

PORTFOLIO

2022

MEMORIES: ICOM COSTUME COM FROM FRANÇOIS BOUCHER TO PRE

The International Costume Committee is having 60 years old in 2022. It was created during the Congress Assembly in The Hague in 1962, with the initiative of the French historian and clothing historian Françoise Lemaire (1924-1964), who was the first president. It is a multi-disciplinary committee established in 1962 between museum curators in Europe, America and Asia.

MUSEUM PROFESSIONALS

The Project 'Memories' celebrates the 60th anniversary of the International Costume Committee (ICOM COSTUME) and the 50th anniversary of the founding of the ICOM Costume Committee in 1962. It is a multi-disciplinary committee established in 1962 between museum curators in Europe, America and Asia.

CONTACTS

Project leader and email contact: corinne.thépaudcabasset@chateauversailles.fr

FOLK COSTUME HERITAGE FROM UKRAINE

A SELECTION FROM THE MUSEUMS AND COLLECTIONS IN BUDAPEST, KRAKÓW, KULA, WARSAW AND TORONTO.

The selected pieces of clothing from Ukrainian folk culture presented in the virtual exhibition reflect the creativity, the excellence and the richness of the culture at the Eastern border of Continental Europe. Work done by curators, ethnographers, photographers and painters to collect, save and document these items since the end of the 19th century is giving tribute to Folk Dress Heritage.

PROJECT AND EXHIBITION ON ICOM COSTUME WEBSITE

Project Leader: Corinne Thépaud Cabasset, Château de Versailles, Chair of the International Committee ICOM Costume

Project contributors and institutions partners: Marie-Charlotte Calafat, Curator, MUSEM Marseille (France); Sarah Fee, Curator, Royal Ontario Museum Toronto (Canada); Joanna Regina Kowalska, Curator, National Museum in Krakow (Poland); Monika Lachner, Curator, Néprajzi Múzeum/Museum of Ethnography Budapest (Hungary); Stefan Zanić, Fashion Historian, Ukrainian Folklore Society Ivan Stepić, Kula (Serbia)

Follow ICOM Costume Committee:

Contact: corinne.thepaudcabasset@chateauversailles.fr

ICOM Costume Solidarity Project 2021

Clothing the Pandemic: Resiliency, Community & Unity Expressed through an International Collaboration of the Covid-19 Face Masks



A Virtual Exhibition of Covid-19 Face Masks From Around the World

The face mask has become the symbol of the current pandemic. It is a symbol of solidarity and of the human capacity to overcome adversity. The ICOM Costume Solidarity Project 2021 is a multi-disciplinary collaboration of museum curators in Europe, America and Asia.

ICOM COSTUME 60th ANNIVERSARY

This unique award to mark the 60th anniversary of the ICOM Costume Committee is dedicated to celebrating excellence in museum practice. Seeking to distinguish recent outstanding dress history, applicants were invited to submit an exhibition, education, conservation or research project.

- Awards were evaluated according to:
 - Innovation and Creativity
 - Unique contributions to the field of fashion and dress history
 - Wide impact on contemporary museum visitors or society
 - Potential to improve access to museum collections or research in fashion and dress history more widely.

See <https://icostume.com> for more information on the project and award requirements. For further details on the process, contact: corinne.thepaudcabasset@chateauversailles.fr

FIRST PRIZE CHRISTIAN DIOR: HISTORY AND MODERNITY, 1947 - 1957

The book by Alexandra Palmer with photographs by Lori Hamann and portraits by Boris Powoy (Toronto, Canada; Royal Ontario Museum; Magdalen Hamer Publishers, 2018), accompanied the Royal Ontario Museum touring exhibition *Christian Dior: A New Look* (November 2019 - September 2021). The first combined technical and social study of Christian Dior's New Look, it set out to explore what made Christian Dior's postwar New Look fashion designs so desirable for women internationally, and so profitable for international stores and commercial buyers who had to see how they were cut and sewn in order to learn how to reproduce them.

Image credits: Palmer, Alexandra; Hamer, Magdalen; Powoy, Boris. Published by Christian Dior, reprinted in the author's book by Gammal, Anneli by Robert Plumer, embroidery by Gaulty of Guadalupe.

ICOM COSTUME 60th ANNIVERSARY

ICOM COSTUME 60th ANNIVERSARY

A New Look At Christian Dior

ICOM COSTUME 60th Anniversary Award

Christian Dior History and Modernity, 1947 - 1957

Anatomies

The dress, along with the technical sketches including those at Christian Dior Paris, and the historical sketches that were in the second volume, the *Anatomies*, that look closely at each garment. It revealed the amazing creativity and the skill of the Dior atelier: every pattern and ripple involved in each creation to create the interplay of the lines, the curves and the proportions of the haute couture dress.

A New Travelling Exhibition

The book accompanied the Royal Ontario Museum exhibition *Christian Dior: A New Look* (Nov 2019 - Sept 2021) that travelled to:

- The Royal Ontario Museum, Toronto, Ontario (Nov 2019 - Apr 2021)
- The National Silk Museum, Hangzhou, China (2019 - Nov 2021)
- The McCord Museum, Montreal, Quebec, Canada (Sept 2020 - Sept 2021)
- The Glenbow Museum, Calgary, Alberta (Feb - June 2020)

A New Book

The book is divided into two sections. The first chapter looks at the historical context of the designs and explores the socio-cultural world in which Dior was working. The second chapter, *Anatomies*, is a detailed study of the design and construction of the dresses, and is followed by chapters that look at the impact of the New Look on the fashion industry and the world of design. The book is a unique study of the New Look, its impact on the fashion industry and the world of design. It is a unique study of the New Look, its impact on the fashion industry and the world of design.

Author/Project Leader

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ICOM COSTUME 60th ANNIVERSARY

ICOM PRAGUE 2022

Is Fashion a field of clearly research (a field)? A curatorial department (Department)? A Record of Art History (Archives)?

How can Fashion exhibitions make museums more powerful?

Do exhibitions make museums more attractive to the public? A way to increase collections via donations?

A Fine art Museum with a Fashion department? An industrial site transformed into a Fashion Museum? Fashion is the core of the museum collection?

What is 'Fashion' in Museums Culture? Artistic expression? Consumer product? Representative of social and human activities? Global?

ICOM COSTUME 60th ANNIVERSARY

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ICOM COSTUME

60TH

ANNIVERSARY

POSTERS

MEMORIES: ICOM COSTUME COMMITTEE FROM FRANÇOIS BOUCHER TO PRESENT DAY

The International Costume Committee is turning 60 years old in 2022. It was created during the General Assembly in The Hague in 1962, on the initiative of the French curator and clothing historian François Léon Louis Boucher (1888-1966), who was its first president. It resulted from contacts established at least since 1947 between museum curators in Europe, America and Asia.

MUSEUM PROFESSIONALS



Twenty-one museum professionals appointed by national committees from countries in Europe, America and Asia started ICOM-COSTUME's activities at the meeting held in New York on September 22, 1965. Before that, activities were carried out from distance by correspondence.

In addition to the president, François Boucher, the following experts were appointed as founding members: Gudrun Ekstrand (1920-2016) clothing historian, Livrustkammaren Sweden; Hamit Zübeyr Koşay (1897-1984) archaeologist, ethnologist and philologist, Ankara Museum of Ethnography, Turkey; Riitta Pylkkänen (1910-1982) historian, National Museum of Finland; Polaire Weissman (-1986), curator, Costume Institute New York, USA; Lucie Verfasser Hempel, librarian of the Fashion Collections of the Historical Museum of the City of Vienna, Austria; Ellen Dorothea Johanna Andersen (1898-1989), clothing historian and curator of the National Museum of Denmark, Copenhagen; Carmen Bernis Madrazo (1918 - 2001), art and clothing historian, Madrid, Spain; Eugénie Chatzidakis, textile curator at the Benaki Museum in Athens, Greece; Giulio Cirri, superintendent of the Stibberg Museum in Florence, Italy; Astrid Bügge, textile curator at Norsk Folkemuseum, Oslo, Norway; Mary de Jong, curator and researcher at the Nederlands Kostuummuseum Lange Vyveerberg in The Hague, Netherlands; Maria Gutkowska-Rychlewska, curator of the clothing section at the National Museum in Kraków, Poland; Anne Buck (1910 - 2005), historian and clothing curator at the Costume Gallery at Platt Hall, Manchester, UK; E. Engersperger conservator of the Bally Museum Schönenwerd, Switzerland; Angelos Bas, Narodni muzej Slovenije, Ljubljana, Slovenia; Kumar Sangram Singh, India; Sayid Amir Rashid Al-Samarrai, Baghdad, Iraq; and Tomoyuki Yamanobe (1906-2004), textile historian and curator of the Tokyo National Museum, Japan.

ICOM'S FIRST ACTIONS

- Conduct a survey of clothing collections in specialized museums and collections;
- Discuss issues related to the classification of pieces, standardization of vocabulary, protocols for exhibition;
- Establish protocols for the storage and conservation of objects



MEMORIES PROJECT

The Project 'Mémoires/ Memories/ Memorias' aims to reconstruct the history of the ICOM International Committee for Museums and Collections of Costume, Fashion and Textiles/ICOM COSTUME, through the collection and organization of official documents, photographs and videos of past encounters, and participant reports.

See ICOM Costume mini site:

Project memories/mémoires/memorias - ICOM COSTUME - ICOM COSTUME

Conference proceedings, newsletters, guidelines and published vocabularies are recorded in the Library's database, accessible to all through the Resources section of the icom-museum website:

<https://icom-museum/en/resources/online-library/>

Further materials are accessible to ICOM members only in the members area of the website, under the heading: Tools for International Committees

CONTACTS

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ICOM Costume Committee, Berlin 2005. ©Copyright reserved
ICOM Costume Committee Kyoto 2019. ©Copyright reserved
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ICOM international council of museums

ICOM COSTUME

ICOM International committee for the museums and collections of costume, fashion and textiles

ICOM PRAGUE 2022



FOLK COSTUME HERITAGE FROM UKRAINE

A SELECTION FROM THE MUSEUMS AND COLLECTIONS IN BUDAPEST, KRAKOW, KULA, MARSEILLE AND TORONTO.

The selected pieces of clothing from Ukrainian folk culture presented in the virtual exhibition reflect the creativity, the excellence and the richness of the culture at the Eastern border of Continental Europe. Work done by curators, ethnographers, photographers and painters to collect, save and document these items since the end of the 19th century is giving tribute to Folk Dress Heritage.

PROJECT AND EXHIBITION ON [ICOM COSTUME WEBSITE](#)



Project Leader:

Corinne Thépaut-Cabasset, Château de Versailles, Chair of the International Committee ICOM Costume

Project contributors and institutions partners:

- Marie-Charlotte, Calafat, Curator, MUCEM Marseille (France)
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- Mónika Lackner, Curator, Néprajzi Múzeum/Museum of Ethnography Budapest (Hungary)
- Stefan Žarić, Fashion Historian, Ukrainian Folklore Society Ivan Senyuk, Kula (Serbia)

COSTUME ICOM international committee for museums and collectors of costume

ICOM international council of museums

ICOM PRAGUE 2022

Follow ICOM Costume Committee:



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ICOM Costume Solidarity Project 2021

Clothing the Pandemic: Resiliency, Community & Unity Expressed through an International Collaboration of the Covid-19 Face Mask Project



Hidden Van der Helst III, based on a Portrait of Adriana Jacobsdr Hinlopen by Lodewijk van der Helst, 1667, The Rijksmuseum, Amsterdam, Photocollage Volker Hermes, 2020. Courtesy of the artist www.volkerhermes.de @volkerhermes

A project led by ICOM Costume in collaboration with ICOM CC (International Committee for Conservation), ICME (International Committee for Museums and Collections of Ethnography) and the National Committee ICOM Canada.

This research and digital exhibition project aim to document and contextualize the use of face masks during the coronavirus pandemic of 2020–21. Face masks have become the iconic object and symbol of the pandemic representing humanity's resilience, community and unity during this global tragedy.

Project Description

<https://costume.mini.icom.museum/the-project/>

Project leader and Email contact

corinne.thepaut-cabasset@chateauversailles.fr



A Virtual Exhibition of Covid-19 Face Masks from Around the World

The face mask has become the iconic symbol of the pandemic, representing humanity's resilience, community, and unity during this global tragedy. This virtual exhibition highlights the importance of museum collections as sources of inspiration that embrace current events and celebrate contemporary fashion and design. Freely accessible to visitors around the world, the exhibition presents masks that document key moments of contemporary history and capture the united global challenge against the virus, which will resonate for years to come.

Through a successful collaboration between ICOM international & national committees and 15 museums worldwide, this project has developed and created a virtual exhibition considering all aspects of the art, practice and culture of face masks during the COVID-19 pandemic.

www.clothingthepandemic.museum

Clothing the Pandemic Workshops & Conference

Clothing the Pandemic, ICOM Solidarity Project 2021 – YouTube

Pandemic Collections Around the World

<https://costume.mini.icom.museum/pandemic-collections-around-the-world/>

Facemasks Hypotheses

<https://facemasks.hypotheses.org>



1. Rahul Mishra 'Butterfly people mask' (Art & Intervention) ©Asian Civilisations Museum, Singapore
2. José Hendo Designs, Ugandan bark-cloth face mask (Innovation & Sustainability) ©National Museums Scotland
3. Nathalie Bertin 'Faith Mask' (Body & Spirit) Photo © ROM with permission from the artist ©Royal Ontario Museum/Paul Eekhoff
4. Czanina Wilson 'Tonga Flag Nifo Gold' (Limited Edition) Prototype face mask, Tongan/New Zealand (Art & Intervention) ©Museum of New Zealand Te Papa Tongarewa All Rights Reserved

ICOM Costume International Museum Day 2022 China National Silk Museum



©NGV Melbourne, Exhibition The Krystyna Campbell Pretty Fashion Gift, 2019

How can Fashion exhibitions make museums more powerful?

Fashion exhibitions create a new interest in museums, and a powerful attraction for the public. When the Costume Institute at the Metropolitan Museum of Art under Mrs. Vreeland's exhibition program (1972-1988) garnered a great amount of publicity, the exhibitions brought a larger audience to the museum. Many were first time museum visitors that found costume/fashion to be a more accessible art form: an art that could draw them into the museum and then encourage them to investigate other arts. Today the Costume Institute continues to bring an exceptionally large audience to the Metropolitan Museum.

Museums can be agents for social change, providing a platform to amplify others' voices, inviting audiences to engage with, and to connect fashion to, a broader and more meaningful dialogue with contemporary life. Fashion exhibitions contribute to the dynamism and energy of museums, broadening the range of ideas and media for audiences to engage with and therefore strengthening the power of the museum to in turn engage with the contemporary public and to be more inclusive.

Fashion exhibitions have certainly made museums more influential (rather than 'powerful').

A Fine art Museum with a Fashion department? An industrial site transformed into a Fashion Museum? Fashion is the core of the museum collection?

Textile and Dress is everywhere in a museum collection: Fine arts; Decorative Arts; Global Arts; Culture & Design; Natural Sciences; History & Archaeology; Fashion; Science & Technology; Modern & Contemporary Design... Museums are interdisciplinary.

What is 'Fashion' in museums: Culture? Artistic expression? Consumer product? Representative of social and human activities? Global?

In many ways it is all of these things. One of the best things about fashion as part of a museum collection is the fact that it can be approached from any of these angles (as can any other art form) depending on the mission of the museum and the curatorial approach.

Historic dress is one of the most significant expressions of cultural history because it is so close to the person who wore it. It is closely connected to art, economy, invention and sociology.

Fashion in museums is a way of telling stories about humanity in an accessible format. Like other art forms, fashion shows how artistic expression, craftsmanship and commerce work together and change our lives. Because it is a relatively young field there are many research opportunities to critically look at the roles fashion has played in our history.

Is fashion: A field of scholarly research (a Hub)? A curatorial department (Department)? A Record of Art History (Archives)?

Any collection can serve all these functions whether as part of a larger institution or a stand-alone organization. The effectiveness of fashion in fulfilling any role depends on the strength of the organization and the creativity and financing available to realize the aims of the exhibitions.

Do exhibitions make museums more attractive to the public? A way to increase collections via donations?

Exhibitions certainly make museums more attractive to the public and offer unique experiences of Fashion. Changing exhibitions entice the public to keep coming back and provide different ideas for them to engage with. They also provide the opportunity for permanent collections to be reinterpreted and represented. On numerous occasions they have also created opportunities for targeted fundraising and donations.

Fashion exhibitions have proven how invaluable exhibitions and associated public programming are to engaging with audiences and raising awareness of the collections both locally and internationally, encouraging increased student engagement, external research enquiries and donations.



© Modemuseum Hasselt, Exhibition SMUK/Embellishment, 2019. Photo Boumedienne Belbachir/Modemuseum Hasselt

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A New Look At Christian Dior

ICOM COSTUME 60th Anniversary Award

Christian Dior: History and Modernity, 1947 – 1957



Palmyre (detail), Photo © Laziz Hamani

Christian Dior: History and Modernity, 1947– 1957 by Alexandra Palmer with photographs by Laziz Hamani and patterns by Berta Pavlov (Toronto, Royal Ontario Museum, 2018) examines the designs in the Royal Ontario Museum collection.

The book set out to explain why Christian Dior's postwar New Look fashion designs were so desirable and for women internationally, and so profitable for international stores and commercial buyers who had to see how they were cut and sewn in order to reproduce and copy them. Surprisingly has not been done before and is the first time the physical characteristics of the designs are explained in depth.

A New Book

The book is divided into two sections. The first chapters locate Dior's motivation for his designs and explore his socio-cultural world influences that led to his ideas for his own couture house in 1947. It analyzes his shaping of femininity, and is followed by chapters that detail and analyze how this was achieved through the technical structure of the designs. Berta Pavlov took patterns of select designs that deconstructed the methods of the Dior workrooms for achieving the New Look. Measuring and weighing the garments clearly uncovered the enormous amounts of yardage required that made the New Look so sensational, controversial and created a new physical feeling of wearing fashion that ushered in and represented the new postwar era.

Anatomies

This data, along the archival records including those at Christian Dior Paris, and oral histories, is laid out in the second section, the Anatomies, that looks closely at each garment. It revealed the amazing creativity and technical skills of the - now named - many makers and suppliers involved in each creation to explain the interdependence and complexity of the haute couture structure.

A New Travelling Exhibition

The book accompanied the Royal Ontario Museum exhibition Christian Dior (Nov 2017-April 2018) that travelled to:

- ◆ The Royal Ontario Museum, Toronto, Ontario (Nov 2017-April 2018)
- ◆ The National Silk Museum, Hangzhou, China, (Sept. 2019 – Jan. 2020)
- ◆ The McCord Museum, Montreal, Quebec, Canada (Sept 2020-Sept 2021)
- ◆ The Glenbow Museum, Calgary, Alberta (Feb – June 2019)



Palmyre, Autumn/Winter 1952-53. Profilée collection (ROM 970.286.3 Gift of Mrs. M. James Boylen) Photo©Laziz Hamani

Author/Project Leader

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ICOM COSTUME COMMITTEE

60th ANNIVERSARY (1962-2022)

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.

Awards were evaluated according to the following criteria:

- Innovation and creativity
- Unique contributions to the field of fashion and dress history research
- Wider impact on communities, museum visitors or society at large
- Potential to improve access to museum collections or disseminate research into an aspect of fashion and dress history more widely.



See <https://costume.mini.icom.museum> for details on the projects and award recipients.
For further details on the award, contact Award Co-Ordinator Georgina Ripley at g.ripley@nms.ac.uk.

FIRST PRIZE

CHRISTIAN DIOR: HISTORY AND MODERNITY, 1947-57

Contact: Dr Alexandra Palmer

The book by Alexandra Palmer with photographs by Lazi Hamani and patterns by Berta Pavlov (Toronto, Ontario: Royal Ontario Museum; Munchen: Hirmer Publishers, 2018), accompanied the Royal Ontario Museum touring exhibition Christian Dior (November 2017 - September 2021). The first combined technical and social study of Christian Dior's New Look, it set out to explain what made Christian Dior's postwar New Look fashion designs so desirable for women internationally, and so profitable for international stores and commercial buyers who had to see how they were cut and sewn in order to learn how to reproduce them.

Image caption: Palmyre: Autumn/Winter 1952-1953, Profilée collection, designed by Christian Dior; made in the atelier flou by Germaine; textile by Robert Perrier; embroidery by Ginisty et Quénoille.



SECOND PRIZE
MING COSTUMES IN MEMORY
China National Silk Museum.
Contact: Dr Feng Zhao

This 2019 project focused on the conservation treatment of and long-term research into 10 pieces of costume excavated from a joint tomb in Wangdian belonging to Li Xiang, an official active in mid- to late Ming Dynasty (1368-1644), his wife, and his two concubines. NSM collaborated with Korean National University of Cultural Heritage (KNU) to explore a new angle to expanding the studies of Ming costume history.

Image caption: Reproduction of Wide Sleeve Robe of Twill Damask with Haechi Badage © China National Silk Museum



SECOND PRIZE
INVISIBLE MEN
Westminster Menswear Archive
Contacts: Prof. Andrew Groves, Dr Danielle Sprecher

As the largest exhibition of menswear to be staged in the UK, this project aimed to redress the gendered imbalance within collections of dress and their presentation by rejecting a conventional hierarchy of design and challenging the orthodoxy of traditional dress collections and exhibitions.

Image caption: Westminster Menswear Archive, University of Westminster

INVISIBLE MEN

AN ANTHOLOGY FROM THE WESTMINSTER MENSWEAR ARCHIVE

A Cold Wall* · Adidas · Alexander McQueen · Austin Reed · Belstaff · Bernhardt · BodyMap · British Army Burberry · Burton · C.P. · Carol Christian Poell Christian Dior · Comme · Dege & Skinner Gieves · GMP · GPO · Harrods · Helmut Lang HMP · Irvine Sellars · Paul Gaultier · Jeremy Scott · John Stephen · Vatanabe · Left Hand Levi's · Lewis Leath · Martin Margiela Massimo Osti · Me · Michiko Koshino Mr Fish · Nigel · Saville · Prada Sibling · RAF · S · ercover · USMC USN · Vexed · Zegna Sport A Cold Wall · Austin Reed · Belstaff · British Army Burberry · B · Christian Poell Christian Dior · Dege & Skinner Gieves · GMP · GPO · Harrods · Helmut Lang

