



## ICOM Costume News 2014: 1

01 June 2014

### INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

#### Letter from the Chair

Dear Colleagues,

I am very much looking forward to our meeting in Greece this coming September. It will be our third meeting with friends and colleagues from the Peloponnesian Folklore Foundation and the Hellenic Costume Society. What makes our meetings so special and so informative is our exploration of the objects in our care and the exhibitions we mount to interpret and display them. As museum professionals, as collectors of costume, we know the unique qualities of each of our objects and how much these objects can tell us about their moment of creation and use. While other fields may focus on theory alone, we can discover how theories apply (or do not apply) to the objects we know and love. Just as the objects in our care are unique, their study gives us unique perspectives as scholars. In turn these different perspectives make our meetings stimulating and informative. I encourage you to join us in Greece and bring the unique qualities of your objects and exhibitions to our attention within the theme of *Dress and Politics*. I want to extend a heartfelt “thank-you” to our Greek members busy organizing a splendid meeting for us.

The friendships we have made through years of membership in the Costume Committee are lasting and of great value. It is especially poignant to lose a fellow committee member because we lose both a colleague and a friend. Ingrid Bergman, the Chair of our committee from 1986 to 1989, passed away on December 15 in Sweden. June Swann

remembers Ingrid as a “curator of a superb collection of costume and shoes who was ever helpful in showing us all we wanted to study.” Ann Coleman attended her first ICOM Costume Committee meeting in Portugal in 1978 and she remembers that she found herself “assigned to room with Dr. Ingrid Bergman. While everyone in the States knew that the other Ingrid Bergman had been long dead my friends insisted there could only be one Ingrid Bergman and I, the lucky one, had landed the film icon as a roommate. So began my friendship with a very witty and intriguing colleague who took great pride in her work at the Nordiska Museum, especially her role in documenting the long range wardrobes of ordinary Swedes, and in her beloved country house noted for its special fish dish which only the bravest consumed. It was my honor to follow in Ingrid's footsteps as Chair of our ICOM committee. Her role in leading the committee cast a long glowing light.” Britta Hammar has contributed an In Memoriam for this Newsletter.

Being part of an International Committee presents an equal measure of pleasure and challenge. Because we are far flung and see one another only infrequently, we must work even harder to keep in touch and keep the business of the committee moving forward. I would like to encourage you to volunteer for Committee work whenever possible. To those who are among our volunteers, especially Lena Chwalinski who has prepared this Newsletter, Meike Koenigstein our Webmaster, and Paolo Di Trocchio who keeps us all informed through e-mail

blasts, I extend thanks and appreciation on behalf of the Board and the members of the Committee. Working together creates the strong relationships for which our committee is known.

announcement as soon as we have secured a host institution.

With all good wishes,



Jean L. Druesedow, Chair  
ICOM International Committee for Museums and  
Collections of Costume

## **PROGRESS ON GOALS STATED IN THE PREVIOUS NEWSLETTER:**

### ***Going totally digital***

We have worked to acquire e-mail addresses for our members so that we can communicate more regularly. Only 23 members received the Newsletter in printed format last December, so we intend that **this Newsletter will be the last to be mailed in printed form unless individuals inform us that they have no access to e-mail.**

### ***A new Website***

At the General Assembly meeting in Paris in early June I learned that ICOM Paris is not only willing but also is encouraging us to have them host our Website which they will do free of charge. The Webmaster for ICOM will help us build a new site that will be easy to update. All of these services will be free of charge through ICOM. This will allow the Committee to allocate funds for other projects of benefit to our members while enabling us to build and maintain a new Website.

### ***Clothes Tell Stories***

If we are to continue to add articles to "Clothes Tell Stories," we must have volunteers to serve as an editorial jury. If you are interested in working with us in this way, please let me know <jdruesed@kent.edu>. We have had three people inquire about submitting articles, but without a jury, we suggested that they submit them elsewhere. The final report on the Facebook project related to "Clothes Tell Stories" follows in this Newsletter.

### ***Policies and Procedures***

Hopefully this committee will meet in Greece to begin their deliberations and present a preliminary report.

### ***Future meeting locations***

Unfortunately, we will not be able to meet in Amsterdam in the Fall of 2015 as previously announced. The Board is currently considering other venues and we will send an e-mail

**Next Annual Meeting**  
**7-13 September 2014**  
Nafplion and Athens, Greece  
[www.costume.gr/meeting2014](http://www.costume.gr/meeting2014)

In 2014 the ICOM COSTUME COMMITTEE will come together in Greece!  
Theme: Dress and Politics

Dear ICOM members, colleagues and friends,

We invite you to join us for the 2014 ICOM Costume Committee Annual Meeting, which will be hosted by the Peloponnesian Folklore Foundation and the Hellenic Costume Society in Greece. **Registration to attend the meeting will be open until 31 July 2014** so if it's something you've been meaning to do, you still have some time to get register and join us in Nafplio and Athens!

In the spirit of celebration of the 40th anniversary of the Peloponnesian Folklore Foundation, the Annual Meeting begins at the historic city of Nafplion (7th of Sep) and continues in Athens (10th of Sep). We have already received many interesting abstracts for presentation on the theme 'Dress and Politics' and we are now close to finalizing the program.

From Monday to Wednesday, presentations will take place at the FOUGARO cultural centre at Nafplio. There will be guided tours to exhibitions and a guided walk in the historic city. On Wednesday, after a morning of sessions and the Committee's General Meeting, we will make our way to Athens. On the way, we will stop at the archaeological site and the museum of Mycenae. From Thursday to Saturday, at the Athenian venue of the HELLENIC WORLD, presentations and workshops will continue, followed by visits to costume exhibitions and the Acropolis Museum. The conference will finish with our traditional farewell dinner, where we will also offer a tribute to colleague Youlie Spandadaki.

At the end of the Annual Meeting, the Greek Organizing Committee is keen on offering a "Student Saturday" (13th Sep) to students and young professionals in Athens. We believe it will be a unique opportunity for students and early career professionals of design, ethnography and folk studies, art history, conservation and museology to meet and discuss with international museum experts. The theme for the Student Saturday will be "Brides – An exploration of historical, social and creative aspects of wedding attire", inspired by the Peloponnesian Folklore Foundation exhibition "Brides – Tradition and Fashion in Greece", hosted in Nafplion in September 2014.

For the Student Saturday, we invite you to offer short talks, presentations or workshops that will investigate the meanings, the functions and the reception of bridal dress through international archive materials, museum and private collections, through the study of oral history as well as through the work of creative professionals from all fields. Proposals can be sent to Sofia Pantouvaki (sofsceno@gmail.com) and Myrsini Pichou (myrsini2@hotmail.com).

There will also be a choice of post-conference tours to costume-related museums and exhibitions in Athens such as the Benaki Museum, the Mentis Centre for the preservation of traditional textile techniques, and others.

On our website [www.costume.gr/meeting2014](http://www.costume.gr/meeting2014) you can find the following information about the Annual Meeting:

- Dates and venues
- Theme
- Programme
- Guided tours and exhibitions
- Student Saturday
- Travel information and accommodation in Nafplion and Athens

-Registration and fees

For all enquiries, please contact Elia Petridou, our Annual Meeting Coordinator, at [epetridou@sa.aegean.gr](mailto:epetridou@sa.aegean.gr), cell: +30-697-6785073

**Remember, if you are registering please download the registration form from the website and send it to Elia.** We have set the registration deadline for 31 July 2014, to allow the organizing team time to make practical arrangements around space, transportation and food.

We are committed to preparing what we hope to be a memorable event and we look forward to welcoming you to Greece!

The Organizing Committee

Angeliki Kokkou  
Nantia Macha  
Sofia Pantouvaki  
Ioanna Papantoniou  
Elia Petridou  
Myrsini Pichou  
Xenia Politou

The Peloponnesian Folklore Foundation  
Vas. Alexandrou 1, Nafplio  
tel. +30-27520-28947  
<http://www.pli.gr/index.php>

## In Memoriam

### **Ingrid Bergman**



Ingrid Bergman calling the Costume  
Committee meeting to order

Ingrid Bergman, chairperson of the Costume Committee between 1986 – 1989, died on the 15 of December 2013 in her home in Uppsala and was buried in the circle of her closest in Åhl's church in Insjön at Lake Siljan her home village.

Ingrid was very attached to her native region and she was especially fond of the family summerhouse located just outside the community. It is a Skansen in miniature created by her father who collected cottages threatened with demolition from all parts of Dalecarlia and then rebuilt them on the slope of Knippebo Mountain. Nearby lies Sätergläntan, today the Handicraft Association's school, which was founded by Ingrid's aunts, the Longbers sisters, and Ingrid was a frequent visitor there. She was a long time member of the school board and she was also active in the local historical society.

She was particularly interested in local folk costumes, a topic she also devoted herself to while studying at Uppsala University, and treated in her dissertation "Kring dräktskicket i Åhl". Ingrid worked for a while as a curator in Riksantikvarieämbetet (National Heritage Board) before she was employed in the Textile Department at Nordiska Museet (Nordic

Museum), where she mainly dealt with issues relating to costume with emphasis on folk costume. Ingrid was faithful to the museum for the rest of her professional life and became a very valued employee who ended her career as head of the big and important Collection department. Research, teaching and public education were included in her service as was being a resource for the country's other cultural museums. Ingrid also felt that contacts with colleagues abroad were important and enriching. She was very pleased to be a member of Costume Committee and encouraged her Swedish colleagues to seek entrance.

I met Ingrid for the first time in 1974 when my director sent me to Stockholm in order to study how the textile department at our "mother museum" was run. Ingrid turned out to be a very pleasant acquaintance and we immediately established a good contact. She took her job very seriously and was thorough, diligent, trustworthy and upright, a person to rely on. But she was also light-hearted and happy, loved good food, especially Italian dishes and drank with delight a glass of champagne together with good friends. This was a side of Ingrid that those of us attending the Costume Committee meetings in Milan and Florence in 1988 might still remember. Ingrid also had an unsuspected talent: she could be really funny and she brightened our meetings with many spirited and personal speeches. A friend has passed away but the good memories remain.

Britta Hammar  
Retired Senior Antiquarian  
Kulturen, Lund, Sweden

**COSTUME COMMITTEE BUDGET PROPOSAL 2014-2015**

<b>Bank Balance 31.3.14</b>	<b>€ 3751</b>
<b>2014 SUBVENTION:</b>	<b>€ 5649</b>
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<b>Balance as of 15.4.2014</b>	<b>€ 9400</b>
<b>Anticipated Expenses:</b>	
Bank charges	300
Newsletter Mailing	160
Students Saturday	300
Web site for Clothes Tell Stories – annual fee	50
Web site for Costume Committee – annual fee	50
Bursaries	500
<hr/>	
<b>Total anticipated expenses</b>	<b>€1360</b>
<b>Anticipated Balance on 31.3.15</b>	<b>€8040</b>

## **NEWS**

### **The Clothes Tell Stories Facebook project – a review and thoughts for the future**

by

Alexandra Kim, Costume Committee Secretary

As the person overseeing the pilot of the Clothes Tell Stories Facebook page pilot, a pilot proposed by Katia Johansen former chair of the Costume Committee and lead for the Clothes Tell Stories project, I thought that it would be helpful to draw together a few reflections on the project and some thoughts for future developments of the page. The Board is, of course, eager to hear the thoughts of the committee members about this pilot project and its usefulness.

#### **The project**

Between September 2013 and February 2014 (a period of roughly 6 months) Ellen Hlozan and Ariel Pomerance, two new members of the ICOM Costume Committee and both MA students in Museum Studies at the University of Toronto, ran a pilot Facebook project on behalf of the Costume Committee. The focus of the Facebook page was to promote the newly produced resource, the Clothes Tell Stories webpage, which had been created by a working party of Costume Committee members. Over the six month project Ellen and Ariel put up Facebook posts to promote the individual articles on the Clothes Tell Stories page. They experimented with a range of post formats which included announcing the different articles and posing questions to the page's Facebook followers. In return for their work the Committee covered the cost of a year's membership for Ellen and Ariel. On a roughly monthly basis Ellen and Ariel produced a report which monitored the response to the Facebook posts.

#### **Results**

Over the six months the CTS Facebook page attracted 304 followers. The majority of these followers were women but came from countries around the world, with the highest numbers in North America and Europe.

Ellen and Ariel were able to promote all of the articles on the Clothes Tell Stories page with an individual Facebook post. The most popular posts (indicated by the number of 'likes' and comments) were exhibition related; Joanna Marschner's *The Artist Imagination* and Ursula Karbacher's *St Gallen exhibitions*. While Ellen and Ariel acknowledge the difficulty in encouraging followers of the page to engage more deeply than merely viewing and 'liking' posts the number of followers suggests that this pilot Facebook project has successfully helped to increase knowledge of and widen access to the Clothes Tell Stories website.

#### **Looking to the future**

Ellen and Ariel's final report suggests that a continued presence on Facebook could be a useful tool for the Costume Committee in its work reaching out to new potential members (especially younger members) and making its work more generally known. I am aware that for many of the committee's members social media like Facebook would not be a method of communication which they would chose or necessarily welcome. However I support the idea that a continued Facebook presence for the Committee could be very valuable. I would agree with the many of the points that Ellen and Ariel make:

- The Facebook page should now promote the activity of the Committee in general, not just the Clothes Tell Stories website
- The Facebook page needs dedicated people to post and manage it, and that it is too much to ask our web master to undertake this role as well
- Having two people to administer the Facebook page would make the task easier and reduce the pressure, plus allow the content to stay fresh and current
- Activity on Facebook should be in addition to our current methods of communication with our members, not a replacement for any of the existing forms we have

- Linking the Facebook page to an Instagram account could be a useful development but we would need to consider the management of an Instagram account (could this be done by the person managing the Facebook page) and issues over images and copyright.

The management of a Facebook page in itself perhaps offers a useful way of attracting a younger membership. As a board we might consider offering to cover the costs of ICOM membership for two young museum professionals in return for their management of the page, in the same way that we covered the costs for Ellen and Ariel. It could be a way of encouraging new younger members into the fold and making them champions for the work of the Committee. The UK Costume Society has just launched an Ambassadors' scheme which might provide a useful comparison.

<http://costumesociety.org.uk/blog/post/be-a-costume-society-ambassador>

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## FINAL REPORT: CLOTHES TELL STORIES FACEBOOK PAGE

Report Period: December 31st 2013-February 28th 2014

### Introduction

Since the launch of the Clothes Tell Stories pilot Facebook page on August 19th, 2013, the CTS's Facebook presence has grown significantly to 304 'likes'. Showcasing articles from the CTS workbook on Facebook has promoted this important resource to both museum professionals and curious members of the public in Canada and abroad.

### Content Covered

From December 31 2013- February 28th 2014, the following articles have been featured on the Clothes Tell Stories Facebook page:

- Lorena Bianchi "Woven Legends from Guatemala"
- Katia Johansen "Transporting Costume"
- **Brigitte Herrbach-Schmidt** "Identification of Fabrics"
- Ursula Karbacher "Identifying Lace: various names and techniques"
- Brigitte Herrbach-Schmidt "1970s Exhibition, Munich"
- Katia Johansen "Exhibition Techniques: Mannequins for Costume Display"
- Katia Johansen "Handling Clothes"
- Dorothea Nicolai "Useful Addresses"
- "Can you help us reach 300 Likes?"
- Margot Schindler "Russian Underwear **Bodily Memory: Underwear from a Soviet Epoch**"
- **Ursula Karbacher** "**Exhibition Space**"
- Maria Wrońska-Friend "Dress and Personal Narrative"
- Alexandra Kim "1962 Dress Memories: Sartorial memories of a Defining Year"
- Katia Johansen "Marking and Labeling Costume"
- Carlo James "Identifying Sprang Sashes"
- Katia Johansen "Digital Costume Display- The Kings' Costumes"

### Sharing

Clothes Tell Stories has also been shared by other users on Facebook:

"Woven Legends from Guatemala"	3 shares
"Identifying Lace: various names and techniques"	1 share
"Exhibition Techniques: Mannequins for Costume Display"	2 shares
"Handling Clothes"	2 shares
"Can you help us reach 300 Likes?"	2 shares
"Exhibition Space"	1 share
"1962 Dress Memories: Sartorial memories of a Defining Year"	1 share



## Results

As of February 28th the Clothes Tell Stories Facebook page has a total of 304 followers, continuing to show a gradual increase over the course of January and February.

The most popular posting to date remains *The Artist Imagination* by Joanna Marschner on October 24th, which has received 378 views, received 15 Likes, and was shared 3 times. Feedback on this post includes:

“Wow! The pictures and poem really captured something for the show that was highlighted in the article. Really great read. Thanks for the share!”

“This was one of my favourite rooms in the exhibition. The "animation" of the dress - making it look like there was a ghost dancing in the dress - was both delightful and clever!”

“I have a friend in Scotland who has always talked about how great it would be to see dress in motion when on exhibit... Thanks for sharing this!”

The most popular postings of this reporting period include:

- 1 *What type of lace was the Duchess of Cambridge's Alexander McQueen wedding dress overlaid with? After you read "Identifying Lace" let us know your answer below"* which has been viewed 189 times, received 4 'likes,' 1 comment, and 1 share.

“This is very helpful especially since I just received a big box full of lace dating back to the 19th century from a lovely donor in Vancouver.”

- 2 *Some clothing has a story woven right into it! Lorena Bianchi shares the stories in some of the [Museo Ixchel del Traje Indigena](#)'s Guatemalan huipiles* received 367 views, 6 'likes' and 3 shares.

- 3 *Learn how to properly direct museum traffic using exhibition design techniques in Ursula Karbacher's article "Exhibition Space,"* has been viewed 175 times, received 12 'likes.'

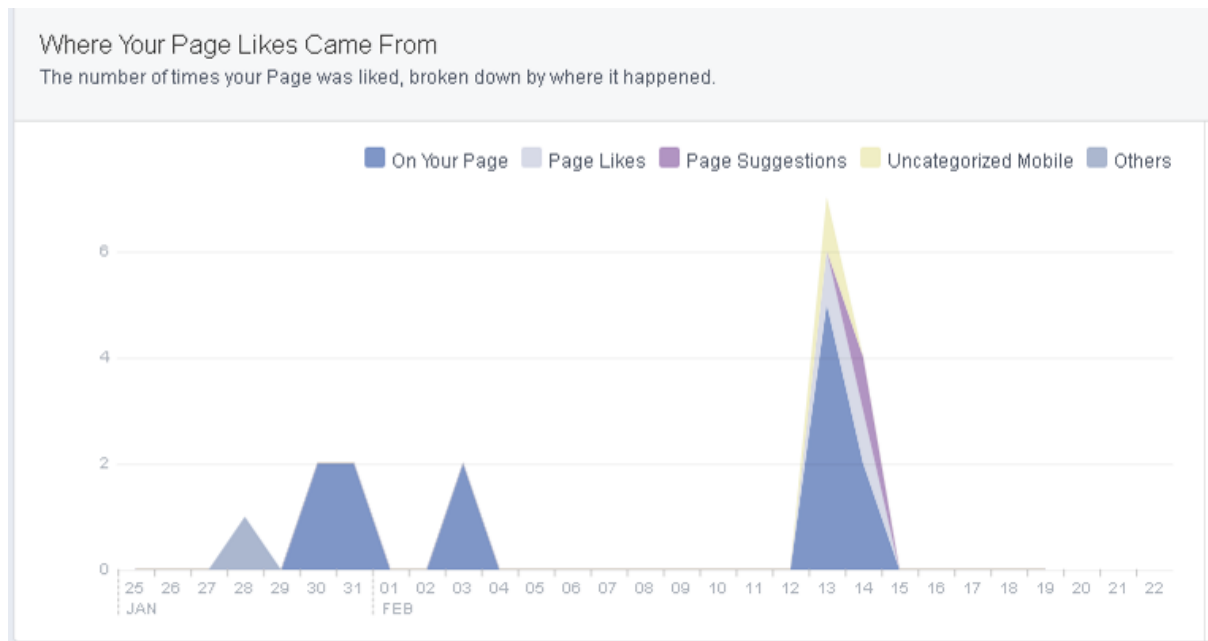
## Demographics and Traffic

Examining the demographics of our readership, 86% are female and 10% are male, remaining fairly consistent since the site's launch. Over 27% of our followers are between the ages of 25 and 44 and 22% of our followers are between the ages of 35-44. The largest percentages of our followers are from Canada, followed closely by the United States, with significant demographics from the United Kingdom, Sweden, and Serbia as well. 27 other nations are also represented, on 5 continents.



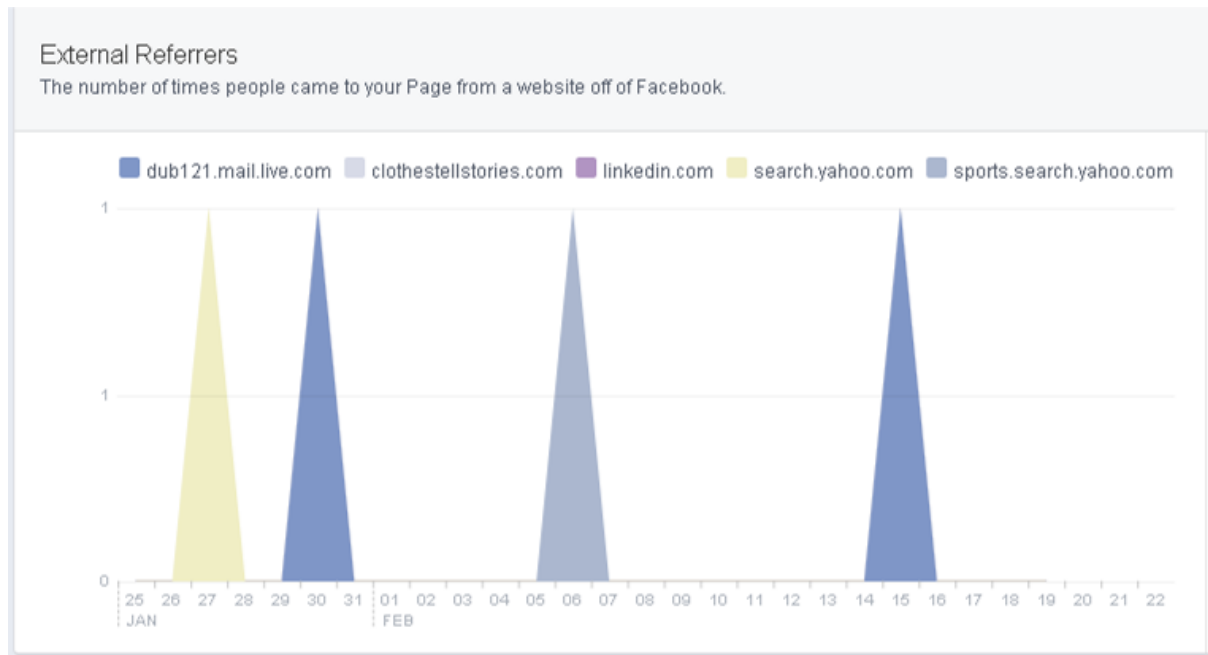
### 'Likes'

'Likes' on Clothes Tell Stories primarily come from our page but have also been sourced from mobile use and user page suggestions.



### Referrals

Users who are referred to the Clothes Tell Stories Facebook page from other sites are primarily doing so from: search.yahoo.com, dub121.mail.live.com, Clothes Tell Stories website, and LinkedIn.



### Final Recommendations

Having managed the CTS Facebook page for 6 months, we would recommend the Facebook be used to its best ability as a Costume Committee page rather than a page just for the project which can then still feature CTS content as well as other Costume Committee news. If this recommendation were put into place, the page could be used to talk about wider issues surrounding the Costume Committee which would provide more varied content which would be more engaging for users.

In regards to operating the page, we would recommend two people operate the page, posting twice a week not including event updates or other general news. This would provide a less demanding responsibility for whomever is responsible and offer a one week on, one week of schedule which we found useful for this pilot project.

Having a general Costume Committee page would offer the opportunity to share 'of interest' information with users, as well as updates on event listings, meetings, exhibitions and calls for papers. The Facebook page would offer a different platform from which to engage with members and non members as a reciprocal method of communication allowing the opportunity to engage with and inform through commenting and sharing. We would also recommend having a link to the main website from the Facebook page to further connect the two resources.

To expand on the current Facebook page, I would recommend perhaps engaging in a committee Instagram account. Instagram is an image based social media outlet which would allow multiple committee members all over the world to share images of exhibitions and objects in the collection. I believe this could be a very juicy way to engage new audiences and younger audiences with the ICOM Costume Committee as well as a new way to share objects from collections all over the world. I believe a primarily image based platform would complement the visually engaging nature of costume.

## **Call For Papers**

### **Brazilian Fashion**

A special issue of *Fashion Theory*

**Publication date:** April 2016 (Issue 20.2)

**Guest editors:** Rita M. Andrade (Universidade Federal de Goiás, Brazil) and Regina A. Root (The College of William and Mary, USA)

Despite its popularity around the globe, the richness and complexity of Brazilian fashion remains relatively unstudied by scholars of fashion history and theory. This call for papers seeks contributions on the diverse influences and cultural construction of Brazilian fashion that surpasses any single notion of Brazilianness: its diverse styles, its postcolonial issues and avant-garde possibilities, its ethical concerns and challenges, its relationship to time and space. Integrating Brazilian fashion into a larger narrative on global trends, this volume will prioritize essays that detail history and analyze design creation and consumption, cultural references found in museum collections and archives, interactions with popular and visual culture, and projections for the future.

#### **Submission Guidelines:**

Rita M. Andrade and Regina A. Root, the volume's co-editors, invite all interested contributors to submit their proposals no later than

**August 1, 2014.**

Proposals should include a title, a 300-word abstract, a brief bibliography (that provides a glimpse into both the subject of study and the theoretical framework), a 50-word biography and contact information, and should be emailed to:

[ritaandrade@hotmail.com](mailto:ritaandrade@hotmail.com) and [raroot@wm.edu](mailto:raroot@wm.edu).

We will accept preliminary abstracts in Spanish and Portuguese with **the final essay written in English. Completed essays will be due no later than March 30, 2015.**

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## **AFET**

The French Association of Textile Studies

Call for Papers

**Workshop 21-22 November 2014**

## **Fur, Feathers: When animals gain in substance**

Feathers and fur have developed histories intimately intertwined with those of the textiles that they replaced, completed or otherwise enhanced creatively.

They were certainly the first materials that people used to cover and to dress themselves. For certain cultures, they were essential elements, and using them, lead to masterpieces such as the feather cloak or what is known as the "Montezuma" (17th century).

That being said, their contribution and role in the evolution of occidental clothing has been hardly studied. Interest in the history of costume has only recently emerged; it principally developed after the 1970s, even though that's when shaming over the usage of fur began to fade. The same goes for the feathers that, for that matter, saw their consummation decline after the decline of the daily usage of hats starting in the 1960s.

Yet, man has always resorted to using fur over the course of time, especially for its unrivalled ability to provide protection against the cold. Beyond this practical aspect, wearing fur would eventually become, due to its rarity and sometimes high price, a sign of power, of wealth, or sensuality. But, due to its animalistic undertones, fur also managed to be (paradoxically) simulatensouly foreign and linked to human nature; it would therefore develop into an ambiguous and ambivalent sort of symbolism over the centuries. But all of these codes would be contested with the rise in popularity of ecological studies and its consideration of the animals' well-being (in 1975, there would be the International Convention on the Sale of Threatened Animal Species).

Apart from ethnographic material, furs and feathers have not been extensively preserved, because their high value encourages people to re-use and re-distribute them, leaving their aesthetic appeal to be poorly perceived and their collection to remain an ethically-charged subject.

Our Call for Papers would like to limit our focus to the usage of these materials as forms of protection and decoration for the body, according to these following approaches:

- collection, transformation and commerce
- implications in fashion
- functions and usages in traditional societies

- inspirations and imitations of the related materials in a great variety of textile-related techniques (including: weaving, fabric printing, knitting, etc.)
- identification problems
- specific problems involving preservation

Our Call for Papers will exclude the usage of leather (or skin from where the fur and feathers were taken) as well as the usage of animal hair such as fiber (wool).

The spatial-temporal purview of the submissions will be as large as possible, but the scientific committee will want, however, to balance the proposals.

The Call for Papers will not directly address the problem of the animals' well-being or ways to safeguard certain species, even though these questions can be raised secondarily in order to consider a subject corresponding to the other listed criteria.

#### Scientific Committee:

- Marguerite Coppens, chef de département, Musées royaux d'Art et d'Histoire, Bruxelles, présidente de l'AFET,
- Jacqueline Jacqué, conservateur honoraire du musée de l'Impression sur étoffes, Mulhouse
- Jean-Paul Leclercq, conservateur en chef du patrimoine (retraité), ancien conservateur au musée de la Mode et du Textile, Les Arts décoratifs, Paris
- Danièle Véron-Denise, conservateur honoraire des musées nationaux (château de Fontainebleau)
- Catherine Vermorel, doctorante en histoire de l'art, UPMF, UMR LARHRA, Grenoble

Contact: [m.coppens@mrah-kmkg.be](mailto:m.coppens@mrah-kmkg.be) ;

[jalice.jacque@hotmail.fr](mailto:jalice.jacque@hotmail.fr) ;

[jean.paul.leclercq@gmail.com](mailto:jean.paul.leclercq@gmail.com);

[catherine.vermorel@wanadoo.fr](mailto:catherine.vermorel@wanadoo.fr) ;

[daniele.denise@dbmail.com](mailto:daniele.denise@dbmail.com).

The workshop will take place in the: Centre National du Costume de Scène , Moulins (France), 21-22 November 2014

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## **5th Global Conference: Performance - Visual Aspects of Performance Practice**

Friday 7th November – Sunday 9th November  
2014, Prague, Czech Republic

#### **Call for Presentations:**

Theatre and the many varied expressions of performance practice in live and mediated performance forms are by their nature interdisciplinary art. They draw ideas and symbolisms from diverse theoretical and creative fields of humanities, making historical references and links, presenting social relations, putting forward great ideas and dilemmas of the mind, highlighting aspects of the human personality and employing all existing and emerging art-forms in order to create a performance as a whole. Performance practice, whether in a theatrical space, site-specific space, or as a street or public performance or space-and-time related event of any nature, can be examined from an artistic point of view, but also from a cultural, a sociological, a historical, a psychological, a semiological, an anthropological, as well as from an educational perspective. [...]

The aim of this conference is to develop discussion with a focus on the visual aspects of performance brought up by artists and researchers in various performance disciplines and practices. Proposals, papers, workshops, presentations and pre-formed panels are invited on any of the following themes:

1. Narrative and Meaning
2. Design Processes and Practices
3. Performance Design and the Costumed Body in Discourse
4. Perception: Aspects of spectatorship, experience and perceptions of performance
5. Pedagogy & Policy

**The conference puts special focus on costume design, including the following: costume design and authorship; costume as performance; costume and the body, embodiment and expression; the actor-character relationship; body and Space: the spatial dynamics of costume and the embodied experience of space; the performativity of costume; the narrative of dress in performance.**

We are particularly keen to encourage submissions that are not subsumed within disciplines, but cut across and between disciplinary vocabularies to provide new synergies, domains and interdisciplinary possibilities.

**300 word abstracts should be submitted by Friday 11th July 2014.** If an abstract is accepted for the conference, a full draft paper should be submitted by Friday 17th September 2014. Abstracts should be submitted simultaneously to both Organising Chairs; abstracts may be in Word

or RTF formats with the following information and in this order:

a) author(s), b) affiliation as you would like it to appear in programme, c) email address, d) title of proposal, e) body of proposal, f) up to 10 keywords.

E-mails should be entitled: Performance 5 Abstract Submission

Please use plain text (Times Roman 12) and abstain from using any special formatting, characters or emphasis (such as bold, italics or underline). We acknowledge receipt and answer to all paper proposals submitted. If you do not receive a reply from us in a week you should assume we did not receive your proposal; it might be lost in cyberspace! We suggest, then, to look for an alternative electronic route or resend.

Organising Chairs:

Sofia Pantouvaki: [sofsceno@gmail.com](mailto:sofsceno@gmail.com)

Rob Fisher: [perf5@inter-disciplinary.net](mailto:perf5@inter-disciplinary.net)

For further details of the conference, please visit:

<http://www.inter-disciplinary.net/critical-issues/ethos/performance/call-for-papers/>

technologies in the practice and research of costume in live and mediated performance. *Critical Costume 2015* will include a scientific conference, Flash Talk presentations by artists, screenings, and an exhibition of artistic research, and it will take place at Aalto University, School of Arts, Design and Architecture on the 25th-27th March 2015. The event is planned, curated and co-ordinated by Professor Sofia Pantouvaki and her research group, *Costume in Focus*, based at Aalto University.

For more information, please contact: Prof. Sofia Pantouvaki, email: [sofia.pantouvaki@aalto.fi](mailto:sofia.pantouvaki@aalto.fi)

*Important dates:*

Deadline for the submission of abstracts: **10 October 2014**

Event dates: 25-27 March 2015

Detailed information will be included in the Call for Papers – to be published in June 2014!

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## **Symposia & Conferences**

### **Critical Costume 2015**

*An international scientific conference and artistic research exhibition of costume design*

**25-27 March 2015, Helsinki, Finland  
Aalto University, School of Arts, Design and Architecture**

Costume Design is a relatively new and emerging research area still lacking in sufficient critical attention from a scholarly perspective. The emergence of costume design as a distinct research area is evident in the growing number of international scholarly publications on costume and the costumed body during the last decade, addressing the agency of costume in live performance as well as in film and media. *Critical Costume 2015* is the second event within the *Critical Costume* research project, originally initiated at Edge Hill University, UK in 2013 (see [www.criticalcostume.com](http://www.criticalcostume.com)), and investigates costume practices as a means of critically interrogating the body in/as performance. ***Critical Costume 2015*** focuses sharply on two themes: a) research methodologies for researching costume design; and, b) the integration of new developing

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### **Enlightened Princesses**

caroline, augusta, charlotte & the shaping of the modern world

**International Symposium  
Hampton Court Palace  
7–9 July 2014**

Co-organized by the Yale Center for British Art, Historic Royal Palaces, and the Paul Mellon Centre for Studies in British Art, London

This three-day international symposium, taking place at Hampton Court Palace and associated sites, brings together eminent academicians and museum scholars to examine the roles played by Queen Caroline of Ansbach; Augusta, Princess of Wales; and Queen Charlotte in the promotion of the arts and sciences in eighteenth-century Britain. The themes that will be addressed are pertinent to exhibitions scheduled to open in 2017 at the YCBA and in London. The princesses' individual and collective interests in art, botany and gardens, natural philosophy and medicine, and the education of their children will be explored within a dramatically changing social, political, and technological milieu, as well as their roles in the encouragement of the British Enlightenment. The symposium is timed to take advantage of the period when various London institutions will be commemorating the anniversary of the Hanoverian Succession and aims to contribute in a major way to the general public discourse around that event.



The program includes two full days of lectures, themed panels, and special tours and events, followed by a day devoted to tours of two sites important in the lives of these royal women: Kew Palace and its gardens, and Kensington Palace. The fee for attending the conference is £100. Reductions are available for a limited number of students on application to the conference organizer. To register, visit the HRP website at <http://www.hrp.org.uk/HamptonCourtPalace/WhatsOn/hcpenlightenedprincesses> Questions may be addressed to the conference organizer at [ycba.research@yale.edu](mailto:ycba.research@yale.edu).

Yale center for british art

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## Joséphine et l'empire de la mode

Archives nationales  
Hôtel Soubise  
60 rue des Francs Bourgeois Paris  
June 24 2014

### PROGRAMME

13h30 Accueil

14h00 Corinne Thépaut-Cabasset, historienne de la mode (Paris): "L'image de la mode dans la presse : Le "costume parisien" 1800-1815."

14h30 Alain Pougetoux, conservateur en chef, domaine national des châteaux de Malmaison et Bois-Préau: "La boutique à paris sous le Premier empire."

15h Céline Meunier, conservateur en chef, Domaine national des châteaux de Malmaison et Bois-Préau: „Joséphine : en quête d'une garde-robe."

15h30 Fiona Ffoulkes (Université de Southampton) professeur associé Université des arts de Bournemouth et université américaine (Paris): "Muse, cliente et amie ? L'importance de la relation de l'impératrice Joséphine avec Leroy, marchand de modes."

16h00 Marguerite Coppens, Chef de département, Musées royaux d'art et d'histoire (Bruxelles): „Les commandes dentellières de la maison impériale."

16h30 Carole Damour, archiviste textile, Société Tassinari & Chatel (Paris): "Des palais impériaux au château de la Malmaison : Les choix textiles de Joséphine."

17h Discussion

Participation : 5 Euros.

Sur inscription dans la limite des places disponibles par courriel

avant le 12 Juin 2014 à l'adresse suivante : [Art-luxe@live.fr](mailto:Art-luxe@live.fr)

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THE TEXTILE SOCIETY OF AMERICA IS  
PLEASED TO INVITE YOU TO:

## New Directions: Examining the Past, Creating the Future

Wednesday, September 10 – Sunday,  
September 14, 2014  
Los Angeles, California

The theme of the Symposium, *New Directions: Examining the Past, Creating the Future*, explores change and innovation in textiles in the past while looking at the state of the field of textiles, textile study, production and creativity, today and for the future. Where have we been and where are we going? What are the moments that encapsulate change? What are the shifts in direction for cultures, technology, creativity and knowledge? And how do these shifts effect our understanding of textiles?

The program includes two full days of multiple concurrent sessions on the UCLA campus and a full day of plenary sessions at LACMA on Saturday. In addition to the sessions, there will be receptions, special exhibitions, an awards ceremony, and a series of dynamic pre- and post-conference workshops and study tours to local and regional art institutions, collections, and artist studios. Early registration is available now! For full program information and to register, visit [http://textilesocietyofamerica.org/tsa\\_symposium/symposia-2014/](http://textilesocietyofamerica.org/tsa_symposium/symposia-2014/)

**For other inquiries,**  
**contact** [newdirections@textilesociety.org](mailto:newdirections@textilesociety.org)

**Michele A. Hardy**  
**TSA External Relations Director**

**New Directions: Examining the Past, Creating the Future**  
**Textile Society of America's 14th Biennial Symposium**  
**Los Angeles, California**  
**September 10- 14, 2014**

## **Book Reviews**

by June Swann

By far the most comprehensive book on shoes recently seen is by Marquita Volken: *Archaeological Footwear, Development of shoe patterns and styles from Prehistory till the 1600's*, Spa Uitgevers, Switzerland, 407 page hardback, ISBN: 978-90-8932-117-6, many mostly black & white photographs and drawings, 140 pages of the Catalogue of types, each with drawings. This publishes the system the author has pioneered for archaeological types of footwear, named after the first shoe of each type found, under the term Calceology, as used by the Dutch Olaf Goubitz in 1987 for study of historical footwear – and no one else. With the English, continually updated, shoe trade glossaries since 1913, I automatically used those terms when I began cataloguing shoes in 1950, a practice I continually encourage all to follow – and Northampton Museum from 1977 published and sold hundreds of Thornton's Glossary; he had been updating the trade's glossaries for many years. So no reason to change to Dutch-invented terminology with, too often, 3 English words describing the boot or shoe by its fastening. Trade terms use the shoe pattern for definition, now proposed in this book, but using near 30 letters to identify them.

The date ranges given appear to be wide, and not immediately obvious: the century is in Roman numerals, with A & B for 1st and 2nd half; a,b,c,d for 1st – 4th quarter, though some BC dates are in figures. Doubtless usage will make this system familiar, though not encouraging. 18 page Bibliography. The Index is not comprehensive. The 2 page Summary in English, French and German seems to be a useful beginning. The 6 page Glossary also includes German and French terms, though English shoemakers will not recognise a number of the terms used: needless to say, practical shoemakers did not use the terms medial and lateral, but inside and outside. It is unfortunate that 'patten' was chosen in place of the general term, overshoe. The latter is in the Index, but not patten. Worst of all, the captions for pictures of shoes do not include the date of the object, which busy curators will curse. The drawings of the 1630s-1670s shoes will be unfamiliar to those of us dealing with contemporary non-archaeological shoes, and very misleading for art historians.

For a useful article on Roman shoes of 142-154 AD, found in Camelton, Scotland, see Simon Olsthoorn p.70-73 in the Dutch *Collect, Kunst &*

*Antiek Journal* (in Dutch), 7 good photographs of some of the (unusually) closely dated shoes, including one boot. We hope the full report can be produced in the not too distant future. Museums should be encouraged to follow the example of the Dutch Leather & Shoe Museum and provide for visitors touring the exhibition a cheaply produced booklet with drawing and caption with brief description, just as the best art exhibitions do (though rarely with picture).

The re-opened, re-displayed Rijksmuseum, Amsterdam has published a 68 page booklet by Jan de Hond & Tristan Mostert (translated into English) on *Novaya Zemla*, 2013, ISBN 978 90 71450 79 2. A Dutch boat was trapped in ice on this island off the north coast of Russia from 12 October 1596 to 13 June 1597, and left behind the 8 or so shoes and slippers, here published in 1 photograph, and now similarly displayed, above my head, making detailed examination now impossible. The display designers obviously did not realise that these are of unique importance for a period where so few shoes (only one other) are closely dated with such certainty. The shoes are worthy of a book to themselves, giving comprehensive details with photographs of the same standard.

Another comprehensive book was produced to accompany the exhibition, *Birds of Paradise, Plumes & Feathers in Fashion* at MOMU, Antwerp until 24 August 2014, 12 authors (including ICOM Costume members), on various aspects, impractical feathers even on shoes, 208 page hardback, many black & white and colour photographs, Lannoo Publishing, Tiel 2014, ISBN: 978 94 014 1546 0. Feathers mostly seem to have been neglected by costume historians.

An exhibition also with a very revealing, accompanying book, by Rosita Nenno: *Schuhwerke Roger Vivier*, published by the Deutsches Ledermuseum/Schuhmuseum, Offenbach, Germany 2014, 106 page hardback, ISBN: 978-3-9815440-2-2, excellent full-page colour photographs of the shoes, with a separate 32 page paperback with the introductory essay in German, and English translation by Inge Specht (of the Nederlands Leder en Schoenen Museum, Waalwijk, where the exhibition will be shown February 20 2015 to June 28). For those of us who saw the Vivier Retrospective exhibition in Paris 1987 and came to this rather blasé, his exquisite, wearable shoes, designed from 1930 to 1938 for the leather company S.A. Laboremus for the American market are a revelation, well worth the journey, and quite



different from those we are all familiar with, and help explain Vivier's success in post-war USA. The 2 museums concerned deserve unreserved thanks for their research into footwear unfamiliar to most of us till now. The exhibition continues in Offenbach (across the river from Frankfurt, on its metro system) to 2 November.

Lisa Goudsmit *De schoen van Jan Jansen/Jan Jansen's Shoe*, 150 page paperback, pocket size, in Dutch and English, with many colour photographs of his shoes from 1961 to 2012, published 2013 by naio10 in Premisela Design Story series, Rotterdam, ISBN 978-94-6208-048-5. A disciple of Ferragamo in that he aims to make shoes that do not hurt, but with sufficient unconventional materials and designs to satisfy those who prefer them.

Vivier, Jansen, Ferragamo, Perugia, Yantourny, Levine, amongst others, 1900 to the present, were shown in the S.H.O.E.S. exhibition in Rotterdam Kunsthal, February-10 May 2014, gathered from European collections. A rather unwieldy folder has small photographs of some of the shoes, as well as a full list of the 462 shoes displayed, with brief biographies of some of the makers.

*Shoes, a Visual Celebration of Sixty Iconic Styles* by Caroline Cox, a prolific author on fashion history, 256 page paperback, colour photographs on most pages, Apple Press, London 2012, ISBN 978-1-84543-454-0. Grouped under Pre-16th century (13), 12 16-18th c., 11 19th c., 24 20th c. Obviously a personal selection, which will not be to everyone's taste, though it does begin with sandal and moccasin. Brief introduction to each term. Index.

Bernhard Roetzel, *A Guy's Guide to Shoes*, h.f.ullmann publishing GmbH 2013, original title *Schuh Guide für Männer*, the English edition ISBN 978-3-8480-0294-8, 240 page hardback, pocket size (but not for smart suits). The comments on desirability of caring and polishing shoes obviously reflect customs in Germany, and are not yet applicable in England (too many expensive-suited men on the London Underground give their character away with fashionable shoes that have not been near polish since they left the factory). If the publisher believed there is a market here for the book, perhaps there's hope for the English yet: it does reveal a totally different world. Very brief history of shoes, many colour photographs, Index. A worthy successor to Sterne's 2006 *Alles über Herrenschuhe*.

Sarah Jane Downing *Fashion in the Time of Jane Austen*, Shire Publications Ltd., 2013, 64 page paperback, colour photographs of pictures and prints on most pages, with only 7 articles of surviving dress, ISBN: 13: 978 0 74780 767 4. P.45 a good example of how not to stuff and photograph a pair of 1790s shoes.

I was surprised to find that Miles Lambert's 'Death and Memory: Clothing Bequests in English Wills, 1650-1830' contains so few references to men leaving to relatives and friends their boots (always a lot more expensive than shoes, and do appear in wills). See *Costume vol.48 No.1* January 2014, Maney Publishing, ISSN 0590-8876, p.46-59, 3. The leaflet with it advertises an available book, Valerie Steel & Colleen Hill *Shoe Obsession* ISBN 978-0-300-19079-3. Hardback, 200 colour illustrations, 'extreme contemporary shoe design'.

June Swann. 5'2014

## New Publications

**Henry van de Velde – Raumkunst und Kunsthandwerk | Interior Design and Decorative Arts – Ein Werkverzeichnis in sechs Bänden | A catalogue raisonné in six volumes, Bd. II: Textilien | Volume II: Textiles Leipzig 2014 (128,-€)**  
By Thomas Föhl, Antje Neumann:



### **Volume II – Textiles**

The second of a six-volume catalogue raisonné of handcrafted works by Henry van de Velde has just

been released this week. Under the aegis of the DFG-funded research project of the same name, the Klassik Stiftung Weimar has once again produced a reference work which finally closes a significant research gap. Only parts of the incredibly multifaceted oeuvre of the Belgian universal artist have been adequately studied, in particular, his works of architecture, book art and metal art. The now completed second volume is devoted to the artist's textile works and constitutes an highly colourful area of the arts and crafts, including fashion, fans, tapestries, decorative fabrics and rugs. This important, beautifully designed volume contains a wealth of new discoveries. Readers learn, for example, that van de Velde created his first textile pieces in 1892. Feeling the need to live in a modest, modern style, he began by designing clothes for his wife quite early in his career. Since Maria van de Velde bore seven children between 1895 and 1904, she reverted to wearing comfortable and corset-free clothing for a longer period. She took a strong liking to wearing clothes which her husband designed for her, as numerous photographs confirm. Even Elisabeth Förster-Nietzsche was thrilled by the innovative quality of the fabrics and had a dress of »artist silk« specially made for her, which she often wore to official events in Weimar. The fabric came in an astonishing number of shades and was produced by the company Deuss & Oetker in Krefeld. Although Elisabeth Förster-Nietzsche chose the more decent variant in black to honour her deceased brother, the fabric was also available in brilliant blue and violet. In addition to fabrics he developed himself, van de Velde also used Liberty fabrics and batik prints for the clothes he designed for his wife and children. These colourfully patterned fabrics drew a great deal of attention – especially in Weimar – and were enthusiastically received by van de Velde's clients. An essay by the Polish-Australian batik expert Dr. Maria Wronska-Friend impressively demonstrates how fascinating and inspiring these exotic-looking motifs were to van de Velde. She writes that van de Velde not only decorated his own homes with Javanese batik, but even used *parang rusak barong*, an especially prominent batik pattern, for the tennis club he designed in Chemnitz. Traditionally, only the sultan of Java and his closest relatives were permitted to wear clothes exhibiting this particular pattern. At the beginning of the new century, van de Velde produced an increasing number of designs for textile manufacturers in Krefeld, Berlin and Chemnitz. Even before he founded the School of Arts and Crafts in Weimar, he established a rug weaving studio which was initially managed by Li Thorn and later by Helene Börner. The weavers

produced brilliantly coloured and sometimes very large rugs, of which some original pieces still exist. In 1902, van de Velde enlisted the support of the »Association of Female Domesticity«, whose members agreed to produce his own designs. The association was subject to the patronage of the Grand Duchess Pauline, and upon her death in 1904, was renamed the »Pauline Foundation for Female Domesticity«. The craftswoman Helene Börner assumed the position of managing director. The goal of the association was to provide an education in handicrafts to girls and women who would otherwise be unable to pursue employment outside the home because of familial responsibilities. Van de Velde initially concentrated on silk and linen weaving and produced designs for tablecloths, fans and corsages. Around the same time, he gave lectures and worked as an artistic consultant. In 1906, he established the workshop for weaving and embroidery and appointed Helene Börner to oversee the operations. In contrast to the floral patterns typical of the *Jugendstil*, van de Velde concentrated on purely ornamental aspects in the design of new fabric patterns. Although he occasionally adapted naturalistic elements, such as the tulip motif for the decorative fabric »Tula«, he abstracted the forms and refrained from making direct reference to the subject. He also tended to recommend rep weave in subdued shades of red and dark green for white varnished furniture. This puristic and extravagant combination, as it deemed at the time, was particularly suited to dining rooms and became popular among many of his customers including Paul Schulenburg, Else von Guaita-Lampe, Ludwig von Hofmann, Alfred Wolff and Friedrich Graf von Dürckheim-Montmartin. The rep weave, produced by the Chemnitz-based company Vogel, turned out to be especially durable. Over 1,000 textile works by Henry van de Velde were studied and analysed for this newly released second volume. The collection includes 225 catalogue numbers with more than 1,000 photos and illustrations. New photos were taken of most of the existing works and documented with historic illustrations from van de Velde's estate and other sources to establish the context of their origin. The bilingual, 460-page publication comes in an opulent linen binding and is published by the E. A. Seemann Verlag.

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**“Fashion Prints in the Age of Louis XIV:  
Interpreting the Art of Elegance”,  
edited by Kathryn Norberg and Sandra**

**Rosenbaum. Texas Tech University Press, a part of the Costume Society of America Series. Phyllis Specht, series editor.**

Between 1676 and 1710, hundreds of engravings depicting fashionably dressed men and women rolled off the presses of the Parisian printers on the rue Saint Jacques. Although the individuals in the prints are crudely sketched, their clothes are richly detailed and carefully drawn. The prints are charming, and the carefully observed details and everyday gestures make them very convincing. Because few garments from the seventeenth century have survived, [dress] historians rely heavily on the fashion print both as a source and as an illustration.

But what do we really know about these prints? Are these images pictures of real clothing, reflections from Paris and the halls of Versailles? Why did people buy them, and how did they use them? How should we use these prints, and what can we learn from them?

This volume seeks to answer these questions. Written by literary specialists, art historians, museum curators, costume and textile specialists, and historians, the chapters analyze the fashion print, ask what it represented, and how it was used. As common source and inspiration, the essays focus on a bound folio of 190 prints circa 1678 to 1692, entitled the *Recueil des modes de la cour de France* (A collection of fashion from the court of France) in the collection of the Los Angeles County Museum of Art.

**Haute Couture in / à Paris, 1960 – 1968. Peterberg, Michael Imhof Verlag, 2013. ISBN 978-3-7319-0007-8. 29,95 Euro by Adelheid Rasche (ed.)**

“Haute Couture in / à Paris , 1960 – 1968” is a book published by the Lipperheide Costume Library (Kunstabibliothek, National Museums in Berlin) with more than 220 fashion drawings by Trude Rein (1908-1998), showing more than 1300 haute couture creations by Pierre Cardin, André Courrèges, Christian Dior, Louis Féraud, Nina Ricci, Yves Saint Laurent und other important Parisian couture salons from the 1960ies. Trude Rein was a free-lance fashion illustrator, based in Berlin, who started her career as early as in the 1930ies. After World War II she was working for numerous clients like German fashion magazines, Berlin newspapers and German manufacturers. From 1960 to 1968 she travelled

regularly to Paris where she was invited to attend the couture shows. Her drawings are showing the most important styles by the leading couture houses of this period.

The texts of the book are in English, French and German, and include a welcome note by Didier Grumbach and texts by Peter Bälde, Adelheid Rasche and Moritz Wullen.

**Chainstitch and other Embroideries, Edition Comptoir-Blätter Nr. 7, 2013, in deutsch, 48 Seiten, 96 meist farbige Abbildungen. By Anne Wanner-JeanRichard**



The study about: **Chainstitch and other Embroideries**, treats a small collection of embroideries which was compiled by Fritz Iklé (son of Leopold Iklé) for the merchant of printed textiles and economic historian Adolf Jenny-Trümpy. With this collection Iklé explains hand embroidery of eastern Switzerland and its change over to machine work. For this reason he collected original and often also dated textile samples and stuck them to around 50 cardboard folios. The most important examples of this collection together with Iklé's handwritten explanations are shown in the first part of the study.

The second part investigates **technical questions around the origin of chainstitch and the development of mechanical devices**. There were different types of chainstitch machines in use in Switzerland, in southern Germany or in Plauen, Saxony. A technical drawing of a so called "Schatz"-machine was found in a patent specification of 1866 and it was published for the first time in this study. Although a more complex

machine had been developed in Saxony later on, the **machine of the french inventors "Bonnaz and Cornély"** was liked better. Around 1900 and in the early 20th century the Cornély type machines were in use in the eastern part of Switzerland and also in Germany.

In the third part of the study **letters of Fritz Iklé are reproduced**. He exchanged his knowledge of embroidered textiles with Adolf Jenny-Trümpy and on his part he was interested in many questions concerning printed textiles.

In the annexe there is a short inventory list of the embroideries of the collection as well as a bibliography and indices of proper names, of subjects and of locations.

#### **Kettenstich und andere Stickereien**

eine Sammlung von Stickereibeispielen die Fritz Iklé in den Jahren 1931 - 1933 für Adolf Jenny-Trümpy zusammenstellte, bearbeitet von Anne Wanner-JeanRichard, Edition Comptoir-Blätter Nr. 7, 2013, in deutsch, 48 Seiten, 96 meist farbige Abbildungen.

Die Reihe Comptoir-Blätter hat zum Ziel, Sammelbestände und Archivalien der ehemaligen Stoffdruckerei Jenny-Trümpy in Ennenda Glarus thematisch aufzubereiten und Ergebnisse zu veröffentlichen.

Verkaufspreis: CHF 20.—

Bezugadresse: Fabrikladen „Baumwollblüte“  
Fabrikstrasse 5, CH-8755 Ennenda  
Tel:+41 (0)55 640 26 71

und: Textilmuseum St.Gallen  
Vadianstrasse2,  
CH-9000 St.Gallen, Switzerland

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

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[http://www.annatextiles.ch/book\\_rev/rev2014/r4901\\_ennenda/r4901\\_enne.htm](http://www.annatextiles.ch/book_rev/rev2014/r4901_ennenda/r4901_enne.htm)

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#### **Journal No. 9**

Museum of Applied Art, Belgrade

A new issue of the *Journal* for 2013 (No. 9 of the new series) is available in print and online ([http://www.mpu.rs/srpski/izdavacka\\_delatnost/fajlovi/zbornik-mpu-09-2013.php](http://www.mpu.rs/srpski/izdavacka_delatnost/fajlovi/zbornik-mpu-09-2013.php)). The issue contains three illustrated papers dealing with the

subject of costume: *16th to 18th Century Costumes from the Collections of the Costume Museum of Madrid* by Irene Seco Serra (in English and Serbian), *Tradition and Fashion – Women's Footwear in the 19 and the Beginning of the 20 Century from the Collection of The Museum of Applied Art in Belgrade* by Draginja Maskareli (in Serbian with summary in English) and *The Collection of Female Dress from the Interwar Period in Museum of Arts and Crafts: Example of Musealisation of Art Déco Fashion* by Andrea Klobučar (in Croatian with summary in English). Section dedicated to the exhibitions of the Museum of Applied Art in 2013 (in Serbian) contains info on museum exhibition *Oh, those Shoes!*, curated by Bojana Popović and Draginja Maskareli from May 2013 till January 2014, and also on the online exhibition *Marriage* curated on Tumblr by the Peloponnesian Folklore Foundation and the Museum of Applied Art in September 2013 within the Europeana Fashion project

(<http://europeanafashion.tumblr.com/archive/2013/2>).

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### **Film**

#### **The New Rijksmuseum Documentary Film**

We are distributing **The New Rijksmuseum** about the fascinating and complicated 10-year process of the rebuilding of Holland's most famous museum. Filled with drama and surprises it shows the people behind the scenes during the years of demolition, restoration, and political and financial debate. We witness their efforts, joys and struggles with one goal in common: the love of art.

**The New Rijksmuseum** had its successful world theatrical premiere at the Film Forum, where it played for two weeks, Dec 16 -January 1. Given it is 216 minutes (3 hours + 36 minutes) the Film Forum played it with an intermission in between Part 1: 105 min and Part 2: 111 min. They also offered ticket holders who could not stay for both parts on the same day to bring their ticket stub to the box office after Part One ended and provided a voucher for them to return during the film's run for Part Two at no additional charge. The film garnered many stellar reviews!

**Trailer:** <https://vimeo.com/91439084>



## **Projects**

### **Eine Datenbank voll Inspiration: Das Project Silk Memory der Hochschule Luzern mit dem Textilmuseum St. Gallen**

Die Hochschule Luzern – Design & Kunst initiierte 2012 mit finanzieller Unterstützung der Zürcherischen Seidenindustrie-Gesellschaft (ZSIG) das Projekt Silk Memory. Ziel ist der Aufbau eines digitalen Textilarchivs. In diese Datenbank aufgenommen werden nun auch ausgewählte Seidenstoffe aus der Sammlung des Textilmuseums St. Gallen.

Prof. Dr. Andrea Weber Marin, Co-Leiterin des Kompetenzzentrums (CC) Products & Textiles der Hochschule Luzern, verfolgt mit ihrem Team das Ziel, ein digitales Textilarchiv aufzubauen, das Studierende, Designerinnen und Designer für die Entwicklung ihrer Produkte und Designs sowie Forschende für ihre Arbeit nutzen können. Gleichzeitig gibt die Datenbank Einblick in die Kreativität und Produktivität von Textilentwerfern der letzten 150 Jahre. «Inspiration online» lautet das Motto: «Statt wahllos die Bilderfluten im Internet zu durchsuchen, erlaubt diese Datenbank eine gezielte Recherche zu unterschiedlichsten Mustern und Motiven», fasst Tina Moor, Studienrichtungsleiterin Textildesign der Hochschule Luzern und im Projektteam von Silk Memory dabei, die Vorteile des Online-Archivs zusammen. Voraussetzung ist die sorgfältige Erfassung aller technischen Details und eine akribische Analyse der Muster. Das Stichwort «Rose» beispielsweise liefert gewebte und gedruckte Textilien in allen Formen, Farben und Stilen, ob naturalistisch oder abstrakt.

Den Anfang machte das Archiv der Seidenweberei Weisbrod-Zürcher. Das Traditionsunternehmen schenkte einen Teil davon der Hochschule Luzern. Diese wiederum traf daraus eine Auswahl an Mustern, die in der neuen Datenbank erfasst wurden.

### **Highlights aus der Sammlung des Textilmuseums**

In einem nächsten Schritt werden derzeit ausgewählte Seidenstoffe aus der Sammlung des Textilmuseums St. Gallen in die Datenbank aufgenommen. «Eine tolle Ergänzung zu dem bereits erfassten Material», so Tina Moor über ihre Auswahl, die sich auf jene Sammlung konzentrierte, die die Seidenwebschule Zürich 1993 dem Museum schenkte. Sie wurden, ehe sie nach St. Gallen kamen, fast 100 Jahre lang als Vorlagensammlung im Unterricht verwendet und inspirierten Generationen von Entwerfern zu neuen Mustern.

«Das Projekt Silk Memory macht unsere Sammlung zugänglich und bekannt, ohne die empfindlichen Objekte zu strapazieren», hält Michaela Reichel, Direktorin des Textilmuseums St. Gallen, fest. Angst, dass die digitale Welt dem Museum Konkurrenz macht, hat sie nicht. Eine Datenbank kann ein Originalobjekt nicht ersetzen und umgekehrt leistet ein Museum nicht dasselbe wie ein gutes Recherchetool, sind sich Moor und Reichel einig.

In seiner nächsten Phase wird das Projekt Silk Memory weitere Textilien aus nationalen und internationalen Seidenarchiven und Museumssammlungen sowie aus Hochschulen und anderen interessierten Institutionen in der Datenbank erfassen. Ziel ist es, mindestens 5'000 Stoffmuster zu erfassen und diese dann laufend zu erweitern.

Die Datenbank ist kostenlos zugänglich. Der Link dazu ist ab Ende 2014 abrufbar unter:

[www.hslu.ch/silkmemory](http://www.hslu.ch/silkmemory).

### **Pressebild: Download**

<http://www.textilmuseum.ch/presse/> Japanisch inspiriertes Motiv eines fliegenden Kranichs, Seide (Fragment), Siber & Wehrli, 1924. Sammlung Textilfachschule Zürich, TMSG 44401. © Textilmuseum St. Gallen.

### **Kontakte für Medienschaffende:**

Hochschule Luzern – Design & Kunst: Prof. Dr. Andrea Weber Marin, T: +41 41 248 61 75, +41 41 349 34 77, E-Mail: [andrea.webermarin@hslu.ch](mailto:andrea.webermarin@hslu.ch)  
Textilmuseum St. Gallen: Silvia Gross, T: +41 71 222 17 44, E-Mail: [sgross@textilmuseum.ch](mailto:sgross@textilmuseum.ch)



## Costume exhibitions

### **Austria**

#### **Objects in Focus**

#### **Works by Ruthenian Refugees in World War I:**

#### **Embroidery and Knotting Samples**

Until 2 November 2014

Austrian Museum of Folk Life and Folk Art,  
Vienna

<http://www.volkskundemuseum.at>



The exhibition presents about 500 mostly embroidered textile samples. The pieces are of varying quality, yet for the most part very carefully and finely crafted. They were made in camps for Ruthenian refugees from the east of the Habsburg Monarchy at the beginning of World War I. In the Habsburg Monarchy, the word was used as a collective term for all population groups speaking an East Slavic language. In 1915 the embroideries were part of the propaganda exhibition "War Aid", used by the Austro-Hungarian Ministry of the Interior to prove to the public just how well it supposedly cared for the massive influx of refugees. The main goal of the 2014 exhibition will be to analyse the 1915 presentation. It will explore to what extent it was intended to serve the creation of a Ruthenian identity and the role textile works, particularly embroidery, play in ethnicization processes.

#### **Operation Goldhaube -**

#### **Tradition und Zeitgenössische Kunst**

Until 2 November 2014

Salzburg Museum | Volkskunde Museum, Salzburg

<http://www.salzburgmuseum.at/>

Die Goldhaube in Helm-Form – bekannt unter der Bezeichnung „Linzer Goldhaube“ – stellt eine der attraktivsten Kopfbedeckungen in der heimischen Frauentracht dar. In Reiseschilderungen erwähnt Ignaz de Luca 1782 erstmals diese Haubenform. Ab 1805 wird sie überall in Oberösterreich und in Teilen des angrenzenden Bundeslandes Salzburg getragen. Die Sonderausstellung 2014 im Volkskunde Museum im Monatsschlössl in Hellbrunn stellt die „Ausstrahlungskraft“, die der Linzer Goldhaube eigen ist, in den Mittelpunkt einer interessanten Dokumentation.

Gezeigt werden ausgesuchte Beispiele aus dem umfangreichen Bestand der Volkskundlichen Sammlung. Zu diesen Exponaten werden die Reflexionen von zwei Berufsgruppen eingeholt – einerseits von Künstlern, andererseits von den heimischen Goldhauben-Gruppen. Die Ergebnisse dazu – von zeitgenössischen Künstlern wie unter anderem von Hauenschild/Ritter, Wilhelm Scheruebl, Erich Gruber oder Ulrike Stubenböck – sind in der Ausstellung präsent. Die von den Goldhaubenfrauen eingeholten Stellungnahmen, Reaktionen und Meinungen werden in Form von Hörbeispielen, Filmproduktionen und Dokumentationen in interessanter Weise für den Besucher aufgearbeitet und aufbereitet. Ein breites Veranstaltungsprogramm – in Zusammenarbeit mit den Goldhaubenfrauen Salzburgs – wird die Sonderausstellung 2014 im Volkskunde Museum im Monatsschlössl in Hellbrunn begleiten.

### **Canada**

#### **Collected in the Field: Shoemaking Traditions From Around the World**

Until 2014

Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca/>

Highlighting the history of shoemaking traditions, many of which are slowly disappearing, the exhibition will feature field trips that have brought a wealth of in-depth information to the Museum. Visitors can learn from the voices of the makers, see the images of their processes and amaze in the diversity of traditional footwear reflecting a variety of world cultures.

**Fashioning the Intangible: The conceptual clothing of Ying Gao**

Until 1 September 2014

Textile Museum of Canada, Toronto

<https://www.textilemuseum.ca/>

The expressive garments of Canadian designer Ying Gao appear to be made of air and light. Bridging art, science and technology, Gao's clothing materializes the immaterial with interplay between matter and imagination, and between the tangible body and the infinite expression of its embellishment. Poetic effects are developed through computational systems, motors, sensors, embedded electronics, pneumatic and interactive technologies – and with a distinctive aesthetic grace. A focus on urban cultures and transformation is central to this exhibition, which presents six installations produced between 2008 and 2013.

**Fashion Follows Form: Designs for Sitting**

21 June 2014 - 25 January 2015

Royal Ontario Museum, Toronto

<https://www.rom.on.ca/en>

*Fashion Follows Form: Designs for Sitting* invites you to think critically about the relationship between function and fashion in our daily lives. The history of western fashion is a sequence of changing shapes that often favours form over function and comfort. IZAdaptive (2009-present), by Canadian designer Izzy Camilleri, is a revolutionary line of fashionable and functional clothing for the growing demographic of men and women who use wheelchairs. The exhibit contextualizes these innovative garments within Camilleri's oeuvre and historical 18th-19th century fashions also designed for a seated, L-shaped frame.

**Cairo Under Wraps: Early Islamic Textiles**

21 June 2014 - 25 January 2015

Royal Ontario Museum, Toronto

<https://www.rom.on.ca/en>

Over 50 precious Early Islamic textiles dating from the 8th to 14th centuries – including rare examples of clothing – are featured in this original exhibition of ROM material. The decoration on these textiles mainly consists of Arabic inscriptions, usually invoking Allah and naming the ruler. Many of these items were intended for the royal household. Some of the earliest pieces were collected by C.T. Currelly, the founding director of the Royal Ontario Museum, and are thus especially

appropriate to show in our centennial year.

Complementary material in other media (ceramics, glass, metalwork, coins, etc.) has been selected from the ROM's collection of Islamic art.

**Fashion Victims: The Pleasures and Perils of Dress in the 19th Century**

from 18 June 2014

Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca/>

Fashion Victims will feature over 90 artifacts, including pieces from then-popular shoemaker Francois Pinet and Adelaide boots and gloves worn by Empress Elisabeth of Austria

**Czech Republic**

**Vital Art Nouveau 1900**

Until 31 December 2015

Municipal House, Prague

<http://www.obecnidum.cz/en/>



The long-termed exhibition presents a selection of the most outstanding works of Czech and European Art Nouveau art from the holdings of the Museum of Decorative Arts in Prague. The exhibition is intended to show the Art Nouveau arts and crafts as part of the ground-breaking, forward-looking trends and emancipation efforts that evolved in the late 19th century, as a reformist art movement that strove for “the multiplication and intensification of life”.

Masterpieces of decorative art exhibited at the famous Paris World's Fair of 1900 are on display, alongside works influenced by the various currents of thought popular at the time (such as the theories of Vitalism and Spiritism), as well as the formal and stylistic innovations in glassware, ceramics and furniture. Other areas cover the radical changes in life style as reflected in interior design, the visual style of poster art and fashion.



Fashion is a dominant part of the exhibition. Along with a collection of underwear and fashion accessories twenty dresses made in the best Viennese (L. & H. Laufer, G. & E. Spitzer, W. Jungmann & Neffe), Parisian (Worth) and Bohemian fashion houses are on show. The Exhibition is accompanied by a comprehensive and richly illustrated book published by the Museum of Decorative Arts in Prague and Arbor Vitae Publishing House in Czech and English. (Order: [marketing@upm.cz](mailto:marketing@upm.cz), [www.upm.cz](http://www.upm.cz) )

## France

### **Legendary costumes, 20 years of Lyon Opera creation**

Until 21 september 2014

Musées des Tissus et des Arts décoratifs, Lyon  
<http://www.musee-des-tissus.com/>

The exhibition *Legendary Costumes* presents a collection of 130 exceptional stage costumes from the Lyon Opera's landmark productions of the last 20 years has been assembled at the Textile Museum to celebrate the anniversary of these two leading cultural institutions: the 150th anniversary of the opening of the Textile Museum and the 20th anniversary of the renovation of the Lyon Opera by Jean Nouvel.

Some of the most striking costumes from Lyon Opera productions of the last 20 years, best representing the costume workshop's expertise and know-how, have been selected for this exhibition. In the museum's exhibition rooms you will discover the diversity and wealth of this heritage through original scenography that takes you into the very heart of the opera. The museum's largest room, la Salle des Tapis, has been transformed into an Italian-style theatre where three versions of stages costumes created for *The Magic Flute* are displayed.

The scenography conceived by the Textile Museum and created by the Lyon Opera's technical departments is organised around several major themes, ranging from stage costumes to the work done behind the scenes, including:

Authority figures: Theseus and Hippolyta, Arkel...  
Heroes and heroines: Pelléas and Mélisande, Romeo and Juliet, Cinderella and Prince Charming...

Femmes Fatales: Carmen, Medea, Lulu...

Distant locales: Lady Sarashina,

The Three Sisters, Mazeppa)

Angel(s) and Devil: The Queen of Spades, Sancta Susanna...

A world of fantasy: Atvakhbar Rhapsodies, A

*Midsummer Night's Dream...*

The director's vision: three productions of *The Magic Flute* performed over the last 20 years. And, for the first time, the visitor to the exhibition is invited to discover the artists' dressing rooms and go inside the Lyon Opera's costume workshop to appreciate the rich diversity of skills and know-how that go into the making of a costume.

From the costume designer who does the original drawings to the patternmakers, seamstresses, tailors, costume decorators, embroiderers, bootmakers, milliners, hatmakers, wigmakers, dressers, hairdressers and makeup artists - each plays an important role in bringing the finest opera production possible to an international audience. The smallest detail is of the upmost importance in the realisation of these costumes, genuine Haute Couture works of art.

## Germany

### **German Hosiery Dynasties – Entrepreneurs, Strategies, Fashions**

Until October 2014

tim - State Textile and Industry Museum Augsburg  
<http://www.timbayern.de/>



### **The Art of Seduction**

The female leg enveloped by a fine, delicate stocking remains one of the most powerful symbols of sensual desire. The erotic tension lies in the interplay between the visible and the invisible. The stocking seduces by hinting at where it ends. But what of the industry behind the production of delicate nylon stockings or comfortable socks? Who are the entrepreneurs who have defined the German hosiery industry? What were the working conditions like for labourers in this sector? What are the secret codes of aesthetic, seductive advertising? What fascinating technology is behind the production of stitches? The Exhibition in the State Textile and Industry Museum Augsburg (tim) tells the eventful story of Germany's greatest hosiery dynasties.



## Israel

### **Dress Codes: Revealing the Jewish Wardrobe**

Until September 2014

Israel Museum, Jerusalem

<http://www.english.imjnet.org.il/>

This exhibition draws from the rich costume collection of the Israel Museum's Wing for Jewish Art and Life, highlighting the dual role of dress as boundary and bridge between cultures. *Dress Codes*, which includes over 100 traditional costumes and accessories from around the world, looks at the power of clothing to create borders and define cultural identities. Among the subjects explored in the exhibition are: cultural norms surrounding exposure and concealment; garments that are unseen; children's clothes; the blending of different cultural styles; and the connection between clothing and memory. *Dress Codes* is curated by Efrat Assaf-Shapira, Associate Curator in the Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life. The exhibition will be accompanied by the Wing's recent publication of "The Jewish Wardrobe: From the Collection of The Israel Museum, Jerusalem".



Woman's Coat, Bukhara, Uzbekistan, late 19th century. The Israel Museum's collection. Photo: Mauro Magliani

## Italy

### **Trame di Cinema**

**Danilo Donati and Sartoria Farani.**

**Costumes from Films directed by Citti, Lattuada Faenza, Fellini, Pasolini, Zeffirelli**

Until 22 June 2014

Villa Manin (Passariano di Codroipo)

[http://www.villamanin-eventi.it/eng/mostra\\_trame\\_di\\_cinema.php](http://www.villamanin-eventi.it/eng/mostra_trame_di_cinema.php)



Danilo Donati (Suzzara, 1926 - Rome, 2001) received his formal education at the Accademia d'Arte in Florence where he studied with artist-painter Rosai before he started to work for Luchino Visconti at the Teatro alla Scala in 1954. In 1959 Mario Monicelli asked him to design the costumes for the movie *The Great War*.

During the Sixties Donati began his artistic relationship with Pier Paolo Pasolini and started to collaborate also with Franco Zeffirelli. In 1968 he was awarded an Oscar for his costumes in *Romeo and Juliet*. From 1969 onwards Federico Fellini entrusted him with a triple job: costume creator, set designer and interior decorator. Donati won his second Oscar in 1977 as costume designer for Federico Fellini's *Casanova*.

He collaborated with Roberto Benigni in 1997 on the costumes for *Life is beautiful* followed by *Pinocchio*, released in 2002; furthermore, Donati was also an accomplished painter and writer, gaining accolades for his novel *Copriifuoco*, published by Newton & Compton and a finalist for the Strega 2001, Italy's most prestigious literary award. In the mid-fifties Piero Farani went to work with his friend Danilo Donati for the costume design studio *Anna Mode*, where he was employed as executive director until 1962. He left to set up his own costume shop. The first costumes to be designed at the shop's historical location in Rome's Viale Mazzini were the stage outfits for Donati's *Hamlet* starring famed actors Giorgio Albertazzi and Anna Proclemer, and directed by Zeffirelli.

In those years he collaborated with Pasolini, on ten movies, but also with directors Fellini and Zeffirelli, and with Vadim on *Barbarella*.

In the following years the costume studio extended his craftsmanship to opera costumes with several forays into the fashion world, as the collaborations with Capucci and Maurizio Galante show. In 1982 Farani chose Luigi Piccolo as the ideal successor for the costume studio which moved to the present Trastevere location in 1985.

The exhibition shows the extraordinary costume collection designed by Danilo Donati during his long and successful career as set designer and costume creator. The costumes were produced in Farani's historical costume design shop directed today by Friulian-born Luigi Piccolo.

One hundred and eleven perfectly restored costumes are on display in eighteen rooms; they had been commissioned by some of Italy's most famous movie directors, ranging from Federico Fellini to Pier Paolo Pasolini, from Franco Zeffirelli to Alberto Lattuada, from Sergio Citti to Roberto Faenza. Directors' voices, film soundtracks and a selection of scripts accompany the visitor on a journey through reconstructed film sets, where full immersion is guaranteed thanks to photo enlargements and the projection of film sequences. In addition, the production of Donati/Farani's costume shop is documented by the designer's costume sketches and by photos showing everyday work at the shop in Rome's Via Dandolo.

The movies which constitute the leitmotif of this endeavour include several of Federico Fellini's masterpieces beginning with *Fellini Satyricon* (1969), continuing with *The Clowns* (1970), *Amarcord* (1973) with the dress of the unforgettable Gradisca, *Interview* (1987) and *Casanova* (1976) with the costume of leading actor Donald Sutherland. From *The Mandrake* (1965) by Alberto Lattuada visitors can admire costumes worn by Philippe Leroy, while the clothes on display from *The Taming of the Shrew* (1967) by Franco Zeffirelli have been used on the film set by Richard Burton. From *Bandy Tales* (1973) directed by Sergio Citti, Pier Paolo Pasolini's favourite pupil, visitors can visually appreciate a series of carnival outfits as well as some costumes from *Marianna Ucrìa* (1997) directed by Roberto Faenza.

## Serbia

### Shoes – Tradition and Fashion

Women's Footwear in the 19th and the Beginning of the 20th Century from the Collection of the Museum of Applied Art in Belgrade  
October 2014

The Museum in Prijepolje, Prijepolje  
[www.muzejuprijepolju.org.rs](http://www.muzejuprijepolju.org.rs), [www.mpu.rs](http://www.mpu.rs)



**Shoes;** Western or Central Europe, c. 1910; mark of the seller: "Savčić i Nikolić", Belgrade; MAA Inv. No. 23914, ©Museum of Applied Art, Belgrade

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

The collection of Ljuba Ivanović contained only traditional types of footwear worn as part of the urban dress during the 19th century: slippers – *terluci* (MAA Inv. No. 5456), *mestve* (a kind of indoor boots, MAA Inv. No. 5454 and 5455) and bath clogs (MAA Inv. No. 2214 and 5594). Slippers – *terluci*, made of red goatskin in the 19th century, as well as a pair of *mestve*, made of yellow goatskin in the same period (MAA Inv. No. 5454), were acquired by Ljuba Ivanović during his fieldwork in Prijepolje.

The first items of European fashion footwear were purchased for the museum's collection in 1957: walking boots from 1914–1917 (MAA Inv. No. 1993) and evening satin shoes from c. 1927 (MAA Inv. No. 1992).

The largest part of the collection, about 100 pairs of women's footwear, was shown in 2013 at the museum exhibition *Ah, those shoes!*. The museum also participates as one of 22 partners in the international project *Europeana Fashion*. Within this project, the collection of women's footwear of the Museum of Applied Art is available on the portal *Europeana Fashion* – [www.europeanafashion.eu](http://www.europeanafashion.eu), along with 700,000 fashion-related digital objects from the funds of leading private and public

museums, archives and collections from twelve European countries.

The exhibition *Shoes – Tradition and Fashion* shows women's footwear from the 19th and early 20th century housed in the museum's collection. The footwear was worn mostly in Serbia and the region, so it traces the process of transformation undergone by the dress of the Serbian bourgeois class during the 19th century on its way from traditional Oriental dress towards European fashion. Curator of the exhibition is Draginja Maskareli.

Host of the exhibition, the Museum in Prijepolje, was awarded in 2012 with a special commendation of the European Museum Forum for developing museum and heritage projects in a complicated, complex and delicate political and cultural environment, involving four ethnic and two religious groups.

Un chapitre fascinant de l'histoire du textile s'ouvre en 1859 lorsque des marchands de St Gall organisent un voyage à la découverte de l'Extrême-Orient. Si le but premier est l'accès à de nouveaux marchés, il s'ensuit bientôt d'intenses échanges culturels entre le Japon, la Chine et la Suisse qui exercent, à partir de 1870, une influence primordiale sur la production textile helvétique gagnée par la « fièvre asiatique ».

Kimonos, kat agamis, gravures sur bois, dessins et catalogues d'échantillons appartenant à l'important fonds asiatique du musée illustrent la rencontre de trois zones de productions textiles florissantes mais de traditions artistiques totalement différentes.

L'exposition « Fleur de cerisier & edelweiss – l'exotique s'importe » retrace une histoire captivante entre inspiration et malentendus (méprises ???), mythe et marché, qui se perpétue jusqu'à aujourd'hui.

## Switzerland

### Fleur de cerisier & edelweiss – l'exotique s'importe

Until 30 december 2014

Museum of textiles St. Gallen

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



A l'occasion du 150e anniversaire des relations diplomatiques entre le Japon et la Suisse, le Musée du textile de St Gall présente l'exposition « Fleur de cerisier & edelweiss – l'exotique s'importe » consacrée à l'influence exercée par l'Asie sur la production textile suisse.

## United Kingdom

### The Glamour of Italian Fashion 1945-2014

Until 27 July 2014

V&A Museum, London

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

This exhibition will be a comprehensive look at Italian Fashion from the end of the Second World War to the present day. The story will be explored through the key individuals and organisations that have contributed to Italy's reputation for quality and style.

### Wedding Dresses 177-2014

Until 15 March 2015

V&A Museum, London

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

Trace the eternal fashion of the wedding dress and discover the most romantic, glamorous and iconic dresses from the last 200 years.

This magical exhibition highlights exceptional craftsmanship and brings together couture and designer-made wedding garments from key fashion designers including Charles James, Vivienne Westwood and Vera Wang. Join us as we share the stories behind the outfits and celebrate the most comprehensive, nostalgic and evocative collection of wedding dresses and bridal fashions ever.

### Horst: Photographer of Style

6 September 2014 – 4 January 2015

V&A Museum, London

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

The exhibition will display Horst's best known photographs alongside unpublished and rarely exhibited vintage prints, conveying the diversity of his output, from surreal still lifes to portraits of Hollywood stars, nudes and nature studies to documentary pictures of the Middle East. It will examine his creative process through the inclusion of original contact sheets, sketches and archive film footage.

### **Jean Paul Gaultier Exhibition**

Until 25 August 2014

Barbican Museum, London

<http://www.barbican.org.uk/>

The Jean Paul Gaultier exhibition London event is the first major retrospective of the world famous French designer and it features over 140 unique garments, displaying his creative genius in the world of fashion that he has been a key figure of.

### **Farewell to all that 1901-1914**

Until 23 August 2014

Chertsey Museum, Surrey

<http://chertseymuseum.org/home>

As we move towards the centenary of the start of the First World War, our new fashion exhibition looks back at a golden era. On display from the Olive Matthews Collection are garments worn in the years before the conflict, from iconic pieces of underwear, to sports clothing, daywear and dazzling evening dress. Items of particular interest are two diaphanous tea-gowns, rigidly boned corsets, a complete tennis outfit and a voluminous lady's bathing costume. Eveningwear includes a lavish opera coat attributed to seminal designer Paul Poiret and a stunning salmon pink satin evening gown with a long, sweeping train. The exhibition has an accompanying catalogue which is available to purchase from the Museum shop, price £2.00

### **GEORGIANS: 18th century dress for polite society**

Until 1 January 2015

Fashion Museum, Bath

<http://www.museumofcostume.co.uk/>

The Fashion Museum's special exhibition for 2014, GEORGIANS, celebrates the museum's situation in the Georgian Assembly Rooms in Bath. The new exhibition will present a selection of the finest

fashions worn by those attending Assemblies, and other glittering occasions of 18th century life.

### **MADE IN MEXICO The Rebozo in Art, Culture & Fashion**

6 June – 31 August 2014

Fashion and Textile Museum, London

<http://ftmlondon.org/>

This summer the Fashion and Textile Museum stages the first-ever exhibition on the rebozo – the classic Mexican shawl made famous in 20th century culture by artist Frida Kahlo. Made in Mexico explores the key role textiles have played in promoting Mexican culture worldwide from the 17th century to the present day. Rebozos on display include major loans from: the Franz Mayer Museum, Mexico City; the Museum of Textiles, Oaxaca; the British Museum and rebozos from private collections that have never been shown in public before. Contemporary Mexican and UK artists, photographers, fashion and textile designers also present new work created in response to the rebozo and Mexican textiles – including Francisco Toledo, Graciela Iturbide, Carla Fernandez, Zandra Rhodes and Kaffe Fassett.

### **KNITWEAR Chanel to Westwood**

19 September 2014 – 18 January 2015

Fashion and Textile Museum, London

<http://ftmlondon.org/>

Inspirational vintage fashion knitwear from the 20th century. Highlights include 1920s Chanel jersey, 1930s woollen swimwear, 1970s Bill Gibb and conceptual garments from 1980s and 90s designers Comme des Garçons, Vivienne Westwood and Julien MacDonald. An exciting combination of famous names and visually exciting pieces, the exhibition charts the influence of art movements Pop, Punk and Deconstruction alongside new knitwear technologies and design innovation.

### **Fashion Rules**

ongoing (exhibition part of entry to palace)

Kensington Palace, London

<http://www.hrp.org.uk/KensingtonPalace/>

Take a nostalgic look back at recent decades of dress through the wardrobes of three royal women in their fashion heydays: HM Queen Elizabeth II in the 1950s, Princess Margaret in the 1960s and 70s and Diana, Princess of Wales in the 1980s.



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**Changing Times – Fashion Inspired by 1914 – 1918**

14 June - 31 August 2014

Bowes Museum, Barnard Castle

<http://www.thebowesmuseum.org.uk/>

To commemorate the centenary of the start of the First World War, students from Northumbria University have produced an exhibition inspired by clothing of the era.

The students, from the university's acclaimed BA Hons Fashion Design and Marketing Programme, explored and researched historical trends from the period, collating images and information from combat design and camouflage, in order to produce a range of designs that reflect the era in a contemporary way.

**Ossie Clark, a British fashion genius, 1967-1977**

Until 29 June 2014

Gallery of English Costume, Platt Hall, Manchester

<http://www.manchestergalleries.org/our-other-venues/platt-hall-gallery-of-costume/>

A retrospective for one of the most influential of British designers of the later 1960s and 1970s. Renowned for his fluid lines and unsurpassed cut, Ossie Clark also used the creative and cutting edge prints of his wife, Celia Birtwell. The Gallery will showcase 25 outfits from the height of his career, many acquired very recently.

**The Nature of Fashion**

2014 season

Killerton House, Devon

<http://www.nationaltrust.org.uk/killerton/?p=1356328521982>

Our 2014 fashion exhibition 'the nature of fashion' gives you the chance to see beautiful garments created from natural fibres.

Find out how raw materials create beautiful fabrics, which are then stitched, dyed and painted for catwalk fashion. Featuring designs by students from Exeter College.

**United States**

**The Eye of the Needle. English Embroideries from the Feller Collection**

01 August 2014 – 12 October 2014

The Ashmolean Museum, Oxford

<http://www.ashmolean.org/>

*The Eye of the Needle* will display, for the first time in public, a selection of eye-catching, virtuoso 17th-century embroideries from the internationally renowned Feller Collection, together with outstanding examples from the Ashmolean's own holdings.

These remarkable embroideries include colourful raised and flatwork pictorial panels, beautiful samplers and household items such as boxes and cushions and dress accessories including caps, coifs and gloves.

The exhibition will explore the context in which these dramatic and technically exacting works were made, examining their importance in creating the ideal goodly and godly woman through the discipline of painstaking embroidery, reinforcing both social status and appropriate behaviour. Exquisite objects in their own right made with colourful silks, pearls, and semi-precious stones, the embroideries also reflect the religious, political and social concerns of the English Civil War period.

**Charles James Exhibition and New Costume Institute Galleries to Open in May 2014 at Metropolitan Museum**

Until 10 August, 2014

Metropolitan Museum of Art

<http://www.metmuseum.org/>

The inaugural exhibition of the newly renovated Costume Institute in spring 2014 will examine the career of legendary 20th-century Anglo-American couturier Charles James (1906–1978). The exhibition will explore James's design process and

his use of sculptural, scientific, and mathematical approaches to construct revolutionary ball gowns and innovative tailoring that continue to influence designers today. 12 October 2014

**Exposed: A History of Lingerie**

Opens 3 June 2014

FIT Museum, New York

<http://www.fitnyc.edu/13666.asp>

Exposed: A History of Lingerie will examine intimate apparel from the mid-eighteenth century to the present, and feature over sixty objects from the Museum's permanent collection

**BISS: 19th century wedding dresses from the Helen Larson Historic Fashion Collection**

Until 5 July 2014

FIDM Museum, Los Angeles

<http://fidmmuseum.org/>

Yards of satin and faille, froths of lace and tulle, glimmers of beads and rhinestones: the stuff of dreams that clothed the female transition from maidenhood to matrimony. *BLISS: 19th-Century Wedding Gowns from The Helen Larson Historic Fashion Collection* looks at a century of idealized brides dressed in simple sheaths of the First Empire to complex draperies of the Gilded Age; each decade represented by the reigning silhouette. Meant to celebrate a single day, these rare ensembles continue to inspire nostalgic happy-ever-afters.

**Patrick Kelly: Runway of Love**

Until 30 November 2014

Philadelphia Museum of Art

<http://www.philamuseum.org/>

*Runway of Love* will be an expansive retrospective showcasing some eighty ensembles that were recently presented to the Museum as a promised gift by Kelly's business and life partner, Bjorn Guil Amelan, and Bill T. Jones. Kelly's designs will be complemented by selections from the artist's significant collection of black memorabilia, videos of his exuberant fashion shows, and photographs by renowned artists including Horst P. Horst, Pierre et Gilles, and Oliviero Toscani.

**Quilts and Color The Pilgrim/Roy Collection**

Until 27 July 2014

Boston Museum of Fine Arts

<http://www.mfa.org/>

"Quilts and Color" celebrates the vibrant color palette and inventive design seen in the acclaimed Pilgrim/Roy Quilt Collection. The exhibition features 60 distinctive quilts from the renowned collection and is the first to explore how, over five decades, trained artists Paul Pilgrim and Gerald Roy searched out and collected quilts with bold, eye-popping designs that echoed the work of mid-20th century Abstract Expressionist and Op Artists.

**Hollywood Glamour: Fashion and Jewelry from the Silver Screen**

9 September 2014 – 8 March 2015

Boston Museum of Fine Arts

<http://www.mfa.org/>

"Hollywood Glamour: Fashion and Jewelry from the Silver Screen" presents designer gowns and exquisite jewelry from the 1930s and '40s—the most glamorous years of Hollywood film. The exhibition focuses on the iconic style of sultry starlets of the period, including Gloria Swanson, Anna May Wong, Greta Garbo, Marlene Dietrich, Mae West, and Joan Crawford.

**Entangled: Fiber to Felt to Fashion**

8 May 2014 – 15 February 2015

Kent State University Museum, Kent

<http://www.kent.edu/museum/>



The Kent State University Museum is pleased to host this invitational exhibition of felted work by fifteen contemporary textile artists from the United States and Canada. The exhibition will be held from. In this exhibition the majority of pieces are made in the *nuno felting* technique developed by Australian Polly Stirling in the early 1990s. The word *nuno* is derived from the Japanese word for cloth. Nuno felting techniques are simple, and

allow the blending together of fabric and wool in the felting process. It has inspired designers to create sheer fabrics that are easy to drape and to sew into elegant garments.

**The Great War: Women and Fashion in a World Transformed**

24 July 2014 – 5 July 2015

Kent State University Museum, Kent

<http://www.kent.edu/museum/>



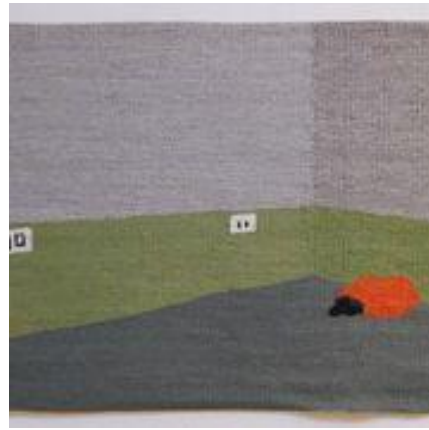
From 1914 until 1918, the world faced war on a scale never before seen. In addition to the loss of millions of lives, this period saw tremendous technological, social and political upheaval. These profound changes led to a transformation in the way women dressed. Increasingly called to work and contribute in numerous ways to the war effort, women made great strides towards equality. Gone were the cumbersome petticoats and rigid whalebone corsets and in their place were slim, clean lines and serviceable suits. This exhibition explores the changes in women's lives during the first quarter of the twentieth century, through a careful look at how they dressed.

**American Tapestry Alliance Biennial 10**

25 September 2014 – 4 January 2015

Kent State University Museum, Kent

<http://www.kent.edu/museum/>



The Kent State University Museum will host this international exhibition from the American Tapestry Alliance. Thirty-seven artists from nine countries are represented in the exhibition, which is accompanied by an illustrated catalog.

“Where have you been living since we last met? - Here and there” Anna Olsson, Sweden

**American Jewelry Design Council  
Variations on a Theme: 25 Years of Design  
from the AJDC**

24 October 2014 – 26 April 2015

Kent State University Museum, Kent

<http://www.kent.edu/museum/>



The Kent State University Museum is pleased to host the American Jewelry Design Council's exhibition of fine jewelry. Every year since 1995 the members of the American Jewelry Design Council have been presented with a thematic design challenge and an exhibition date. At the appointed time, each member delivers an original piece of fine jewelry representing his or her interpretation of that year's theme. This exhibition is drawn from the submissions of the past 25 years.

Michael Good, Pendant, “Explosion” 2009

**From the Editor**

Dear all,

I would like you 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 2014 to me.

The deadline of the next costume news will be November 15<sup>th</sup> 2014.

Until then, visit our website for the latest news.

The editor can be contacted via:

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