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### **COSTUME – The Ritual Power of Clothing**

**Prague Congress Center, Room 224, 22 August 2022, 16:00–17:30, HYBRID FORMAT**

#### **THE RITUAL POWER OF CLOTHING Part I: 'The Clothes of Rites de Passage'**

**The theme of the 2022 ICOM Costume Committee Annual Meeting is The Ritual Power of Clothing.** Rituals are inevitable part of religious, professional and personal life. They grow around the most important social events. We all have to submit to them, more or less willingly. All ritualistic behaviour requires a visual setting. Its most important part is clothing. The right choice of garment proves commitment to the ritual and knowledge of the rules that govern it. The ritual power of fashion is the infinite and ever-changing field of researches.

#### ***1. The funerary and Ritual practice using Textiles from Tutankhamun Tomb***

##### **Abstract:**

While thinking about Pharaohs, Tutankhamun (his reign 1334-1327 BC, 18<sup>th</sup> Dynasty) immediately comes to mind (Uda et al. 2007, Int J PIXE, 65-76). The discovery of his tomb by Howard Carter in 1922 remains one of the most spectacular archaeological finds, having occurred almost accidentally (Heuck Allen 2006).

An impressive number of more than 740 textiles objects were found distributed inside the tomb of king Tutankhamun tied around the necks of statuary and in large chests. Sometimes the textiles are simply narrow rolls of cloth, in other cases they form part of elaborate, ceremonial robes covered with gold sequins and embroideries. Howard Carter recognized that the material from this tomb will be of extreme importance to the history of textile art and it needs very careful study."

The textile collection of the King Tutankhamen is divided into various types from garments, shrouds, covers of statues, loincloths and textile objects as quivers and sails of boats models were found. The textiles were found in the tomb stored in several chests and boxes, some of them used for wrapping funerary equipment, in other cases they form part of elaborate, ceremonial robes covered with gold sequins and embroideries.

This research focus on the various uses of textiles objects by the king as a daily life objects from technical view (manufacture/ pattern/ decoration), laundering to folding; also an image for the fashion style of textiles and the structure details of the king's body; also the research will address the funerary practice using textile objects inside the tomb. Finally, the research will discuss one of the new discoveries and changes in history from studying a rare tapestry woven garment from the tomb of King Tutankhamun Carter No. 054f, this study of the garment suggests a new interpretation of the familial relationships of king Tutankhamun.

##### **AUTHOR:**

**Nagmeldeen Hamza**  
conservation scientist

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**Co-author:**

**Mr Islam Shaheen**

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**Biography:**

Nagm Eldeen Morshed- Hamza, PhD student - Environment and Cultural Heritage- in Earth Sciences at the Department of Earth Sciences of Sapienza - University of Rome. Erasmus Mundus joint Master in Archaeological Materials Science 2018-2020. Conservation Scientist at the Grand Egyptian Museum - Conservation Centre (GEM.CC) since 2010.

**2. "Korteh" is a ritual dress, the inspiration of urban clothes**

**Abstract:**

In addition to the functional aspect, clothing has metaphorical and semiotic aspects that refer to ethnic, indigenous and religious customs and rituals. In the contemporary world and designs, clothes are usually devoid of meaning and doctrinal roots, and more attention is paid to their comfort and everyday use. Many clothes that still have indigenous and ethnic life and have religious roots have the capacity to be a source of inspiration for modern and fashionable designs with a new look. One of these examples is kept in the Royal Clothing Museum of Saadabad Historical and Cultural Complex. It is called "Korte", this dress belongs to the Turkmen people, one of the tribes that are located in north-eastern Iran and is very rich in terms of clothing and related arts. The crest is feminine and has a mantle-like pattern adorned with needlework that is usually worn by the bride at weddings. There is a sleeve-like part on the upper body that rests on the head. In addition to the cut and shape of the garment, the needlework and motifs used in it refer to the beliefs and convictions of the area. In this article, while fully examining this case study and re-reading the customs and rituals related to it and the philosophical roots of its use, it is pointed out how to use it in modern design and fashion. In this regard, we try to analyse the role and impact of museums by relying on their treasures on the currents of art today. In this article, while fully examining this case study and re-reading the customs and rituals related to it and the philosophical roots of its use, it is pointed out how to use it in modern design and fashion. In this regard, we try to analyse the role and impact of museums by relying on their treasures on the currents of art today.

**AUTHOR:**

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#### Biography:

Expert of Research department and library of Saad Abad cultural and historical complex

I was born in Tehran in 1987, graduated M.A of ART RESEARCH from science & Culture University of Tehran in 2016, I have stated cooperation with museum since 2010, and I have collaborated with several museums in Tehran, Which has been the longest time of my collaboration with Saad Abad cultural and historical complex, which has continued so far. Most of my activities have been on research matters, as well as on artistic events, creative and initiatives ideas in the museum and designing exhibitions.

### *3. Rites of Passage – Wedding Headgear*

#### Abstract:

Wedding rituals express and confirm the change in family and social status of people who become married. Traditional weddings in Slovakia had to follow strict steps but only few of them survived up to present times.

An old Slovak tradition is that during the wedding ceremony and the feast afterwards the bride was wearing delicate crown (wreath, “parta”, headband) on her head as a symbol of her purity and virginity. Becoming a new wife, she had to take the wreath off and replace it with a bonnet, which symbolized the bride becoming a woman.

The removal of the bride’s crown – done in conjunction with the following act of putting on the bonnet - was the ceremonial peak of the wedding. Parting with the singleness (freedom) was depicted also in a ceremonial dance, which took place before replacing the bride’s crown. Nowadays, the ceremony of taking off the crown or veil varies across Slovakia.

Putting on the bonnet was also a basic and important wedding ceremony, which symbolized the change of a single girl's social status into a woman-hood. Evidence of its importance is also given by the fact that it survived for a long time even after women stopped wearing bonnets as a part of the traditional married women's clothes. Putting on a bonnet still belongs at the present time among the mostly widespread traditional wedding customs.

In our presentation we are going to show examples of the festive wedding crowns, festive wedding bonnets with a focus on the traditional culture influences on the urban wedding customs and headgear from the second half of the 20th century up to these days.

#### AUTHOR:

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**Co-author:**

Ms Eva Hasalová

curator

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**Biography:**

**Jasna Paličková** graduated in Ethnography and Folkloristics at the Department of Philosophy, at the Comenius University in Bratislava Slovakia. She has been working as a curator of ethnographic collections at the Slovak National Museum – Museum of History in Bratislava with the focus on folk costumes and textiles and folk art. She was a director of Folk Arts and Crafts Museum. Currently Head of Folk Art Department, Slovak National Museum – History Museum, she is one of the founding members of ICOM Slovakia, from 2015 secretary of national board, 2018-2021 Chair of ICOM Slovakia, since 2022 Chair of Blue Shield Slovakia.

**Eva Hasalová** studied ethnology and history of culture. At present, she works at the Slovak National Museum – Historical Museum in Bratislava as curator of the collection of historical textiles and clothing and historian of fashion. She lectures at the Department of Scenography of the Academy of Performing Arts, as well as at the Department of Textile of the Academy of Fine Art in Bratislava. She is a co-author of the publications *Fashion in Slovakia. Brief History of Dressing* (2013), *Paramentic/ Liturgical Textiles* (2015).

#### 4. *Dressed for Eternity: Traditional and Contemporary Burial Shrouds*

**Abstract:**

**Dressed for Eternity: Traditional and Contemporary Burial Shrouds**

The costume collection in the Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life is one of the most extensive and unique collections of traditional and pre-modern dress worldwide. Garments worn by Jews were often similar or identical to those worn by their non-Jewish contemporaries, whereas in some cases Jews were distinguished by their dress through identifying characteristics. The collection offers a broad understanding of Jewish sartorial traditions, with some 10,000 items of dress worn in Jewish communities around the world, spanning from the 18th century to the present.

My paper *Dressed for Eternity* will present the traditional use of burial shrouds throughout the ages, in Jewish communities in different parts of the world, evoking, through dress, the eternal dialogue that binds life and death. My talk will explore the various ways in which shrouds have served families and individuals from birth to burial, not only at the time of death, but through their symbolic wearing during Jewish festivals and rituals such as weddings and The High Holidays. Documentation of Jewish dress prior to the 19th century is scarce, existing primarily in the form of illustrations and the written word. Hence, the ceremonial and ritual use of shrouds plays an important role in reflecting typical Jewish attire and preserving customary modes of dress from previous generations, as well as reflecting the dress of their contemporary surrounding society.

My talk will introduce shrouds as garments intended for the dead, highlighting the diverse variety of customs, fabrics, colour and design employed by Jewish communities around the world, and over many centuries, as well as relating to them as bearing aspects of preservation and renewal.

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**AUTHOR:**

**Efrat Assaf-Shapira**

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**Biography:**

**Efrat Assaf-Shapira** is a curator in the Jewish Art and Life Wing of The Israel Museum, Jerusalem, and has been working at the museum since 2006, in the fields of Jewish costumes and life rituals. Among her projects she has co-curated the renewed permanent exhibitions of The Israel Museum (2010) – *The Rhythm of Life*, displaying Jewish life-cycle events, and *Matters of Identity*, displaying costumes and jewellery from Jewish communities worldwide. Efrat wrote contributions for the collection book *The Jewish Wardrobe*, curating the exhibition it accompanied, *Dress Codes: Revealing the Jewish Wardrobe* (The Israel Museum, 2014; travelling to The Jewish Museum, New York and the Contemporary Jewish Museum, San Francisco, 2017-2018). In 2018 she co-curated the exhibition *Fashion Statements: Decoding Israeli Dress* (The Israel Museum) and participated as writer in its accompanying publication. Efrat has also contributed to online projects such as Europeanafashion and "We wear Culture" in google Arts & Culture project. ICOM Costume Committee member since 2007, board member since 2019.

**5. From Maiden to Wife Wedding as a rite of passage and their distinctive accessories in Hungarian costume**

**Abstract:**

The lecture presents the typical pieces connected to Hungarian urban and folk wedding costumes representing the transformation of becoming a woman, and their symbolism.

Marriage has a significant role in both folk and civic culture; historically it used to create alliances between families, wealth, and countries, while nowadays it represents two individuals' love alliances with each other.

The most important milestones in human life are the so-called transitional rites: birth-marriage-death, supervene with the great pageantry, ceremony.

At the heart of this celebration is the bride. She is the queen of the event, who traditionally represents the wealth and prestige of the family with her appearance and virginity. She becomes the custodian of the fertility of the new family being formed, the continuance of the parents, the community, the clans and empires, and the birth of new generations.

In the Hungarian custom system, the special prominence of the wedding ceremony is the consummation of the marriage when the girl becomes a woman and the virgin maiden evolves into the wife.

This act still has a living tradition in both urban and folk cultures. The bride changes her attire, so-called "Mennyecskekuha" (formal dress for newly married woman), her ornate headdress, so called "Párta", is taken off the hair gets tied together, combed into a bun, and concealed with a head-kerchief.

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The ritual of dressing, changing, and transforming, as well as the accompanying verbal and material props, the act itself, is the main focus of the lecture, with an extensive scale in both space and time.

In addition to outlining the historical background and presenting the symbolic meaning of the objects, I aspire to present the tradition that lives on, albeit in its externalities, through old and present examples.

**AUTHOR:**

**Ildikó Simonovics**

senior curator

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**Biography:**

ILDIKÓ SIMONOVICS PhD fashion historian, senior curator, head of the 20th century and Contemporary Textile Collection of the Hungarian National Museum. Her primary research area is the history of fashion in Hungary after the Second World War. She received her PhD in 2015 at the Interdisciplinary Doctoral School of the University of Pécs, with her thesis *Fashion and Socialism - The Fashion History of Hungary between 1945–1968*. Author of several fashion books (*Dress up the country!* 2009, *1116 years of Hungarian Fashion*, 2012, *Weapon of Seduction*, 2018) and curator of exhibitions (*The Discreet Charm of a Fashionista Lady*, 1997, *French Elegance Fashion Accessories from Paris*, 1999, *Woven Wardrobe*, 2004, *Showcase Fashion in Socialism* 2007, *Fashion and Tradition*, 2008, *WOMEN'S MAGAZINE*, 2009, *Street Fashion Museum*, 2012, *#MoscowSquare, - History of SzéllKálmán Square*, 2016). She was the curator of the last temporary fashion exhibition in the Hungarian National Museum on Klára Rotschild (*Fashion Queen behind the Iron Curtain*) and author of her biography. She organized an international conference on the topic, titled "Eastern Dior" in the Museum. In 2010–2015 she was the founder and manager of the Street Fashion Budapest online collection enhancement project. In addition to her museum duties, she is a lecturer, offers counseling and fashion walks in downtown Budapest entitled "a bit of Paris".

## 6. Gurama (patchwork), Azerbaijan Folk Applied Art

**Abstract:**

In the rich heritage of the traditional arts of the Azerbaijani people, a prominent contribution is made by *gurama* – the art of patchwork sewing, based on certain established principles and national traditions. For many centuries, Azerbaijanis have created in *gurama* a variety of textile forms: bedspreads, pillowcases, covers for pillows and chests, covers over shelves or doors, covers for chairs and many more. All were widely used in traditional Azerbaijani homes, providing both national colour and comfort, and also creating a certain mood, especially a harmonious atmosphere. This came from a flow of patterns, apparently spontaneous but actually born from immutable structural rules and undoubtedly bearing sacred meaning, passed on from generation to generation.

So, in Azerbaijan *gurama* means "united", in Western Azerbaijan the craft is known as *gurakh*. In Turkey, it is *girkhyama*, that is, "forty connections", in Iran the term means "forty loops". In the countries of Central Asia, we come across *kurak* or *kurau* (Kazakhstan), and *kurama* (Uzbekistan). In one form or another, this mode of textile

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production can be found among all Turkic, and primarily, nomadic peoples. At the same time, in Europe and the United States, quilting or patchwork is widespread to this day. Studies have been published, and continue to be published in the USA, on the roots of this decorative and applied art, the history of its origins and distribution, the internal mechanisms contributing to its development, social significance etc. The most common reason for the emergence of this craft, which is accepted by all with national and universal value, comes down to the economic factor: it was an attempt to create something useful from leftover scraps of cloth (or leather).

According to world experience, it was considered relevant at the early stages of the formation and development of different civilizations, such as "waste-free production". But why has this desire to make full use of 'production waste' survived millennia, equally in Europe, Asia and both 'Old' and 'New' Worlds? At the same time, it is clear that in every culture. It is a historical fact that in every culture this addiction to working with scraps had its own specific context. Yes, of course, one of the strongest impulses for the creation of *gurama* was a hostess's natural desire to give her home a feeling of warmth and comfort. But it is also obvious that the art of *gurama* is not limited to the desire to recreate, enhance, or reveal the beauty of the surrounding world. The fabric cuttings included in a particular composition carry information that constitutes a kind of chronicle of the family, clan or community. And that is why the products comprising these "fragments of memory" were given special importance. The very process of creating a *gurama*, starting with the smoothing of tiny scraps, became a true evening of memory, when this or that piece of fabric was the catalyst for the production of a long story from the family chronicle.

**AUTHOR:**

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**Biography:**

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**Deputy Director**

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[https://az.wikipedia.org/wiki/%C6%8Fmin%C9%99\\_M%C9%99likova](https://az.wikipedia.org/wiki/%C6%8Fmin%C9%99_M%C9%99likova)

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**COSTUME – The Power of Collecting and Collections**

**Joint session with GLASS, ICDAD**

**Prague Congress Center, Club E, 23 August 2022, 14:30–16:00, HYBRID FORMAT**

**The Power of Collecting and Collections:** Collecting as a practice and the collections that result from this practice are crucial for museums. Collecting and collections embody power on many different levels - providing insights and basic knowledge, illustrating specific practices of our work to the widest audiences, and forming a basis for contextualizing our world. How have museums, collecting, and collections influenced communities? How have ground breaking exhibitions impacted museums and collections? We encourage original papers that discuss the practice and results of collecting as powerful tools in the fields of decorative arts and design, glass, and costume.

**1. *Inherent Vice: Deterioration as a Catalyst for Creative Collaboration***

**Abstract:**

This paper presents each step of a year-long, multi-faceted project entitled “Inherent Vice,” an initiative spearheaded by the curatorial and conservation team in the RISD Museum’s Costume and Textiles department in concert with students and faculty in the Rhode Island School of Design’s Textile and Apparel departments. The museum’s decision to deaccession severely deteriorated Gilded Age garments provided the opportunity to develop a seemingly routine, typically behind-the-scenes process into a collaborative, polyphonic, and creative interrogation of museums, collecting, curation, collections care, and conservation.

While museums typically present meticulously mounted garments in clean, well-lit galleries, our storage is full of shattered silk, dry-rotted cotton, and corroded beads—all examples of inherent vice, the tendency of material to self-destruct because of intrinsic internal characteristics. We decided that a group of irreversibly damaged Gilded Age garments, many of which came into the museum as a teaching collection, deserved one last dance before their deaccession, an opportunity to serve the educational mission that originally brought them to the museum albeit in a new and critical way. Studying their physical degradation led to discussions of Gilded Age socio-political-environmental issues—toxic materialism, gross economic disparities, corrupt politics, and white-supremacist social and racial hierarchies—that not only can be read in the luxurious fashions traditionally prized in museum collections, but that also continue to affect the world today.

Over the course of the 2021-2022 academic year—in two studio classes, multiple community conversations, and an evolving museum exhibition—we explored methods of accessing, interacting with, and intervening in the history and reality of museum archives via analyzing and working with woebegone garments. In this way the inherent power and bias of collecting was unveiled and addressed: as much as collecting enriches and contextualizes our world, it is also a practice that requires review, reappraisal and recontextualization for the health of the institution and benefit of the museum’s various audiences. As a whole, our project reframes deaccessioning as a reparative, empathetic act that embraces both literal and metaphorical cracks as opportunities for revealing and making room for narratives generally and traditionally neglected in the process of museum collecting.

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**AUTHOR:**

**Kate Irvin**

Curator of Costume and Textiles  
RISD Museum, Providence, United States  
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**Biography:**

Kate Irvin is Curator of Costume and Textiles at the RISD Museum. She co-edited the forthcoming book *Repair: Sustainable Design Futures* (Routledge, 2022). Irvin holds an MS in Textile Curation from the University of Rhode Island and a BA in Architectural History and Literature & Society from Brown University.

**2. *From Czechia to New Guinea: Ceramic replicas of indigenous ornaments in the Glass and Jewellery Museum in Jablonec nad Nisou***

**Abstract:**

The Alfred Sachse Archives at the Museum of Glass and Jewellery in Jablonec nad Nisou in the Czech Republic are an important resource to study global networks of trade of Bohemian glass and ceramic objects in the nineteenth and early twentieth centuries. The significance of this collection was recognised a century ago, when in 1926 the Czech Republic purchased the full set of Sachse's factory archives (nowadays in the Glass and Jewellery Museum) as well as his extensive collection of ethnographic objects (today in the Náprstek Museum in Prague).

Alfred Sachse (1851-1921) was a German entrepreneur who in 1876 settled in Jablonec nad Nisou, opening a large factory for glass and ceramic jewellery that operated until the end of the First World War. The products were exported to all parts of the world, frequently used by Indigenous people to create a wide range of personal ornaments. While glass beads were the major product, a smaller but culturally more significant group of objects were ceramic replicas of bone, ivory and shell items. In Indigenous communities, especially in Africa and in the Pacific, they were recognized as objects of status and prestige, worn as personal ornaments: armbands, necklaces, pendants, earrings, nose-pegs, etc.

Sachse's archives in the collection of the Glass and Jewellery Museum contain several hundred cards with thousands of numbered samples of goods that were produced in his factory. Recent field studies in the Aitape area on the northern coast of Papua New Guinea revealed a range of objects made with materials that could be attributed to items in the Sachse Archives, such as ceramic replicas of shell rings, dogs' teeth and pigs' tusks. The goods were traded by employees of the Deutsche Neuguinea-Kompanie as well as missionaries of the Divine Word Society, who in 1896 opened the first mission station in this area.

Thousands of objects produced in Jablonec and introduced to New Guinea villages had a profound impact on the local economy. Shell and bone goods enjoyed high status in local societies but were produced on a limited scale. The introduction of tens of thousands of industrial replicas of those objects caused significant inflation and disruption of the local economy, changes to customary trade routes, loss of skills, and at times resulted even in the displacement of people.

Although industrial ceramic goods are relatively common even in today's villages of Papua New Guinea, they have been poorly represented in museum collections. The reasons are the notion of 'authenticity' and the salvage paradigm that often inform the organisation of ethnographic collections from New Guinea. Objects made of introduced materials frequently are considered to be less 'authentic' and of lesser cultural value than 'pre-contact' artifacts, even if the new materials have been fully adopted by Indigenous communities and incorporated into their cultural practices. The danger of this approach is that in some cases museum collections may represent 'imagined' communities rather than real ones.

**AUTHOR:**

**Maria Wronska-Friend**

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**Biography:**

Dr. Maria Wronska-Friend is an anthropologist and museum curator focused on studying human interactions with objects. Her research is primarily object-based, using material evidence to investigate social and historical processes of contact, change, and continuity. Museum anthropology is another field of her interest, especially issues related to the interpretation of objects and the role of the curator in negotiating their meanings.

She has conducted extensive research in Papua New Guinea (material culture and maritime traditions in the Aitape area), Indonesia (Javanese batik textiles) as well as in Australia, among the Hmong refugees from Laos (anthropology of dress) and Polish migrants (folk art and diasporic identity).

Since 1992 she has been associated with James Cook University in Australia, initially as a Lecturer at the Material Culture Unit and currently as an Adjunct Senior Research Fellow. From 1999 to 2011 she was employed as a community museum advisor by the Queensland Museum in Brisbane.

Her curatorial work includes more than ten major exhibitions showcasing, among others, Indonesian and Laotian (Hmong) textile traditions as well as the heritage of Papua New Guinea. They were presented in museums and art galleries in Australia, Poland, and Germany.

She is the author of several books and museum catalogues on Indonesian textiles, including *Batik JawabagiDunia. Javanese Batik to the World* (Jakarta 2016) which examined the impact of Javanese batik on textile traditions in Europe, Africa, India and Australia.

### **3. The Body Beautiful: Addressing Cultural Diversity in Museum Fashion Collections**

**Abstract:**

The fashion industry has long been criticized for reinforcing beauty and body standards which exclude most people. In recent years, with the spotlight on anthropogenic climate change, social justice movements, and now the Covid-19 pandemic, fashion has been increasingly forced to confront its issues with cultural diversity, which manifest in

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everything from whitewashed runways and cultural appropriation, to its sizeism, vast power imbalances, labour rights violations and reckless consumption.

National Museums Scotland's current touring exhibition, *Body Beautiful: Diversity on the Catwalk*, which originally opened in Edinburgh in 2019, was the first museum exhibition to address issues of diversity and inclusion in the fashion industry, looking at the representation of age, disability, ethnicity, gender and sexuality, and size. The exhibition engaged with activist and industry voices, encouraging wider participation and dialogue to contribute to current discourses on diversity and inclusivity that are reverberating across the museum sector.

The cultural reckoning fashion is facing is mirrored in the cultural heritage field, as museums around the world are increasingly grappling with colonial histories and legacies, reflecting upon social justice and aiming to engage with their wider communities to become less neutral, more inclusive spaces. This paper will outline the impact of the *Body Beautiful* exhibition on shaping the future of contemporary fashion collecting at National Museums Scotland. It will demonstrate how the participatory practice of curating such an exhibition is being embedded in the culture of both collecting and designing displays – beginning with a new display of mannequins in the permanent fashion gallery in Autumn 2022, which seeks to better reflect the cultural diversity of both fashion creatives and museum audiences.

This project builds on the learning from the *Body Beautiful* exhibition, and will be discussed in terms of practice, such as undertaking external consultation on mannequin choices, to changing how we think about the physical and intellectual accessibility of museum spaces, as well as the collecting it is resulting in. Highlights of this new display will include an ensemble by London-based Ugandan designer, José Hendo, which combines Ugandan bark-cloth with an upcycled Harris Tweed coat. It will also feature London-based brand ASAI's tie-dyed 'Hot Wok' dress, made famous by Barbadian singer, actress and fashion entrepreneur, Rihanna, after its debut at Arise Fashion Week in Lagos, and put into production with 100% of proceeds going to three charities significant in recognising oppression: Black Lives Matter, Solace Women's Aid and The Voice of Domestic Workers. By focusing on these case studies, this paper aims to address the power of museum collections to educate and inform as well as to inspire new narratives on the past, present and future histories of clothing, that celebrate the cultural diversity of fashion in a global society.

#### AUTHOR:

##### Georgina Ripley

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#### Biography:

Georgina Ripley is Principal Curator of Modern and Contemporary Design at National Museums Scotland, where she is Head of the Modern and Contemporary design section in the department of Global Arts, Cultures and Design, and primarily responsible for the collections of fashion and textiles dating from 1850 to the present. She has curated exhibitions including the touring show, *Body Beautiful: Diversity on the Catwalk* (on tour until December 2022; National Museums Scotland, 23 May - 20 October 2019) and was the Lead Curator for the museum's permanent Fashion and Style gallery, which opened in 2016 as part of the third phase of a 15-year, £80 million redevelopment.

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Georgina is editor of a forthcoming publication (2022) on the little black dress that will accompany a major temporary exhibition, scheduled to open next year. Her most recent publications have focused on representations of intersectional masculinities in contemporary menswear and image-making; she is also conducting ongoing research into British fashion designer Jean Muir (fl. 1962-1995), whose archive forms part of the National Museums' collection. She has previous experience working for National Galleries of Scotland, The Institute of Conservation, Museums Galleries Scotland, The Royal Academy of Arts and The Warner Textile Archive, and holds a MA in the History of Art from The Courtauld Institute of Art. Georgina has been an ICOM member since 2013 and is a board member for ICOM International Committee for Museums and Collections of Costume, Fashion and Textiles.

### GLASS – The Power of Collecting and Collections

Joint session with GLASS, ICDAD

Prague Congress Center, Club E, 23 August 2022, 14:30–16:00, HYBRID FORMAT

#### 1. *The 1400 Glass Event is a way to interact with the audience and create artistic flow*

##### Abstract:

The Glass Museum is a national and specialised museum of pottery and glass in the country, which holds and exhibits from the first ancient specimens of pottery and glass in Iran to recent samples. The founding plan and the statute of this museum state the support and influence of the museum on the contemporary currents of these arts. Therefore, the museum always seeks to design an event in connection with modern and applied aspects of these arts, which itself leads to interaction and action with different groups of audiences. The 1400 Glass Event, which was held on a large scale with the aim of paying attention to and reviving the art of glassmaking, was an action in line with the museum's activities beyond its physical boundaries and an attempt to make an impact and flow. In this event, which was held with the cooperation of several institutions, glass factories and direct supervision of several teachers, the designers got acquainted with the techniques and processes of glass making in a close course. A total of 120 people participated in this event and received adequate and specialised training, 60 projects were judged. Finally, 3 of the selected projects were awarded prizes and handed over to sponsoring companies for production. The products of this event are included in the field of design and it's a way to produce this art more creatively on a commercial scale. In this article, while recounting the details of this event, the performance and impact of such events in interaction with the community and the specialised community will be discussed. Other aspects of how the Glass Museum interacts will also be explored. And how such activities create power for the museum

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**Biography:**

Expert of Research department and library of Saad Abad cultural and historical complex

I was born in Tehran in 1987, graduated M.A of ART RESEARCH from science & Culture University of Tehran in 2016, I have stated cooperation with museum since 2010, and I have collaborated with several museums in Tehran, Which has been the longest time of my collaboration with Saad Abad cultural and historical complex, which has continued so far. Most of my activities have been on research matters, as well as on artistic events, creative and initiatives ideas in the museum and designing exhibitions.

***2. The impact of the Coburg Prize for Contemporary Glass (1977 to 2022) for the modern glass movement and the career of artists.***

**Abstract:**

The Coburg Prize for Contemporary Glass 1977 was the first international competition for artists working with glass in Europe. The accompanying exhibition presented for the first time an overview of the glass scene of Western and Eastern Europe. Nearly 200 artists presented more than 500 works of glass in Coburg, a small town in the Northern part of Bavaria, close to the border to Eastern Germany and the iron curtain.

Both the competition and exhibition were very successful and led to the acquisition of many works of glass by the VesteCoburg Art Collections. These works were the base and start for a new strategy in collecting modern glass in Coburg. The competition was organized for the second time in 1985. Again it was a successful event and the growing collection led to the opening of the first museum devoted exclusively to modern glass. After the third Coburg Prize for Contemporary Glass in 2006 plans for a new museum building for the growing collection were carried out.

The paper will focus on the collection of modern Glass in Coburg and the careers of the winning artists of these competitions.

**AUTHOR:**

**Sven Hauschke**

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**Biography:**

Director of the VesteCoburg Art Collections since 2018, Curator of the Decorative Art Collection of West Coburg Art Collection and the European Museum of Modern Glass in Rödental, Germany since 2009. Various research and

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exhibition projects at GermanischesNationalmuseum Nuremberg, Public Library Nuremberg, Municipal Museums of Nuremberg, Deutsche Forschungsgemeinschaft (2000-2009), PhD in History of Art at Augsburg University in 2002 Art History at Augsburg University and University College London.

### *3. Museum Glass Collection and New Strategies for the 21<sup>st</sup> Century*

#### **Abstract:**

The Museum of Applied Art in Belgrade (Serbia) has unique and in many ways important Collection of the 20<sup>th</sup> Century Glass. The objects in the Collection are divided into art glass and industrial design. The topic of this paper addresses an understudied period in the history of glass art and production in Serbia. The aim is also to present new strategies for the future of curatorial practice, activities and programs for celebrating UN international Year of Glass 2022.

The 20<sup>th</sup> Century was a period of glass industrial design development in Serbia that ended in the 1990s. It was not only the great technological progress, but also a period of fundamental changes in the field of art. This period also saw an increase in automated manufacture and the beginning of industrial design in our country. Industrially designed glass objects from the Museum of Applied Art Collection started to be collected from the 1960s. The Collection has some of the most outstanding artists of this period.

This museum Collection was carefully formed strategically to present all aspects of historical development, glass productions and art. It is testimony of all perceptions in design and art of this period in Serbia. The program that we have already started aims to initiate, teach, preserve and find new ways to activate students, experts, designers, and audience. The link between a university and a museum and small studios and contemporary designers gives good results. Together with other experts and institutions we can achieve the goal to preserve and present the heritage and contemporary glass art in Serbia.

#### **AUTHOR:**

##### **Jelena Popovic**

Senior Curator in the Department of Contemporary Applied Art and Design  
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#### **Biography:**

Jelena Popović is senior curator in the Department of Contemporary Applied Art and Design, comprising glass, ceramics and design collections in the Museum of Applied Art, Belgrade, Serbia. She is the author of many articles and exhibitions. She was one of the curators for the International Competition of Contemporary Art Ceramics in Faenza Italy, for the 2018 edition. She was one of the participants in the European project approved by the European Commission under the Creative Europe Programs "Ceramics and Its Dimensions". Her fields of interest are contemporary glass and ceramic, design and museology.

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ICDAD/COSTUME/GLASS Joint Session – The Power of Collecting and Collections  
Prague Congress Center, Club E, 23 August 2022, 14:30–16:00, HYBRID FORMAT  
Session Moderator: KaiLobjakas

**1. Polish Design Polish Designers. The Power of Collection**

**Anna Śliwa**

curator

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**2. The Influence of Martin Battersby**

**Martin Pel**

Curator of Fashion and Textiles

Royal Pavilion & Museums, Brighton & Hove, United Kingdom

**3. The Pforzheimer Collection of Studio Glass joins the Peabody Essex Museum's Two Century Glass Collection**

**Sarah Chasse**

Associate Curator

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### **COSTUME – The Ritual Power of Clothing**

**Prague Congress Center, Room 221, 23 August 2022, 16:30–18:00, HYBRID FORMAT**  
**THE RITUAL POWER OF CLOTHING Part II: 'Rituals Practices and Traditional Patterns'**

#### ***1. The Role of Buddhist Surplices (Kasaya/Kesa) in Rituals: with a focus on the Suiriku Rite.***

##### **Abstract:**

In Buddhism, where the aim of attaining enlightenment is achieved through detachment from all material things and relationships, clothing was originally disregarded. As if to prove this point, the Buddhist scriptures teach that the best garments for Buddhist monks are rag robes sewn together from scraps of discarded, which are made by gathering and sewing together scraps of unneeded fabrics that have been discarded.

However, as Buddhism spread from India to the colder East Asia, what had been the uniform for Buddhist monks in India, the kasaya, was transformed from a basic, essential garment into a garment that indicated the rank of a Buddhist monk and his status in the monastic community. Accordingly, fabrics used to make the Kasaya became luxurious cloths worthy of high-ranking secular figures.

At first these fabrics were the same as those used for secular clothing, but during the Southern Song Dynasty in China, fabrics began to be made specifically for kasaya. This presentation will focus on a special type of kasaya made for a ceremony called suiriku-e (water and land rite) held to appease spirits. It will discuss the possibility that these kasaya may play the role of allowing the participants to share in the lead monk's experience of the rite.

##### **AUTHOR:**

**Aki Yamakawa**

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##### **Biography:**

Dr. Aki Yamakawa is a senior curator of the Kyoto National Museum. Her work focuses specifically on the historical textile and costume in East Asia.

#### ***2. 'Restoring the Officer Mantles from the Order of the Holy Spirit'***

##### **Abstract:**

The Department of Decorative art in the Louvre Museum holds an impressive number of objects destined to be used and to decorate the ceremonies of the Order of the Holy Spirit (1578-1830), the most prestigious order of chivalry of the French monarchy. During these lavish ceremonies, the knights of the Order had to wear an impressive mantle,

whose pattern was originally designed by King Henry III, the founder of the Order. These richly embroidered mantles have changed little during the centuries, and were made by the most famous embroiderers of the French court.

The Louvre owns five mantles especially created for the officers of the Order: they probably have been worn first for King Louis XV's coronation. Following the previous work done by Agnès Bos and Antoinette Villa in 2015 on two mantles, an important current conservation of three ceremonial mantles worn by officers of the Order during the 18th century is leading to a study of the vocabulary used in the modern period in the field of embroidery materials and techniques. One aim is to complete an illustrated glossary, listing and comparing the different metallic threads and types of embroidery to descriptions found in three 18th-century manuals and two current reference books. The study of metallic and silk materials is conducted by both France's C2RMF (Centre de Recherche et de Restauration des Musées de France) and LRMH (Historical Monuments Research Laboratory). The proposal of intervention will first describe the role of the mantles during the ceremonies of the Order of the Holy Spirit, then present the information provided by the current conservation project.

**AUTHOR:**

**Anne Labourdette**

Curator

Départements des objets d'art

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**Biography:**

Anne Labourdette is curator at the Louvre Museum since 2019, specialising in textiles, furniture, stained glass and scientific instruments' collections from the Renaissance to 17<sup>th</sup> century. Graduated from Sciences Po in Paris (1998) and the Institut National du Patrimoine (2003), she was previously the director of the museum in Vernon in 2003-06, and Douai in 2007-2019.

**3. *"Casulaverosignificaredebet opera" – Metaphors, allegories, and the mystical significance of liturgical garments in the accounts of the Fathers of the Church***

**Abstract:**

The style of liturgical clothing is not random: it is always a reflection of historical-economic-political circumstances and the construction of an imaginary that corresponds to them. However, explaining the choices made is not always easy, not least because they are often the result of a more or less rapid process of change in thinking that takes place for several reasons.

In the Catholic world, the Council of Trent, based on a long tradition and in the process of revision prompted by the Reformation, decisively affirmed the importance of liturgical clothing in keeping with the expression of Christian values. The explicit educational objective of promoting the Word coexisted with the intention of transmitting the power and hierarchical expression in relation to other Christian currents and other monotheistic religions - Judaism

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and Islam - in a language understood by all. In the Bible, in fact, the garment is one of the most powerful metaphors, even if today we sometimes overlook its mystical meanings. With the advent of modern rational thought and the related social transformations, the spiritual links with the forms and uses of the garment as described in the sacred texts have slowly loosened.

To recover them, we are helped by medieval thinkers - Gregory the Great, Raban Maurus, Innocent III, among others - whose detailed explanations of the forms or characteristics of liturgical garments, although sometimes incongruent or difficult to accept, tell us how they are not only an expression of functionality - implicit - but also of meaningful planning.

The number and quality of the Fathers who devoted themselves to this subject give us a clear indication of how the garment was one of the most engaging and thoughtful elements of reflection, making it interesting to go to the roots of the deep meanings of liturgical clothing.

#### **AUTHOR:**

##### **Sara Paci Piccolo**

Independent Researcher, Adjunct Faculty

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#### **Biography:**

Sara Paci Piccolo is an art and fashion historian with twenty-five years of teaching experience in University Study Abroad programs and in Italian Universities. Her research interests mainly revolve around the interaction between body, fashion, art and society over the centuries, with a sociological, anthropological and material culture approach. Piccolo Paci is also a historical dressmaker and consultant for events with historical background - from cosplay to living history - and she collaborates with museums for reconstructions of historical clothes.

Piccolo Paci is author, contributor and editor of numerous books on these topics, including History of Fashion "Parliamo di Moda" 2004; "StoriadelleVestiLiturgiche (2008); "Le Vesti del Peccato" (Iconography of Sin in Medieval and Modern Art, 2003); "Rosa sine Spina" (Iconography of the Virgin Mary and Flowers in Art and Fashion, 2015); "Di cintura e fortrezzacinte" (History, Meanings, and Iconography of the Belt, 2017); Death Dress You Anew (in "Fashioning Horror, Dressing to Kill on Screen and Literature," Bloomsbury 2018); and "Vestirsi" (Dress across Religious Concerns and Modern World Practices) in 2021.

#### 4. *The power of Colombian Ethnic Communities through the costume*

##### **Abstract:**

For Colombian ethnic communities, biodiversity interlaces with the life and culture of the communities. Indigenous cosmo-vision and traditions are full of references, symbols, and meanings related to species and biological processes.

The territory holds its mysteries, and these are reflected in the costumes and myths of each ethnic group, creating a narrative that connects the spaces with the life and culture of its members.

Some examples can be seen in the garments of the Ticuna groups of the Amazon, Wayuu of La Guajira, or Inga of Putumayo, who not only protect their bodies and adorn them but also transmit their magic and power through different rituals.

The costume is for the indigenous communities, identity and communication, as can be appreciated in the Ticunas, who use the bark of the trees (*yanchama*) to decorate it with vegetable dyes, palm fringes, and leaves. The clothing is combined with wooden masks, necklaces, and crowns adorned with feathers, turning this costume into an incredible display of originality: luxurious and powerful attire that represents the spirits of nature.

Weaving has always been part of the communities since the crafts are considered a form of learning and transmission of knowledge; the space where many mythical stories about this activity as teaching of supernatural beings emerged. It is the case of the Wayuu community, for whom weaving is one of their traditional myths, such as that of the *Walekéru* spider, a fabulous being who taught people to weave.

Colombia has been home to communities with varied cultural practices such as those of the Inga community, organizers of different carnivals where dance, song, and costume become central characters, and loom techniques, color, and cotton bring together the weave that narrates the course of life.

A multi-ethnic and multicultural country like Colombia, which relates to nature, culture, and society today, provides valuable knowledge to the world through the power of clothing.

##### **AUTHOR:**

**Reguina Parra Vorobiova**

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##### **Co-author:**

**Ms María del Pilar Muñoz Jiménez**  
Director Patrimony Unit  
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#### Biography:

Reguina Parra Vorobiova

Textile Designer from the University of Andes, specialised in Design Management from the Jorge Tadeo Lozano University and Master in Didactics of Sciences from the Autonomous University of Colombia. She is Research professor of the academic programs of Fashion Design and Industrial Design. Co-writer of the book *Fashion and Design, Manual for the study of fashion in Latin America*. Currently director of the Garment Museum in Bogotá.

María del Pilar Muñoz Jiménez, Economist, philosopher, from the Universidad of Andes, with experience in the management of Patrimony organisations. Director of the Garment Museum of the University of America in Bogotá until 2021. Currently director of the Patrimony Unit of the same Institution.

### 5. *A Hungarian Canadian Gentleman's Wardrobe*

#### Abstract:

The ritual of fashion is evidenced throughout our lives in the making, acquisition, and wearing of clothing. Discussed will be one gentleman's wardrobe. Dr. Peter Forbath (born 1925) a Hungarian physician who came to Canada in 1956.

This presentation looks at the rituals he describes about making and wearing his wardrobe that remained in Hungary until he was able to bring many items he had worn in his youth to Toronto. He wore his graduation suit for decades, each Christmas. When he donned it in the museum he showed cut and shape of the torso. He explains Sunday dress in two suits with plus fours and a cap. He describes the care and detail of continuing to commission fashion from his tailor, Mr Laszlo in Debrecen. He also took care, time and pride in wearing his Hungarian heritage in Canada. He innovated designs by applying Matyo hand-embroidery on ties for day wear and on shirts for evening wear that he had produced by women in Mezőkövesd when he traveled back home. This information and documentation on the making and wearing of the garments, correct dressing and self-presentation is recorded in oral and video interviews with DrForbath and in his garments now in the collection of the Royal Ontario Museum.

#### AUTHOR:

**Alexandra Palmer**

Senior Curator

Royal Ontario Museum, Toronto, Canada

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#### Biography:

**Dr. Alexandra Palmer** is the Nora E. Vaughan Senior Curator, Global Fashion & Textiles at the Royal Ontario Museum (ROM), responsible for the collection of 44,000 fashions and textiles from Europe and North America. She teaches and is Affiliated Faculty, in Art History at the University of Toronto. She has curated many exhibitions including *Dior 1947-1957*, (ROM 2018, travel-2021), and is a co-curator for *Unmasking the Pandemic* (ROM September 18, 2021 -

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March 27, 2022), and the ICOM Costume Committee international museum virtual exhibition *Clothing the Pandemic* <https://clothingthepandemic.museum>.

Palmer has written three award-winning publications: *Christian Dior: History and Modernity, 1947–1957* (2018), and *Christian Dior: A New Look, A New Enterprise 1947 – 57*, (2009, revised 2019), 2020 and 2010 Millia Davenport Publication Award, and *Couture & Commerce: The Transatlantic Fashion Trade in the 1950s* (2001), Clio Award for Ontario History. Her forthcoming collaborative book, *Patterns of Fashion: Case Study 1. The context, cloth, cut and construction of three eighteenth century men's informal Indian chintz gowns*, will be published by The School of Historical Dress, London. She has contributed to international museum catalogues, including, *Gabrielle Chanel. Fashion Manifesto* (2020) and *Les années 50* (2014) Musée Galliera, Paris; *Cloth that Changed the World* (ROM 2019); *The Chanel Legend*, Draiflessen, Germany (2013); *The Golden Age: Haute Couture 1947-1957*, V&A, London (2007).

#### 6. *Women of Fashion Museums: Stories of enlightened women, art historians, collectors, and editors who have brought fashion into museums*

##### **Abstract:**

This paper provides an overview of a study about the birth of fashion museums in Italy with reference to the role that women have played within these cultural institutions. The research focuses on three main case studies: Palma Bucarelli, Anna Piaggi, and Cecilia Matteucci Lavarini. Palma Bucarelli was an art historian and the first woman director of Rome's National Gallery of Modern and Contemporary Art. Her personal collection of clothes is a fundamental part of the Museum Boncompagni Ludovisi in Rome, now, as then, the only public museum in the capital city dedicated to decorative arts, costume, and fashion of the 19th and 20th centuries. Anna Piaggi, the legendary fashion editor and Muse of Karl Lagerfeld, was the first journalist to whom the Victoria and Albert Museum has dedicated the exhibition entitled "Anna Piaggi: Fashion-ology". Cecilia Matteucci Lavarini is a style icon and a collector of Haute-Couture dresses and oriental costumes – referring to her Instagram "Wunderkammer" profile – who has already made a donation of garments to the Museum of Costume and Fashion in Florence. These women's collections can't be simply considered as "wardrobe collections" since they are the result of targeted buying campaigns, demonstrating the awareness of the importance of such a sartorial heritage in the vision of their far-sighted "curators". These dresses, in addition to enriching the permanent collections of the main Italian museums, have been presented in international exhibitions, contributing to the customs clearance of fashion beyond national borders. The example of Anna Piaggi also lets us think back to all the collections of fashion editors, stylists, and influencers, which certainly exist but escape "official" mapping as they are private collections. They deserve attention for their potential as future resources for museums. The clothing archives of Manuela Pavesi, Franca Sozzani, Anna Dello Russo, and many others fit perfectly into this framework. In conclusion, the article aims to bring to the surface the importance that these figures have had in the history of fashion museology in order to preserve their memory.

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**AUTHOR:**

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**Biography:**

Former fashion and costume designer graduated at IED Rome, then graduated with Honours in Art History with a thesis on Fashion Museology at "Gabriele D'Annunzio" University (Master course - 2 cycle degree), Virginia Spadaccini is currently a Ph.D. student in Cultural Heritage Studies. Texts, Writings, Images at "Gabriele D'Annunzio" University, Dept. of Humanities, Arts, and Social Science, Chieti, Italy. Her main areas of interest are applied art history, corporate museums, and fashion brands. She has collaborated with museums, universities, fashion consultant curators for luxury brands' heritage departments, international designers, and stylists from Europe, the USA, and Asia. In her professional experience, she has covered many roles working as a fashion designer, archivist, and exhibition assistant.

**COSTUME OFF-SITE MEETING**

**Museum of Applied Arts in Prague, 25 August 2022, ON-SITE ONLY FORMAT**

**THE RITUAL POWER OF CLOTHING Part III: 'The Impact of Rites in Clothing and Adornment'**

**1. Kiss and Cry: the Power of Costumes in Top-Notch Artistic Sport Competitions**

**Abstract:**

The Kiss-and-Cry is the zone in a skating rink where athletes wait for their mark after the performance. The term refers to the kisses and hugs exchanged with the entourage, and the tears of joy or despair shed at these moments. A dedicated area was set-up for the first time at the Olympics in Sarajevo 1984, soon becoming one of the preferred spots of the television crews eager to capture the competitive climax.

Athletes waiting at the Kiss-and-Cry are usually static, tense and focused on the scoring announcement. Their faces often express a wide range of emotions that make them so human and endearing. It may contrast with the field of play, where the body is in motion and the expression so controlled, as the figure's routine has to look easy. Both moments enable us to observe in detail the competitors' clothing and we will use them to explore what is involved.

Contrary to most Olympic participants who compete in team uniform, the athletes performing in artistic disciplines like figure skating, rhythmic gymnastics and artistic swimming adorn unique custom-made costumes. Carefully designed, they shall be in harmony with the choreography, meet cultural expectations and be compliant with sport

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regulations. Their importance is reflected in the interest shown by the media and the audience, the abundance of criticisms or the special place of some outfits in the memory of sport fans.

The presentation will focus on several artistic costumes collected at the Olympic Games. Their recontextualisation with the help of various sources, combined with a closer look on cuts, materials and details, provides a better understanding of the constraints prevailing in their making. The presentation will also explore how the athletes choose their attire, what confidence it can give and what impact it has on the scoring and the public reception.

**AUTHOR:**

**Patricia Reymond**

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Olympic Foundation for Culture and Heritage, Lausanne, Switzerland

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**Biography:**

After a degree in information management in Geneva and a master in history in Lausanne, Patricia Reymond is collections manager at the Olympic Foundation for Culture and Heritage, Lausanne, Switzerland. With her team, she is in charge of the care and loan management of the artefacts collections which includes a large textile collection.

**2. *Talismanic Gems: Their Sentiments and Superstitions Astrological Jewellery in Nineteenth-Century America***

**Abstract:**

Modern interest in the twelve astrological signs (also called the signs of the zodiac) developed as part of a great interest in Western astrology in Gilded Age America. As a new science, astrologers sought to teach nineteenth-century Americans about the zodiacal forces and the way in which any individual could study the movements and positions of celestial objects to divine information about life on earth. Privately- published astrology handbooks proliferated during this period while newspapers profiled aspects of each month's astrological sign as a precursor to daily horoscope columns. As popular knowledge of the zodiac grew in the United States, the designers at New York jeweller Tiffany & Co. interpreted the twelve astrological signs in jewellery and accessory designs. The house's wide selection of natal stone jewellery was informed by the expertise of Chief gemologist George F. Kunz (1856-1932), who authored three pamphlets on the subject. This presentation will demonstrate how, according to Kunz's research into ancient philosophy and superstition, an individual could greatly improve his or her life – physical health and emotional wellbeing, friendships and romantic relations, status and wealth – simply by donning the gemstone associated with his or her zodiac sign. It will also present sketches and images of astrological jewellery and accessories from the collection of the Tiffany & Co. Archives.

**AUTHOR:**

**Cristina Vignone**

Associate Archivist & Manager of Research Services

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**Biography:**

Cristina Vignone is the Associate Archivist & Manager of Research Services at Tiffany & Co. Archives, where her responsibilities include maintaining and managing the company's historical design, manufacturing, and business records. She holds a Master of Archives and Public History degree, with a concentration in Archives, from New York University and a Master of Library and Information Science degree from Long Island University's Palmer School of Library and Information Science. Cristina is an experienced archivist with a demonstrated history of working in the luxury goods and jewellery industries. She has presented papers at conferences around the world, including the IV European Congress on Jewellery and the Nouveau Reach: Past, Present and Future of Luxury Conference. She most recently published an article on Tiffany & Co.'s patrons in Paris and London for the IV European Congress on Jewellery in *Centres and Peripheries in European Jewellery – From Antiquity to the 21<sup>st</sup> Century* (2021).

**3. *Wearing culture, presenting self***

**Abstract:**

For many museum curators, clothes and accessories worn in professional situations, such as exhibition openings or conferences, is an important element of self-presentation. Moreover, it seems to be – consciously or not – a way of authentication of their professionalism as well as expression of the personal, emotional relation to their work and field of interest. This is clearly visible among the curators of ethnological collections and researchers of similar fields, especially the female ones. So, this is highly gendered practice. Is it also colonial, to wear “thematic” clothing and accessories on such occasions? Can it be seen as cultural appropriation or is widely accepted as cultural appreciation? These questions will be discussed in context of a few case studies, including that of the author herself – for 30 years European curator of Asian collections.

**AUTHOR:**

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Director

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**Biography:**

Dr. Joanna Wasilewska graduated from the Art History Institute, Warsaw University, in 1993, and finished her PhD at the Fine Arts Faculty, Nicolaus Copernicus University in 2005. Dr. Wasilewska has been working at the Asia and Pacific Museum in Warsaw, its director since 2013. She was curator of over 50 exhibitions. Her interests are relations between European and Asian cultures, traditional theatres in East Asia, costume studies (i.e., she is one of the concept authors and organizers of the series of national costume studies conferences and publications, held since 2012). In 2006, she was among the founders of Polish Society for Oriental Art, now Polish Institute of World Art Studies. Since 2014 she is also lecturer at the Asian Studies faculty of SWPS University of Social Studies and

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Humanities in Warsaw. In 2021 she became a member of the Committee for Asian Research, Polish Academy of Sciences and member of the ICOM Poland Board.

#### 4. *"tradimusvobisPallium": Investiture and the Passage of Costumes and Textiles in the Palio di Legnano Ceremonies*

##### **Abstract:**

Today, is it possible to speak about rites of passage involving textile objects or clothing? What values (tangible and intangible) can we identify in contexts such as historical re-enactments, in which investiture ceremonies and rites involving historical costumes are still there? Do people perceive clothing and textiles as "decor" and "staging elements", or do these elements take social, cultural and identity values?

In the Italian landscape of historical re-enactments, the *Palio di Legnano* present a specific peculiarity linked to religious and civil ceremonies in which costumes take on a specific meaning. Starting from a tradition dated back to the Middle Ages (Dimitrova - Goehring 2014; Koslin - Snyder 2002), established and regulated in the 1930s and confirmed with a papal decree in 1952, historical costumes in the Palio di Legnano ceremonies are closely related to the idea of rituality, sacredness and historical authenticity. Contemporary scholars (Marinoni 2015) refers to them as the "liturgy" of the Palio, within which capes, chasubles, reconstructions of 12th-century costumes are fundamental tools to express both the continuity of a cultural tradition and the staging and embodying of history (Davidson 2019).

This paper investigates the function costumes in the religious and civil ceremonies of the *Palio di Legnano*. Analysing the so-called "Cerimonie di Rito" (ritual ceremonies) and the cultural practices of every Contrada (i.e. district), I will outline the different typologies of rites of passage concerning costumes. Through some examples, the analysis will focus on three fundamental aspects: the liturgical garments offered by the *Palio di Legnano* to the Archpriest for the religious investiture, the rituality linked to the use of the so-called "civil" cloaks, and the use of historical costumes according to the different ceremonial of each Contrada.

##### **AUTHOR:**

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##### **Biography:**

**Alessio Francesco Palmieri-Marinoni** is a PhD student at the School of Media, Film and Music – University of Sussex. His research investigates the relation between historicism and stage costume in Wagner's Operas and the role of stage costume in staging. In the last ten years Alessio has collaborated as fashion historian with various Italian museums. Currently, he is Director of the Costume Collection of the Palio di Legnano (Milan). He is Adjunct Professor of History of Stage Costume and Fashion History at the Fondazione Arte della Seta Lisio in Florence, IED, Università Cattolica and Politecnico in Milan and Accademia di Belle Arti di Siracusa.

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## 5. *The Teatime Ritual and the Role of Dress: Victorian Tea Gowns 1878-1901*

### Abstract:

Teatime became a ritual event in the lives of many Victorian women who could don a special interior gown as they hosted men and women in their homes to maintain and broaden their social network. This paper examines the rise of an elaborate interior gown, the tea gown, and its use in the Euro-American tea ceremony in the late Victorian Era. The research explores the historical context in which social tea drinking progressed in the West and its impact on women's lives, sociability, and dress.

In an era of growing industrialization and urbanization, the practice of "calling" on friends and acquaintances at home became more codified and time-consuming in the 1860s. The practice was class conscious and entailed a network of reciprocity. As teatime still allowed for a mix-gendered audience and could go beyond one's intimate circle, a hostess had to carefully select a garment that could convey both the comfort of home and the formal and fashionable nature of the event. The findings suggest a different reading of the Victorian tea gown where corsets and fashionable bustles were worn with the gown in a setting that did not serve anti-fashion and dress reform goals. The research links the tea gown to the development of the parlour where social tea drinking took place as a formalized afternoon reception. As an artful room in an era enamoured with Orientalism and historicism, the parlour helped to foster the development and use of the whimsical tea gown.

The paper describes the evolution of the tea gown in the world of high fashion. Artifactual evidence serves to question the current understanding of dress historians and other scholars have of the tea gown as a garment loosely fitted and worn without underpinnings. The study examines elaborate Victorian garments that were meant to be worn at home and were found in museum collections and in mainstream British, American, and French periodicals.

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### Biography:

Dr. Anne Bissonnette is a Professor in Material Culture and Curatorship at the University of Alberta's Department of Human Ecology and the Curator of the Anne Lambert Clothing and Textiles Collection. She holds undergraduate degrees in Sciences, Fashion Design, and Art History and graduate degrees in Museum Studies in Costumes and Textiles (MA) and Museum Studies & History (PhD). She arrived at the University of Alberta in Edmonton, Canada, in 2009 after fourteen years as Curator of the Kent State University Museum (USA) and numerous consulting projects internationally. Her interdisciplinary, object-focused research begins in the eighteenth century, extends to the present day and takes on a variety of forms (written work, exhibitions, and creative designs). She pays special interest to the cut and construction of clothing, how bodies and clothes interact, and on the convergence between art, fashion, and science. She has curated or co-curated over fifty exhibitions in her career. She is a 2020 Costume Society of America (CSA) Fellow and exhibitions she curated or co-curated received the CSA's Richard Martin Awards

in 2008 and 2017. Dr. Bissonnette has been researching the subject of tea gowns for many decades since curating an exhibition on the subject at the Kent State University Museum in 1997. She has published in numerous venues and her latest article on tea gowns can be found in volume 44 of *Dress*, the journal of the Costume Society of America.

**6. Liturgical vestments from the church of the Resurrectionists in Lviv (1930s) as a manifestation of the new Christian spirituality**

**Abstract:**

The reforms of the Second Vatican Council (1962 – 1965) were preceded by a long period of intellectual ferment in the Church. The emerging new spirituality looked for sources of revival in the first centuries of Christianity, for example turning to the writings of the Early Church Fathers. Consequently, church decoration was often inspired by early Christian art. In liturgical vestments, simple symbols referring directly to the Bible were used. At the same time, the Church tried to participate more intensively in social life by supporting organisations such as Catholic Action. The need of lay educated people with better knowledge of the Bible was emphasized.

The church of the Congregation of the Resurrection of Our Lord Jesus Christ in Lviv, built in 1888-1892, was subjected to a thorough renovation in the 1930s. It was then that liturgical vestments with modest embroidery were created, corresponding with newly made painted decorations. In the seat of the Resurrectionists in Krakow, three chasubles from this set have been preserved. They are embroidered with Christian motives: bread and fish referring to the miracle of feeding the multitude, a dove of the Holy Spirit floating over the waters, the Christogram or early Christian sign in Greek meaning Light and Life. Such symbols could easily draw the attention of the faithful taking part in the Holy Mass. Ordinary people were thus able to meet new trends in spirituality in the simplest way, thanks to the sense of sight and intelligentsia could contemplate their deeper meaning.

Vestments from Lviv church are characterized by good design and excellent craftsmanship. They are made of silk fabrics: plain or patterned, and embroidered with silk yarn. The symbols were probably chosen by the founder: Father Skrzyński whose name was embroidered on the red chasuble. We don't know him from other sources.

**AUTHOR:**

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**Biography:**

**Joanna Regina Kowalska**, historian and historian of art, is the curator of the Textile Collection of the National Museum in Krakow (since 1999). She accomplished the Technical Courses of CIETA in Lyon (2013 – 2014). Her exhibitions include *Always at hand. Bags from the Middle Ages to the present* (2009); and *Fashionable in Communist Poland* (with Małgorzata Moźdzyska – Nawotka, 2016). Author of numerous publications on the history of fashion; sensitive to the importance of fashion in the process of shaping a modern society, ICOM member since 2013, Vice-chair of ICOM Costume Committee since 2019.

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### COSTUME OFF-SITE MEETING

Museum of Applied Arts in Prague, 25 August 2022, ON-SITE ONLY FORMAT

#### THE RITUAL POWER OF CLOTHING Part IV: 'Making, Collecting, Wearing, Displaying the Clothes of Rituals'

##### 1. *Fashion World of the Kalef Family*

###### Abstract:

The Kalef family was one of many Sephardi Jewish merchant families from Belgrade who were engaged in the textile and fashion trade and crafts. Photographs of the family members, dating from the late 19<sup>th</sup> and early 20<sup>th</sup> century are preserved in several public and private collections. These photographs, taken after the 1878 Congress of Berlin and the Jewish emancipation in Serbia, allow us to trace how the members of the Kalef family, following actual cultural models, used different clothes in their self-presentation. Depending on the occasion, the Kalefs presented themselves either as members of the Jewish community or the Serbian bourgeois class. Among the preserved photographs there are family portraits in fashionable clothes, photos both in Sephardic and Serbian national costume, as well as wedding photos or photos from the Purim celebrations.

In 2019, the Museum of Applied Art in Belgrade received as a gift 33 colour fashion plates, published in the German fashion magazine *Die Modenwelt* (fashion world) in the period between 1892 and 1898. The fashion plates which were given to the Museum by the Kalef family descendants, also form a part of the Kalef family heritage. For June 2022 the Museum planned the exhibition named *Fashion World of the Kalef Family*. At the exhibition, the bestowed fashion plates from *Die Modenwelt* will be used as a guide through the Kalefs' fashion world which is shown in the family photographs. The legacy of the Kalef family will be presented at the exhibition and in the accompanying catalog as a part of the Sephardic and Serbian visual culture. Thus, it will provide an insight into the life of the Sephardic community in Belgrade and its emancipation, as well as to fashion's important role in the visualization of public and private identity through the use of clothes. Among other things, the Kalef photographs will show how the clothes were used in everyday and particular family rituals in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

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###### Biography:

###### Draginja Maskareli

Art historian and curator – museum advisor in Belgrade Museum of Applied Art, Textile and Costume Collection. Curator of the museum exhibitions such as *Fashion in Modern Serbia* (2019), *Bags* (2015), *Wedding Dresses in Serbia* (2011), and *New in the Collections* (2011). Coordinator of the museum team engaged in the *Europeana*

*Fashion project (2012–2015). Author of professional and scientific papers in the field of fashion and dress in the Balkans. Member of the ICOM Costume Committee (since 2009). Issue editor of the *Journal, Museum of Applied Art* (2014–2015). Head of the Museum Collections Department (2017–2021). Attended the Intensive Textile Course at the Textile Research Centre (TRC) in Leiden (2018). Member of the managing board of the Central Institute for Conservation, Belgrade (2009–10) and the program council of the Heritage House, Belgrade (since 2016). Ph.D. student of art history at the University of Belgrade, Art History Department (since 2021).*

**2. *Green, red and gold; apple, spiral and sun: Symbolism in the ceremonial clothing of the rural community of north-eastern Slovakia: archaic relics and their transformations in terms of changing the ritual potential.***

**Abstract:**

Traditional folk clothing forms an integral part of material culture and has an important symbolic function, to which the topic of this paper is devoted. The clothing depository of the Ľubovňa Museum contains more than 3,000 collection items - clothing components, footwear, textiles and accessories from various localities of the multi-ethnic environment of the Spiš and Šariš regions on the northern border of Slovakia and Poland, forming the research area. Traditional clothing reflects historical styles: from the oldest medieval forms through extended variants of Renaissance cuts and Baroque clothing to the latest variants worn until the second third of the 20th century in a rural setting. The paper presents the results of a functional-symbolic analysis of selected clothing components and accessories related to the ritual occasions of the family cycle, such as wedding, reaching sexual maturity and selected opportunities of the calendar ritual cycle in this multi-confessional region. It is based on the results of a symbolic analysis of the cut form, material and especially the colour and decoration of traditional folk clothing on selected ritual occasions. The analysis represents the conservation of archaic elements in ceremonial clothing and identifies the importance of certain clothing components and accessories in ritual clothing as a symbol of status or social role. The core of the paper is an analysis of the use of archaic symbolism of colours, numbers, male and female principles, decorative patterns of plants, animals or shapes on selected examples of ritual clothing. It identifies symbols of fertility, prosperity, regeneration, life cycle, cleansing or protection. These are relics of the oldest periods of development of our culture, occurring since the Neolithic period in a wide European area, reflecting the cyclical perception of the cycle of human life and the biological year in agrarian communities, ancestral principles and older cosmological ideas. Due to the diachronic development of clothing and society, the study of the symbolism of ritual clothing is a serious challenge of clothing culture research - we live in the last period of possible rescue research in the oldest generation, able to identify not only form but also symbolic significance of ritual clothing, their colours and decorative elements. This will allow us to gain a deeper understanding of the metamorphoses of the transformation of ritual clothing related to the changing perception of their ritual potential from the end of the 19th century to the present. Traditional folk clothing as a metalanguage encodes aesthetics, but also social status, cultural norms, religious ideas and faith of the community in every period.

**AUTHOR:**

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#### Biography:

Ethnographer at Ľubovňa Museum - the castle in StaráĽubovňa. She collaborates on exhibitions and other professional activities, especially in the Museum of Folk Architecture under Ľubovňa Castle. She graduated in ethnology and religion at Comenius University in Bratislava and in doctoral studies in ethno-archaeology at Constantine the Philosopher University in Nitra. She specializes in research of traditional ritual culture, symbolism in the manifestations of tangible and intangible cultural heritage, and dance anthropological research. She focuses primarily on field and archival research of traditional manifestations of the areas of Spiš and Šariš, partly in the mountainous areas of central Slovakia. She is the author of many professional studies in the field of traditional culture at domestic and international conferences. She has collaborated on ethno-archaeology research in the national project Digital Museum and others. It uses the results of field and archival research in professional, publishing, educational and popularization practice in order to disseminate information about the manifestations of traditional culture in various target groups, including communities with an effort to revitalize them. In 2020, the Ľubovňa Museum published her ethno-archaeology monograph on ritual dances Chorovodyna Slovensku and is a co-author of the 3rd volume of a collection of ethnographic research from eastern Slovakia from 2nd half of 20th century from ethnographer Ján Lazorík, *Etnografické zápisky Jána Lazoríka* (focused on ritual calendar manifestations and ritual folklore manifestations). She is a member of the Ethnographic Society of Slovakia, the International Council for Traditional Music and the Council for the Protection of the Intangible Cultural Heritage of the Ministry of Culture of the Slovak Republic.

### 3. *Rituals of Resilience: Ukrainian Folk Costumes from Kula, Serbia*

#### Abstract:

The project ***Rituals of Resilience: Ukrainian Folk Costumes from Kula, Serbia*** took place during March 2022 at the **Ukrainian Folklore Society Ivan Senyuk** in Kula, Serbia. The city of Kula, located in the West Bačka district of the Autonomous Province of Vojvodina in Serbia serves as the centre of the Ukrainian ethnic minority in the country, present here since the mid-18th century. In the wake of the ongoing crisis in Ukraine and the arrival of Ukrainian refugees in Serbia, as a member of Ivan Senyuk's folklore ensemble and a **Costume Committee member based in Kula** I have reached out to the local Ukrainian community to conduct a research and presentation project of our folk costumes on a voluntarily base. Despite combining ethnography, folkloristics, oral history and costume history, the aim of the project was not to solely catalogize costumes in museography standards nor to structure their demographic and ethnographic nomenclature. The aim was to further bond with the community through the narrative power of clothes, and observe how costume tells stories of sociocultural, aesthetic and political integration and resilience, and moreover, how the costume itself becomes a ritual of resilience. While many other ethnic minorities in Serbia did create more hybrid expressions of their folk costumes through local variations by merging East or Central European and Balkan influences, Ukrainian costumes remained true to their origins. Keeping their costumes intact while allowing themselves to both visually differentiate and socially integrate has been an ongoing ritual of resilience for the community. Nowadays, Ukrainian folk-dance festivals remain the only places and events

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where the local Ukrainian community in Kula would dress up in their folk costumes. As such, folk costumes would once again become both personal and collective storytellers, uniting the community in its diversity. The fact that after almost three centuries there are still people who would wear them, even if just at a folk-dance event, attests that the ritual of resilience never ceases, whether we wear a folk costume or a modern attire.

**AUTHOR:**

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**Biography:**

Stefan Zaric is a young ICOM Costume Committee member from Serbia, serving as the social media administrator of the Committee's Facebook page and a fashion curator at Artis Center in Belgrade. He has authored the first study on fashion museology in Serbia and has as well curated the first haute couture exhibition (Jean-Paul Gaultier) in the history of the country. After studying Comparative Literature and Art History in Serbia, USA and Estonia, Stefan is currently a PhD candidate in English at the University of Novi Sad, specializing in fashion history and William Shakespeare. His doctoral thesis research concerns medieval, Renaissance and early modern women's fashion in Shakespeare's Great Tragedies.

**4. *The Robe of Solomon Molcho: its history, restoration, and current presentation***

**Abstract:**

The textile collection of the Jewish Museum in Prague includes historical clothes, rabbinical cloaks, kittles (white Jewish linen or cotton robes), talises and head coverings. The most valuable garment in the collection is the robe of the messianist Solomon Molcho (born around 1500 in Portugal - burned in Mantua, Italy in 1532). The presentation shows this important monument of textile art, which together with the Solomon Molcho banner is now a part of the permanent exhibition "Jews in the Bohemian Lands, 10th-18th centuries" in the Maisel Synagogue in Prague.

**AUTHOR:**

**Milan Jančo**

textile collection curator

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**Biography:**

Milan Jančo was born in Nitra (Slovak Republic). He studied classical archaeology and history at the Faculty of Philosophy of Charles University in Prague and museology at the Institute of Archaeology and Museology at Masaryk University in Brno. He worked at the Institute of Archaeology of the Czech Academy of Science, at the National

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Monuments Institute and at the National Museum in Prague. He currently works at the Jewish Museum in Prague as the curator of the textile collection. He is also working on a project of the National Monuments Institute about Christian liturgical textiles in Czech castle collections. He publishes the results of his work in professional journals and public magazines and speaks at conferences. He teaches at the Institute of Archaeology and Museology in Brno.

### 5. *'From Crowned Bride to a Married Woman'*

#### **Abstract:**

What would life be without love or a little celebration? Love and celebration meet at the exhibition I do! Stories of Love currently exhibited in Kymenlaakso museum, in Finland. Visitors get to admire wedding dresses and love stories from the past 150 years. This presentation is based on the research that was done in preparing the exhibition. Western wedding traditions embrace long white wedding gowns nowadays, but what was there before that, and how did the switch from a black dress to a white dress happen? The presentation shows how in Finnish peasant weddings in the 18<sup>th</sup> and 19<sup>th</sup> century, the crowned bride was adorned with a black dress and a colorful decorated crown. During the wedding, a woman's status changed from bride to married woman, and to mark this the crown was replaced by a headwear called tykkimyssy or tanu. By choosing to change garments the bride showed a strong commitment to the ritual of a peasant crowned bride and a knowledge of the societal rules that governed the tradition. In order to perform the ritual, the bride got help from bridal dressers who also borrowed the bridal crowns for the brides. They were older women who were paid to do this job. The ritual power of clothing comes visible when the bridal dresser helps the bride change her headdress during the ceremony. These traditions started to change by the mid-19th century. Peasant brides wanted to be fashionable and they wore white a veil with a colorful dress according to fashion. Eventually, the dress was all white. This presentation gives a glimpse into the rural past that was not white and modest, but black and enriched with colors and glitter. The traditional garments showcased the importance of marriage and made the change in marital status visible.

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**COSTUME – ICOM Costume 60<sup>th</sup> Anniversary Ceremony Award**  
**French Cultural Institute, 25 August.**

This unique award to mark the 60th anniversary of the creation of ICOM Costume Committee is dedicated to celebrating excellence, innovation, and collaboration across our specialism.

Seeking to distinguish recent outstanding contributions to all areas of research in fashion and dress history, applicants were invited to submit projects from areas including theory, practice, exhibition, education, conservation, teaching, research and design.

**ICOM Costume – Excursion day**  
**26 August.**

To know more about the excursion day, go to conference's [website](#) or check your confirmation registration.

**ICOM Costume - Post Conference Tour Český Krumlov**  
**27 August**

*The Post Conference Tour will lead to the Wardrobe of the Baroque Theatre Castle ČESKÝ KRUMLOV (Czech Republic)*

The Castle Český Krumlov, one of the most important sites in the Czech Republic is hidden in an extensive collection of theatrical costumes, one of the largest sets from the 18th century in Europe. To know more about the Castle, check this [link](#).

To know more about the excursion, go to our [website](#).

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