Wells: Helmets and a Hand Cannon from the Aldobrandesco Fortress of Piancastagnaio* ('da bacinetti a secchi'), edited by Metropolitan Museum of Art, New York 2014.

Oriental Influence On European Renaissance Armour From China And Japan

The relationships with China can be traced back in the 15th century and before for the arrival of porcelain in Italy and no doubt some iconographical details seem to prove a precise knowledge of Chinese and Japanese armours in 14th century, but it is during the first years of the Cinquecento that the embossed armours produced in Italy and Germany seem to be profoundly influenced by oriental military costume. Even the inventories of the Medici court record gifts and diplomatic presents that arrived in the late 16th century. A short overview of the subject can open new perspectives.

14:15 – 14:30

Aki Yamakawa, Kyoto National Museum, Japan

Dr. Yamakawa is the Senior Curator of Costumes and Textiles in the Department of Decorative and Applied Arts at the Kyoto National Museum. She is a Visiting Professor at the Graduate School of Human and Environmental Studies, Kyoto University

Japanese Warriors' Surcoats (Jinbon) In The Age Of Exploration

Focusing on the incorporation of imported textiles into the Japanese surcoats (jinbaori) worn by samurai, this presentation considers how textiles were used in novel ways upon arriving in new cultural contexts. Textiles brought to Japan from Persia, India, and other regions beyond East Asia were rarely used in the attire of everyday life. Rather, they were favored for military garments, where their bright colors and signification of the far away could transform the mundane into an out-of-the-ordinary space.

14:30 – 14:45

**Anna Silwerulv, Research Assistant, Vasa
Museum, Stockholm, Sweden**

Employed as Research Assistant at Vasa Museum, Anna Silwerulv works with the documentation and analysis of the textile collection. She is a Master's student in Textile Studies at Uppsala University specialising in dress and textiles from the Early Modern Period with a special interest in maritime archaeological textile finds. She is a professional tailor with 17 years' experience reconstructing historical garments.

Common People's Clothing in a Military Context: unique finds from the early 17th century Swedish warship Vasa

In the Swedish and European armies of the Thirty Years War (1618 – 1648), uniforms in the modern sense were still rare. It was very common that soldiers wore their everyday clothing instead of uniforms. Little is known about what they wore, since garments from common people are rarely preserved and are not often detailed in battle paintings and historical sources of the time. When the Swedish warship Vasa sank on her maiden voyage in 1628, she became a time capsule, lying on the bottom of Stockholm harbour for 333 years. Among the finds recovered after the ship was excavated in 1961 were over 5600 fragments

of textiles from clothing and personal possessions and an equal number of leather fragments from shoes and accessories. In 1628 the Swedish navy did not issue uniforms to their crews of conscripted farm boys, fishermen and sailors from the coastal districts of Sweden and Finland, which makes the finds unique as the largest collection of common clothing in a use context from its time.

A new research project at the *Vasa* museum is focusing on these find groups. Through detailed documentation and analysis of every stage in the production of the objects, from the raw material to the finished item, as well as the find context, we seek knowledge about the objects themselves, what they looked like and how they were used. Additionally, we can learn about the people on board the ship who wore the items and what all of this might tell us about the social structures of both military and civilian society. This paper will present preliminary results from the initial phase of documentation and analysis of the textile fragments.

15:00 – 16:30

Session 1B:

15:00 – 15:15

Elena Settimini; Alessio Francesco Palmieri-Marinoni, Italy

Elena Settimini is a PhD student at the School of Museum Studies, University of Leicester. Her actual research investigates the development of inclusive cultural policies within cultural landscape and living heritage. In the last ten years Elena has been working in various Italian museums and she is also an active member of the Association of Critical Heritage Studies.

Alessio Francesco Palmieri-Marinoni is a PhD student at the School of Media, Film and Music, University of Sussex. His research investigates the relation between historicism and stage costume in Wagner's operas and the role of stage costume in staging. He is curator of the Costume Collection of the *Palio di Legnano* (Milano).

Embodying History, The Evocative And Empathetic Power Of Costume Arms And Props In The *Palio Di Legnano*

In the last two years, numerous local communities in Legnano (Milan) have been involved in defining and planning the forthcoming "Museo del Palio di Legnano". They are asked to think and ponder on the protection and enhancement of their own cultural heritage (both tangible and intangible) and on the historical memory related to specific objects like costumes, arms and theatrical props. In this particular context, objects, and above all costumes, can be considered as essential tools in order to stage the Historical Parade and embody the local historical memory. The "medieval style" costumes can be considered and analysed under different perspectives: they represent the evolution of the idea of 'embodiment' and 'historical authenticity,' as well as the identity of the Palio communities. Because of these characteristics and qualities, costumes, arms and accessories used during the last two centuries in staging the Historical Parade, must be continuously reconsidered and understood. Costumes are perceived as a fundamental element in living, staging and infusing the past and its tradition

in contemporaneity and are bearers of identity values. Without costumes it is not possible to experience the Palio's cultural value and without them local communities couldn't find their identity and their memory.

15:15 – 15:30

Maria Cristina Volpi, Universidade Federal Do Rio De Janeiro, Brazil

Prof. Dr. Maria Cristina Volpi is a fashion historian and associate professor at the School of Fine Arts at Federal University of Rio de Janeiro (Brazil) 2005 – present). She is the author of *Estilo Urbano* (2018) and articles in peer-reviewed journals on historic Brazilian fashion. She created (2007) and coordinates the Fashion Textile Reference Center, a collection of clothing and costume from stage and carnival at SFA's Museum. She has been an ICOM member since 2013, and is a Member-at-Large elect for the Board of Officers.

The Emperor's New Clothes: Dom Pedro I in Royal Ceremonial Dress

This paper presents a study of the great gala costumes worn by Emperor Dom Pedro I in the ceremonies of acclaim, consecration and coronation in 1822. The question that guided the analysis of these costumes was to understand the meaning of clothing as an expression of identity of the Brazilian nation during an important period of political transition.

The uses, ceremonies and labels that the Court and Imperial House of Brazil originated were grounded in the Portuguese Court while keeping some influences from the Spanish. During the first two quarters of the nineteenth century, the costumes associated with Brazilian Court etiquette evolved from these referenes and from fashions used in France and England. The adoption of new colors – green and yellow – to the detriment of the Portuguese – blue and red; the new motifs for embroidery applied to the imperial robes and the uniforms of the emperor and empress (oak, wheat and palm trees with great symbolic significance); are some aspects of the clothing of the Empire of Brazil that break with the Portuguese model and were inserted into the clothing context of the time. In addition, the dress aspects of Dom Pedro I, the details of which are unprecedented in European court repertoire, are all evidence of strategies to free Brazilian imperial youth from the overbearing Portuguese motherland. Focusing on the symbolic dimension of court ceremonial dress as a symbol of imperial power highlights elements that enable us to question both the memory of monarchy and social practices and their representations present in Brazilian society of the nineteenth century.

15:30 – 15:45

Elisabeth Hackspiel, AMD Akademie Mode & Design, Design Department Of Hochschule Fresenius, University Of Applied Sciences, Study Centre Duesseldorf, Germany

Professor of Fashion History and Fashion Theory at the AMD Akademie Mode & Design, Design Department of Hochschule Fresenius, University of Applied Sciences, Study Centre Duesseldorf since 2009; curator at the German

Textile Museum, Krefeld from 2000-2002; curator of the exhibition *Nach Rang und Stand. Deutsche Ziviluniformen im 19. Jahrhundert*, German Textile Museum, Krefeld 2002; co-editor of “*Civilian Uniforms as Symbolic Communication*”(2006); PhD in Art History, Institute of Fine Arts, New York, USA 1999; Textile engineering degree, University of Applied Sciences, Moenchengladbach, Germany 1979.

So Cool And Sexy: Military Inspired Costumes Of Rock And Pop Stars

Since the 1960s, rock and pop stars, from Jimi Hendrix to Robbie Williams, appear on stage and sometimes in private life, dressed in military uniforms. This paper will explore the meaning of uniforms in popular culture. Why do stage stars choose extravagant military-looking clothes? Why were Jimi Hendrix and Mick Jagger wearing vintage uniforms at the time of the great anti-war movements? Why do fans of pop stars find martial clothing cool and sexy? What is their impact on fashion?

16:30 – 18:00

Session 2

16:30 – 16:45

Eva-Sofi Erstell, Chairperson, ICOMAM, Director, Dansmuseet, Stockholm, Sweden

Director of Dansmuseet, Stockholm, Chairperson of ICOMAM since 2013; Head of collection and research department, Royal Armoury, Stockholm 1998-2005; Head of Collections, Army Museum, Stockholm 2005-2008; Director of Army Museum in Stockholm 2008-2016; Director, Dansmuseet, Stockholm 2017-present.

Authenticity In Cultural Differences

Authenticity is important in museums. Museum items are “the real thing” and they are authentic. In this presentation I will highlight an issue with costume. Are clothes, such as military uniforms or costumes from the world of theatre, of less importance when it comes to authenticity? Do researchers tend to value written sources more and do they treat the written sources as more authentic than a textile item? I am sure that clothes are extremely important when it comes to our understanding of another era. You wear your clothes close to your body and clothes are very much attached to character and situation. In 2020 it will be 100 years since the famous Ballets Suedois was founded (1920-1925) in Paris. They were once part of modern life in the city, an avant-garde group of young dancers that electrified Paris. Its founder, Rolf de Maré, (1888-1964) was a Swedish aristocrat, a patron of the arts etc. The archive of the Ballets Suedois still exists, many photos and hundreds of costume sketches. But almost all of the costumes are gone. There has been some attempt to do reconstructions of performances and costume designers have been studying old sketches but not the old costumes. I want to ask questions about why the costumes did not become museum items in the same way as the documents. Only a few of them have survived, kept in the Opera Garnier in Paris. I wonder if there is a different attitude in museums depending on what kind of object we have in our collections. Are costumes of less importance than other items in a collection?

16:45 – 17:00

Patricia Reymond, Olympic Foundation for Culture and Heritage, Lausanne, Switzerland

After a degree in information management in Geneva and a Master in History in Lausanne, Patricia is collections manager at the Foundation, in charge of the care and loan of the artefacts collections which includes a large textile collection.

Get Dressed For The World's Largest Party: Olympic Uniforms Through The Ages

On Friday 24 July 2020, the Summer Olympic Games will open in Tokyo for a two-week sports and cultural festival, attracting large crowds and a worldwide audience. Various populations gather together at the Olympic venues: athletes, delegation officials, teams working for the organisers, representatives of the International Olympic Committee and International Federations, and media crews. What these diverse people have in common is the wearing of distinctive Olympic uniforms. Their use has a purpose: visually communicating the event, they convey national identity, identify the wearer's function and thus help grant controlled access to the venues and services. Wearable distinctive signs and colour codes in clothing have been used since the beginning of modern Olympic history.

Olympic uniforms must balance many delicate elements, such as comfort and allowing the wearer to perform their tasks, while at the same time making them look attractive and proud to represent their country. They reflect the trends in the sporting goods industry, but also the constraints imposed by an often-tight budget, the hygiene and safety requirements, the moral codes of the time and the brand strategy adopted by the nations and their respective outfitters. The Olympic Games have distinguished themselves from other international events by developing over time a strong ceremonial and consistent brand programme known as the Look of the Games. This includes the so-called clean-venue policy of no advertising in the venues and no political messages. A ban on advertising on the sports and formal clothing similarly applies, save for the manufacturer's identification, which may appear in a logo or a name, giving marketing strategists a certain latitude for promoting the brand to a global audience through the media.

The uniforms are sported by the athletes, who embody the image of their nation. National Olympic teams are often dressed by iconic brands closely associated with their country, such as Ralph Lauren for the USA, Armani for Italy or Lacoste for France. As *Forbes* contributor Stephan Rabimov pointed out, it is about fashion diplomacy; no fashion week can match the thrill of the ceremonies marking the beginning and the end of the Games that are viewed by billions. The style, colours and accessories contribute to sending out a message, an example of which is the military beret adopted by the British Olympic team at the post-War London Games in 1948. The unveiling of national attire usually receives considerable attention from the media, and critics often raise the level of public expectation. The paper will present how designers from different backgrounds have dealt with the constraints to reinvent Olympic uniforms between tradition and modernity. Creatives like André Courrèges, Issey Miyake, Eiko Ishioka, Stella McCartney and Christian Louboutin have reinterpreted national colours and symbols by playing with representations and clichés. It will also give the floor

to the athletes, volunteers and other Olympic participants who have dressed in these designers' looks to perform their role at their best.

17:00 – 17:30

Ilse Bogaerts, War Heritage Museum, Brussels, Belgium ICOMAM And Paul Van Brakel, Secretary, ICOMAM, National Military Museum, Soest, The Netherlands

Ilse Bogaerts

In 2016 Ilse Bogaerts became head of the department of collections: uniforms and equipment, flags, instruments, art collections, phaleristics, and their restoration workshops. She has worked with the textile collection at the Royal Army Museum in Brussels, since 2001, a museum that today has been transformed into a War Heritage Institute and that manages military museum sites all over Belgium.

Why Do We Love To Look Like Soldiers?

Why do we love to look like soldiers? From combat chic to camouflage prints – from rebellion to new feminism -- military uniforms inspire fashion designers. Cultural cross fertilization between 'High Fashion' & 'Military Outfits' is not only a western phenomenon, but the same fashion vocabulary is used in Japan, including technical military innovations adopted by civilian clothing (camouflage and robotics). The social aspect of 'uniformity' in dressing behaviour, by a variety of (sub-) groups with different status will be discussed.

Paul van Brakel

Paul van Brakel studied history and museology. Initially a history teacher, then a Researcher for exhibitions for the Dutch Textile Museum (1992-2000), he worked later as a museum manager for the Netherlands Artillery Museum (2000-2014). He is now the curator (2014-) for the textile (uniforms, banners and flags) and the artillery collection at the National Military Museum in Soest, The Netherlands.

The Social Impact Of The Military On Fashion: Uniforms And Uniformity

The relationship of the military on fashion and its social impact; uniforms and uniformity. Equal shapes as a recognizable group or nevertheless a hankering to distinguish (both in society as in the army)? Can we state that also fashion houses raise armies by creating uniformity in outfits (directed to social groups)? And how far does this phenomenon correspond to regular army uniforms?

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Hirota, Risa	Curator, Iwami Museum
Ishioka, Kimiko	Independent researcher on kimono
Jiroku, Naoko	Curator, Kobe Museum
Kurashiki, Akiko	Sugino Fashion College
Matsuo, Ryoko	Professor, Yamaguchi Prefectural University
Mizutani, Yumiko	Professor, Yamaguchi Prefectural University
Mori, Rie	Professor, Japan Women's University
Okubo, Naoko	Professor Miyagi Gakuin Women's University
Oyama, Yuzuruha	Curator, Tokyo National Museum
Shoka, Naoko	Curator, Matsuzakaya Art Museum
Sudo, Ryoko	Otsuna Women's University, Tokyo
Sugimura, Yukiko	Sugino Fashion College
Suzuki, Saki	Kobe University, Doctoral Degrees
Yamazaki, Toshie	Professor, Kanto Gakuin University

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Newman, Cathy
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Jachimowicz, Elizabeth
Rasche, Adelheid
Hackspiel, Elisabeth
Volpi, Maria Cristina
Coleman, Elizabeth Ann
Sünderhauf, Esther
Reymond, Patricia
Druesedow, Jean
Alvarado, Isabel

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