

ICOM Costume News 2017

September 2017

**INTERNATIONAL COSTUME COMMITTEE
COMITÉ INTERNATIONAL DU COSTUME**

Letter from the Chair

Dear Colleagues,

I am pleased to report on a successful meeting in London. We enjoyed stimulating papers and, of course, the renewal of collegial friendships. I must first thank our British colleagues who stepped in to assist with planning this meeting. I do not advise trying to plan a meeting in a short time, at a great distance and without a local committee. However, members of the Board of Officers and members of the Committee made essential contacts which allowed this 2017 meeting to proceed after the unfortunate cancellation of the Bangkok meeting due to the death of the king. First, I must thank Matteo Augello who suggested the London College of Fashion and made the first contact; Johannes Pietsch who made the contact with the School of Historical Dress; and Alexandra Kim who had contacts at the Fan Museum, the Victoria and Albert Museum, Kensington Palace, and contacted Chatsworth and the transportation companies necessary for the post-conference day trip. Through it all Paola Di Trocchio kept sending the e-mails and Meike Koenigstein kept the ICOM Costume Web site up to date. As a result of all of these efforts and more, we had a meeting with 81 attendees, 5 accompanying persons and a program of 46 presentations with 27 countries represented. The committee was able to provide full or partial subventions to nine members.

We were very pleased to welcome Lotte van Schellen and Catherine Regout representing the committee organizing our 2018 meeting in Utrecht, The Netherlands. The theme of the 2018 meeting will be innovation and fashion and coordinate with Ninke Bloemberg's costume and innovation exhibition, "Out of Fashion." Watch for the call for papers.

We also welcomed Yayoi Motohashi who is our liaison with the Japanese organizing committee for the 2019 Triennial in Kyoto. During the Kyoto Triennial, we are organizing a joint afternoon meeting with the International Committee for Museums of Arms and Military History. The Board of Officers is pleased with this prospect as fashion and military dress share many influences. If you are interested in the relationship between fashion and military dress, please watch for a special call for papers for the Kyoto meeting.

Alexandra Palmer has graciously agreed to Chair the Nominating Committee and appoint those who will serve with her. This is a critical role as there will be at least three openings on the Board of Officers (Chair, Vice-chair and Secretary). Other current Board members are up for re-election. According to the ICOM Statutes, no one can serve on the Board of an International Committee for more than twelve years, and no one person can hold the same position for more than six years. The Nominating Committee must be approved at the meeting in Utrecht. Members of the Board are nominated and elected via e-mail prior to the Kyoto meeting. Please consider joining the Board as it is a rewarding experience to work with others committed to the future of the Costume Committee. As you think of members who might serve as officers and Board Members-at-Large, please talk to them and to current members of the Board so that

names can be forwarded to Alexandra. Members of the Board of Officers must be ordinary ICOM members. The nominations can be forwarded to Alexandra via e-mail at apalmer@rom.on.ca.

The Board of Officers is considering what kinds of projects the Costume Committee might pursue in keeping with the strategic objectives of ICOM. It was suggested that the two areas that could be emphasized are the Student Day and Clothes Tell Stories. We now have several years of experience with both of these initiatives so developing them further is appropriate. Another area that could be emphasized is that of clothes and sustainability. Over the next months we will solicit your opinions and suggestions about these initiatives so that we can make concrete proposals at the Utrecht meeting. Just to refresh our memories, the 2016 strategic objectives of ICOM are:

1. Enhancing membership value through improved participation, communications, and capacity building.
2. Enhancing ICOM's international profile
3. Raising the visibility of ICOM
4. Enhancing ICOM's international role
5. Auditing ICOM's needs in terms of staff and resources

A more comprehensive explanation of these objectives is available on the ICOM Website. We welcome your suggestions for programming that the Costume Committee can undertake to meet these goals. We look forward to the 2018 meeting in Utrecht and to hearing from you concerning nominations as well as strategic objectives.

With all good wishes,



Elisabeth Hackspiel-Mikosch's Fotoimpressions from the Annual Meeting June 26-29, 2017 in London



At the School of Historical Dress



At Kensington Palace



Queen Victoria's dress, Kensington



In the lecture Hall at LCF



At the V&A lecture on Balenciaga

Annual Meeting June 26-29, 2017

In London

Annual General Meeting
International Committee for Museums and Collections of Costume
27 June, 2017, 11:15AM, London College of Fashion
Minutes by Alexandra Kim

I. Call to order (JLD)

II. Introduction of new members and first time attendees; apologies from those absent

New Attendees

Rebecca Devaney
Lotte van Schellen
Catherine Regout
Louise Coffey Webb
Daniel Drexel
Mary-Anne Gooden
Angelika Riley
Patricia Way
Dennita Sewell
Anne-Mari Lehto
Annelena De Groot
Draginja Maskareli
Louisa Onuoha
Tony Njoku
Kelechi Iroegbu
Jasna Gaburova
Eva Hasalova from Slovakia
Marketa Vinglerova

Absences

June Swann
Maria Friend
Eva Ucholova
Gundula Wolter
Paola di Trocchio
Sofia Pantouvaki
Jean Loverin
Dorothea Nikolai
Elia Petridou
Perilla Rasmussen
Dale Gluckman
Ninke Bloomberg
Mary Onuoha
Inez Brooks-Myers

III. Approval of the minutes of the meeting in Milan as published in the Newsletter (JLD)

Approval for minutes approved by Vicki Berger and Naomi Tarrant

IV. Chair's report (Jean Druessedow)

Dear Colleagues,

I am delighted to welcome you to London, and I must first thank our British colleagues who have stepped in to assist with planning this meeting. I do not advise trying to plan a meeting in a short time, at a great distance and without a local committee. However, members of the Board of Officers and members of the Committee made essential contacts which allowed this 2017 meeting to proceed after the unfortunate cancellation of the Bangkok meeting due to the death of the king. First, I must thank Matteo Augello who suggested the London College of Fashion and made the first contact; Johannes Pietsch who made the contact with the School of Historical Dress; and Alexandra Kim who had contacts at the Fan Museum, and the Victoria and Albert Museum, and who contacted Chatsworth and the transportation companies necessary for the post-conference day trip. Through it all Paola Di Trocchio kept sending the e-mails and Meike Koenigstein kept the ICOM Costume Web site up to date. As a result of all of these efforts and more, we have a meeting with 86 attendees and a program of 46 presentations. We have been able to provide full or partial subventions to nine members. We have just introduced our first-time attendees.

It seems that the primary activity of the Costume Committee from year to year revolves around planning the next meeting. It is very important to plan at least two years ahead. We will hear plans for the 2018 meeting in Amsterdam and the 2019 Triennial in Kyoto later in this meeting. It is now time to entertain

suggestions for the 2020 and 2021 meetings. The additional activities we have undertaken have to do with publishing the meeting proceedings, and soliciting new articles for “Clothes Tell Stories,” as well as encouraging additional translations of the Vocabulary of Basic Terms.

The websites need continuous servicing, and we thank Meike Koenigstein and Lucia Savi for attending to them. Dorothea Nicolai has continued and enhanced our Social Media presence. Lucia will have new responsibilities in the coming year and has asked to be relieved of her work on “Clothes Tell Stories.” Thus, we need a volunteer to replace her in that role. Of increasing importance is the appointment of a Nominations Chair, and we must accomplish this here at the London meeting. If you are interested in volunteering, please talk with me or another member of the Board. There are three current members who must be replaced in 2019: the chair, vice-chair and secretary have served in Board positions for the maximum number of years allowed by ICOM’s internal rules.

Professional associations and friendships grow with each exchange of knowledge made possible through our Costume Committee activities. I encourage you to participate in the governance of the Committee, to use our social media, and whenever possible, to attend the meetings to reap the rewards of membership.

V. Vice Chair’s report (Bernard Berthod)

Mon intervention va rendre compte des travaux de la Réunion du Conseil consultatif à Paris les 7 et 8 juin 2017

SEPARATE MEETING IC Wednesday 7 june (présidence Kristiane STRAETKVERN et Peter KELER)

Plusieurs thèmes ont été abordés

1. Problème de la délégation de pouvoir ou d’autorité

Demande : La délégation de pouvoir devrait intervenir lors de recrutement de personnel hors de France, lors de réception d’argent donné par un sponsor ; les IC n’ayant pas de personnalité juridique, une délégation de pouvoir sera donnée pas d’une manière générale mais pour une activité bien déterminée ; toute demande doit être soumise au Comité central

Ce problème se rencontre aussi lors des meeting annuels, lorsque le IC doit avancer de l’argent

2. conférence triennale

Les participants constatent qu’il n’y a pas assez de temps pour les rencontres, trop de conférences « universitaires, magistrales » ; ce devrait être l’occasion de rencontrer d’autres IC, de faire des activités communes, d’échanger en forum.

3. avenir des IC

Les IC doivent réfléchir à leur avenir et se poser les questions :

-Comment chaque IC sert les professionnels des musées ?

-Pourquoi plus de la moitié des membres ICOM ne font pas partie de IC ? et pourquoi, parmi ceux qui en font partie, peu viennent aux meeting annuels ? ces meeting annuels sont-ils la bonne formule ? pourrait-on organiser des meeting plus simple à l’échelle d’un continent ou d’un groupe de pays ?

Pour les grands IC, il faudrait créer des sous-comités pour cibler les divers centres d’intérêt dans un même comité.

Il n’y a pas assez de communication interne, d’initiatives ! il est recommandé aux IC de se rapprocher des comités nationaux (ce que je fais pour la France)

L’omniprésence de l’anglais est une difficulté supplémentaire.

4. Archives (P. Keler)

Problème des archives, ou les réunir, comment ?

Lors de la réunion plénière du lendemain, diverses questions et thèmes ont été repris. Plusieurs pistes ont été évoqué par la présidente :

Les IC doivent être davantage identitaires, créer des partenariats, créer des synergies avec d’autres comités, de développer des projets de recherches.

Nous devons constater avec fierté que notre Comité Costume est bien dans cette perspective puisque nous envisageons une collaboration avec et que *Clothes tell Stories* s'inscrit parfaitement dans un programme de recherche.

VI Secretary's report (Alexandra Kim)

Firstly membership figures. As of 15 June 2017 the central ICOM online membership database shows that the Costume Committee has some 355 'active' members (187 of these ICOM notes as having paid a 2017 membership fee) and we have 33 'active' institutional members (membership years 2015-2017). Most of the institutional members are from Europe though museums in Thailand, Chile, Japan and the US are also members. The method of transferring information from National Committees to the ICOM Secretariat in Paris and then to the online database and the International Committees continues to be problematic. Some members appear twice in the database and contact details are frequently out of date.

If your details change please inform both me and your national committee. The national committees are a way of information being updated in Paris. If you are not receiving our twice yearly newsletter by email please let me know. 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 have also spent time this year answering about ten 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 ranging from objects to be donated, internship opportunities and a student journalist writing a piece about costuming television characters.

Other activity this year including writing up the minutes from the AGM and board meetings in Milan, finalizing the Toronto 2015 proceedings and assisting Jean in making arrangements for this 2017 meeting in London, after the need to postpone the Thailand meeting.

VII. Treasurer's report (Ninke Bloemberg)

Bank balance as of 1 Jan. 2017: 13,274,60 euros

INCOME

Annual subventions 5004 euros

Registration deposits for London: 348,48

TOTAL INCOME AS OF 17 JUNE 2017: 5.348.48

EXPENSES

Preparation for London: 3,558,07

Memberships: 90,00

Bank charges 100,00

Other costs 125,00

TOTAL EXPENSES AS OF 17 JUNE 2017: 3.873,59

BALANCE AS OF 17 JUNE 2017: 14,749.49 EUROS

VIII. Publications Reports

A. Newsletter – Ursula Karbacker

Ursula published newsletters in Sept and in April and will do so again this Sept. This will be distributed by email; only by post by request

B. Web site – Meike Bianchi-Koenigstein

In this report I would like to give you an overview of the website activity in 2016/2017.

Since last year we have a statistic program, named W3 counter, for our website. Compared to the old statistic software it works more precisely and does not count page views from robots that distorted the numbers of visitors significantly. With W3 counter one can see immediately who is watching which page and how much time is spent on the site. I would like to give you an impression of the data and explain what it means for the website of the Costume Committee.

In the last 12 months the website had 4347 visits with 9680 page views. The visitors are spending less than 10 minutes on the website. This shows, that visitors are going directly to the content they are interested in and are not surfing on the site.

The top 5 countries from which our visitors come are the United States (885 visitors), United Kingdom (348 visitors), Canada (214 visitors), Germany (193 visitors) and France (165 visitors). After them range Japan, the Netherlands, South Africa, Brazil and Thailand (each with about 120 visitors).

Most of the people are using the desktop version of our website (84%), and only a few the mobile version (16%). They are going to our website directly (1208 visitors), via search engines like Google (1587 visitors) or are coming from referring sites (1547 visitors) like ICOM (1168 visitors), Facebook (187 visitors) and Clothes Tell Stories (71 visitors).

The most popular pages of our website are: Next annual meeting, Guidelines, Terminology, Proceedings of Toronto and Milan as well as the page that links to Clothes Tell Stories.

This shows that the website is used by the visitors as a central information point for date and location of the annual meeting, because this year exists no extra site for the conference. Moreover the editorial content has a very big relevance. It can be reached via an external link (like Clothes Tell Stories and the Vocabulary of Basic Terms) or downloaded (like the Proceedings). The relevance of the editorial content is also evident in the increasing number of visitors after the publication of the Proceedings of Milan and Toronto in January and February. The online publication of the proceedings has been a great success, as you can see in the chart below. Johannes Pietsch and Alexandra Kim gave me perfectly arranged documents that made the uploading as easy and fast as possible. Thank you very much!

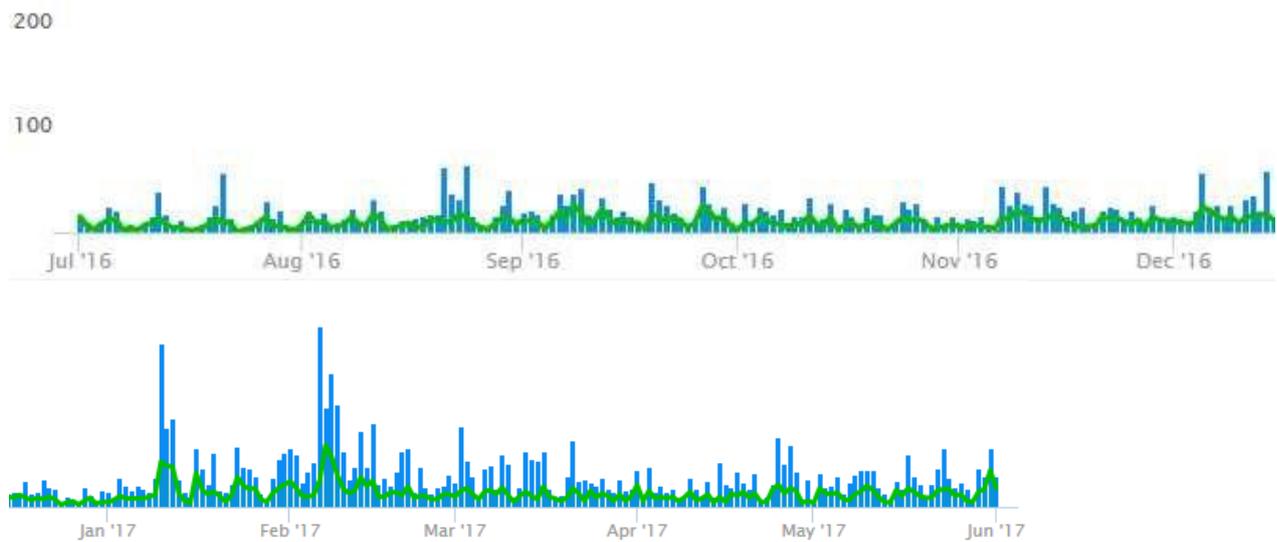


Image: Chart of visitor rate from July 2016 to June 2017

In the last year we also received 13 messages through the website regarding general information or inquiries on how to become a member. The requests are forwarded to Alexandra Kim, who answers them directly or distributes the emails to the relating specialists. The year before we had also exactly 13 messages and the year before 15 – so the number of messages is quite constant.

Besides the statistic, there is an open topic:

The gallery with pictures of costumes that are kindly provided by Jean Druessedow, Michaela Breil and Brigitte Herrbach-Schmidt is still under construction due to the fact that it takes a lot of time to upload, describe and sort the images with the content management tool of the website. The kind of gallery that is available for our website does not give the possibility to show the pictures in a timeline, as it was originally meant to be. Furthermore the images are not presented well on the website: only a small part of them is

visible and the handling of the gallery is not easy for the visitors. In the statistics I could not see if the visitors are using the gallery. In consideration of the fact that they are spending only few time on the site, it is improbable. We should ask ourselves if such a timeline is needful on the website. It could be better to place it on Clothes Tell Stories where we have the possibility to present the pictures more nicely and the visitors are looking for such information. Besides the discussion with the gallery, the pictures are on a prominent place on the head of the website and are visible to all visitors, so I thank all of you for providing them.

Finally, I would like to inform you on the following:

The website that we are using is generously offered by ICOM. We can use it for free and have a great technical support. But for this reason our website also depends from the decisions that ICOM makes: Last year Gerrit Holz created a wonderful logo for us. We needed to change it only a few months after the publication with one that ICOM arranged for each committee. ICOM is also planning to change the template of all websites, but until now I do not exactly know what this will mean for our site. They started a survey to know what our needs are and I hope the future page is working as well as the one now. Even if it irritates, it is also a chance and a necessity to have a website that is always on the last technical standard.

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!

D. Proceedings – Johannes Pietsch

In January 2017 we published the proceedings of the ICOM Costume Annual Meeting 2016 in Milan on our website. It had been a tight schedule but thanks to our disciplined authors we were able to do it.

In February 2017 Alexandra Kim published the proceedings of the Toronto 2015 ICOM Costume Annual Meeting online.

Vicki Berger is preparing the proceedings of the 2010 Shanghai meeting to be put online as well.

Publishing the proceedings in pdf format on our website has proved to be a quick, efficient and also cheap means of distributing articles among a worldwide audience.

We have decided to publish the proceedings of this London meeting online - send articles to Jean. We will need signed copyright forms. Please let us also know if you don't want to publish, give permission to publish abstracts. We will send out guidelines and permission forms.

F. Social Media – Dorothea Nicolai

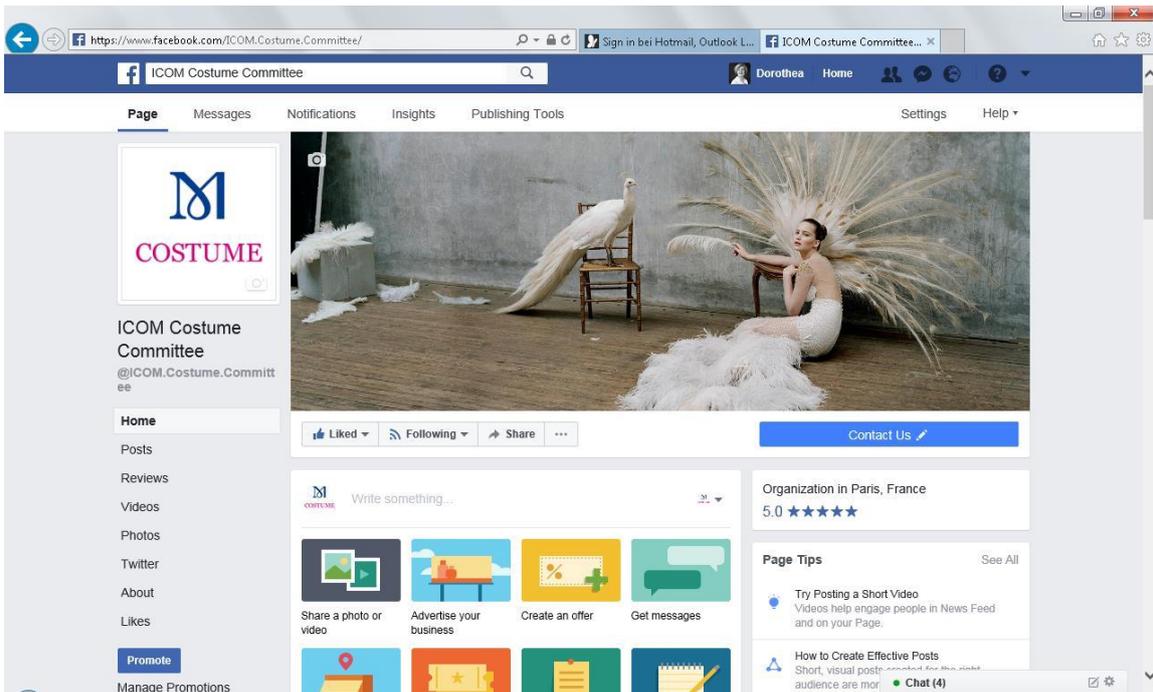
Here is my report on the ICOM Costume Committee's FB Page, for which I was appointed to take care of during the Milan meeting in 2016, together with Alexandra Kim.

When I began with this work after the Milan meeting, the page likes where about 400. Meanwhile, slowly but steadily, the number is raising, and today, on 17th of June, 2017, there is a total of 725 likes and 736 followers.

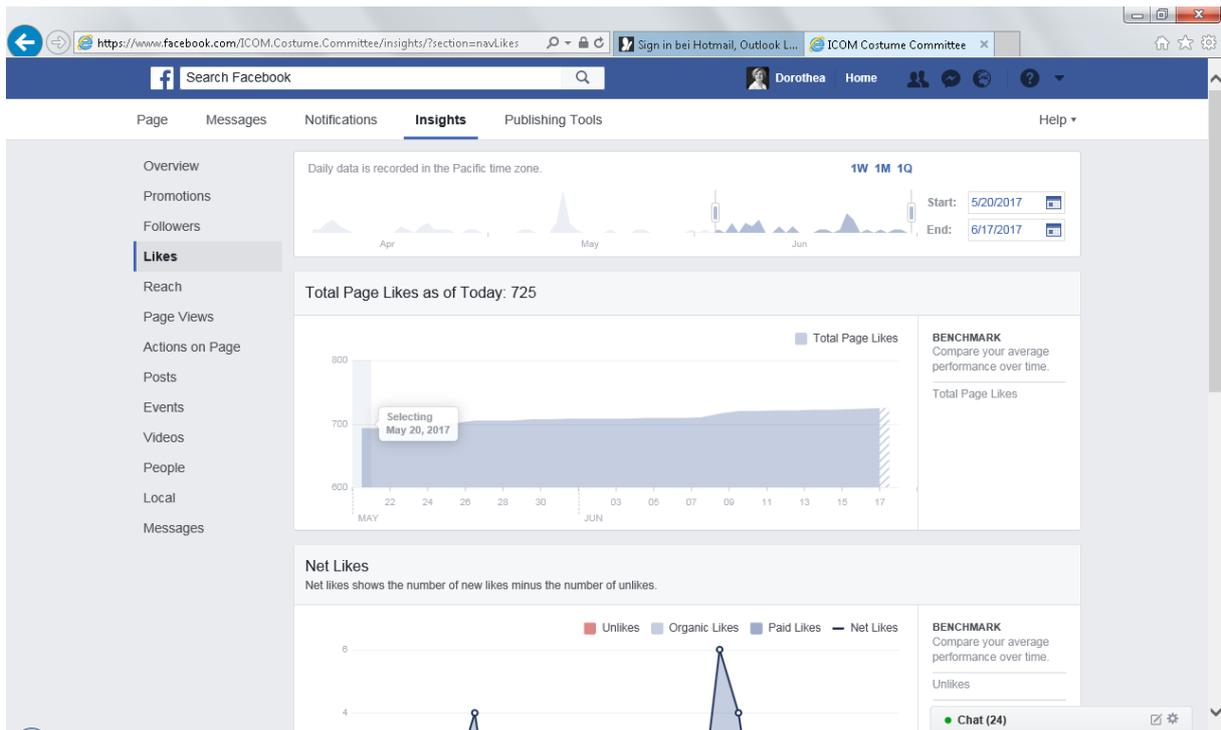
The reach of each post varies between around 300 and a maximum of 2300 reaches, 'likes' vary from around 10 to 50 for each post. 'shares' vary from 1 to around 20.

I am still experimenting about the quality of the posts: information referring to our website and our conferences and publications and information about actualities (new exhibitions) or presenting a special museum.

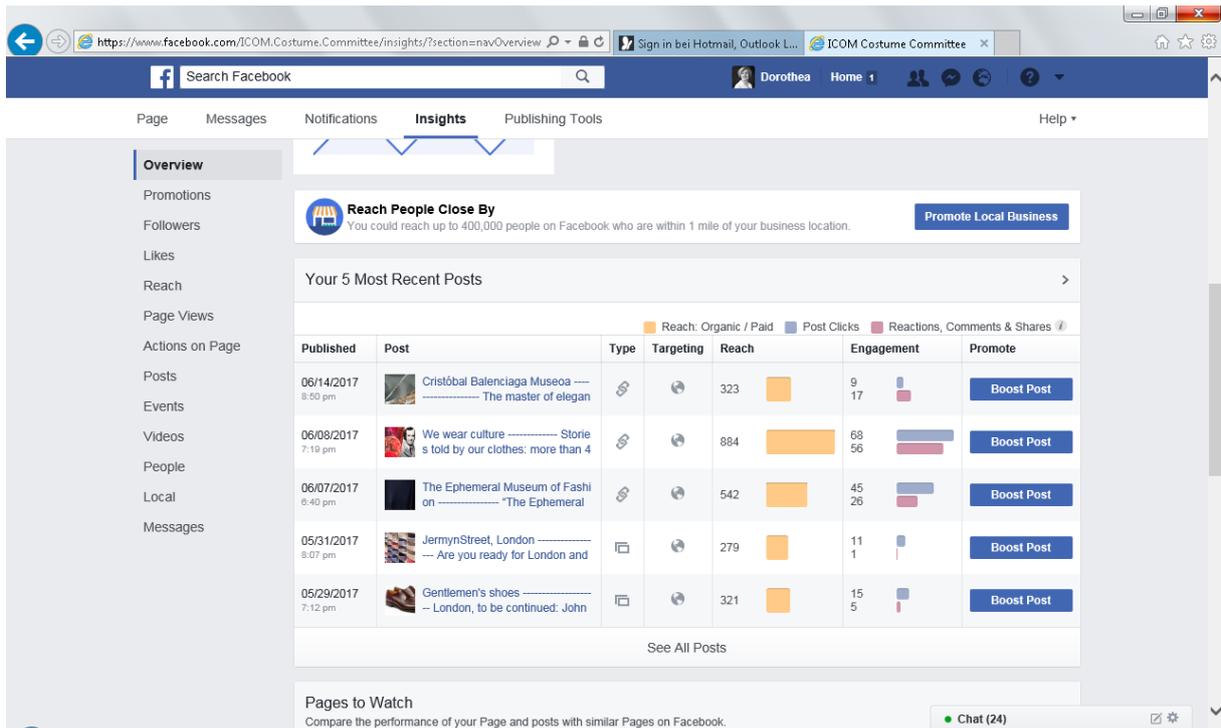
I changed the FB cover regularly, but not too often, trying to match it with activities like our meeting (here: the British photographer Tim Walker)



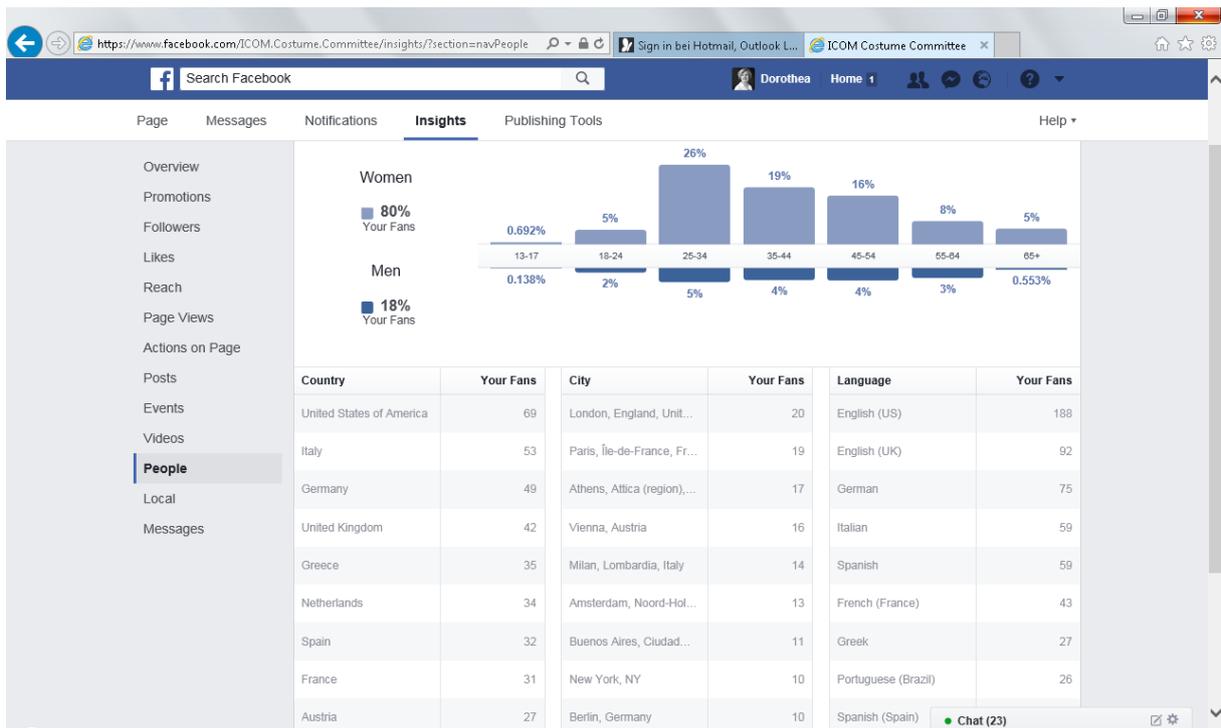
Screenshot 1: front page with a photography by Tim Walker



Screenshot 2: graphic visualizing the slow but steady raise of page likes



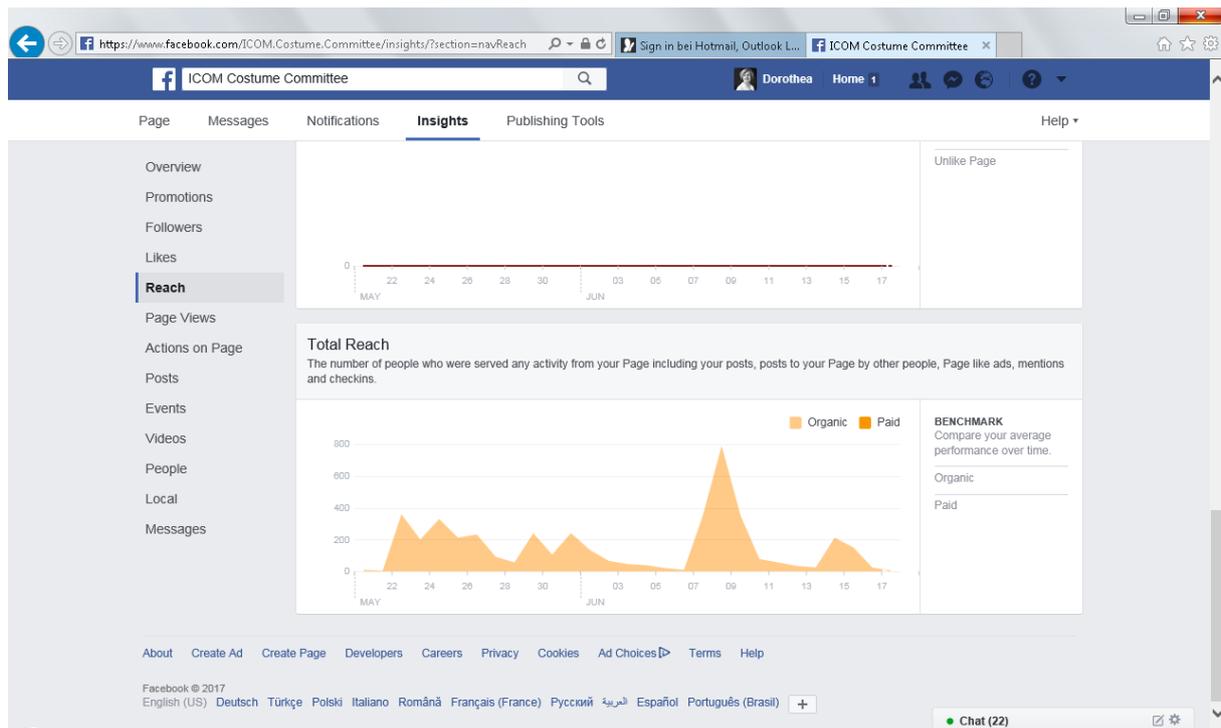
Screenshot 3: visualizing the reach of the last 5 posts I try to post regularly all 2-4 days, mostly in the evening.



Screenshot 4: visualizing the background of the people liking this page.

Most of the 'likers' come from the United States of America (69), and most 'likers' are English speaking. And more women (80%) than men.

I try to cover subjects and museums from all countries, not only English-speaking background. I also try to present smaller and less known places and museums.



Screenshot 5: graphic visualizing the average reach of a post.

I would like to put some general questions:

- I like that there is ‘another’ input than mine when Alexandra is preparing a post: we agreed on general rules for the ‘styling’ of the post, though.
- Sometimes I am not sure whether a post is too much ‘promoting’ a private interest (p.e. a costume committee member curating). But then, on the other hand, it is all connected to museum subjects.
- Principally, I think the FB page helps to communicate within the committee, but has a far more wider reach to people outside of the committee.
- Do we have special subjects – also from other committee members that need to be promoted?
- I tried to post sometimes about environmental topics (global sewing, pollution) and technical innovation. The range of topics is neverending (luckily): art, ethnological textile topics, political context (p.e. Memorial day), preparing a meeting (London specific topics), books and films.
- I am having much fun in focusing my attention to topics of a possible post that could be of interest for a bigger group of people.
- I hope you are content with my work, and I am looking forward to your comments.

E. “Clothes Tell Stories” – Isabel Alvarado (Anthea Bickley; Lucia Savi)

Clothes Tell Stories continues to operate, but is not as busy as I would like. This year we have had two submissions, both good and acceptable. The first is “An ‘ethnic’ souvenir for WWI nurse” by Eleni Paphoma, to be found at

<http://www.clothestellstories.com/index.php/component/content/article/10-telling-stories-with-clothes/63-an-ethnic-souvenir-for-a-wwi-nurse>

However the author has asked for amendments to the article that Lucia was not able to implement yet (i.e. image size.. placement of article etc.) as she found it very difficult to learn the system. She writes “As you are probably aware, the website is very obscure to use and no instructions were provided to me to get this working. (Not even the passwords). Every time I perform a new task I need to experiment by trial and error. This is very time consuming.” All of this makes adding articles much slower than we would all like. This is a matter of great concern, especially as Lucia is not able to continue with this project. It is urgent that we find a replacement for her as quickly as possible. It has been suggested to me that we approach the Board of CIDOC and ask for their help in doing just this.

We have another paper ready to be published, which makes the problem more acute. This is by Laura Camerlengo, "The Miser's Purse". This will be published just as soon as it proves possible to do so. I hope that we can sort out the technical matters very soon, and also that there will be an increase in the number of submissions.

Meike has an idea to make things easier, which would involve switching to a pdf presentation. This would be much easier for someone to manage, make a template, put it on the main website, better statistics, we will have a pilot project and see if it works, Meike will propose several templates.

IX. London meeting updates (JLD)

Formally thank the London College of Fashion, Bre Stitt and Benjamin Whyman and the Audio-Visual technicians. Staff have been very generous with time. Matteo and Alexandra, Fan Museum, School of Historical Dress, Kensington, V&A

The School of Historical Dress will be our visit on Thursday morning where the Janet Arnold archives are located. It is dedicated to historical dress, studying and making original reproductions. Founded 2012. All archive Hopkins collection, courses for making. Janet Arnold drawings, next two book plans, historic dress from Hopkins, plus student work will be available to see.

For our Tuesday evening visit we will need to be in the hub at 6pm at Kensington. We'll be guided through in four groups. The number of your group is on your badge.

X. Old Business

A. Need for a Nomination Chair (JLD)

Previous nomination chair Pam Parmal explained not that much work because you work with a committee. The Chair can't run or vote. They handle the call for nominations. We want to keep the geographical diversity in the committee. Pam Parmal nominated Alexandra Palmer.

B. Vocabulary of Basic terms – Anthea Bickley

The VBT is still hosted on the Collections Trust website. This web address takes you directly there, (http://old.collectionstrust.org.uk/assets/thesaurus_icombts/vbt00e.htm) but it is also easily found directly from the Collections Trust (<http://collectionstrust.org.uk/>) and following the link to Resources. There was a problem earlier in the year when the management of the Trust felt that their site was not the right place for terminologies, and our friendly and helpful contact was stopped from working on them. This imposed a delay in putting the Spanish version on the web. However he was able to persuade his boss that terminologies are very important and work recommenced, and at the time of writing is almost complete. I am assured that it will be up there in time for our 2017 AGM. He also reiterated that they will be happy to add versions in other languages as and when we are able to provide them, though he was a little apprehensive when I reminded him that Arabic may soon be one of the official ICOM languages. I am not aware that we have any native Arabic speakers on the committee at present so this is hardly a pressing problem. I have now seen most of the draft Spanish pages, and they will continue the pattern very well.

On a more technical matter, he suggested that it would be a good idea to underlie the web page with a version in SKOS format, which would be invisible in ordinary use. What this does is to specify an individual web address for every single element, e.g. the entry 6.1 with its data. This web address could be easily found – we would be supplied with detailed instructions on how to do this. The advantage would be a simple means for anybody who wished to quote that element, say in a publication or an online database. I accepted his offer to do the preparatory work, and will then discuss further the details and implications of implementation.

C. 2018 Meeting in Amsterdam – Lotte van Schellen and Catherine Regout

11-15 June 2018

Sunday 10 June Arrival and registration

Monday 11 June 9:00 – 15:00 papers; afternoon visit

Tuesday 12 June 9:00 – 14:00 papers; fashion walk; slow fashion; storage
visit Centraal Museum

Wednesday 13 June	9:00 – 14:00 papers; fashion walk; slow fashion; storage visit Centraal Museum
Thursday 14 June	Bus trip to TextielMuseum Tilbug
Friday 15 June	Rijksmuseum atelier; exhibition; Museum of Bags and Purses; Modemuse

Will organise with Ninke's fashion costume and innovation exhibition, "Out of Fashion", which will link to the theme of the meeting based around the idea of Innovation.

Deliberately chose Utrecht because it is a city well suited to the theme of innovation. Founded in 1838 Utrecht museum is the oldest municipal museum in Netherlands, in an old monastery. Fashion is an important part of collection.

During the meeting there will be an exhibition which will focus on Jan Taminiau, the Dutch designer who has dressed the Dutch queen, Gaga, and Beyoncé.

A few days for papers in the garden room. There will be behind the scenes tours and a fashion walk through city. The meeting will show the variety and importance of Dutch fashions. On Friday there will be a visit to Amsterdam with the RijksMuseum with its exhibition on lace and a visit to their conservation centre as well as the bags and purses museum and Modemuse. The team are working on a post conference tour and are anxious to hear your views. When you prepare your paper proposal think about Innovation in the broadest sense of the word.

More information on the theme and other information on a website for the meeting

10 June student day

16/17 June post conference tour

For registration icom2018@centralmuseum.ne

D. Student Day 2018 – Vicki Berger

Here are a few thoughts about Student Saturday 2018:

According to Ninke's schedule, we begin our Amsterdam meeting on Sunday, June 10, 2018. This would put Student Saturday on June 9. If the Board is able to fund lunch and a very few incidentals, we can go forward. In London, Ninke, other colleagues from Amsterdam, Rebecca Akins, and I could meet over a lunch to begin plans. We will need local arrangements teammates. If all agree, I can announce the Student Day at our Annual General Meeting.

E. 2019 Triennial Meeting in Kyoto 1 – 7- September 2019 (Yayoi Motohashi)

Japan meeting hasn't yet been planned. The video Yayoi showed from ICOM Japan gave an idea of the sorts of things on offer from the Triennial. If you have any ideas for the programme pass your thoughts on to Yayoi; eg. collection of Bunke in Tokyo, contemporary fashion. The triennial theme is museums as cultural hubs, visits to traditional craftspeople in Kyoto, relationship with imperial collections, traditional Japanese garments would be good, costume conservator at KCI has associations with imperial family, etiquette of the kimono, Issey Myiake, Junya Watanabe

XI. New Business (JLD)

A. Need for "Clothes Tell Stories" Web-master

We are waiting for Meike to develop a template and experiment with it before moving forward.

B. 2020, 2021 meeting places

Potential meetings; we don't know 2022 triennial yet, once we do we will have a better sense of whether the 2020 meeting should be in Europe or elsewhere. Azerbaijan and Georgia are options to consider. Additional suggestions propose Paris, always Greece, Los Angeles, Spain and Portugal

C. Any Other Business - Announcements

Exhibition of doulmas in Greece Ioanna Papantoniou, will have a conference connected to it, listen to her paper end of September/October 2018 Athens

Elisabeth Hackspiel-Mikosch explained that Netzwerk Mode Textil was founded nine years ago and has published its first year book. The network is giving these away for free, you just need to pay postage so if you would like a copy please contact Elisabeth. https://www.netzwerk-mode-textil.de/index.php?option=com_flexicontent&view=item&cid=4:profil&id=1111:verein13&lang=en&Itemid=764

The CSA are organizing a tour to Guetamala May 2018. The tour needs 22 people to go. Please contact Vicki Berger for details or visit <http://costumesocietyamerica.com/resources/study-tours/>

ROM major conference Cloth Cultures: Future Legacies of Dorothy K. Burnham 9-12 November 2017 <https://www.rom.on.ca/en/collections-research/research-community-projects/textiles-fashions/cloth-cultures>

There will be workshops, great keynote speakers including Adrienne Hood and John Vollmer. It will incorporate the Veronika Gervers lecture, this year by Timo Rissanen and there will be a range of papers given by makers, dancers, academics

XII. Adjournment (JLD)

Symposium Report of persons who received a subvention

Roger Leong, Senior Curator, Museum of Applied Arts and Sciences, Sydney, Australia

The several ICOM Costume Annual Meetings that I have attended over the years have always been highly rewarding conferences of peers. The London 2017 Meeting and Symposium exceeded my expectations in all aspects.

The large number of peers (over 80) drawn from five continents was a contributing factor which added to the depth and diversity of research and experience reflected in the papers and subsequent discussions, both in and outside of the formal sessions. As usual, the meeting provided further insight to the richness of northern hemisphere collections and new connections across the globe.

The Meeting was especially timely for me. My last Costume Meeting was ten years ago. In the past two years, I have moved from previous roles working with clothes in an art museum context to being in an institution which collects and interprets costume within a broader, more multidisciplinary framework. The thoughtful approaches that the many papers demonstrated have provided me with different models for shaping and interpreting the collections in my museum.

As usual, ICOM Costume meetings include site visits. The tours provided by the three curators of Kensington Palace Museums and their three exhibitions (*Enlightened Princesses; Diana: Her Fashion Story; Victoria Revealed*) showed how scholarly integrity and broad popularity can work successfully in tandem. Having admired and relied on Janet Arnold's books over the years, a visit to the School of Historical Dress, was an eye-opener and inspiration. Lastly, the post-conference tour to Chatsworth, organised by the Committee, was a unique opportunity to see this fabled English house, garden and the spectacular exhibition *House Style: Five Centuries of Fashion at Chatsworth*.

In summary, I came away from the 2017 Meeting with a renewed perspective on the work of my peers and a host of ideas for the future. Many thanks go to the Costume Committee for the brilliant programming and organisation, with particular thanks to our Chair, Jean Druessedow. Lastly, I owe sincere gratitude to the Costume Committee for awarding me a subvention which enabled me to attend the Meeting on my self-funded trip to London.

Draginja Maskareli, Museum of Applied Art, Serbia

ICOM Costume Committee Annual Meeting and Symposium “The Narrative Power of Clothes”, held in London, June 26–29, 2017, were a great and important experience for me. Since 2009 I have been working as a curator at the Textile and Costume Department of Belgrade Museum of Applied Art and I it was a high time to take a part in the Committee activities. So I was thrilled when the Board accepted my paper proposal and awarded me the subvention to attend the meeting.

I have never visited the Fan Museum in Greenwich before and was looking forward to the evening reception organized there. During the past years, I curated the exhibitions of shoes and bags, so I find the small museums dedicated to the collecting of a particular accessory very interesting.

Unfortunately, after our arrival from Belgrade with the late afternoon flight, my colleague from Serbia and I needed almost two hours to pass through the passport control at Heathrow. I was quite disappointed that we had to cancel our thoroughly developed plans to go to Greenwich directly from the airport, but as soon as I reached the hotel I started to enjoy the lively London atmosphere accompanied by a coffee in the nearby cafe.



Oxford Street and London College of Fashion

(Photo: © User:Mtaylor848 / [Wikimedia Commons](#) / [CC BY-SA 4.0](#))

Monday, June 26, was the first day of the conference. Morning walk through the uncrowded and unusually quiet Oxford Street to the London College of Fashion was very pleasant and so was the meeting with the colleagues from the Committee.

At the Fashion Space Gallery situated near the conference space, there was an exhibition “Present¹ Imperfect² – Disorderly Apparel Reconfigured”. It presented different pieces of badly damaged garments accompanied by actual and associative narratives, so it was quite complementary to our conference theme.



Postcard from the exhibition “Present¹ Imperfect²”

Among the exhibited pieces there was a Redfern afternoon dress from 1907 in a very bad state of conservation. In the collection for which I am responsible, there is only one couture piece: a Redfern evening dress from 1909. The view of the exhibited Redfern dress switched me to a different point of view telling me that instead of being unhappy because we have only one couture piece in the collection, I can be satisfied with its good condition instead.

The last session of the first conference day was dedicated to the couture. I learned a lot about the curatorial approach and numerous challenges in the couture area from Louise Coffey-Webb’s, Christine Waidenschlager’s and Birgit Hasse’s presentations on James Galanos, Madeleine Vionnet, and Christoph Drecol. This was just one of many interesting and informative sessions we attended during the three days of the conference.



Annual General Meeting

The second day of the conference, Tuesday, June 27, was very exciting. I participated for the first time at the Annual General Meeting of the Committee and later delivered my presentation “To the Altar and Beyond”. During the same session, Joanna Regina Kowalska from Poland also presented a paper on liturgical vestments made from refashioned clothes and textiles. Two different approaches to the same topic dealing with different pieces, collections, and circumstances, also showed the importance of attending meetings and conferences as important points of exchange.

One of the highlights of the day surely was the visit to the Kensington Palace on a rainy and busy London evening. It turned out that many conference participants took the same #10 bus, so it looked like we had our own conference double-decker taking us to the Palace.



“Diana: Her Fashion Story”

My first visit to the Kensington Palace couldn't be better. Joanna Marschner and Deidre Murphy gave us fabulous guided tours through three ongoing exhibitions: “Diana: Her Fashion Story”, “Victoria Revealed” and “Enlightened Princesses”. We caught a glimpse of lives and achievements of five British royal women who lived in different eras and had different roles: Diana, Princess of Wales, Queen Victoria, Caroline of Ansbach, Augusta of Saxe-Gotha, and Charlotte of Mecklenburg-Strelitz.

We also visited the collection storage where we were introduced to the collecting policy and several highlights from the collection. Among them was Duke of Windsor's tartan suit, accompanied by the story of Duke's sartorial style and different details he paid a lot of attention to.



Kensington Palace collection storage

The third day, Wednesday, June 28, was the last day of sessions. During the three days, we listened to 46 presentations from 24 countries dealing with different aspects of costume history, collecting, and preservation. It was an exquisite opportunity to learn so many new things.

In the morning of the fourth day, on Thursday, June 29, we visited the School of Historical Dress. Jenny Tiramani and her team gave us an inspiring introduction to their dedicated work.



Library at the School of Historical Dress

The afternoon was reserved for the visit to Victoria and Albert Museum and the exhibition “Balenciaga: Shaping Fashion”. During the morning visit to the School of Historical Dress, we were introduced to methods and approaches focusing on the dress structure. V&A exhibition also showed us Balenciaga’s dress structures through beautiful X-rays of designer’s iconic dresses and hats.

Our visit to Balenciaga exhibition was preceded by a curatorial talk by Cassie Davies-Strodder. I liked the concept which besides Balenciaga’s pieces included the pieces of his protégés and designers inspired by his work, showing the significance of the brand in the fashion history and present. Of course, it was also great to revisit some of the V&A’s galleries, especially the fashion gallery where the “power suits” of former British PM Margaret Thatcher were added to the display since my last visit.



“Balenciaga: Shaping Fashion”

Thanks to the kindness of our colleagues from Spain, Silvia Ventosa and Teresa Bastardes, the library of the Museum of Applied Art in Belgrade got the catalog of the permanent exhibition at the new Design Museum in Barcelona “Dressing the Body. Silhouettes and Fashion 1550–2015”. Together with their conference

presentation, the new book in the library will be very helpful in our future efforts to deal in a more advanced way with museum presentation of the fashion silhouettes.

I sincerely thank the Board members for the subvention and I am looking forward to future Committee meetings!

Asli Samadova, participation report, Azerbaijan

As a participant of ICOM COSTUME Annual Conference, I had a first hand experience to attend a four-day conference in London this June.

In the past 12 months I have only attended ICOM Milan 2016 conference fresh after signing up for membership and receiving my card upon conference registration. Taking part in Milan conference allowed only brief acquaintance with ICOM and gave a flavour and idea which committees I should join.

It was only at ICOM Milan gathering did I learn about ICOM travel grants. To my luck and support of the National Committee, ICOM Azerbaijan President Shirin Melikova, I succeeded in obtaining financial aid to attend 'The Narrative Power of Clothes' Annual ICOM COSTUME Conference – very timely event as I've been working on a concept of an exhibition on kelaghayi – a silk headscarf and a national dress element. The exhibition traces kelaghayi transformation from an important national clothing element into a cliché symbol of a Soviet proletarian woman appearance and a souvenir, but with Azerbaijan's gaining its independence kelaghayi was reborn into a symbol of national identity and femininity manifested in the past years in street fashion.

After inscription of 'Traditional art and symbolism of Kelaghayi, making and wearing women's silk headscarves' into UNESCO's Representative List of the Intangible Cultural Heritage of Humanity my exhibition titled 'Kelaghayi: Past-Present-Future' is the first museum exhibition that will attempt to 'decode' complex socio-cultural meaning of kelaghayi patterns and start a discussion what is the future of kelaghayi in the modern time. This approach is unprecedented in Azerbaijani museum practice as not only it becomes the first major exhibition on researching 'kelaghayi phenomenon', but also is specifically designed for children age 10 to 13 by employing active based learning experiences.

Coming from non-museum background and mostly self-taught through learning by doing, job shadowing and short courses, I particularly valued the opportunity to present the final concept that I worked on for the past 2 years to an international group of colleagues and specialists and immediately hear their opinion and feedback. 'Bringing traditional craftsmanship into modern context via 'Kelaghayi: Past-Present-Future' exhibition project' (**Appendix 1**) has received positive feedback: hearing words of support and seeing that many more experienced colleagues also face similar administrative or financial constraints in developing their exhibitions made me more relaxed and positive about success of my project.

In addition, many presentations allowed me to see my work from a different angle and relate to what I have been doing for my exhibition. I would like to mention few by name that were particularly useful for me to attend. 'Telling Tales: Corrections and New Directions' by Alexandra Palmer pointed out on how I may tackle documentation and storytelling in my exhibition. 'The Narrative Power of Dress During Trials: The Practitioners of Law at Work – A Greek Case Study' – a multiple-year survey the curators have built echoes with the concept of my exhibition of dedicating a room to audience survey and reflections on what is the future of kelaghayi making and wearing tradition. A presentation titled 'One Woman Many Transitions...' that talked about Jewish women's dress in Bukhara for over 50 year span is a very similar project to what I would like to achieve with my exhibition. 'A 17th century Cretan Dress in a 21st century Athenian Museum: from the Display Case to the Theatrical Performance' inspired me to engage experimental ADO theatre to exhibition process.

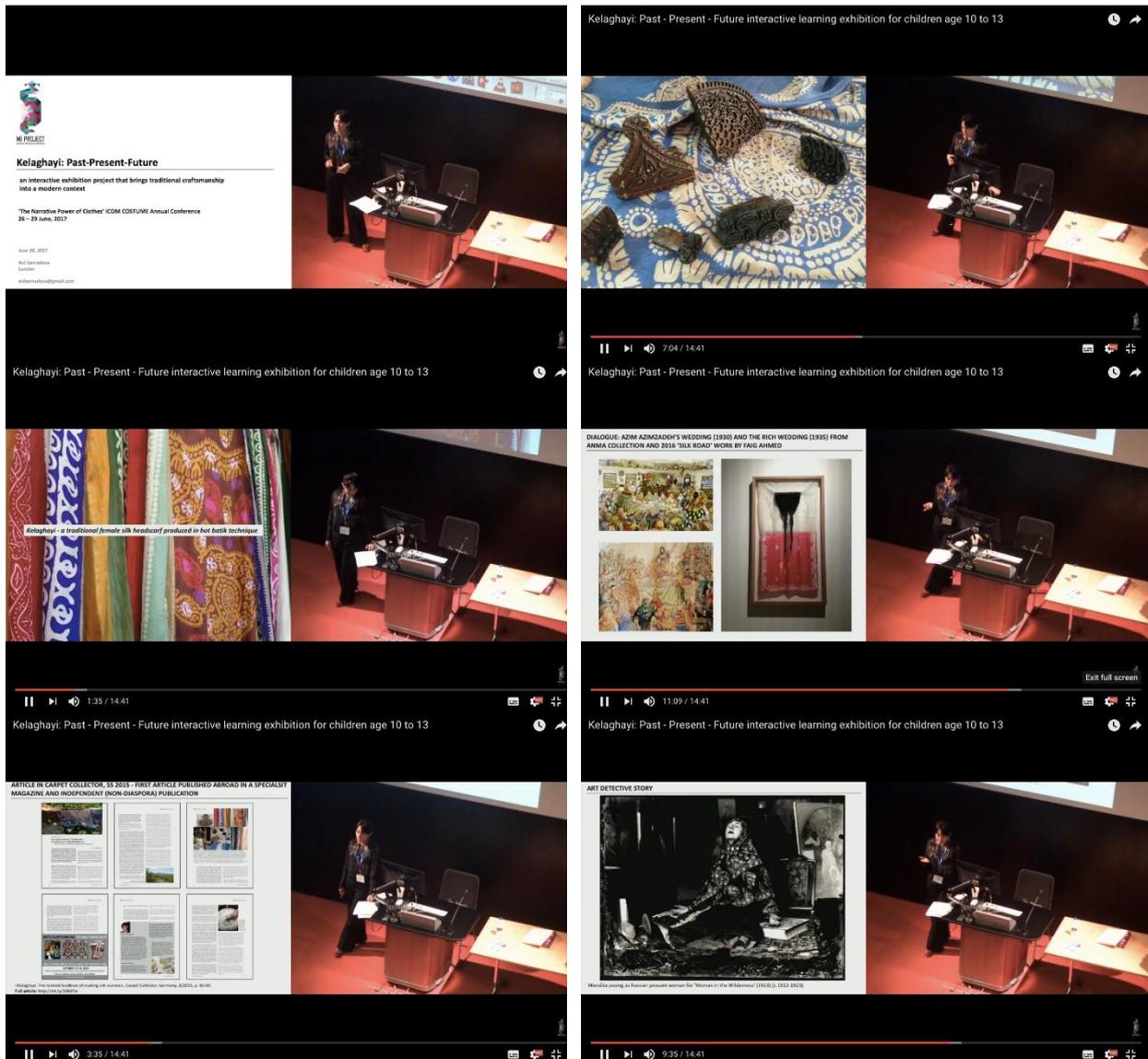
Some other presentations such as 'The Martha Bayler Boyd Collection of 'Paisley Shawls' would be of interest also to my friend collectors that have a lot of tirmeh shawls in their collection and to whom I passed the information about M.B. Boyd archive.

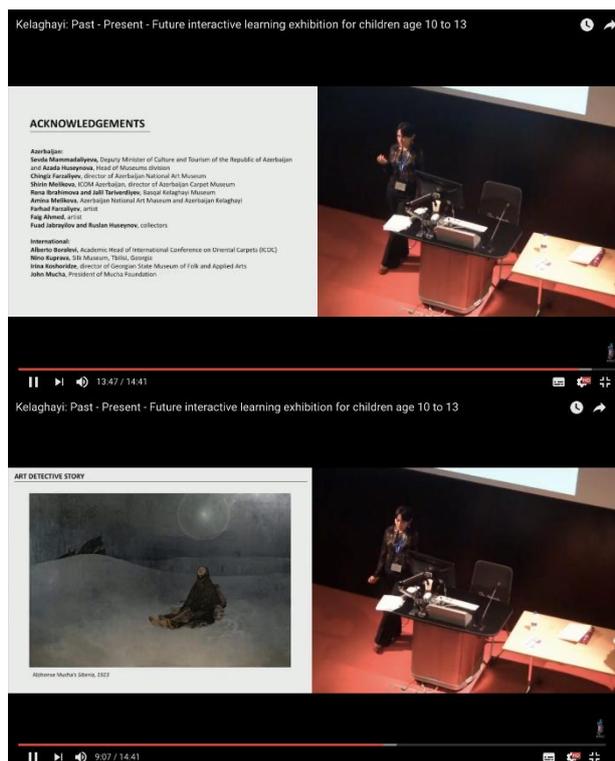
Taking part in smaller scale event such ICOM International Committee gathering allowed a more close acquaintance with colleagues and networking: intended as a traveling exhibition, 'Kelaghayi: Past-Present-Future' might succeed in visiting other museums. In addition, other colleagues showed interest to attend ISAC 2017 – The 5th International Symposium on Azerbaijani Carpets (ISAC 2017). ISAC 2017 is the Ministry of Culture and Tourism of the Republic of Azerbaijan's project to which I am engaged as a Project Leader. Its an international academic lecture programme organized in partnership with the International Conference on Oriental Carpets (ICOC) and cultural events will takes place in Baku, Azerbaijan 17-20 October 2017. As the Symposium aims to appeal to those with an interest in historic weaving from Azerbaijan, the cultural heritage of the region and its design legacy ICOM COSTUME annual conference was a perfect venue to present ISAC 2017 and its programme (**Appendix 2**).

I would like to thank ICOM Costume team and in particular the Chair Jean L. Druessedow as well as ICOM Grant department for patience and support in assisting me with administrative matters making my participation at the June conference smooth and trully unforgettable experience.

Appendix 1 - Video stills from June 28, 2017 presentation

Full video available at this link: <http://bit.ly/2v8ReaH>





Appendix 2 - Presentation of ISAC 2017 conference to ICOM colleagues



Member News

A very sad news: Santina Levey passed away very recently. She was a very great textile, dress and lace specialist, and such a dear friend to many. She will still be present through her work and publications.

Anthea Bickley: Vocabulary of Basic Terms for Cataloguing Costume

The Vocabulary of Basic Terms for Cataloguing Costume is now available in Spanish. It opens in English, but gives options for German, Spanish **and French** at the bottom of the page.

We have also acquired a proper set of copyright etc acknowledgements at the bottom of each page, including the Collections Trust, long overdue.

The link is <http://terminology.collectionstrust.org.uk/ICOM-costume/>

Asli Samadova: HALI Tour

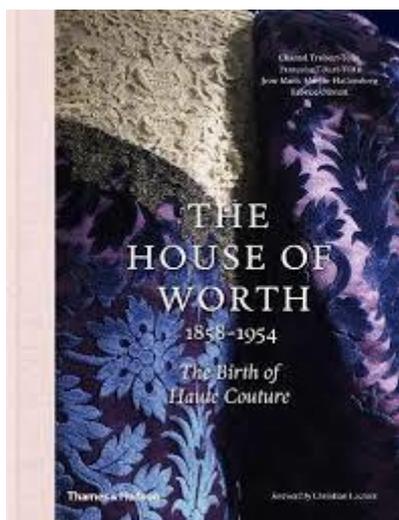
I am forwarding the HALI Tour: Textile Traditions of Azerbaijan & Georgia brochure. This tour is timed to follow the 5th International Symposium on Azerbaijani Carpets in Baku (ISAC 2017) on 17-20 October 2017. Registration for ISAC is free at www.isacbaku.org

For more information on HALI Tours, please email Rachel Meek at halitours@hali.com

Asli Samadova, External Consultant to the Ministry of Culture and Tourism of the Republic of Azerbaijan ISAC 2017 Project Leader - www.isacbaku.org

Book Pre- an Reviews

LA MAISON WORTH
1858 -1954
Naissance de la haute couture
THE HOUSE OF WORTH
1858 -1954
The Birth of Haute Couture



(Website)

EDITEUR PRINCIPAL : THAMES & HUDSON - Londres (langue anglaise) www.thamesandhudson.com

sales@thameshudson.co.uk

CO-EDITEUR : LA BIBLIOTHEQUE DES ARTS – Lausanne (langue française) www.bibliotheque-des-arts.com

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Françoise TETART-VITTU

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- arrière-arrière-petite-fille de Charles Frederick

Worth - a travaillé dans le monde du parfum

Françoise TETART-VITTU

ftvittu@orange.fr - historienne du costume, ancienne responsable du Cabinet des Estampes du Palais Galliera - auteur d'ouvrages sur la mode du XIXe siècle

Jean- Marie MARTIN-HATTEMBERG

jicky1889@yahoo.com - spécialiste du patrimoine

industriel et artistique de la parfumerie du XXe

siècle - expert près la Cour d'Appel de Versailles -

auteur d'ouvrages sur les parfums et la beauté

Fabrice OLIVIERI f.olivieri@parfumologie.fr

- parfumeur - fondateur de Parfumologie, atelier de création de parfums de luxe - titulaire d'un DESS Mode & Création - Université de la Mode Lyon II L'ESPRIT EDITORIAL : LA MAISONWORTH, 1858-1954, naissance de la haute couture

Cet ouvrage retrace le parcours du grand couturier Charles Frederick Worth universellement reconnu comme le "père" de cette haute couture qui a fait de Paris la capitale de la mode. Il présente sous un angle inédit, avec des sources historiques non exploitées à ce jour (documents familiaux, portraits, objets personnels, robes et accessoires, flacons de parfum) l'histoire d'un homme visionnaire, né en Angleterre, arrivé à Paris à vingt ans avec quelques francs en poche, et de ses descendants, du milieu du XIXe siècle jusqu'au milieu du XXe. Ce sont quatre générations d'une même famille qui, pendant près d'un siècle, ont contribué au succès de la mode, du nom et à la pérennité de la maison Worth. Dans le sillage de l'élégance s'inscrit le destin de cette maison, la première à construire les codes de la haute couture française, telle qu'on la connaît encore aujourd'hui, créée en 1858 par Charles Frederick Worth et Otto Gustav Bobergh, rachetée par Paquin Ltd en 1952, puis définitivement fermée en 1954.

"Obtenir et Tenir", la devise chère à Charles Frederick Worth a ainsi forgé l'esprit de cette maison de couture, que nous racontent nos quatre spécialistes.

L'ouvrage retrace également l'histoire des Parfums Worth, nés en 1924, des années de créations olfactives, des flacons inédits, une approche publicitaire très riche, une collaboration avec le parfumeur Maurice Blanchet, et le verrier Lalique, la beauté et le maquillage.

PARUTION : 16 novembre 2017

PRIX PUBLIC : - version anglophone : 65 £

- version francophone : 59 €

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Maria Wronska-Friend. 'Batik Jawa bagi Dunia. Javanese Batik to the World'

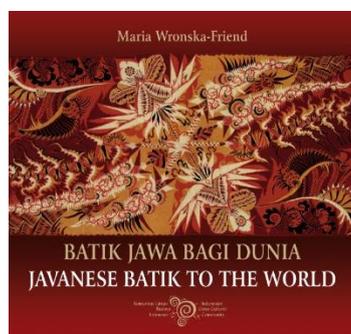
Publisher: Indonesian Cross-Cultural Community Place and date: Jakarta, 2016

More than a century ago, batik of Java became a source of inspiration for artists and designers in Europe, Africa, India and Australia. Javanese textiles drew the attention of prominent persons such as Thomas Stamford Raffles, Rabindranath Tagore,

Nelson Mandela, Henri Matisse, Henry van de Velde and Yinka Shonibare MBE. This book provides the first comprehensive overview of these encounters and their legacies. Dr Maria Wronska-Friend is a Senior Research Fellow at James Cook University in Australia and has dedicated almost thirty years to the study of various aspects of textiles and costumes of Southeast Asia.

The book is illustrated with 120 images of Java-inspired textiles from the collections of museums and art galleries worldwide, including the UK, the Netherlands, India, Australia, Poland, the USA, France and Germany.

The book was published in Indonesia where it is distributed by Gramedia Bookshop. In Europe it is available from the Smend Gallery in Cologne and in Australia from the Asia Bookroom in Canberra.



TEXTILES AS NATIONAL HERITAGE : Identities, Politics and Material Culture.

Gabriele Mentges, Lola Shamukhitdinova (Eds.) Waxmann: Münster 2017, hardcover, with numerous illustrations, € 34,90, ISBN 978-3-8309-3609-1, E-Book: € 30,99, ISBN 978-3-8309-8609-6

The edited volume discusses the role of textile heritage in relation to the dynamics of nation building, cultural identity, politics, economy and the globalization of markets. It was sparked by a research project investigating the role of textiles, textile design and contemporary fashion in the post-Soviet societies of Central Asia and also includes perspectives on similar developments in Algeria and Peru in order to question dichotomous narrations of modernity relations between textile cultures and heritage building, cultural property, and the concept of cultural heritage. Thus, this book intends to stimulate the ongoing debate about textile culture as national heritage or as means of nation branding.

Conferences & Call for Papers

Canada

Cloth Cultures: Future Legacies of Dorothy K Burnham

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

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

Belgium

Bodies in Motion. 3rd Annual Convention – Kulturwissenschaftliche Gesellschaft (KWG)University of Ghent (B) > November 16 – 18, 2017 Since the late 1980s the 'body' is a central object of research in cultural studies. The 3rd annual convention of the Kulturwissenschaftliche Gesellschaft at Ghent University (Belgium) is dedicated to the topic of 'the body in motion'. This concept next to 'figurations' focuses on historical and cultural "movements of bodies" as well as "moved bodies" and the social, political and media-related technical constraints. The annual convention will thus revisit questions with regard to corporeal practices and the relation of body and performance – respecting the backdrop of the complex and ever-changing history of those terms. Key aspects of cultural studies like individual, collective and cultural identity(ies), perception and interpretation, self-assertion, gender assignments, culture of commemoration and remembrance, etc. shall be examined beyond static descriptions of symbolic systems in consideration of relativity and effectiveness dissolving single disciplines' limitations.

The KWG convention's focal points are set to

Please send proposals for panels or individual papers (500 words at max in either German or English) up to April 21st, 2017 to: Andreas.Niehaus@UGent.be

France

Self-portraits in Costumes: Multiple Identities at Play

Nantes (F) > November 24, 2017

Self-portraits admittedly waver between earnest confession (as stressed by Philippe Le Jeune in *Le Pacte autobiographique*, Seuil, coll. "Poétique", 1975) and concealment. It is often a representation of the self that goes beyond the idea of the artist as subject in order to tackle wider notions. In a similar way, the self-portrait in costume or disguise (in painting, photo or video) may either protect the artist from self-disclosure or put his own self at risk. It is a multi-faceted genre or mode that this conference purports to explore. In painting, clothing has recently received a long-deserved interest: in *Fabric of Vision : Dress and Drapery in Painting* (Bloomsbury Academic, 2016), Anne Holander underscored that clothing does matter as much as any other component of the composition in the eyes of the painter. This applies even more forcefully to self-portraits in costume.

Ecole des Beaux Arts de Nantes
Univerité de Nantes and Université de Bourgogne
France

Infos: <https://networks.h-net.org/node/73374/announcements/170208/selfportrait-costumes-multiple-identities-play>

Germany

Kopf und Körper: Evidenzen der Macht im Herrscherporträt des 14.-18. Jahrhunderts

München > December 01 – 02, 12.2017

Welche Welche Bedeutung besitzen Kopf und Körper in den Porträtkonzepten mittelalterlicher und frühneuzeitlicher Herrscherporträts? Wie verhalten sich mimetische Konzepte und visuelle Entwürfe von Macht zueinander, wie werden begrifflich-abstrakte Normen und Werte von Herrschaft in Anschauungskategorien überführt, woran machen sie sich in den Körperbildern fest, welche Darstellungsmodi bilden sich aus? Diese Fragen wurden in den Untersuchungen zur Geschichte des Porträts bislang nur am Rande

gestreift. Auf der Tagung sollen die verschiedenen normativen, materiellen, medialen, funktionalen und ästhetischen Aspekte körperlicher bzw. körperhafter und dinglichmaterieller Präsenz von Herrschaft in den gemalten und gedruckten Bildnissen von Regenten und Regentinnen vom 14. bis zum 18. Jahrhundert thematisiert werden.

Zentralinstitut für Kunstgeschichte
Ludwig-Maximilian-Universität München
München, Deutschland

Infos: <https://arthist.net/archive/14910%3E>

Reminder: CFP: Film, Fashion & Consumption

No Deadline

http://www.netzwerk-modetextil.de/index.php?option=com_content&view=article&id=4206:cfp-film-fashionconsumption&catid=37:ausschreibungen&lang=de&Itemid=95

Switzerland

Der Fächer als Bild, Accessoire und gestisches Instrument im 17. und 18. Jahrhundert

Zürich (CH) > November 30 – December 01, 2017

Die Tagung beschäftigt sich aus interdisziplinärer Perspektive mit der künstlerischen, material- und modehistorischen Bedeutung von Fächern im Europa des 17. bis späten 18. Jahrhunderts. Ziel ist es, die in dieser Zeit zunehmende visuelle und materielle Diversität von Fächern aus verschiedenen, intermedialen Blickrichtungen zu beleuchten. Dabei soll zum einen das bild- und materialästhetische Beziehungsgeflecht zwischen Fächerobjekten und Werken der Malerei und Druckgrafik untersucht werden. Der Fokus liegt dabei vor allem auf bemalten Faldfächern, die seit dem 17. Jahrhundert eine grosse gesellschaftliche Verbreitung erfuhren.

Universität Zürich, Kunsthistorisches Institut
Schweiz

Infos: <https://arthist.net/archive/15709>

UK

Interwoven: Dress that Crosses Borders and Challenges Boundaries

> October 27, 2017

The Association of Dress Historians International
Conference of Dress Historians
The Art Workers' Guild, London, WC1N 3AT, UK
<http://www.dresshistorians.co.uk/home>

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

Symposium

Loughborough (UK) > January 26, 2018

<https://arthist.net/archive/14114>

Reminder Call for Papers: Making Masculinity: Craft, Gender & Material Production in the Long 19th Century

London and Edinburgh (GB), > Mai 01 –October 30, 2017

Deadline: October 30, 2017 <https://arthist.net/archive/15326>

United States

106th College Art Association Annual Conference

Los Angeles (US) > February 21 – 24, 2018

CAA's Annual Conference consists of four days and over 200 presentations, panel discussions, workshops, special events, and exhibitions exploring the study, practice, and history of art and visual culture. As the best-attended international forum in the visual arts, the Annual Conference offers an unparalleled opportunity to expand your professional network, meet with potential employers, and strengthen your skills in a professional development workshop, mentoring session, or portfolio review. CAA's annual gathering facilitates networking opportunities and enables you to exchange ideas and information with colleagues from across the globe. Subject: American Society for Hispanic Art Historical Studies (ASHAHS) Fashion, Costume, and Consumer Culture in Iberia and Latin America: A Session in Honor of Gridley McKim Smith. Art College Association, Los Angeles Convention Center,

<http://www.collegeart.org/programs/conference/>

Study Tour

COSTUME SOCIETY OF AMERICA Guatemala and Honduras Costume and Cultural Awareness Study Tour

May 15-27, 2018

For information contact: Vicki L. Berger, v.berger@cox.net (602) 256-9457

Tour partner: Maya World Tours

Price and payment information: Based on 22 participants, land package \$1,995 USD. Required senior (age 71-85 years) medical liability insurance \$60 USD. Single hotel room supplement \$427 USD. To secure your reservation for the study tour, please send your deposit of \$1,000 USD per person by Monday, October 16, 2017 to: Guatemala/Honduras Study Tour, Costume Society of America, P.O. Box 852, Columbus, GA 31902-0852. If you prefer to pay by credit card, visit our website: <http://costumesocietyamerica.com/resources/study-tours/>.

Tour highlights:

Day 1, Tuesday, May 15—In transit. Participants travel from their home base to Guatemala City, arriving at Aurora International Airport. Money exchange is available before reaching immigration process. Trip organizers will meet participants at the airport just outside the terminal. Transfer by Maya World Tours (MWT) bus to *Hotel Las Americas* (formerly Crowne Plaza Hotel), *Avenida Las Americas, 9-08 Zona 13*, adjacent to the airport runway. Supper on your own. Forgot to pack something? The Guatemalan Wal-Mart, *El Paiz*, is a short walk from the hotel. Air travel and today's meals are not included in the tour package.



Adjust to the elevation. Enjoy your first sunset in Guatemala. Count the volcanoes!

Day 2, Wednesday, May 16—Guatemala City.

¡Bienvenidos! Join group for buffet breakfast in the hotel dining room. Distribute name tags. Brief orientation by tour organizers for today's activities. City tour by MWT bus. Stop at *Parque Central* including brief visit to *La Catedral de Santiago de Guatemala*. Observe the memorial columns for victims of Guatemala's Civil War. "In the 12 columns that you encounter in this portico you may observe the names of persons and communities, victims of political violence, especially during the years 1978-1983..."



Visit *Museo Miraflores* to learn about the *Kaminaljuyu* culture. Labels in Spanish and English. Observe the compass at the top of the archaeological mound with official elevation of 1,542.67 meters (5,060 feet). Lunch at *Restaurante San Martín*. Visit *Parque Arqueológico Kaminaljuyu*. Visitor Center labels in Spanish and English. Welcome

supper at *Hotel Las Americas*. Introductions and orientation to tomorrow's activities.

Day 3, Thursday, May 17—Guatemala City.

Breakfast in hotel. Travel by MWT bus to *Universidad Francisco Marroquín* campus. Morning visit to *Museo Popol V'ub* to learn about Guatemala's archaeological past and history. Labels in Spanish and English. Lunch at *Restaurante Kacao*. Full afternoon visit to *Museo Ixchel*, Guatemala's premier traditional costume (*traje*) museum. *Ixchel* is the Maya Goddess of Weaving and the Moon. Learn about the

Proteje program. Time to shop in the Museum Store. Supper at Plaza Fontabella. Reflections on Guatemala City. Orientation to tomorrow's activities with costume coloring worksheets. Repack for bus trip to Honduras.

Day 4, Friday, May 18, International Museum Day—Guatemala City to *Copán Ruinas*.

Breakfast in hotel. This is a five-hour trip to the Honduran border, plus time required to pass through border checks. Lunch at *Restaurante Sarita* in *El Rancho*. Have some small bills or coins available for homemade *dulces* (sweets) from a border street vendor. Arrive at *Hotel Marina Copán* in *Copán Ruinas*. Supper in hotel and orientation to tomorrow's activities.

Day 5, Saturday, May 19—*Copán Ruinas*. Breakfast in hotel. All-day archaeological experience at the ruins of Copán. Karrie Porter Brace will interpret the sculptures and their costumes. Order of the day depends on rain/no rain. Labels in Spanish and English. Lunch at *Cafeteria Rosalila*. Time to shop at *Tienda Artesanía Etnica Hondureña*. Visit *Copán Ruinas*, *Parque Centro América*, and *Museo Regional de Arqueología Maya*. Supper at *Restaurante Llama del Bosque*, with *nafres* (nachos). Shopping for souvenirs at *Souvenirs Yax Kuk Mo*. Notice the *Lenca* pottery. Pack for return trip to Guatemala City.

Day 6, Sunday, May 20—*Copán Ruinas* to Guatemala City. Breakfast in *Hotel Marina Copán*. Return trip to Guatemala City by MWT bus. Lunch at *Restaurante Sarita* in *El Rancho*. Afternoon visit to *El Mercado de Artesanías*. Visit *Proteje* store. Supper in *El Mercado* at *Restaurante Don Emiliano Calle 13*.

www.donemiliano.com.gt The restaurant architecture features a *palapa* (thatched) roof. Recheck into *Hotel Las Americas*, Guatemala City. Reflections on *Copán* trip. Orientation for travel to the Highlands. Handout on costume vocabulary. Repack for Highlands.

Day 7, Monday, May 21—Guatemala City to *Panajachel*. Breakfast in hotel. Travel by MWT bus from Guatemala City to *Panajachel* on *Lago Atitlán*. Lunch at *Restaurante Cabaña de Don Robert*. Check into *Hotel Regis*. Time to unpack, relax, and explore *Panajachel* on your own. Supper on your own.

Day 8, Tuesday, May 22—*Panajachel* and environs. Breakfast in hotel. Orientation to today's activities. Group site visits around shores of lake.

Day 9, Wednesday, May 23—*Santiago de Atitlán*. Breakfast in hotel. Orientation to today's activities. Boat trip across *Lago Atitlán* to *Santiago de Atitlán*. Group visit with "Mayan Hands" artisans. Visit *Mercado*, *Iglesia Parroquial Santiago Apostol*, browse shops, lunch at *Restaurante El Pescador*. Return to *Panajachel* by boat. Supper and evening on your

own. Enjoy Panal! Pack for MWT bus trip to *Chichicastenango* and *Antigua*.

Day 10, Thursday, May 24—*Chichicastenango* and *Antigua*. Breakfast in hotel. Orientation to today's activities. Travel to *Chichicastenango* to visit famous *Mercado* (on your own but with a buddy or in small groups). Visit *Iglesia Santo Tomás*. Lunch at *Hotel Santo Tomás*. Travel by MWT bus to *Antigua*. Stay at *Hotel Casa Santo Domingo*, a 5 Star Hotel. Supper at *Restaurante La Fonda Real*. Reflections on the highlands. Orientation to *Antigua*.

Day 11, Friday, May 25—*Antigua*. Breakfast in hotel. We will spend a special day at *La Azotea Cultural Center*. The Center is located five minutes from Antigua's *Parque Central* and includes three museums: The Coffee Museum, the Mayan Music Museum, and *Rincón de Sacatepéquez* Museum of "customs and costumes of villages around Antigua." www.azoteaestate.com In addition, there is an equestrian facility and a small coffee plantation with nature trails. www.centrozotea.com Supper on your own or in small groups. Repack for return to Guatemala City.

Day 12, Saturday, May 26—*Antigua* and Guatemala City. Breakfast in hotel. Check out but leave bags at hotel during morning activities. On your own or with small groups, visit *Museo-Tienda Casa del Tejido* (costume museum). Some labels in English. Then browse in the Public Market and/or *Mercado Artesanías*. Group leaders can offer suggestions. Lunch on your own. Return to hotel at appointed time. Travel by MWT bus to Guatemala City (usually a 50 minute trip but longer with heavy traffic). Check in at *Hotel Las Americas*. Farewell supper in hotel. Reflections on Guatemalan and Honduran experiences. Pack for next-day departures.

Day 13, Sunday, May 27—In transit. Breakfast in hotel. Transfer by MWT bus to Aurora International Airport for flights home. Time for last-minute souvenir and duty-free shopping at the airport. *¡Gracias! ¡Adios! ¡Bien viaje!*
Photographs by Vicki L. Berger

Workshop

Pleated scarf

>April 20 – 22, 2018

Softly sculptured accessories with drama and style. Create a stunning accessory that is both sumptuous and easy to wear. Learn how to add structure and shape to fine felted fabric by using hand pleating and resist stitch techniques to manipulate the felted surface.



(Website)

Target group: felt makers and hand craft people
Requirements: basic felt making skills an advantage but not necessary.

Number of participants: 8

Course instructor: LIZ CLAY, Great Britain
British textile artist, makes hand felted textiles for haute couture and one off pieces to commission; influences are as diverse as the work she produces; experimental in her approach and nudging the boundaries of an ancient craft towards new and unexpected directions in contemporary practice; experienced tutor and author of 'Nuno Felt', teaches internationally and exhibits regularly in Britain, Europe, North America, Australia and Japan; work is held in the collections of Givenchy, Balenciaga, Christopher Kane and Stella McCartney; member of the Crafts Council Directory, former Chairman of The International Felt Makers Association and Trustee of Somerset Art Works.
More infos: www.lizclay.co.uk
Infos: Textile Kultur Haslach, A – 4170 Haslach, Stahlmühle 4 – Tel: 0043 (0)7289 72300
e-mail: info@textile-kultur-haslach.at – www.textile.kultur.haslach.at

Costume exhibitions

Australia

The House of Dior: Seventy Years of Haute Couture

National Gallery of Victoria, Melbourne, > August 27- November 7, 2017

In celebration of the seventieth anniversary of the House of Dior, one of the world's most prestigious couture houses

<https://www.ngv.vic.gov.au/exhibition/the-house-of-dior/>



(Website)

Belgium

Olivier Theyskens – She walks in beauty

Antwerp, > October 12, 2017- March 18, 2018
 Olivier Theyskens is one of the most fascinating Belgian designers. The show will explore his creative evolution of twenty years in the fashion business, his craftsmanship and the changing atmospheres of his work through a multitude of silhouettes imbued with the couture spirit. Fashion Museum Province of Antwerp - MoMu Nationalestraat 28
 2000 Antwerp / BELGIUM
<https://www.momu.be>

Canada

Diligence and Elegance: the Nature of Japanese Textiles

Toronto (CAN) > July 12, 2017 – January 21, 2018
 This exhibition presents over 50 textiles and garments from the Textile Museum of Canada's collection of 19th and 20th century artifacts made in Japan for both everyday and occasional use. Luxurious silk and gold fabrics produced in Kyoto's professional weaving workshops are juxtaposed with domestic indigo-dyed cotton, plant-fibre cloth, and silk kimonos crafted in an astonishing spectrum of time-honoured techniques – weaving, dyeing, hand painting, gold foil application and embroidery – that exemplify venerable social and cultural values. The exhibition focuses on the highly refined skills and materials by which textiles have been constructed and decorated over centuries, and on how diligence and ingenuity have shaped their timeless beauty. The persistence of traditions seen in such rigorously executed textiles has come to embody the heart of Japanese aesthetics. Every material, colour and technique has a story to tell.
 Textile Museum of Canada, Toronto
<http://www.textilemuseum.ca/exhibitions/upcoming-exhibitions/diligence-and-elegance-the-nature-of-japanese-text>

Dyed And Woven: Ikat Textiles From Latin America

Textile Museum of Canada, Toronto, > September 20, 2017–February 25, 2018
<http://www.textilemuseum.ca/exhibitions/upcoming-exhibitions>

From the striking indigo and white geometric forms of a Chilean Mapuche chief's poncho to the delicate zigzag designs of a Bolivian Aymara weaving, Tied, Dyed and Woven presents the conceptual and technical mastery of ikat dyers and weavers from seven Latin American countries over the last 100 years. Their distinctive designs and methods offer historical clues into the innovative processes underlying the development of ikat practices, and attest to the significance of this resist-dye technique in the continuum of textile traditions

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

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

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

Shining Stars: Celebrating Canada's Walk of Fame 2017, Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca/shining-stars/>
 As the country celebrates the 150th anniversary of Canadian Confederation this year, the Bata Shoe Museum and Canada's Walk of Fame are teaming up to mark this important milestone with a special exhibition showcasing the footwear of notable Canadian inductees who have contributed to our national culture in the fields of arts, literature, athletics, science, politics and entertainment. Recognized for their talents and achievements, be inspired by their stories, accomplishments and impact on the world's stage. Check out the video below to see some of the inductees whose shoes are on display and then come visit the museum to #seetheirshoes!

Christian Dior

Royal Ontario Museum, >November 25, 2017-
March 18, 2018,

In celebration of the House of Dior’s 70th anniversary, Christian Dior explores the brilliance behind Dior’s dramatic creations that revived the entire Paris haute couture industry after the devastation of the Second World War. In 1947, the opening of the new couture house and the revolutionary “New Look” - with soft shoulders, padded hips and long, full skirts - swept away the wartime masculine silhouette making Christian Dior’s postwar fashions desired, worn and copied by women around the world. **Fashioning Canada since 1867**

March 15 – December 17, 2017

Jane Austen’s World: 1792-1817

July 19 - December 17, 2017

Fashion History Museum, Cambridge, Ontario

<https://www.rom.on.ca/en/exhibitions-galleries/exhibitions/christian-dior>



Danmark

I am Black Velvet – Eric Mortensen – Haute Couture

Kopenhagen (DK) >June 25 2017 – January 31, 2018

Designmuseum Danmark, Copenhagen, Denmark

<https://designmuseum.dk/udstilling/erik-mortensen/>

France



(Website)

Hubert de Givenchy

Calais (F) > June 15, 2017 – December 31, 2017

Toute sa vie, il a habillé une fidèle clientèle cosmopolite, dont des célébrités comme Jacqueline Kennedy et Audrey Hepburn, sa muse et amie. Les pièces présentées donnent la mesure d’un sens aigu de l’élégance et d’une grande culture. Entre autres sources d’inspiration, on reconnaît l’évocation d’artistes chers au couturier tels Miró, de Staël, Delaunay ou Rothko, mais également les fastes du XVIIIe siècle à travers des couleurs profondes, des matières précieuses et des drapés somptueux. Des «séparables» de 1952 aux vaporeuses robes de mariée en tulle et dentelle de ses dernières années de création, 90 pièces rendent hommage à l’un des plus grands couturiers du XXe siècle. Elles sont issues de prestigieuses garde-robes privées, des archives de la maison Givenchy ainsi que des collections des musées européens, dont l’important fonds Givenchy de la Cité de la dentelle et de la mode.

Cité internationale de la dentelle et de la mode de Calais, 135, Quai du Commerce, 62100 Calais, F
www.citedentelle.fr/fr/accueil/expositions/exposition-temporaire/581b34275dee5a37228bac23/hubert-de-givenchy

Christian Dior, Couturier du rêve

Paris (F) > July 05, 2017 – January 07, 2018

Le musée des Arts décoratifs célèbre l’anniversaire marquant les 70 ans de la création de la maison Christian Dior. Cette exposition, riche et dense, invite le visiteur à découvrir l’univers de son fondateur et des couturiers de renom qui lui ont succédé : Yves Saint Laurent, Marc Bohan, Gianfranco Ferré, John Galliano, Raf Simons et tout récemment Maria Grazia Chiuri. Émotions, histoires vécues, affinités, inspirations, créations et filiations relient cette sélection de plus de 300 robes de haute couture conçues de 1947 à nos jours. À

leurs côtés, et pour la première fois de manière aussi exhaustive, sont présentés toiles d'atelier et photographies de mode, ainsi que plusieurs centaines de documents (illustrations, croquis, photographies de reportage, lettres et manuscrits, documents publicitaires...), et d'objets de mode (chapeaux, bijoux, sacs, chaussures, flacons de parfums...). Et si Christian Dior fut aussi un homme de l'art et un amoureux des musées, plus de 70 années de création dialoguent également avec tableaux, meubles et objets d'art. Ces œuvres soulignent et prolongent le regard de Christian Dior en explorant les liens qu'il a su tisser entre la couture et toutes les formes d'art, définissant l'empreinte de la maison. Les deux commissaires, Florence Müller et Olivier Gabet, ont construit leur propos selon un parcours chronologique et thématique réunissant et investissant, pour la première fois réunis ensemble, les espaces dédiés à la mode ainsi que ceux de la nef du musée, soit près de 3 000 mètres carrés.

Musée des Arts décoratifs, 75001 Paris, France
www.lesartsdecoratifs.fr/francais/musees/musee-des-artsdecoratifs/actualites/expositions-avenir/christian-dior-couturier-du-reve/



(Website)

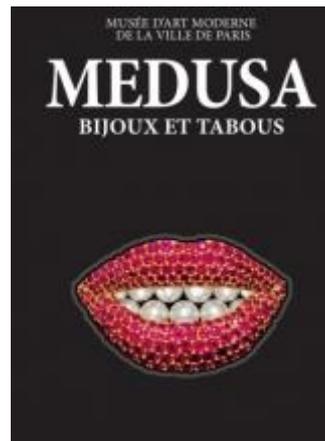
Artisans de la scène

Dentre national du costume de scène
Moulin (F) > octobre 14, 2017-mars 11, 2018
Avec Artisans de la scène, le Centre national du costume de scène invite les visiteurs à une découverte inédite, au cœur des métiers d'excellence qui œuvrent dans l'ombre des coulisses des grands spectacles. Costumiers, modistes, perruquiers, coiffeurs, bijoutiers de spectacle, plumassiers ou carcassiers, l'exposition révèle l'extraordinaire savoir-faire, les techniques et les réalisations de ceux qui sont chargés de la confection des costumes de scène et de leurs accessoires. Tous les secrets de création se dévoilent à travers plus de 200 objets : costumes, accessoires, décors, vidéos, photos et prototypes provenant des collections du CNCS mais aussi des fonds de l'Opéra national de Paris, de la

Bibliothèque nationale de France, de la Comédie-Française ou prêtés directement par les artisans.
<http://www.cncs.fr>

Medusa – Bijoux et tabous

Paris (F) > May 19- November 05, 2017
MAM Musée d'Art Moderne de la ville de Paris
11 avenue du Président Wilson
75016 Paris
Telefon: +33 (0) 1 53 67 40 00
<http://www.mam.paris.fr/>



with catalogue

Germany

Kurfürstliche Garderobe

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

Glanz und Grauen – Mode im „Dritten Reich“

Augsburg (D) > May 13 – October 22, 2017
tim | Staatliches Textil- und Industriemuseum
Augsburg
Augsburger Kammgarnspinnerei (AKS)
Provinstraße 46
86153 Augsburg
Deutschland
weitere Infos:
www.timbayern.de/ausstellung/sonderausstellung/

Deutsche Strumpfdynastien - Maschen, Mode, Macher

Ratingen (D) > May 21, 2017- December 22, 2017
LVR-Industriemuseum, Textilfabrik Cromford
Cromforder Allee 24, 40878 Ratingen
Telefon: +49 (0) 2234 9921-555

E-Mail: info@kulturinfo-rheinland.de
www.industriemuseum.lvr.de/de/ratingen/ausstellungen_5/struempfe/struempfe_2.html

Italy

Frida Parmeggiani – Kostümabstraktionen

Meran (I) > September 16, 2016-Dezember 4, 2017

www.kunstmeranoarte.org/FRIDA-PARMEGGIANI.427.0.html

Japan

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

Yokohama (JPN) > April 15 – June 25, 2017

After Yokohama Port opened in 1859, the city began to serve as a gateway, accepting Western culture and sending Japanese culture abroad. Focusing on fashion and art from the late 19th to the early 20th century, this exhibition examines how cultural exchanges between the East and West influenced people's lives and aesthetics. With the start of the Meiji Period in 1868, Western fashion and customs quickly permeated Japanese lives. At the same time, Japanese art objects and kimono were exported to the West, creating the Japonism boom. To both those in Japan and the West, the people on the other side of the sea must have looked like "beautiful others," elegantly clad in attractive and unusual clothing, and richly ornamenting their daily lives with unfamiliar crafts.

In addition to approximately 100 dresses and accessories from the Kyoto Costume Institute (KCI) that will be shown for the first time in Yokohama, the exhibition features another 100 items, including accessories, handicrafts, paintings, and photographs from both Japanese and foreign museums and private collections. Enjoy watching how Japan and the West accepted, developed, and discovered new beauty in each other's fashions and lifestyles. (Text: Museumswebsite)

Yokohama Museum of Art

<http://yokohama.art.museum/eng/exhibition/index/20170415-485.html>

Netherlands

Moeders Mooiste: bonte parade van streekdrachten en burgermode

Hellendoorn (NL) > May 02-November 04, 2017

Museumboerderij Erve Hofman
Hofmanstraat 2
7447AS Hellendoorn
Niederlande

<https://www.vvvhellendoorn.nl/agenda-item/53856/Moeders-Mooiste/>



Out of Fashion

Centraal Museum, > July 8, 2017-October 22, 2017

For the first time ever, more than 100 highlights from the museum's own fashion collection will be brought out on display. Visitors will find themselves immersed in a world of 18th-century robes, royal gigot sleeves and experimental men's suits of today.

Centraal Museum, Agnietenstraat 3, Utrecht
<http://centraalmuseum.nl/en>

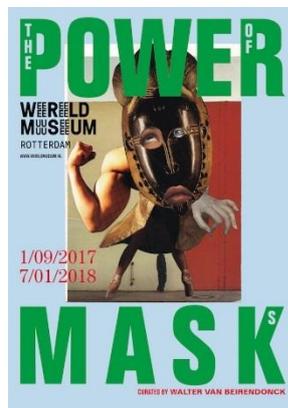
Royal Hats of Queen Beatrix

Apeldoorn (NL) > since February 22, 2017

Paleis Het Loo Koninklijk park 1

7315 JA Apeldoorn NL

<https://www.paleishetloo.nl/de/royal-hats-of-queen-beatrix/>



Powermask - The Power of Masks

Rotterdam > September 01, 2017-Januar 07, 2018

The exhibition, curated by Walter van Beirendonck, opens at the Wereldmuseum in Rotterdam. The

Wereldmuseum is giving the Antwerp fashion designer a free hand this autumn to present his own unique, multi-faceted vision of the phenomenon of masks

Wereldmuseum, Willemskade 22-25, 3016 DM Rotterdam, The Netherlands

www.wereldmuseum.nl

Switzerland

Homedress – Von Wand und Gewand

Teufen (CH) > April 30-October 29, 2017

Zeughaus Teufen, Zeughausplatz 1, 9053 Teufen

www.zeughausteufen.ch

„iigfädlet – Ostschweizer Textilgeschichten“

History of Textiles in eight Museums in the Eastern Part of Switzerland > 30. April bis 29. Oktober 2017

Infos: <https://www.iigfaedlet.ch/home/>

UK

Joséphine: The Woman of Fashion

Opens August 26, 2017, Bowes Museum, Barnard Castle

Joséphine Bowes (1825 - 1874) was a very fashionable Parisian woman. Sadly, her wardrobe does not survive, except for two bodices and a blouse, but her dress bills and her fashion magazines remain. A selection of these will be shown with her clothes and some of her jewellery. A beautiful lilac evening bodice is to be displayed for the first time with a matching skirt designed by Luca Costigliolo, for which he has made the crinoline and petticoat.

<http://thebowesmuseum.org.uk/Whats-On/Future-Exhibitions>

Lace in Fashion

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

Lace has been a sign of style and elegance since the sixteenth century. From fine luxury garments worn by royals and the aristocracy to machine-made fashions for the everyday. The exposition will reveal the techniques and the top names that have made lace such an enduring fashion trend.

Fashion Museum, Bath

A History of Fashion in 100 Objects

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

Fashion Museum, Bath

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

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

1920s Jazz Age: Fashion & Photographs

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

American Museum in Britain

Claverton Manor

Bath BA2 7BD UK

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

House Style: Five Centuries of Fashion at Chatsworth

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

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

Chatsworth, Derbyshire

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

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

Fashionable Yorkshire - 500 Years of Style

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

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

Lotherton Fashion Galleries, Leeds

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

Fashion Icons: Celebrating Gay Designers

Liverpool (UK) > Through 2017

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

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

Walker Art Gallery, Liverpool

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

Transformation One Man's Cross-Dressing Wardrobe

Liverpool (UK) > Until 2018

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

Sudley House, Liverpool

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



Louise Dahl-Wolfe: A Style of Her Own

October 20, 2017 –January 21, 2018

Fashion & Textile Museum, London

Louise Dahl-Wolfe (1895–1989) is one of the most important women fashion photographers of the first part of the 20th century. This is the first major retrospective of her work in the UK, and a key focus of the exhibition is Dahl-Wolfe's 22 years as leading contributor to Harper's Bazaar. Considered a pioneer of modern fashion photography, the exhibition highlights how Dahl-Wolfe defined the image of the modern independent post-war woman www.ftmlondon.org

Diana: Her Fashion Story

London (UK) > February 24, 2017 - 2018

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

Kensington Palace, Historic Royal Palaces

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

Iconic and historically important outfits worn by Baroness Thatcher gifted to the V&A

London (UK) > since Dezember 14, 2016

Balenciaga: Shaping Fashion

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

Victoria and Albert Museum, London

Opera: Passion, Power and Politics

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

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

Victoria and Albert Museum, London

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

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

Street Fans!



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

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

Mary Quant: Fashion icon

Manchester (UK) > Until November 5, 2017
Dressing an international clientele of the young and hip of the 60s and 70s, Mary Quant's work perfectly caught the contemporary cultural moment. Gallery of Costume, Platt Hall, Manchester
<http://manchesterartgallery.org/exhibitions-and-events/exhibition/mary-quant/>

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

From September 14, 2017, Chertsey Museum, Surrey
<http://chertseymuseum.org/costume-exhibition>

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

York (UK) > Through 2017
An iron corset, crotchless pantaloons from the time of Jane Austen, bum rolls and a killer dress are a few of the items that will feature in this major new exhibition which charts the way fashion, food and fitness have shaped the body over the last 400 years. York Castle Museum
<http://www.yorkcastlemuseum.org.uk/exhibition/shaping-the-body/>

United States

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



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

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

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

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

Force of Nature

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



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

Museum at the Fashion Institute of Technology (FIT) New York City
<http://www.fitnyc.edu/museum/exhibitions/upcoming/>

Expedition: Fashion from the Extreme

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

Expedition: Fashion from the Extreme examines high fashion inspired by clothing made for survival in the most inhospitable environments on earth and beyond. Today's luxurious parkas trace their roots to the "heroic era" of polar navigation (1890 to

1922), while down-filled “puffer” coats and backpacks were originally perfected for extreme mountain climbing in the mid-twentieth century. Experimental, high tech materials made for exploration to otherworldly realms — such as neoprene (deep sea) and Mylar (outer space) — made their way onto the runway. Expeditions to these extreme environments were motivated primarily by interest in the natural world that flourished during the Victorian era. Thanks to the theoretical works of Charles Darwin and the wildly popular science fiction books by Jules Verne, expeditions became increasingly popular, aspirational endeavors.

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

www.fitnyc.edu/museum/exhibitions/upcoming/

Taking the Stage

Washington, DC (USA) >September 24, 2016 – Permanent

African American History and Culture Museum,
15th and Constitution Ave.
NW Washington, DC



Newsletter-Archiv

We want to line up all the newsletters written up to now in an archive. We just discovered that we have no copies of our committee newsletters before 2006. If anyone has kept earlier copies, please copy or scan them and send them by post or e-mail to Jean Druessedow so that they can be added to our committee archive.

From the Editor

Dear all,

Thanks for all the posts for this newsletter! Numerous informations are extracted form the newsletter of netzwerk-mode-textil www.netzwerk-mode-textil.de

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

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

Until then, visit our website for the latest news.

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