



## ICOM Costume News 2009: 1

6 May, 2009

### INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

#### Letter from the Chair

Dear colleagues!

Just as some of us were beginning to digest the wonderful sights and museums of Santiago from last fall, the details of planning our 2009 meeting begin to emerge. Bernard and his colleagues have arranged an exciting program for the week of October 5-9 for us in Lyon, and a post-conference tour to the Haute Loire is also in the making. You will find more details here and on the website. When updates are available, e-mails will be sent out. Please note that the deadline for early-bird registration is July 15, and the deadline for submitting a paper is June 1.

Have you visited the Costume Committee's website? If not, please do so: [www.costume-committee.org](http://www.costume-committee.org). We are eager to hear if it is a useful means of communication. As you'll see, there is room for expansion in many different directions. For the time being, we are hoping it will reduce the amount of money we spend in postage for sending the Newsletter, so if it is possible for you to read the Newsletter on the members' section of the website, you are contributing to the well-being of our financial status.

Isabel and her colleagues are busy putting together a Proceedings from the meeting in Chile, and hope to have it ready this fall. This is a wonderful opportunity for everyone to be able to share the excellent papers that were presented.

How would *you* like to see the Committee use its funds? This year, a certain amount of Committee money is being spent directly towards simultaneous translation of the meeting in Lyon. There are no set rules from ICOM about how the Committee uses the subvention, a small amount per member per year, but the Board agrees that it should be spent in the members' interest. Please give us your thoughts – would you like to see the money spent on publications, on travel grants for needy members, reducing the price of the annual meetings, survey of members' interests and working conditions, or snazzy members' T-shirts and keyrings? There are rumblings from ICOM that the annual subvention may be reduced in future, to be replaced by grants for special activities, such as seminars, publications, databases and the like. The Committee Board will be discussing what projects might be suitable for our Committee, and your suggestions are vital. An application is still out for translation of the website to French and Spanish, for example, but a new grant application is due October 1. This is the time to come up with some good ideas! We already have a good track record of with our applications, so we are not shy about submitting more.

I'm looking forward to hearing opinions about future projects for our Committee. Every meeting brings home to me the incredible breadth and specialization represented in our group. Let's put our innovative thinking caps on and see if our talents can be utilized even better!

Katia Johansen, Chairperson  
Copenhagen, May 5, 2009

Chèr(e)s collègues!

Les participants à la réunion de Santiago l'automne dernier ont certainement toujours l'esprit rempli d'impressions et déjà il est temps de préparer le prochain rendez-vous ! Bernard et ses collègues ont prévu un programme très intéressant pour nous à Lyon du 5 au 9 octobre 2009 et sont aussi en train d'organiser un voyage dans la Haute Loire après la réunion. Vous trouverez plus d'informations ci-dessous et sur notre site internet. Quand il y aura du nouveau vous serez averti par courriel. Notez s'il vous plaît la date limite d'inscription du 15 Juillet pour bénéficier des prix les plus avantageux (après, ce sera plus cher) et la date limite pour les conférences le 1<sup>er</sup> Juillet.

Avez-vous visité notre site internet? Si ce n'est pas encore le cas, soyez les bienvenus sur [www.costume-committee.org](http://www.costume-committee.org) et dites nous ce que vous en pensez! Comme vous pourrez le constater il nous est possible de nous développer dans plusieurs directions. Pour le moment nous espérons pouvoir réduire les frais de port, aussi si vous avez l'occasion de lire « les Nouvelles du Costume» sur notre site internet vous améliorerez nos finances.

Isabel et ses collègues sont en train de rassembler les textes des conférences faites au Chili et le livre sera probablement prêt à l'automne , ainsi tout le monde pourra profiter de ces communications très intéressantes.

Comment voulez-vous qu'on utilise l'argent du Comité? Cette année nous allons consacrer une certaine somme aux traductions simultanées pendant la réunion de Lyon. L'ICOM ne donne pas de directives précises quant à l'utilisation des subventions qui correspondent à une somme d'argent modique par membre et par année, toutefois la direction est d'accord pour utiliser cet argent dans l'intérêt des membres. Transmettez nous vos idées – préféreriez-vous le dépenser en publications, en bourses pour membres nécessiteux, en réduction du prix des réunions, en enquête sur les intérêts et conditions du travail des membres, en t-shirts pour les membres ou en porte-clefs?

Le bruit court que l'ICOM va peut-être diminuer la subvention annuelle et à la place subventionner des activités comme par exemple des séminaires, des publications et des sites internet. Vos suggestions vont aider la direction à choisir les projets les mieux adaptés pour notre Comité. Une demande de traduction en français et en espagnol pour le site internet attend chez l'ICOM mais il est possible de présenter des nouvelles demandes le 1<sup>er</sup> Octobre, alors toutes les bonnes idées seront les bienvenues. Comme dans le passé nos requêtes ont été satisfaites n'hésitons pas à en proposer davantage.

J'aimerais connaître vos opinions sur les futurs projets du Comité. A chaque réunion je réalise à quel point notre groupe a des connaissances à la fois vastes et spécialisées. Rassemblons nos idées et nous serons imbattables!

Katia Johansen  
Presidente  
Copenhague, le 5 Mai 2009



*Lyon, le 3 mai 2009*

*Madame, Monsieur,  
Chers confrères,*

*Le comité de l'ICOM-COSTUME, Madame Maria-Anne PRIVAT-SAVIGNY, conservateur en chef du patrimoine, directeur du Musée des Tissus et du Musée des Arts décoratifs de Lyon et le Dr Bernard BERTHOD, conservateur du Musée d'art religieux de Fourvière seraient très honorés de votre présence au Meeting ICOM Costume de Lyon (France), du 4 au 10 octobre prochain et vous y invitent officiellement. Vous trouverez en pièce jointe une présentation du programme de nos travaux.*

*Espérant vous accueillir très bientôt à Lyon, recevez Madame, Monsieur, nos bien cordiales salutations.*

*Madam, Sir,  
Dear Colleagues*

*The Committee of ICOM-COSTUME, Mrs Maria-Anne PRIVAT-SAVIGNY, Chief Curator, director of the Museum of Textiles and the Museum of Decorative Arts in Lyon and Dr. Bernard BERTHOD, curator of the Museum of religious art of Fourvière would be very honored by your presence at the Meeting of ICOM Costume Lyon (France), from 4th to 10<sup>th</sup> of October, to which you are officially invited. The proposed program is attached.*

*Hoping to welcome you soon in Lyon, receive Madam, Sir, our most fraternal greetings.*

*Maria-Anne Privat-Savigny*

*Bernard Berthod*



**PROGRAMME CONGRES ANNUEL  
ICOM COSTUME  
LYON  
5 – 9 OCTOBRE 2099**

	Dimanche 4 octobre	Lundi 5 octobre	Mardi 6 octobre	Mercredi 7 octobre
matinée		Communications	Communications	Communications
déjeuner		<i>Sur place</i>	<i>Restaurant lyonnais</i>	<i>Sur place</i>
après-midi	<u>A partir de 18h :</u> Accueil au et enregistrement	<u>Visites :</u> - Musée des Tissus, - les réserves - l'atelier de restauration	<u>Visites :</u> - Musée de Fourvière - des réserves - de la basilique - Cathédrale St Jean - trésor / sacristie	<u>Visites :</u> - Université de la mode - Maison des Canuts - Circuit mode à Lyon
dîner et soirée	Cocktail d'accueil Concert	Soirée à la Chambre de Commerce et d'Industrie de Lyon	Soirée Hôtel du département ou Hôtel de ville ?	Soirée Hôtel du département ou Hôtel de ville ?

	Jeudi 8 octobre	Vendredi 9 octobre	Samedi 10 octobre
matinée	<u>Visite à Moulins :</u> - Centre du costume de scène	Assemblée générale	Départ, post-conference tour
déjeuner	<i>Réception Hôtel du département</i>	<i>Sur place</i>	
après-midi	<u>Visite à Moulins :</u> - Musée Regard sur la Visitation	<u>Visite à Chazelles :</u> - Musée du chapeau	
dîner et soirée		SOIRÉE FAREWELL	



**CONGRES ANNUEL**  
**Annual Meeting**  
**LYON 2009**

**FORMULAIRE D'INSCRIPTION**

Registration Form : please fill out and fax, mail, or e-mail to:

**+33 4 7838 1173 / [bernardberthod@yahoo.fr](mailto:bernardberthod@yahoo.fr)**

Prénom / *first name*:

Nom / *name*:

Institution / *institution*:

ICOM membership number :

Adresse / *address*:

Code postal / *postal code* :

Ville / *town*:

Pays / *country*:

E-mail :

(I agree to have my e-mail address listed in the meeting's papers) Yes No

Je m'inscris au Congrès de l'ICOM Costume, à Lyon, du 5 au 9 octobre 2009 :

*I subscribe to the Congress of ICOM Costume Committee, in Lyon, from the 5<sup>th</sup> to the 9<sup>th</sup> October 09:*

oui / *yes*

non/ *no*

\* \* \* \* \*

Règlement :

Le Musée des Tissus de Lyon se charge d'encaisser les frais d'inscriptions : **280 euros** pour les personnes inscrites avant le 15 juillet 2009 et **320 euros** pour les personnes inscrites après cette date.

Le paiement se fait :

- par chèque à l'ordre de la CCI de Lyon envoyé avec la feuille d'inscription, à l'adresse suivante :

Musée des Tissus et des arts décoratifs de Lyon

Madame Marie-Claire Maudière

34, rue de la Charité

F-69002 LYON

- ou par virement bancaire.

Dans ce cas, le congressiste envoie le formulaire d'inscription au Musée des Tissus de Lyon (voir adresse ci-dessus) qui retournera une facture avec les données bancaires pour effectuer le virement.



**Musée des Tissus et des arts décoratifs :**

34, rue de la Charité – 69002 LYON – France – tel : (33) 4 78 38 42 00

**Musée d'art religieux de Fourvière :**

8, place de Fourvière – 69005 LYON – France – tel : (33) 4 78 25 13 01



Price and payment:

The Musée des Tissus de Lyon is responsible to collect the registration fee: **EUR 280** for those registered before 15 July 2009 and **EUR 320** for those registered after this date.

Payment is made:

- By check to the CCI of Lyon sent with the registration form at the following address:

Musée des Tissus et des arts décoratifs de Lyon  
Madame Marie-Claire Maudière  
34, rue de la Charité  
F-69002 LYON

- Or by bank transfer.

In this case, the participant sends the registration form to the Musée des Tissus de Lyon (see address above) which will return an invoice with the necessary bank data..

Date d'arrivée à Lyon :    dimanche 4 octobre / Sunday, October 4<sup>th</sup>      
Arrival in Lyon            lundi 5 octobre / Monday, October 5<sup>th</sup>           

Hotel information:

For hotels, please contact the central reservation service:

[http://www.lyon-france.com/page/p-1004/art\\_id/](http://www.lyon-france.com/page/p-1004/art_id/)

Transportation from the airport:

Bus transportation from airport to downtown, please see : <http://www.satobus.com/>



**Theme:**

Costumes et textiles, échanges commerciaux /  
“*Costume and the textile trade*”.

Aujourd’hui c’est difficile de s’imaginer que même dans la période préindustrielle on expédiait de la laine Anglaise vers le continent, des peaux des états Baltiques allaient dans la direction inverse et que les cotons peints et imprimés des Indes étaient très en vogue en Europe. Hier comme aujourd’hui la mondialisation était et demeure une réalité. On n’a jamais été capable de se vêtir seulement avec des produits locaux, régionaux ou même nationaux. Alors que le monde semblait devenir plus vaste au fur et à mesure des siècles, les Hommes continuaient à désirer des objets inaccessibles. Des robes de soie lyonnaise ou de Spitalfield (Londres), des bourses de cuir marocain brodées d’or, des feuilles d’éventails peints par les meilleurs miniaturistes français, des objets d’ivoire de Chine, de la fourrure de castor du Nouveau Monde pour confectionner les chapeaux les plus coûteux... La liste est infinie. On pouvait acheter et vendre toutes ces marchandises si désirables grâce à un système astucieux de troc et de commerce avec les pays étrangers. Les artisans fabriquaient leurs produits pour les vendre, les commerçants faisaient de la publicité pour leurs nouveaux articles, les périodiques de mode fleurissaient et les étiquettes indiquant les marques devenaient importantes. Aujourd’hui on peut commander en ligne des produits venant du monde entier et chaque marque qui se respecte dispose d’au moins un site Internet.

*This meeting invites us to take a new look at costume and commerce. It is hard to imagine today that even in the pre-industrial era wool from England would be shipped to the continent, that hides from the Baltic states would go in the opposite direction and printed cottons from India were highly valued in the European countries. Then and now globalisation was rife. We have never been able to clothe ourselves by only buying locally, regionally or even nationally. As the world steadily opened up through the centuries men have always desired things beyond his reach. Dresses of Lyonnaise or Spitalfield silks, purses of Moroccan or Turkish leather embroidered with gold, fan leaves painted by the best French miniature painters, carved ivory trinkets from China, beaverhair from the new world for the most expensive hats... The list is endless. These could only be obtained through a clever system of trade and commerce, buying and selling commodities that were considered desirable. Craftsmen made their goods to be sold, shopkeepers advertised their new arrivals, fashion magazines began to flourish and labels became important. Today we can even order from all over the world through internet shops and every self respecting label or brand has at least one site on the internet.*



## Costume exhibitions

### Belgium:

#### In her Shoes

30 May 2009 – 8 November 2009  
Modemuseum Hasselt

[www.modemuseumhasselt.be](http://www.modemuseumhasselt.be)

### France:

#### Franck Sorbier -*La Couture Corps et Ame*

18 March 2009 - 20 September 2009  
Musée des Tissus et Musée des Arts Décoratifs,  
Lyon

The fabrics museum of Lyon welcomes the french fashion Couturier Franck Sorbier .This dedicated exhibit , the first to be devoted to him , celebrates twenty years of an oneiric universe More than 170 unique dresses are exhibited on the whole first floor The Couturier offer a sensory travel beyond time limits This event has been awarded the label « Exhibit of National interest » by the « Culture and Communication » Ministry.

[www.francksorbier.com](http://www.francksorbier.com)

<http://www.musee-des-tissus.com>

#### Court Pomp and Royal Ceremony, Court Dress in Europe, 1650 - 1800

continues until 28 June 2009  
Chateau de Versailles, Versailles



The exhibition follows the history of court dress in Europe, revealing France's major influence from the mid 17<sup>th</sup> to the early 19<sup>th</sup> centuries. Over 200 exhibits associated with the great European monarchies are assembled for the first time in an exhibition that will be held only in Versailles.

The Victoria & Albert Museum in London, the Pitti Palace in Florence, the Louvre, Musée Galliera, Union Central des Arts Décoratifs and

Archives Nationales in Paris, and private collectors have agreed to loan some of their pieces. The royal collections of London, Dresden, Denmark, Sweden and Portugal , and the imperial collections of Vienna the Tsars of Russia and Cologne Cathedral will for the first time be exhibited outside their countries of origin.

<http://fastesdecour.chateauversailles.fr>

#### Fashion Accessories under the Occupation, Paris 1940-1944

20 May – 15 November 2009  
Memorial-musée, Paris

Between 1940-44 the women of Paris had to adapt to the living conditions imposed by the Occupier and the Vichy government. Faced with wartime restrictions, women became experts in the art and craft of recycling and substitution – as did the fashion designers, tradesmen and manufacturers who showed endless inventiveness in coping with chronic shortages. Fashion remained a part of everyday life for Parisiennes, from moments of tragedy to the explosion of joy that came with the Liberation.

<http://www.ml-leclerc-moulin.paris.fr>

#### Aussi rouge que possible

19 March - 1<sup>st</sup> November 2009  
Les arts decoratifs, Musée de la mode, Paris

To say the 'colour red' is almost a pleonasm. Red is the colour par excellence 'the first of all colours' Drawing solely from the Arts Décoratifs collections (Arts Décoratifs, Mode et Textile, Publicité), the exhibition explores numerous domains in which red is an inescapable element, and the different symbolism of this colour in all societies down the ages. Among the themes evoked are danger, hell, pleasure, power, luxury, dressing in red, the timelessness of red in the decorative arts and the various techniques and materials of red.

<http://www.lesartsdecoratifs.fr>

**Madeleine Vionnet, Puriste de la mode**

18 June 2009 - 24 January 2010

Les arts décoratifs, Musée de la mode, Paris



Les Arts Décoratifs is devoting a major exhibition to Madeleine Vionnet. In 1952, the couturière donated 22 dresses, 750 dress patterns and 75 photo albums to Les Arts Décoratifs. Selected from her major works between 1912 and 1939 and

now restored with the aid of Natixis, this exceptional collection of avant-garde designs can at last be shown to the public. Madeleine Vionnet's entire career was marked by her constant quest for freedom in extremely refined but unfettered designs close to antique drapery, which continue to fascinate couturiers such as Azzedine Alaïa, Issey Miyake, Yohji Yamamoto and John Galliano.

<http://www.lesartsdecoratifs.fr>

**Germany:**

**Pailletten – Posen - Puderboxen.  
Modezeichnungen und Objekte der  
Zwanziger Jahre (Sequins – Poses – Powder  
Boxes. Fashion Drawings and Objects from  
the Twenties)**

7 May - 9 August 2009

Kulturforum Potsdamer Platz, Kunstbibliothek,  
Berlin

August - October 2009

Museum für Kunst und Kulturgeschichte,  
Dortmund

The fashion culture of the nineteen-twenties lies at the heart of this exhibition by the Sammlung Modebild - Lipperheidesche Kostümbibliothek. In the 'Golden Twenties', fashion and beauty played a decisive role in the development of modern society and became important forms of representation for large swathes of the urban population. The cult of beauty in particular

experienced an enormous boom with the establishment of countless cosmetic studios and the release of numerous new products onto the market. These changes in fashion and beauty are reflected in the exhibition through fashion drawings and powder boxes.

The heart of the exhibition is in part formed by the unique collection of the Sammlung Modebild - Lipperheidesche Kostümbibliothek, with its numerous fashion drawings from Berlin, Paris and Vienna. Most of the 150 or so original fashion drawings by renowned, partly long-forgotten artists (among them Ernst Dryden, Helen Ernst, Lieselotte Friedländer, Kenan, Jeanne Mammen, Rolf Niczky, Annie Offterdinger and Paul Scheurich) are going on display for the first time ever.

The second focus of the exhibition is formed by the powder boxes and cosmetic accessories of a private collector from Berlin. The 200 exhibits in this collection illustrate the high quality and diversity, both in terms of design and form, of this now rare to find cosmetic product.

<http://www.smb.museum/smb/kalender>

<http://dev.mkk.dortmund.de>

**"Sommerfrische" - Sommerkleider aus der  
Sammlung des Deutschen Textilmuseums**

24 May – 30 August 2009

Textilmuseum, Krefeld

<http://www.krefeld.de/Textilmuseum>

**Japan:**

**Luxury in Fashion: Reconsidered**

April 11 – May 24, 2009

Kyoto Costume Institute, Kyoto

Luxury: Why has fashion always been attracted to and so closely associated with it? Examining fashion from the standpoint of luxury, this exhibition considers the relationship between luxury and fashion in different societies and eras, from the 17th century to the present, and explores new directions for the future.

The growth of the industrial economy has brought a wealth of material blessings into our lives, but has also confronted us with some



challenging global issues. Under these circumstances people do not necessarily share the same view of luxury, which is one of the manifestations of this affluence. Views range from

the perception of luxury in terms of visually luxurious and lavish expressions, to a take on luxury that is more individualistic, more of an intellectual pleasure. For this exhibition, we use the concept of 'luxury' as a vantage point from which to take a new look at fashion—the most sensitive indicator of our values and social trends.

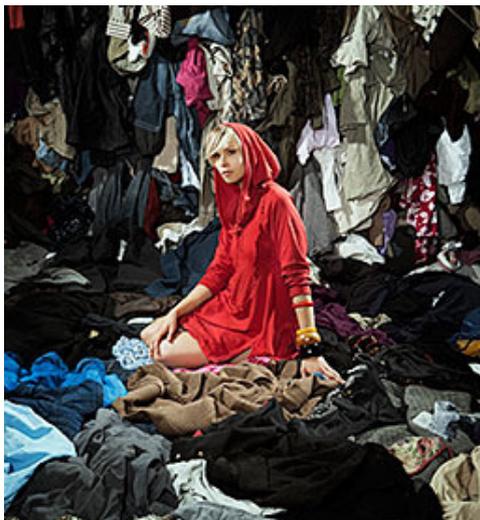
<http://www.kci.or.jp>  
[info@kci.or.jp](mailto:info@kci.or.jp)

### Scandinavia:

#### Fair Fashion?

Continues until 23 August 2009  
Nordiska museet, Stockholm

<http://www.nordiskamuseet.se>



### Møder med Danmarks oldtid

<http://oldtiden.natmus.dk>

Visit the new National Museum of Denmark website with spectacular zoom-in and rotating images of Danish prehistoric textiles and other collection highlights. Some of the National Museum's major highlights come from the Bronze Age (1700-500 BC). Here you can meet the Egtved Girl, as she was buried in her coffin one summer's day in 1370 BC. You can choose to focus in on the people from Borum Eshøj or spin the Sun Chariot from Trundholm round. It is also here that you can read more about how Bronze Age people dressed.

### The Fashion Galleries

continues until 31 December 2010  
Nasjonalmuseet for Kunst, Arkitektur og Design, Oslo



The Fashion Galleries at The Museum of Decorative Arts and Design opened on the 3rd floor after having been closed for some time. Three galleries present different aspects of the museum's large

Dress Collection: The Royal Dress Collection, Fashion 1600s till 2000 and Norwegian Fashion Designers. Exhibition on the web with some of the objects from the exhibition at the museum.

<http://www.nasjonalmuseet.no>

### United Kingdom:

#### The last debutantes 1958.

#### A Season of change

continues until March 2010  
Kensington Palace, London

A temporary exhibition exploring the glamorous and alluring world of the debutante, fifty years on from the last court presentations.

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

**Bill Gibb – a Personal Journey**

continues until October 2009  
The Fashion Museum, Bath

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

**Vanity Fair**

continues until 5 September 2009  
Chertsey Museum, Chertsey, Surrey

Nineteenth century fashion from Regency dress to late Victorian costume. Beautiful examples of soft muslin dresses, a white cotton cut-work pelisse, silk dresses worn with crinolines and bustles as well as a stunning man's tail coat from the late 1830s.

[www.chertseymuseum.org.uk](http://www.chertseymuseum.org.uk)

**The Manchester Indian: Thomas Wardle and India**

15 August 2009 to summer 2010  
Whitworth Art Gallery, Manchester

This exhibition celebrates the centenary of the death of Sir Thomas Wardle (1833-1909). Still perhaps best known for his collaboration with William Morris, the exhibition focuses on Wardle's efforts to reinvigorate the silk industry in India as well as the impact that India had on his work. Embroideries and woven silks brought back by Thomas Wardle from India in 1886 are featured together with fabrics printed and dyed by Wardle's company in Leek, Staffordshire, that demonstrate the influence of Indian design on British textiles of the Arts and Crafts Movement.

[www.whitworth.manchester.ac.uk](http://www.whitworth.manchester.ac.uk)

**Jobs For The Girls! A Glimpse Inside Working Women's Wardrobes**

11 March 2009 to 1 November 2009  
Killerton House, Broadclyst, Exeter, Devon

The clothing shown in this new exhibition for 2009 will include uniforms as well as civilian dress worn for both work and leisure by women in a wide range of occupations. The exhibits, drawn from the collection of over 17,000 garments, accessories and associated ephemera at Killerton House, date from the eighteenth to

the mid twentieth century, and include a working woman's leather corset from the mid eighteenth century, a Land Army uniform from the second world war, elegant tailor made costumes, and a glamorous cocktail dress from 1957 worn by Armine Sandford, the first woman newsreader for BBC Points West.

<http://www.nationaltrust.org.uk/main/w-killerton>

**The Art of Embroidery**

21 March to 4 May 2009  
Bankfield Museum, Halifax

The exhibition showcases some of the fabulous embroidered items held in the Calderdale collections, all on a floral theme, and dating from the 17th to the 19th centuries. Crewel work bed hangings that are over 300 years old are on display alongside a flamboyant velvet coat from the 18th century, Russian Arts and Crafts embroideries, an embroidered collar with a delicate pattern of birds and flowers, and examples of brightly coloured Victorian fancy work.

<http://www.calderdale.gov.uk/leisure/museums-galleries/bankfield-museum/>

**Off the Rails: 10 Years of Collecting Fashion**

until 18th October 2009  
Harris Museum and Art Gallery, Preston

This new exhibition, Off the Rails: 10 Years of Collecting Fashion (11 October 2008 – 18 October 2009) showcases some of the latest additions to the collection, bringing them out of the stores to let them dazzle again.

On display will be an exquisitely embroidered eighteenth-century gentleman's court suit, Victorian wedding and mourning clothes, and fascinating fashions up to the present day. Star items include dramatic Vivienne Westwood platform shoes and glamorous Horrockses Fashion's 1950s dresses with graphic-print fabrics designed by renowned twentieth-century artists Graham Sutherland and Eduardo Paolozzi

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

**Undercover: the evolution of underwear**

12 June 2009 - 27 September 2009

Fashion and Textile Museum, London



The FTM's exciting new exhibition Undercover, traces the evolution of underwear, from health garment, shape definer to fashion 'must have'. It explores a number of themes such as boudoir to everyday glamour – 'Stars and their bras' looking at celebrity branding;

research and innovation's impact on the types of underwear we wear; and how the changing face of underwear advertising and marketing meshes with social and cultural changes.

The exhibition presents a visual demonstration of how female underwear has evolved as women's role in society changed. It encompasses the changing trends from the 'flatten it' to the 'push it up' to the 'let it all hang out!' 'Undercover' contains some exquisite pieces from a wide range of private and public collections that read like the Who's Who of underwear; M&S, Triumph, La Perla, Christian Dior, Elle Macpherson, Myla and Wonderbra – to name just a few.

From the risqué to the radical, pieces include an original Merry Widow corset inspired by Lana Turner in the film of the same name; renowned burlesque artiste Immodesty Blaize's corset; a spectacular gown made from bras and briefs by designers Vin & Omi and a La Perla bra encrusted with Swarovski crystals.

<http://www.ftmlondon.org>

**North America:**

**Fashion in Film: Period Costumes for the Screen**

17 May – 9 August 2009

Kress and Rodale Galleries, Allentown Art Museum



"Fashion in Film" showcases 36 period costumes worn by high-profile celebrities in film classics known to all. The costumes, drawn from the collection of Cosprop Ltd., the renowned

London costume house, present a sort of *Project Runway* that spans four centuries of style, from Elizabethan England to the "Golden Age" of 1890s America to 1950s Argentina. The films in which the costumes were used include "*Elizabeth*, *Evita*, *Dangerous Liaisons*, *Ever After*, *Pride and Prejudice*, *Indiana Jones and the Temple of Doom*, *Out of Africa*, and *Titanic*, among others. The details and artisanship of the costumes is impressive, closely following the styles of the times they emulate, right down to the underwear.

The exhibition will also showcase some of the historical textiles in the Allentown Art Museum's own collection.

<http://www.allentownartmuseum.org>

**The Cutting Edge**

19 November - 7 July 2009

Textile Museum of Canada, Toronto

*The Cutting Edge* focuses on the shape of a garment, and what it signifies. The exhibition features garments from the Textile Museum of Canada's collection in conversation with contemporary objects that range from the haute couture of Issey Miyake and Yoshiaki Hishinuma, to the fashion designs of Rashmi Varma and Yumi Eto, and the work of artists Lyn Carter and Lily Yung.

Drawing primarily from the Textile Museum of Canada's global collection *The Cutting Edge* tells the story of the garment – designed to protect, cover and beautify the body. From ancient uncut fabric, ornately decorated and flowing kimono to heavily pieced and shaped European garments, *The Cutting Edge* shows the transitions of fashion through time and around the world.



The exhibition, focusing on the process of making a 2-dimensional textile cover a 3-dimensional moving object (the body), is an exploration

of human ingenuity. While its manufacturing is a feat of engineering, a garment's capability to carry and translate meaning is even more fascinating

*The Cutting Edge* explores clothing as communicator. Whether overtly reflective of cultural beliefs and attitudes or subtly suggestive and ambiguous, how we choose to dress is filled with meaning. The exhibition explores this idea through examining the differences between men's and women's garments as well as what parts of the body are concealed, revealed or exaggerated — always with a global perspective

<http://www.textilemuseum.ca>

#### **Seduction**

9 December 2008 - 16 June 2009  
The Museum at FIT, New York

<http://www.fitnyc.edu>

#### **Isabel Toledo: Fashion from the Inside Out**

16 June 2009 - 26 September 2009  
The Museum at FIT, New York

The Cuban-born fashion designer Isabel Toledo is often described as "a designer's designer." Although she is little known to the general public, her work is greatly admired by members of the fashion community. Isabel's focus on technique, her willingness to experiment, and her



strong personal vision make her work stand out. She told Dr. Valerie Steele in a 1989 interview, "I really love the technique of sewing more than anything else...the seamstress is the one who knows fashion from the inside! That's the art form really, not fashion design, but

the technique of how it's done." Isabel has said that she doesn't "want to be radical," and she insists that "weird is not smart." But her clothes are undeniably different. None of them have traditional construction. Her patterns, silhouettes, use of materials, and methods of draping are all highly experimental. In 2008, Isabel received the FIT Couture Council Award for Artistry of Fashion.

<http://www.fitnyc.edu>

#### **Fashion & Politics**

7 July – 7 November 2009  
The Museum at FIT, New York

*Fashion & Politics* is a chronological exploration of over 200 years of politics as expressed through fashion. The term politics not only refers to the maneuverings of government, but also encompasses cultural change, sexual codes, and social progress. Throughout history, fashion has been a medium for conveying political ideologies and related social values. Fashion has addressed such important themes as nationalism, feminism and ethnic identity, as well as significant events and subcultural movements. Featuring over one hundred costumes, textiles and accessories, *Fashion & Politics* examines the rich history of politics in fashion.

<http://www.fitnyc.edu>

**The Model As Muse: Embodying Fashion**

6 May -9 August 2009

The Costume Institute, Metropolitan Museum of Art, New York



Exploring the reciprocal relationship between high fashion and evolving ideals of beauty, *The Model as Muse: Embodying Fashion* focuses on iconic models of the twentieth

century and their roles in projecting, and sometimes inspiring, the fashion of their respective eras. The exhibition, organized by historical period from 1947 to 1997, will feature haute couture and ready-to-wear masterworks accompanied by fashion photography and video footage of models who epitomized their epochs.

<http://www.metmuseum.org>

**First Ladies at the Smithsonian**

Ongoing

National Museum of American History, Washington, DC

Showcasing premier objects from the nearly century-old First Ladies Collection, this exhibition is divided into three main sections: the evolution of the First Ladies Collection, the tradition of the inaugural gown, and a first lady's contribution to the presidency and American society. On display are 14 dresses including those worn by Laura Bush, Grace Coolidge, Jackie Kennedy, and Eleanor Roosevelt, and Helen Taft. The exhibition also features portraits, White House china, personal possessions and related objects from the Smithsonian's unique collection of first ladies' materials.

<http://americanhistory.si.edu>

**Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses**

26 September 2008 – 13 September 2009

George Gustav Heye Center, New York National Museum of the American Indian Washington, DC



Dresses are more than simple articles of clothing for Native women—they are aesthetic expressions of culture and identity. Embodying messages about the life of the wearer, dresses offer Native women the opportunity to blend artistic tradition and bold innovation while

preparing themselves, their families, and their communities to partake in the "dance of life." Bringing together a vast array of dresses and accessories from the Plains, Plateau, and Great Basin regions of the United States and Canada, *Identity by Design* highlights Native women's identity through traditional dress and its contemporary evolution. The exhibition examines the individual, communal, and cultural identity of Native women, and explores how women, gifted with highly developed artistic skills, benefited not only their families, but the entire community.

<http://www.nmai.si.edu>

**Shopping in Paris: French Fashion 1850-1925**

April - Sept. 2009

Philadelphia Museum of Art, Philadelphia, PA.

The glamorous and cutting-edge fashions created in Paris have always inspired American dress. This exhibition explores the American experience abroad between 1850 and 1925. Such luxurious designs as the House of Worth and the classic elegance of Lanvin are being paired with American fashions based on these Parisian prototypes.

<http://www.philamuseum.org>

**Something to Wear: Fashion in Print 1850-1925**

April - Summer 2009

Philadelphia Museum of Art, Philadelphia, PA.



The fashion industry during 1850-1925 was a period of tremendous change and innovation. This exhibition, designed to complement *Shopping in Paris: French Fashion 1850-1925*, explores the world of fashion and consumer culture through

printed publications. On display are books, periodicals, department store souvenirs, trade catalogs, and fashion plates from the Library's collection of fashion-related material.

<http://www.philamuseum.org>

**The Art of the Embroiderer**

Until 30 August, 2009

Kent State University Museum

In 1770, Charles-Germain de Saint-Aubin published *L'Art du Brodeur*, a treatise on embroidery, where he defined the practice as "the art of adding the representation of such motifs as one chooses—flat or in relief, in gold, silver, or color—to the surface of a finished piece of cloth." Far from being reserved for women, embroidery was the trade of his grandfather who left the farm to settle in Paris where his son was eventually bestowed with the title of Embroiderer to the King. In turn, Charles-Germain also served Louis XV when he published his treatise as *Dessinateur du Roi* (Draftsman/Designer to the King). Detailed and illustrated, it remains a standard reference and a useful document that speaks of the era's artistry and opulence.



Spanning over 3,000 years, embroidery can be traced back to the Shang Dynasty of China (ca. 1600-1050

B.C.). Even in 1770, Chinese embroiderers were renowned for their patience and diligence, and the precision of their luminous and colorful silk work was without equal. From leather to diamonds, a wide array of materials was utilized through time and across continents as, according to de Saint-Aubin, "Man's industry and vanity turn all of Nature into a contributor."

Following the principles that guide all art forms, de Saint-Aubin maintained that drawing was the base of embroidery as it determines the forms, distribution, harmony and proportion of works. He listed and described a wide array of techniques: high and low relief, gold thread over shaped vellum sections, shaded gold, traditional as well as modified satin stitches, chain stitch and tambour embroidery, knots, couching, sequins, appliqué work and white work among them. Join us and to learn more about the world of embroidery and, centuries later, remain "captivated by the novelty of the materials, the variety in the designs, and the beauty of their execution.

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

**Gazette du Bon Ton**

Opening June 18, 2009

Kent State University Museum



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

**The Art of Affluence: Haute Couture and Luxury Fashions 1947-2007**

Until 30 June 2010

Mint Museum of Art, Charlotte



This exhibition presents selections from the Museum's holdings of haute couture and luxury garments complimented by beautiful fashion accessories that reflect the creativity of numerous fashion designers of the second half of the 20th century and first years of the 21st century.

<http://www.mintmuseum.org>

**Chic Chicago: Couture Treasures from the Chicago History Museum**

27 September 2008 – 26 July 2009

Chicago History Museum



This exhibition will present a rare opportunity to see more than fifty of the greatest couture pieces from the acclaimed collection - from 1878 through 1996, including pieces by designers such as Gianni Versace, Coco Chanel, Jeanne Lanvin, Charles Frederick Worth, Comme des Garçons, Charles James and more.

<http://www.chicagohistory.org>

**The Heights of Fashion: Platform Shoes Then and Now**

25 April - 30 May 2010

Phoenix Art Museum, Phoenix, AZ



*The Heights of Fashion* highlights 60 examples of platform footwear from the 1930s - the present.

Fashionable platform shoes appeared in Europe and the United States in the 1930s and 1940s but the popularity of platforms in the 1970s reached far greater heights and lingered far longer. From the rebellious days of the 1970s through the style-conscious present day, platforms continue as fashion statements by both sexes. Unique and movable platforms created by top designers sometimes require caution, from the fashion runway to the streets.

Elevated shoes have appeared for centuries in cultures around the world. In Ancient Greece, actors wore thick-soled shoes to heighten their stature before their audience. In Europe, from about 1600-1750, some women in high society and the demimonde wore tall pedestal shoes called copines. Thick platform shoes were fashionable in the Manchu culture of Northeast China. Japan's platform sandals became part of the traditional dress of geishas.

[info@phxart.org](mailto:info@phxart.org)

[www.phxart.org](http://www.phxart.org)

**Medievalism. Fashion's Romance with the middle ages**

21 February – 5 July 2009

Ellman Fashion Design Gallery and Lewis Gallery

Phoenix Art Museum, Phoenix, AZ

Romantic ideas of chivalry and courtly magnificence from the Middle Ages have inspired the use of medieval silhouettes and details in modern fashion design, literature, architecture and art. Also known as Gothic style, medievalism blossomed in the mid-19th century as a sentimental response toward the societal challenges of rapid industrialization.

Featuring over 40 ensembles, accessories and rare books, this exhibition will show medieval influences on fashion designs of the early 19th century through current collections. From Mariano Fortuny's luxurious velvet gowns to John Galiano's haute couture armor for Christian Dior to current Gothic street style, this fanciful installation brings together fashions that evoke the sumptuous textures and elegant, flowing lines that capture the medieval spirit



<http://www.phxart.org/exhibition/exhibitionmedievalism.aspx>

## Announcements

### Newly founded *netzwerk mode textil e. V.* (network for fashion and textiles)

Intelligent connections – interdisciplinary conference about the interrelationships between technological inventions and creative design of textiles and fashion  
12 – 14 March 2009 in Krefeld

Barbarella's spacesuit, subversive knitting or electroluminescent textiles were just a few of the exciting subjects of a conference which took place in Krefeld, Germany, from 12 to 14 March 2009. The symposium investigated intelligent connections between technological inventions and creative design in the field of textiles, dress and fashion.

The conference was prepared by the newly founded organization *netzwerk mode textile e. V.* and the Department of Textiles and Clothing

Technology of the Niederrhein University of Applied Sciences. The network wants to bring together all of those in German-speaking countries who are interested in the cultural history and cultural studies of textiles, dress and fashion: "We want to create a lively platform for interdisciplinary discussions".

The conference fulfilled and actually exceeded the organizers' expectations. More than 100 colleagues from Germany, Austria and Switzerland took part in the meeting. They listened to 12 presentations, took part in excursions and used the opportunity for lively discussions. The theme "intelligent connections" effectively conveyed the idea of the network. It created a broad base for intensive discussions between different professional groups and bridged the gap between theory and practical experience. Textile and fashion historians spoke with designers of textiles, fashion and stage costumes; fashion theorists exchanged ideas with trend scouts, and textile conservators conversed with ethnologists and with historians of technology and economics.

Coming from different scientific disciplines the lecturers looked at technological innovations of fiber, textile and clothing manufacturing which opened up new creative possibilities for design. Other papers investigated examples of artistic imagination which spurred on technological inventions. The timeframe ranged from history, presence to the future. Section one investigated theoretical questions concerning the interrelationship of science and creativity. Section two discussed historical examples, and section three looked into the future, asking for perspectives and questioning utopian ideas. The conference was supported by the magazine *TextilWirtschaft*, the city of Krefeld, Lenzing Fibres AG, and the *Westdeutsche Zeitung* acted as media partner. The mayor of Krefeld Jutta Pilat, the vice president of the University of Applied Sciences Niederrhein Prof. Dr. Michael Lent, and the head of the *Wirtschaftsfoerderungsgesellschaft* (Business Development Corporation) of Krefeld, Eckart Preen warmly welcomed the conference members and strongly supported the idea of the new network.

Encouraged by the successful kick-off event, which proved that the idea of the new network meets with widespread interest, the network

intends to organize more interdisciplinary activities and conferences in the future. It is also planned to publish the proceedings of the conference. The first general meeting of the network will take place on 15 May 2009 in Berlin. All interested persons are cordially invited.

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### Symposium Fashion & Materiality

2 – 3 October 2009  
Centre for Fashion Studies, Stockholm  
University

What is the role of the object within fashion theory? How does fashion materialise an idea? How might artefacts be re-interpreted within contemporary cultural theory? How does materiality relate to new consumption and media practices?

Fashion and Materiality brings together the following scholars, curators and cultural critics: Liudmila Aliabieva; Christopher Breward; Shaun Cole; Kaat Debo; Elisabeth Fischer; Christina Johnson; Kevin Jones; Reina Lewis; Bo Lönnqvist; Alexandra Palmer; Marcia Pointon; Simona Segre Reinach; Valerie Steele; Olga Vainstein.

Conference organizers  
Professor Peter McNeil and Dr Louise Wallenberg.  
Contact: [peter@fashion.su.se](mailto:peter@fashion.su.se),  
[louise@fashion.su.se](mailto:louise@fashion.su.se)

### Change of name for Alexandra

On 28 March this year I got married in Oxford. Henry and I had a wonderful day, with our family and friends and only a little bit of rain and our friends. After a considerable search I managed to find a wedding dress I really liked, and also had a second dress, a traditional Korean hanbok (Henry's American Korean and we had a Korean ceremony after the wedding breakfast).



I'll be using my new name – Alexandra Kim - at work so my email address is now [alexandra.kim@hrp.org.uk](mailto:alexandra.kim@hrp.org.uk). All my other contact details remain the same.

### Congratulations!

We wish Alexandra and her new husband all the best on the occasion of their marriage!

### Next ICOM Costume News, fall 2009

The deadline of the next Costume news, 2009:2, will be November 15. Members of the Costume Committee are kindly requested to send contributions to the newsletter and to our website. The editor will be very pleased to receive book reviews, information on exhibitions, conferences and other costume related events of interest to the members of the Committee. The editor can be contacted by mail or e-mail.

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