



## ICOM Costume News 2012: 2

17 December 2012

### INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

#### Letter from the Chair

Dear members!

This has been an exciting year for the Costume Committee, our 50th anniversary, which was suitably celebrated during our meeting in Brussels in October. Corrinne ter Assatouroff and Martine Vrebos prepared a whirlwind of activities in sunny Brussels, including visits to museums, schools and workshops, and our colleagues offered papers on many different aspects of lace. The theme “Lace: transparency and fashion” gave us the opportunity to explore many aspects of this luxurious part of our collections, from its beginnings to its newest technological expressions. The papers will be published in a Proceedings from the meeting, available next spring.

Three special events marked the Committee’s 50th anniversary: a new “old” costume for Manneken Pis was made by Committee members and presented to the city of Brussels; a thematic presentation of members’ memories of 1962 was collected and shown by Alexandra Kim; and a special, elegant chocolate cake was the crowning glory of a wonderful farewell dinner. You can read more about these activities and more in this Newsletter – as well as on the committee Website (<http://www.costume-committee.org>). With this issue we welcome a new editor - Lena Chwalinski, München - who has volunteered to step in after Pernilla Rasmussen's excellent work with the Newsletter. We are also welcoming Meike Königstein, Erlangen, who will be our webmaster, also stepping in for Pernilla.

Now we can look forward to next year’s General Conference in Rio de Janeiro, for which we have made special efforts to create a full program of activities and papers about a wide range of Brazilian costume history and specialties. The Brazilian organizing committee has made an exceptional effort to improve our possibilities to pursue our costume interests at the Triennial, and Brazil is in a very exciting situation regarding its costume collections. Our Brazilian colleagues look forward to welcoming us next August - I hope to see many of you there!

Katia Johansen  
December 2012

**Annual General Meeting  
ICOM Costume Committee  
Friday, October 26, 2012  
Brussels, Belgium  
Minutes**

**1. Call to Order: Katia Johansen, Chair**

The Chair called the Annual General Meeting to order at 12:45 PM. A quorum was declared. Regrets were shared from: Sandy and David Rosenbaum, Batsheva Ida, Jillian Li, Rainer Y, Aude Le Guennec, Claudette Joannis, Nina Gockerell, Pascale Gorguet-Ballesteros, Rita Andrade, Pernilla Rasmussen, Agot Noss, Mariliina Perkkio, Carol Bishop, Anna Moonen, Ioanna Papantoniou, Vassilios Zidianakis, and Pamela Parmal.

**2. Review of Minutes of September 27, 2011: Vicki Berger, Secretary**

The 2011 minutes from Belgrade, Serbia were published in the December 30, 2011 Newsletter, pages 2-5. A hard copy is available if needed. No corrections or additions were made. Inez Brooks-Myers moved to accept the minutes as published. Jean Druessedow seconded the motion. The minutes were accepted into the official record of the Belgrade meeting.

**3. Chair's Report: Katia Johansen**

This past year's tasks began with the successful meeting in Belgrade. What an exciting and inspiring week. Thank you, Mirjana! We were honored with the visit from ICOM President Hans-Martin Hinz. The Committee's Guidelines for handling costume are now translated into Serbian and are available on the website of the Ethnographic Museum. We will see about getting them printed for distribution. The committee supported our new Chinese member Jillian Li's participation in Belgrade; she contributed a lovely paper and participated in Student Saturday, which was a resounding success. Mirjana has been exemplary in putting together the Proceedings, which will be sent out shortly.

Our annual meetings are one of our most visible activities, so planning for this meeting has been a big part of our ICOM activities since we returned from Belgrade. It really is a pleasure to see how hardworking our coordinators are, and how creative they are in solving problems to make our visits the best success they can. Thank you, past, present, and future coordinators! This meeting included some extra challenges, among them celebrating the Committee's 50th anniversary. I hope you appreciate the efforts we've made with the Manneken Pis project, and that you've enjoyed contributing to the "1962" celebration. We'd like to hear more from the members about which activities they would like to see, in addition to the meetings, website, Newsletters, Proceedings and projects. Bianca du Mortier has suggested a terminology update, and we do need to address the status of our Terminology. It is at present hosted on the site of the Collections Trust. English seems to work, but not German or French. This needs to be followed up, and maybe we should move it over to our site. Click on the link under "resources" on the Costume Committee website. This takes you to Collections Trust. Here you click on "Collections Link", in purple on the right side. Then click on "Browse by subject" and "Textiles". You can also search for "Vocabulary".

We thank Pernilla Rasmussen, Ann Resare, and Britta Hammar for getting the Newsletter out.

We'll talk about our upcoming meetings later in the agenda - but a big part of my workload has been preparing for the Rio Triennial, August 10-17, 2013. To avoid the problems we experienced with the Shanghai Triennial (because we did not have any Chinese members, or anyone who had

attended any of our meetings to help organize) the Board decided to send a sub-committee of Isabel Alvarado, Vicki Berger and me to meet with our Brazilian member Rita Andrade, Sao Paulo in Rio in May. Unfortunately Vicki couldn't be there, but we had a well-planned and strenuous week, charting out collections and costume people to meet and cultivate for our Triennial meeting. There is an amazing range of things to see, and our request to have Brazilian scholars tell us about the history of dress, and the history of collecting dress in Brazil has galvanized them into some activities they haven't done before. Everyone was exceedingly helpful, generous and enthusiastic, from the samba costume to the Carmen Miranda turbans to the imperial coronation robes to the 40 Worth gowns in a little coffee plantation up in the mountains, just to name a few. We will present an appetizer for the Triennial meeting later. Carlos Brandao, the Brazilian head of the Triennial Planning Committee, has been most helpful, and is pleased to see our program including themes and problems being discussed, and not just case studies. The next triennial, 2016, will be in Milano.

Special projects: Clothes Tell Stories website - the application to ICOM for a special project grant was awarded in the amount of €5000 this year, and the same next year. This is less than what we need, so we will adjust the expenses of the project accordingly. We had a good and enthusiastic group meeting in London 21-22 June to brainstorm and discuss the project - a website where we can present information about how to work with costume in museum collections. ICOM Paris is intent that we use more of our accumulated funds for activities like this, so this is part of the financing.

At the Advisory Council meeting in Paris in June I proposed a topic for a Museum Day theme: "When we were 18". Unfortunately it was not chosen for either 2013 or 2014 - although it seemed to me dozens of colleagues came up afterwards and said they regretted we didn't win. We may expand and experiment with it as a prototype activity for Clothes Tell Stories.

I have been asked to participate in a group of 6 International Committee Chairs to advise the Strategic Allocation Review Committee on what the committees need and want. I will be conferring with other Chairs to provide the best information.

Finances: The annual subsidy for 2012 was announced in late May. The breakdown of the €5,048 funding granted to ICOM is as follows:

- €850 basic amount; - €1398 for the number of paid-up members; - €2800 on the basis of our performance. This is slightly more than past years and keeps us at the top of the large middle group of ICOM international committees, where 6 committees got less than €3000; 20 committees got between 3-6000; and 4 committees got between 6-10000. In addition we have applied for and received money for special projects of 2 x €5000 for Clothes Tell Stories, and I have found private funding of €2900 for the Manneken Pis project.

Elections 2013: We have initiated the upcoming nominations and election procedure according to our by-laws by appointing a Chair of the Nominating Committee, Anthea Bickley. She will kindly report today and repeat for you the timeline of the procedure. All committee members are invited in the Newsletter, on the website, and at the annual meetings to propose candidates. We are looking into how to improve interest/participation in the elections, both in standing for office and voting.

Other activities: The Board has been in communication regularly throughout the year to discuss various matters. The Munich Proceedings have also largely been collected by Ann Resare and edited by Bianca du Mortier and me, and will be sent out as CDs and/or made available on the website in the not too distant future.

A very time-consuming task is making the Annual report and financial reports to ICOM. These are increasingly complicated, so complex now that in-kind services need to be listed and values estimated - very hard for us who are volunteering our time. Now the budgets of the annual meetings are included in the Committee's finances, making for an extremely complicated reporting system. At the same time, we are having to move our account to the French ICOM bank HSBC. As yet, we don't know how this is going to affect our usual business practices, but when I've asked other committee chairs how they manage, most of them say it works OK, after a fashion. This has been a business move by ICOM in Paris to consolidate ICOM funds, rather than having them spread out over so many different committee accounts.

There is a very large volume of correspondence involved in keeping our activity level high: my inboxes for Costume Committee business tally about 1500 messages since last October, almost all of these requiring answers. Some bits undoubtedly slip between the cracks, for which I apologize.

I think our biggest problem now is the membership list, which is not in a form which we can use easily. Britta Hammar and Ann Resare have extreme difficulty getting any usable information out of Paris, and what they finally get is even less accurate than what they themselves have collected. We have a very poor idea of who our new members are, and which "old" members may be sliding away. Sending out 72 heavy hard copies of the Newsletter is our single biggest expense - and surely we do not have 72 members without viable e-mail addresses (and access to printers)! I'm inclined to send these 72, with the exception of 2-3 members who we know are without computers, a postcard with a link to the Committee website where they can see the Newsletter. Vicki Berger has suggested we hire a database manager for our membership problems. This person might also assist with the website, to ensure that we can make quicker additions and changes.

#### **4. Secretary's Report: Vicki Berger**

The current Costume Committee membership list shows 266 active individual members in 39 countries. In 2011 individual membership was 267 in 40 countries. The larger contingents of 2012 membership are: France, 44; Germany, 28; USA, 24; Denmark, 19; Netherlands, 14; Sweden, 13; Canada, 11; and United Kingdom, 11. We have seven institutional members in six countries.

Membership lists are available today for anyone wishing to check his/her e-mail address. Please send contact information changes to [secretariat@icom.museum](mailto:secretariat@icom.museum)

Annual secretarial duties included: writing thank-you notes for the 2011 meeting in Belgrade, preparing minutes of the Annual General Meeting for publication in the newsletter, answering miscellaneous requests, soliciting thank-you gifts for this meeting, and helping Chair Johansen as requested. Thanks to your generosity, we are able to present 27 gift packets to our hosts in Belgium and France.

#### **5. Treasurer's Report: Brigitte Herrbach-Schmidt**

The Treasurer distributed a printed financial report to members. The report will be published in the next newsletter. She reported that ICOM administration does not want International Committees to have more than €2000 to 3000 on hand. We are urged to spend our money, not hoard it.

#### **6. Editor/Webmaster's Report: Katia Johansen**

I've received a letter from Pernilla Rasmussen in which she asks to step down as webmaster and editor, effective immediately. She is expecting her second child, any day now, and both work and family responsibilities mean that she will not have time in the foreseeable future to continue her

work for the Committee. We regret Pernilla's decision, but thank her for the excellent work she's done already, setting a high standard for the next editor and webmaster. If anyone in the membership has suggestions as to whom we could ask, or perhaps even a young member who would be willing to trade webmaster skills against ICOM membership, please let us know. We'll review the skills necessary and the job description, and also consider whether the two tasks should be separated. June Swann added that this job is a lot of work for one person and that the website needs to be constantly updated.

#### **7. Nominations and Elections Committee Report: Anthea Bickley**

I have been asked to lead the Nominations and Elections Committee, preparing for and overseeing the election of a new Board to take over the running of this Committee from 2013 to 2016. I will be assisted by Britta Hammar and Paola di Trocchio.

I don't need to tell you how important it is for us to have a lively and efficient Board. We've been hearing a great deal about our first fifty years, and now we want to build on that and go forward for the next half century. We all need to play our part in this – it's not a chore but a very important duty.

All of the present Board members have to stand down at the next Annual General Meeting. They can all stand again, but for different positions, not the same ones as they now occupy. But we want the Board to reflect what you, the membership, want. Let us see more of the younger members coming forward, remembering that membership of the Board will look very good on your CV! Board members are very important people, so you must think carefully before standing for election. They have to be able to attend the Annual Meeting each year as that is where the main Board Meeting takes place, and we do not have the funds to pay expenses for this - sad, but true. They should also, if at all possible, have a museum affiliation – after all we are the International Council of Museums.

We will be sending out a blank nomination form to each and every one of you by email or hard copy in the next few weeks, but I also have some here which you can take now and return to me as soon as possible which I will put on the table with the leaflets. Nominations must be with me, by email, post, or by hand, by December 31, 2012. We will then check them all to see that the candidate and the nominator are actually members of this committee. I really hope that we have a good-sized pile to work through.

Once we have all the nominations in, and have checked them as valid, we will prepare voting papers. Again these will be sent to each and every one of you at the very end of February, and the voting period will last for six weeks from 1st March. The results will be announced in Rio, at our 2013 AGM.

We, the Nominations and Elections Committee, neither nominate nor elect. YOU do that. Please, please, please, do participate and give us lots of work to do. That's the only way you can achieve the Board which you, the members, want.

In response to questions, Johansen and Bickley repeated some points in the process.

#### **8. New Business: Katia Johansen**

- a. Johansen invited new members and first-time attendees to introduce themselves from the floor. She welcomed them warmly.
- b. Future Meetings:
  - (1) 2013, ICOM Triennial in Rio de Janeiro, Brazil

Johansen gave the official invitation to attend the 2013 ICOM Triennial in Rio de Janeiro, Brazil, 10-17 August. Members enjoyed a colorful power point presentation and reviewed the Preliminary ICOM Costume Committee Program. Johansen thanked Isabel Alvarado and Rita Andrade for their work on the meeting.

(2) 2014 and 2015

Johansen reported on contacts regarding future meetings: discussion with CAMOC (Committee for City Museums) who propose a meeting in France; another from the Manchester Tourist Bureau; and, a suggestion of a Baltic cruise. Xenia Politou of Greece extended an invitation on behalf of Ioanna Papantoniou to visit Greece in 2014. Bianca de Mortier extended an invitation to the Netherlands, also in 2014. Jean Druessedow commented in favor of the Baltic cruise. Johansen thanked the members for their input which will be discussed by the board.

(3) 2016, ICOM Triennial in Milan, Italy

Johansen announced that the 2016 ICOM Triennial will be held in Milan, Italy. Discussion of possible contacts in Italy followed.

- c. Other: Brigitte Herrbach-Schmidt presented a memorial, written by Ursula Karbacher, for Dr. Sigrid Pallmert, Landesmuseum, Zurich, Switzerland. A moment of silence was observed in memory of her contributions to the profession.

**9. Adjournment: Katia Johansen**

There being no further business, the meeting adjourned at 1:47 PM.

Submitted by Vicki L. Berger, Secretary

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## Next meeting: Rio!

Below is a preliminary program of activities we expect to enjoy at the ICOM Triennial in August 2013. Please see updates on the Costume Committee website (from January 1) and the official ICOM website for the Triennial. We will also be trying to arrange some workshops given by experienced Costume Committee members before or after the Triennial, in Rio and/or Sao Paulo. If you are interested in offering a 1-2 day workshop on costume history disciplines, this can be a way of offsetting some of your travel costs. Please find more information on our website from February 2013.

**Preliminary program ICOM Costume, Rio  
August 2013**

**Saturday 10 August**  
*Museum of Fine Arts*

Student Saturday

Costume in paintings: lectures with various examples, afternoon workshop with students and teachers

**Sunday 11 August**  
*Conference Center*

Advisory Committee.  
IC Chairs' meeting.  
City tour.  
Visit to Bank of Brazil to see Flávio de Carvalho exhibition/reception.

**Monday 12 August**  
*Conference Center*

Morning:  
Opening ceremony  
Afternoon:  
Brazilian costume lecture session:  
Brazilian dress history (Rita Andrade);  
History of collecting, museums with costume collections, notable research;  
Indigenous dress, vaqueiros, Bahia;  
New fashion museum (Luiza Marcier);

Zuzu Angel collection (Celina de Farias/Hildegard Angel);  
Dress in photos 1950s-1960s (Maria do Carmo Teixeira Rainho, archivist)  
Evening:  
Opening party

**Tuesday 13 August**  
*conference center*

Morning:  
Dress as art (project Flavio de Carvalho);  
Sustainable fashion or community project (Emily Duncan);  
Open Forum, members' lectures  
Roundtable: how to organize a Costume group in Brazil;  
Samba costume (designer Rogerio Santinni)  
AGM business meeting  
visit/reception Carmen Miranda museum

**Wednesday 14 August**  
*Museum of the Republic*

Joint session with Museum Security and Documentation committees at the Museum Republic  
Morning:  
Joint lectures:

Costume/Security/Documentation;  
Tour of museum, storage, divide into three groups.  
Costume gets explanations from museum staff on specific topics (costume acquisition, storage, plans, exhibition facilities, financing, staff), divide into groups for checklist review.  
Some groups will require a staff person.  
Coffee break when suitable  
Meet to compile information and write reports: one report for the museum's director, and one (less specific) for presentation at ICOM  
Evening reception in the garden, hosted by the three committees

**Thursday 15 August**

Costume: all-day excursion Vassouris/Casa da Hera (morning) and Petropolis (late afternoon)

**Friday 16 August**

ICOM excursion day (or visits on own to museums)

**Saturday 17 August**

*conference center*  
General Assembly, afternoon: fashion walk  
Ipanema/Leblon, farewell party

**Note! Travel Grants to attend ICOM Rio 2013**

As part of its inclusive approach supported by the Strategic Plan for the period 2011-2013, ICOM is committed to supporting the participation of members of the Office of National and International Committees, youth members and more generally members of the ICOM. In this context, ICOM award travel grants for the 23rd General Conference which will take place from August 10 to 17, 2013 in Rio de Janeiro (Brazil). In addition, ICOM Brazil, the Organizing Committee of ICOM Rio 2013, and its partners offer the possibility of training in Brazilian museums in the scholarship program.

The criteria for the award of scholarships as well as information on training in Brazilian museums are available at the following address ICOMMUNITY:  
<http://icomcommunity.icom.museum/fr/content/bourses-de-voyage-2013>.

All applications will be analyzed by the Commission to Review Strategic Allocation ICOM, based on the applications received before 4 February 2013.

For more information or any questions, do not hesitate to contact the ICOM Secretariat by email or by phone at [grants@icom.museum](mailto:grants@icom.museum) + 33 1 47 34 05 00.

ICOM - International Council of Museums  
Address 1: UNESCO House / 1 Miollis / 75732 Paris  
Address: 22 rue Palestro / 75002 Paris [secretariat@icom.museum](mailto:secretariat@icom.museum) such. +33 1 47 34 05 00

**Note! Website for Rio 2013 ONLINE**

Please find all information concerning our next meeting in Rio de Janeiro (Brazil) including the low registration fees and the early-bird-registration at:

<http://www.icomrio2013.org.br>

## Financial report 2011/2012

### Bruxelles Octobre 2012

Funds available 31.7.2011: 14.463, 74 €

#### **Income 1. 8. 2011 to 31. 07. 2012**

*Sold Congresspaper Copenhagen*

10, 00 €

*Annual subvention ICOM*

5048, 00 €

**19.521, 74 €**

#### **Expenses 1.8.2011 to 31.7.2012**

##### *Meeting Belgrade*

Subsidies for Teachers Students day)

9X60 € 540, 00 €

Material to stay with the student 155, 00 €

39 Directories of Clothing for the Students 200, 00 €

Shipping the books 40, 00 €

Logo ICOM for the papers 30, 00 €

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in cash 965,00 €

Porto, copies, presents for hosts

(Museums visited),webhotel 254, 00 €

Subsidy for Julian Lee 700, 00 €

1.919, 00 €

##### *Preparing meeting Rio*

Flight Isabel Avarado 384, 00 €

Hotel and travel in Brasilia with Isabel  
President Katia Johansen 1226, 18 €

1.610, 18 €

##### *Clothes tell stories*

Subsidies for flights to London 920, 00 €

Art workers guild, rooms and meal 800, 38 €

1720, 38 €

Webmaster 2011(Rasmussen) 400, 00 €

Ann Resare for Copies Newsletter  
and Stamps 08.08.11. 328, 00 €

22.02.12 337, 00 €

14.06.12 575, 00 €

1.240, 00 €

##### *Charges + Interests*

Giro: - 84,07Charges

P&R:+ 41,03 Interests 43, 04 €

Expensis 31.6.2012: 6932, 60 €

**Available 31.7.2012 12.589, 14 €**

## Nominations and Elections to the Board of the ICOM Costume Committee for the period 2013-2016

I have been asked to lead the Nominations and Elections Committee, preparing for and overseeing the election of a new Board to take over the running of this Committee from 2013 to 2016. I will be assisted by Britta Hammar and Paola di Trocchio.

I don't need to tell you how important it is for us to have a lively and efficient Board. We have recently been hearing a great deal about our first fifty years, and now we want to build on that and go forward for the next half century. We all need to play our part in this – it's not a chore but a very important duty.

All of the present Board members have to stand down at the next Annual General Meeting. We want the Board to reflect what you, the membership, want. Let us see more of the younger members coming forward, remembering that membership of the Board will look very good on your CV! Board members are important people, so you must think carefully before standing for election. They have to be able to attend the Annual Meeting each year as that is where the main Board Meeting takes place, and we do not have the funds to pay expenses for this. They should also, if at all possible, have a current museum affiliation – after all we are the International Council of **Museums**.

A nomination form is appended. Please make sure that you have the permission of the person you wish to nominate before you do so. You do not need to nominate for more than one position. Forms should be returned to me by 31st December 2012 by email or by post. Voting forms will be sent out in late February 2013 and elections will take place during a six-week period from March 1st 2013. The result will be announced at the AGM in Rio in August 2013.

Position	Nominee	Nominated by	Agreed	Museum affiliation if any
Chair				
Vice Chair				
Secretary				
Treasurer				
Member				
Member				

The following are not Board positions but are appointed by the Board. We wish to ask the membership if they know of suitable candidates. Training may be available for the new Webmaster if needed.

	Nominee	Nominated by	Agreed	Museum affiliation if any
Editor				
Webmaster				

Anthea Bickley  
8 Latham Court  
Gomersal  
West Yorkshire BD19 4DE  
U.K.

[avbickley@yahoo.co.uk](mailto:avbickley@yahoo.co.uk)

## Nominations et Élections au Conseil du Comité ICOM du Costume pour 2013-2016

J'ai été priée de guider (présider) le Conseil de Nominations et Élections, faire les préparatifs et superviser les élections pour le nouveau Conseil qui va nous guider après la triennale de 2013 (Rio de Janeiro). Je suis aidée par Britta Hammar et Paola di Trocchio.

Il est inutile de vous dire qu'il est très important d'avoir un Conseil actif et capable. Récemment, nous avons entendu beaucoup de choses positives au sujet des premiers cinquante ans de notre comité et maintenant, nous voulons continuer la progression et développer notre action pour le prochain demi-siècle. Il faut que tous participe, car ce n'est pas un travail de routine mais un devoir très important. Tous ceux qui sont en ce moment membres du Conseil doivent se retirer à la prochaine réunion annuelle. Nous voulons que le Conseil reflète et mette en pratique vos souhaits. Nous voudrions aussi avoir davantage de jeunes membres qui se présentent, (ce service est un plus pour le CV!). Etre *Membres du Conseil* est très important, il faut donc réfléchir soigneusement avant d'accepter une nomination. Il faut s'engager à assister à la Réunion Annuelle, chaque année, car c'est aussi le moment de la principale réunion du Conseil ; c'est un effort car le Comité ne peut pas subventionner les déplacements. Il faut aussi, si possible, avoir une véritable attache avec un musée car, vous devez vous rappeler que nous sommes le *Conseil International de Musées*.

Une formulaire de nominations fait suite. S'il vous plaît, demandez aux collègues leur permission avant d'inscrire leur nom. Il ne faut pas nommer pour plus d'un poste. Merci de me répondre directement par email ou par la poste avant le 31 décembre 2012. Les formulaires de vote seront envoyés à la fin du mois de février 2013 et les élections auront lieu pendant six semaines, à partir du 1er mars 2013. Les résultats seront annoncés à la Réunion Annuelle Générale à Rio, en août 2013.

Poste	Nominé	Nominé par	grément	Musée, affiliation
Président				
President Adjoint				
Secrétaire				
Trésorier				
Membre				
Membre				

Nous vous demandons de désigner, si vous en connaissez, des candidats qui conviendraient pour les postes de rédacteur et de webmaster. Les collègues nommés ci-dessous n'ont pas de poste au Conseil, mais sont choisis par le Conseil. S'il le faut, nous pouvons offrir une formation pour le Webmaster.

	Nominé	Nominé par	Agrément	Musée, Affiliation
Rédacteur				
Webmaster				

Anthea Bickley  
 8 Latham Court  
 Gomersal  
 West Yorkshire BD19 4DE  
 U.K.

[avbickley@yahoo.co.uk](mailto:avbickley@yahoo.co.uk)

## Welcome at ICOM

A field report of two first-timers at the 50<sup>th</sup> anniversary annual meeting of the ICOM Costume Committee in Brussels (21.-27.10.2012)

Lena Chwalinski and Meike Königstein

The last week of October 2012 has been a very special week: In this week the ICOM Costume Committee celebrated its 50<sup>th</sup> anniversary. Simultaneously it was the 1<sup>st</sup> time of participation for us – Lena and Meike, both working at the State Textile and Industry Museum in Augsburg/Germany and brand- new members of the Committee.

Of course we had been curious about what might greet us: Who are we going to meet? What are we going to see and learn?

When thinking about our time in Brussels at this meeting, we both are still overwhelmed by how kindly and heartily we have been welcomed by all of its members. It was a great pleasure to meet all these particular people: an international group of different ages with distinct areas of expertise in the broad field of textiles and costumes – a big hello of know-how and cordiality!

As we hadn't had the possibility of participating in the bus tour through Brussels on Sunday 21<sup>st</sup>, our meeting started on Monday morning at the Palais de la Bourse: What a beautiful place for having a conference! Everything during the conference was so well organized and with a lot of passion right from the beginning: Thanks to Corinne ter Assatouroff and Martine Vrebos and their team! At the entrance everybody got a registration bag including the clear and detailed program booklet and all the other information concerning the meeting and their participants. It was really helpful especially for us, who never have been to a Costume Committee meeting before. So we just jumped into the conference. The impressive speeches of Wim De Vos, President of ICOM Belgium and Katia Johansen, Chair of ICOM Costume Committee showed us the importance of the conference and how lucky we were to take part in it. An idea about how personal and passionate the Committee's work is structured gave us the lovely "1962" presentation of Alexandra Kim right at the beginning of the conference.

At our very first coffee break we shared a moment which one could really call an example for all our experiences during the stay with the members of the ICOM Costume Committee: Sigrid Ivo from

the Museum of Bags and Purses in Amsterdam walked over to us and suddenly we were in the middle of a fascinating conversation about life and work including the unbelievable history of her museum. We didn't know it then, but this was just the beginning of lots of wonderful conversations like this. Thanks to all of you we got to know for sharing these fantastic experiences!

Besides the inspiring lectures, where so many of the members shared the interesting results of their researches - all dealing with "Lace, fashion and transparency", the title of the meeting - with us, we very much enjoyed the diversified visits and trips during the whole week. The Brussels City Museum including the unbelievable wardrobe of Manneken-Pis and the nearby Costume and Lace Museum, where we had the chance to see the exhibition "Panniers, stays and jabots" and its depot and conservation workshop just marked the beginning. Not to forget the insights we got of the textile design section of the Académie Royale des Beaux-Arts and of the Costume Workshop and the depots of the Théâtre de la Monnaie. The awesome Fashion Museum and its breath-taking exhibition of the work of Madame Grès and the kindly guided tour through its depot as well as the department of conservation of the Academie voor Schone Kunsten made our excursion to Antwerp a great adventure. Also at the lace and costumes section of the Musées Royaux d'Art et d'Histoire showing the impressive wardrobe of Marie-José, the spectacular and outstanding Musée de l'Armée et d'histoire militaire and the very informative Workshop of textile conservation at the Institut Royal de Patrimoine Artistique we had an exciting day full of impressions. The beautiful atelier and workshop of Isabelle de Borchgrave including the opportunity to see her creations and of course the participation at the fashion walks in Antwerp and Brussels made our time simply perfect!

We will never forget all the different highlights offered to us during the whole week: When have you ever had the opportunity of having a meet-and-greet with Charles V and his entourage during the wonderful Breughel Buffet hosted by the Grand Serment Royal et de Saint-Georges des Arbalétriers de Bruxelles in their glorious subterranean vault? When have you ever had the chance of being part of the highly impressive ceremony for a new outfit of Manneken-Pis? And last but not least: When have you ever had the occasion of attending a delicious farewell-dinner with charming people in Brussels including a great view on the illuminated Grand-Place? These experiences, the warm welcome of all the members, the informative

lectures and varied visits made our first conference with the ICOM Costume Committee an outstanding and unforgettable memory. Sincere thanks to all of you, we hope to see you all again in Rio!

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## 1962 and fifty years of the ICOM Costume Committee

2012 is the fiftieth anniversary of the ICOM Costume Committee and thanks to the contributions of members we now have a fascinating costume record from the year of our inauguration. The world of 1962 was one still dominated by the very real threats of the cold war, the year when Marilyn Monroe died and when the charts were filled with music from Elvis Presley, Françoise Hardy and Neil Sedaka. It was the year when Jackie Kennedy charmed women with her elegant wardrobe as worn on a trip to India and Pakistan and for a documentary broadcast from the White House, and when Ursula Andress (or Ursula Undress as she became known) impressed men as she rose from the ocean in her white bikini in *Dr No*. David Bailey snapped Jayne Shrimpton across the skyline of New York while the front of Vogue was graced by cover girls from Sophia Loren to Audrey Hepburn (wearing Givenchy) It was into this world that the Costume Committee was launched, headed up by François Boucher. I suggested that it might be appropriate for the Committee to gather something of its collective sartorial memory from the year and was delighted with the wonderful photographs and accounts of dress in 1962 which people sent to me. These were displayed during our fabulous meeting in Brussels in October but I shall be using them to produce a more lasting record which we will share in an electronic format, either on our website or as a pdf. Since we are such a young and youthful committee (!) the contributions focussed on the first stages of life, from infancy and childhood to university, the first years of work and getting married. For those of us without any 1962 memories of our own we were able to ask parents and family members for their recollections. One point which really struck me however was how difficult many people found it to locate photographs from the year. In an era when the world seems to snap away with their i-phone every second it's hard to think of a time when cameras might have been too expensive or not carried all the time, to produce a running record of our lives. Nevertheless there were some wonderful images which were sent in, from children in their Sunday best to neat and tidy clothes for school (this was the age before the t-

shirt and jeans dominated children's clothing) Another recurring theme was that most girls and women were fully familiar with sewing and dressmaking. There were beautiful descriptions of favourite dresses and outfits made, and using dressmaking skills to emulate the fashionable line of the time. From the inventory of the contents of a university suitcase to the challenges of looking fashionable on a first salary, the descriptions of dress in 1962 were rich with texture and memory. And of course, no record of the Committee would be complete without a few beautifully attired brides, bridesmaids and new mothers.



Anna and Hakan Resare on their wedding day 14 April 1962

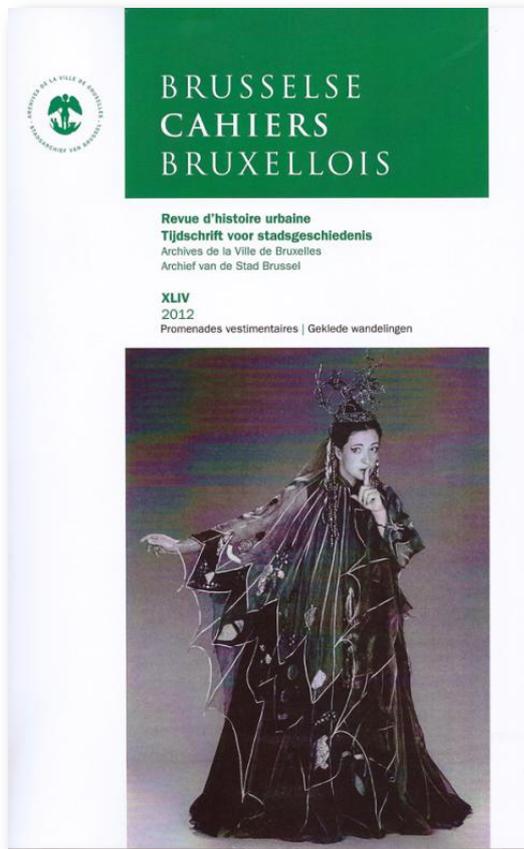
If anyone still has a 1962 dress memory which they'd like to contribute I'd love to include it in the record for the committee. Whether you have a photograph or memory you've just come across, or whether the contributions of others have inspired you to have another look just send them to me at [alexandrakim@live.co.uk](mailto:alexandrakim@live.co.uk). I'd like to say a big thank you to all committee members who took the time to look and search for their 1962 memories. Here's to another sartorially magnificent 50 years!

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## Corinne ter Assatoureff honored

An unexpected extra event at the opening ceremony for the Costume Committee was the presentation of a handsome *feestschrift* honoring Corinne ter Assatoureff's life work. Corinne retired from the Museum of Costume and Lace this summer, and a special volume of the *Cahiers Bruxellois - Brusselse Cahiers*, the annual review of the Archives of the City of Brussels, was published in her honor. Edited by André Vanrie and Jean Houssiau, it contains 22 articles by costume colleagues covering a range of subjects chosen

particularly for Corinne's pleasure. 291 pages, illustrated in color and b/w, ISSN 1784-5157, Bruxelles 2012. Available from the Musée de la Ville and Archives de la Ville de Bruxelles (rue des Tanneurs 65, 1000 Bruxelles) 18€ / 20€ for foreigners.



Corinne ter Assatouroff wearing a costume from the Queen of the Night aria in Mozart's *Magic Flute*, by Thierry Bosquet, Opéra royal de la Monnaie, 1973-74. Photograph from the catalogue *L'Opéra en grand costume. L'image de la voix*, Musée du Costume et de la Dentelles, Bruxelles, 1985.

## Manneken-Pis, Belgium's favorite citizen, gets a new "old" costume!

As a special celebration of the Costume Committee's 50th anniversary, we made a copy of a 17th century boy's costume for Manneken-Pis (1619). It was presented at a festive ceremony at the Brussel's City Hall on Friday, October 26 and, after a procession to the little statue at a nearby street, was revealed in working order.

The official Manneken Pis song, written by Maurice Chevalier, was heartily sung by the official Guild of Manneken Pis. This costume is reconstructed from the suit worn by a little boy in a painting from the



Museum of Fine Arts in Ghent; as a specifically historic costume, it will now be displayed in the City Museum, where the figure's other almost 900 costumes are kept.

Photos from the occasion can be seen here: <https://plus.google.com/photos/100869393951415963309/albums/5803615097026311601?banner=pwa>

A booklet about the project "Dressing a cool Belgian kid, ca 1660" contains articles written by Committee members about the statue's history and wardrobe (and the large staff which cares for him), the painting from Ghent, men's fashion and lace from the 17th century, dressing statues, and statues as a costume resource, reconstructing an historical costume, and taking a pattern. The booklet was distributed after the ceremony, and will be mailed to Committee members in the new year.

The project was generously supported by the Belgian Embassy in Copenhagen, VisitBrussels Tourist Bureau, ICOM Belgium Flanders, The Museum of Fine Art, Ghent, The Danish Cultural Institute, Brussels, the City Museum of Brussels and ICOM Paris.



"Dressing a Cool Belgian Kid", published by the Costume Committee, about the new "old" costume for Manneken-Pis in honor of the Committee's 50th anniversary, October 2012, in Brussels. Cover photo: Roberto Fortuna, Nationalmuseet, Denmark.

## Photos of Brussels 2012!

Chers Collègues,  
Voici le lien qui vous donnera accès à l'album de photos du colloque ICOM Costume de Bruxelles 2012.

Je vous en souhaite bonne réception et vous présente mes meilleurs voeux pour l'année nouvelle.

Dear colleagues,  
You will find here the link to the photo album of the ICOM Costume meeting in Brussels, last October. I hope you will enjoy it and I wish you a nice New Year !

Corinne ter Assatouroff

[https://plus.google.com/photos/103044576833909432314/albums/5818816566468677569?gpinv=AMIXal-55BrNu9RvkWlv1QZ83EmvoPP2Frq4vr\\_0eV2YgnHpvYlWsy6hqsdlSUvOI6sX2WMtCiV9CoPKB1BULTdM-o71eKKMTHWtHXB77euqy-ouTA8Rg14&cfem=1#photos/103044576833909432314/albums/5818816566468677569?gpinv=AMIXal-55BrNu9RvkWlv1QZ83EmvoPP2Frq4vr\\_0eV2YgnHpvYlWsy6hqsdlSUvOI6sX2WMtCiV9CoPKB1BULTdM-o71eKKMTHWtHXB77euqy-ouTA8Rg14&cfem=1](https://plus.google.com/photos/103044576833909432314/albums/5818816566468677569?gpinv=AMIXal-55BrNu9RvkWlv1QZ83EmvoPP2Frq4vr_0eV2YgnHpvYlWsy6hqsdlSUvOI6sX2WMtCiV9CoPKB1BULTdM-o71eKKMTHWtHXB77euqy-ouTA8Rg14&cfem=1#photos/103044576833909432314/albums/5818816566468677569?gpinv=AMIXal-55BrNu9RvkWlv1QZ83EmvoPP2Frq4vr_0eV2YgnHpvYlWsy6hqsdlSUvOI6sX2WMtCiV9CoPKB1BULTdM-o71eKKMTHWtHXB77euqy-ouTA8Rg14&cfem=1)

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## Link to “Vocabulary of Basic Terms”

Please note our new (and easy) Link to the “Vocabulary of Basic Terms for Cataloguing Costume”. Right now you have access to the English and German version; the French terminology will be completed soon!

<http://www.collectionslink.org.uk/icom-terms>

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## News from Costume Committee Members

### Alexandra Kim

Alexandra Kim has relocated to Toronto, as her husband has a new job. She's working away on a variety of projects and can be reached at [alexandrakim@live.co.uk](mailto:alexandrakim@live.co.uk)

### Jillian Li

Jillian Li, whom we first met in Shanghai, gave birth to a little daughter on November 28th 2012. In

Jillian's words she is “so lovely and healthy, and brings so much happiness for my family. I have 4 month maternity leave and take care of her.” Jillian hopes to meet colleagues again next year in Rio.

### Pernilla Rasmussen

On the 8th of November Pernilla gave birth to an adorable little baby daughter named Sigrid. Mother and child are well and father and brother Asker, five years old, are very proud of the new family member.

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## Notice nécrologique de Sigrid Pallmert

27 Juillet 1957 au 9 Août 2012

Quand j'ai ouvert la lettre annonçant son décès, j'étais sous le choc. Sa mort inattendue était pire encore pour ses collègues, ses amis et ses proches. Sigrid était au comble de sa réussite. Le jour avant sa mort, elle achevait un projet sur lequel elle travaillait depuis longtemps. De plus elle venait de recevoir, pour son livre *Soie pirate*, le design award d'Allemagne en argent.

J'ai fait la connaissance de Sigrid il y a 28 ans, alors qu'elle commençait à travailler au Musée National de la Suisse. Durant toutes les années suivantes, nous sommes restées bonnes collègues et elle m'a donné plusieurs fois des conseils.

La plus part des membres d' ICOM Costume Committee la connaissaient très bien et appréciaient son caractère. Quand Sigrid s'engageait, c'était avec toute sa personne, tout son cœur. Elle donnait ses avis clairement, mais sans offense ; en même temps, elle était très discrète, ne se mettait pas en avant. Dans son travail, elle était très compétente, non seulement pour les textiles, mais aussi pour les bijoux, les horloges, les jeux et les jouets.

Sa grande passion était la mode. C'est elle qui initia une collection de la mode suisse au Musée National.

Ses plus grandes expositions *Modedesign Schweiz*, *Bling bling* et *Soies pirates* ont fait date.

Son avis de décès portait ces mots de Saint-Exupéry:

*"Quand tu regarderas le ciel, la nuit, puisque j'habiterai dans l'une d'elles, puisque je rirai dans l'une d'elles, alors ce sera pour toi comme si riaient toutes les étoiles."*

C'est avec le rire de son étoile qu'elle sera toujours parmi nous.

Ursula Karbacher, Octobre 2012

## Costume Exhibitions

### Australia

#### Unveiled – 200 Years of Wedding Glamour

Until 24 March 2013

Western Australian Museum, Perth

<http://museum.wa.gov.au/>



Relive 200 years of romance and glamour with this dramatic collection of wedding fashion from the Victoria and Albert Museum, London. This exhibition traces the development of the fashionable white wedding dress and shows how both brides and designers have stamped their own style on tradition. It considers the influence of the wedding industry, the effect of the increasing media focus on wedding fashions, and the excitement generated by society and celebrity weddings. The exhibition features 65 wedding outfits and accessories of both brides and bridegrooms. The range of accessories includes veils, hats, shoes, wreaths, and lingerie.

#### Ballet & Fashion

Until 19 May 2013

National Gallery of Victoria, Melbourne

<http://www.ngv.vic.gov.au/>

*Ballet & Fashion* is a joint project between The Australian Ballet and the NGV that showcases some of the most successful collaborations between fashion designers and dance companies over the past three decades. Designing for dance is a remarkably different process than creating for the runway. By embracing the tradition of the tutu or expanding a company's repertoire with challenging styles, materials and forms, designers have reshaped the look of dance and ballet for the contemporary stage.

#### Hollywood Costume

Opens 24 April 2013

Australian Centre for the Moving Image (ACMI), Melbourne

<http://www.acmi.net.au/>

Hollywood Costume from Victoria and Albert Museum; London, will come to Melbourne. The exhibition will be a once-in-a-lifetime opportunity to view iconic film costumes, many of which have never been seen outside of studio archives.

### Belgium

#### LAST CHANCE

Dressing the 20th Century / De 20ste Eeuw Aangekleed' Women's Fashion in the Designer Era / Vrouwenmode in de eeuw van de ontwerper

Until 06 January 2013

Modemuseum Hasselt

<http://www.modemuseumhasselt.be/>

#### Axelle Red - Fashion Victim

26 January 2013 - 02 June 2013

Modemuseum Hasselt

<http://www.modemuseumhasselt.be/>



Axelle Red has been given 'carte blanche', or should we say 'rouge', to express her story about music and about a certain (Belgian) fashion throughout her life and her career. Fashion has always been a way of expressing herself, a passion, an art, a mirror for herself and society. Her video clips, art work and performances reflect the zeitgeist of innovative designers, including Helmut Lang, Maison Martin Margiela, Olivier Theyskens and A.F. Vandevorst.

#### MODA. Made in Italy

20 June 2013 - 08 February 2014

Modemuseum Hasselt

<http://www.modemuseumhasselt.be/>

Various thematic lines will illustrate the extraordinary but complex history of Italian fashion. Starting point is the post World War II period, when the Florentine businessman Giovanni Battista Giorgini decided to organize shows to promote Italian fashion, at that time primarily renowned for its accessories.

### **Madame Grès – Sculptural Fashion**

Until 10 February 2013

Modemuseum Antwerpen

<http://www.momu.be/>

Madame Grès felt herself as much a sculptor as a fashion designer: 'I wanted to become a sculptor. For me, working with stone or fabrics is the same thing.' She draped or pleated the fabric directly onto the model, without artificial devices and mostly without using scissors and needles, so that she also came to be known as the pioneer of seamless garments. In the fifty years of her career, her work went through a range of stylistic periods, from Hellenistic, draped evening dresses to modern, minimalist daytime garments and stylish beachwear, always in her own specific style: sober, timeless, sculptural and utterly feminine.

### **The Abraham textile archive (working title)**

12 March 2013 – 11 August 2013

Modemuseum Antwerpen

<http://www.momu.be/>

De volgende tentoonstelling focust op de zijde uit het Zwitserse Abraham-archief.

## **Canada**

### **BIG**

until fall 2013

Royal Ontario Museum, Toronto

[www.rom.on.ca/](http://www.rom.on.ca/)

The newest ROM exhibition showcases textiles and costume that, in their own remarkable way, are BIG ... BIG in size, BIG in historical importance, BIG news, created by a BIG name, carry a BIG price tag, and so on. Funky and unique, forty objects – both historical and contemporary – gathered

from the ROM's extensive collections showcase BIG from around the world. They range from Egyptian clothing to 18th- and 19th- century western costumes to 20th-century haute couture. Some have never before been on display.

### **Roger Vivier: Process to Perfection**

Until 7 April 2013

Bata Shoe Museum, Toronto

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



Roger Vivier, 1965. Collection of the Bata Shoe Museum; Photo credit: Image copyright © 2012 Bata Shoe Museum, Toronto, Canada (photo: Ron Wood)

*Roger Vivier: Process to Perfection* focuses on the designer who was renowned for the bejewelled and elegantly sculptural shoes that he created throughout his life. Many of his innovations, such as the needle, choc and comma heels are as important in fashion today as when he first introduced them

## **Chile**

### **Baile y Fantasía. Palacio Concha Cazotte, 1912**

Until 31 March 2013

Museo Historico Nacional, Santiago

<http://www.museohistoriconacional.cl/>

A cien años del baile ofrecido en el Palacio de Concha Cazotte, el Museo Histórico Nacional inauguró el 6 de noviembre una muestra en la que se exhiben trajes y fotografías que conmemoran uno de los acontecimientos sociales más destacados

de comienzos del siglo XX. Después de meses de preparación y producción, el 15 de octubre de 1912, el palacio de Concha Cazotte ubicado frente a la Alameda –en lo que hoy es el barrio Concha y Toro-, dio vida a uno de los bailes de fantasía más recordados de la vida social santiaguina. De estilo morisco y arquitectura excéntrica, el suntuoso palacio fue el escenario perfecto para recibir a los más de 300 invitados con disfraces que aludían a la nobleza europea de antaño, a mundos exóticos, vestuarios bucólicos y personajes del mundo de las artes, entre otros. La muestra expone diez de los más de 300 disfraces que se usaron en el baile de disfraces ofrecido en conmemoración del santo de la anfitriona Teresa Cazotte, que se conservan en el Museo Histórico Nacional gracias a la donación de particulares y al tratamiento de conservación y restauración del que se encarga el departamento textil del Museo.

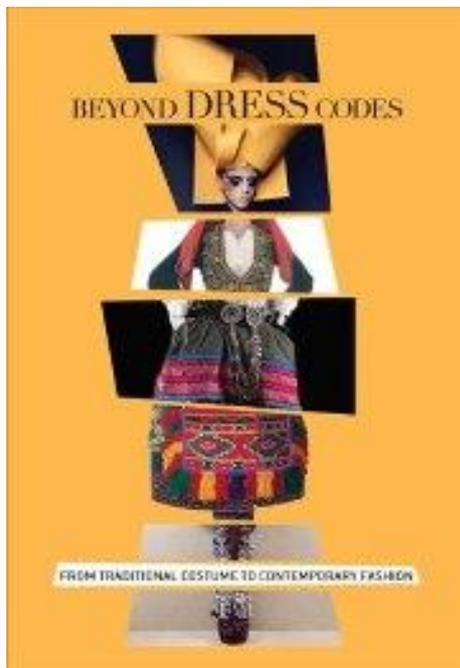
### Cyprus

#### **Beyond Dress Codes: From Traditional Costume to Contemporary Fashion**

Until 1 May 2013

Byron Museum at the Laiki Bank Cultural Centre, Nicosia

[http://www.hau.gr/?i=culture.en.current\\_forth\\_events.2790](http://www.hau.gr/?i=culture.en.current_forth_events.2790)



The exhibition, curated by fashion historian Lydia Kamitsis, illustrates a progressive dialogue between Greek traditional costumes and contemporary fashion. The initial launch of the exhibition in 2010 at the Hellenic American Union Galleries in Athens

and later at the Macedonian Museum of Contemporary Art, presented 100 coloured drawings of Greek traditional costumes by the Greek illustrator Gisis Papageorgiou along with costumes of well-known Fashion Designers from Greece and abroad. These drawings, present costumes from various regions of Greece and constitute the largest and most comprehensive record of traditional Greek costume. The exhibition that is now presented in Cyprus, has been enriched by G. Papageorgiou with 40 additional drawings of Cypriot traditional costumes, as well as creations of 17 contemporary Cypriot fashion designers who were inspired by the Cypriot traditional costume and Cypriot folk art.

### Finland

#### **Flies and Bird's Eyes - folk embroidery from Finland**

Until 27 January 2013

The Craft Museum of Finland, Kuja (Alley)

<http://www.craftmuseum.fi/>



#### **Alli Touri's beautiful national costume illustrations**

Until 18 March 2013

The Craft Museum of Finland, Kuja (Alley)

<http://www.craftmuseum.fi/>

Alli Touri's aquarelle illustrations created a new interest in Finnish national costumes from the 1940's to the 1960's. The exhibition display contains tens of Alli Touri's national costume related sketches, drawings and publications.

### France

#### **Fashioning Fashion. Deux siècles de mode européenne, 1700-1915**

Until 14 April 2013

Musée des Arts Décoratifs, Paris

<http://www.lesartsdecoratifs.fr/>

*Fashioning Fashion: deux siècles de mode européenne 1700-1915* célèbre l'acquisition, par le LACMA, de deux remarquables collections, celle de Martin Kamen et celle de Wolfgang Ruf, tous deux antiquaires et collectionneurs de costumes et de tissus anciens. Ce patrimoine reflète les principaux mouvements de mode en Europe du XVIII<sup>e</sup> siècle à l'aube du XX<sup>e</sup>. L'exposition à la fois chronologique et thématique dévoile, de façon inédite près de cent silhouettes masculines et féminines, complètes et entièrement accessoirisées. Ces pièces provenant essentiellement de France, d'Angleterre et d'Italie présentent l'évolution des goûts en mettant l'accent sur les formes, les détails et les savoirs-faire.

### **La mécanique des dessous, une histoire indiscreète de la silhouette**

04 July 2013 to 24 November 2013

Musée des Arts Décoratifs, Paris

<http://www.lesartsdecoratifs.fr/>

Cette exposition propose d'explorer la catégorie des dessous, féminins et masculins, tels que la braguette pour les messieurs, le corps à baleines, le panier, le corset, la crinoline, le «faux cub», le pouf, la ceinture d'estomac, le soutien gorge, la gaine et autres échafaudages vestimentaires qui façonnent le corps au moyen de fanons de baleines, de cerceaux ou de coussins selon les exigences d'une mode établie. Modelant le corps parfois à l'extrême, le «vêtement mécanique» permet à chacun d'atteindre l'idéal de beauté de son temps. Cette exploration est, d'autant plus riche en découvertes que ces pièces de vêtements ne sont pas circonscrites au XIX<sup>e</sup> siècle, comme on pourrait facilement le penser. En effet, les premières architectures dissimulées sont en vigueur au moins depuis le XIV<sup>e</sup> siècle jusqu'à nos jours.

### **L'Impressionnisme et la Mode**

Until 20 January 2013

Musée d'Orsay, Paris

<http://www.musee-orsay.fr/>

Soucieux de rendre compte de la vie contemporaine, l'impressionnisme a privilégié la représentation de la figure humaine dans son milieu quotidien et saisi l'homme "moderne" dans ses activités, professionnelles et ludiques, de citadin, à la ville comme à la campagne.

Manet et Degas sont de parfaites illustrations de ce nouveau type parisien qu'est le "flâneur", fin et désinvolte observateur de la vie "moderne" et de ses acteurs quotidiens. Bien qu'il ne s'attache pas à la représentation scrupuleuse de la physionomie, du

costume et de l'habit, il n'en rend pas moins compte des modes et des attitudes de son temps par sa volonté de considérer le portrait comme l'instantané d'un homme dans son cadre familial, par sa capacité à renouveler, du double point de vue de la typologie et de la topographie, la scène de genre et surtout par son attention, pour reprendre l'expression de Baudelaire, à "la métamorphose journalière des choses extérieures".

Dans la peinture impressionniste, les figures et vêtements perdent "un peu de leur substance et de leur solidité" - selon Mallarmé à propos de Manet. Ils "sont transfigurés par la magie des ombres et des lumières" au profit de l'intégration de la silhouette dans l'atmosphère - selon les Goncourt. Ce constat est riche d'enseignement: si la réalité de la femme et de l'homme des années 1860-1880 - et de leur costume journalier - subit une incontestable altération plastique en raison des positions esthétiques des impressionnistes, c'est assurément au profit d'une meilleure connaissance de leur féminité ou de leur virilité.

### **Un festin d'étoffes - ou les tissus gourmands de la fin du 18eme siècle à nos jours**

Until 18 August 2013

Musée de l'impression sur étoffes, Mulhouse

<http://www.musee-impression.com/default.html>



Les étoffes participent à un certain art de vivre. Fleurs, rayures, toiles à personnages, indiennes ou cachemires sont les attributs traditionnels de ce monde imprimé. Certaines sont le support d'un univers plus épicurien, et nous conduisent au péché de gourmandise dans un monde virtuel de tentations sucrées ou salées. Macarons, gâteaux, sucreries, fruits ou légumes, plats régionaux, recettes de cuisine se retrouvent ainsi sur des tissus utilitaires ou purement décoratifs.

Le Musée de l'Impression a sélectionné dans sa riche collection des étoffes gourmandes de différentes époques et vous invite à une promenade gastronomique. Au menu, cours de cuisine sur linge d'office, textiles de mets salés, sucrés et de vins fins, desserts imprimés, fruits de nos vergers et pâtisseries en étoffe. Mobiliers, peintures et vaisselles, anciens ou contemporains complètent

l'ensemble. L'exposition aborde ainsi l'histoire du trousseau. Elle montre les évolutions des mœurs dans ce domaine. L'existence du trousseau est ancienne. Jusqu'au début du 20<sup>ème</sup> siècle, il désigne la literie, les nappes et les serviettes, le linge de toilette, le linge de corps mais aussi tout le mobilier (coffre, armoire ...) pour son rangement. Il constitue une part importante de la dot qui conduit la jeune fille aux portes du mariage. Le trousseau a presque disparu de nos jours mais pas l'amour du beau linge.

### **A la table de Prada...**

Until 18 August 2013

Musée de l'impression sur étoffes, Mulhouse

<http://www.musee-impression.com/default.html>

Cette année encore le Musée de l'Impression sur Etoffes peut s'enorgueillir d'accueillir en ses murs une célèbre et prestigieuse maison : PRADA, Milan, offre ainsi à ses visiteurs une promenade gourmande, raffinée et luxueuse. Considérée comme une des créatrices les plus influentes au monde de la mode, Miuccia PRADA est à la tête de cette société familiale fondée par son grand-père en 1913. Avec des mots d'ordre tels que l'élégance, le raffinement et la perfection, PRADA est incontestablement une référence incontournable du luxe rayonnant de par le monde.

Le style raffiné et contemporain, la sobriété et l'élégance des créations de Miuccia Prada sont le reflet même d'une exposition consacrée à l'art de vivre et de recevoir. Dans un espace spécifiquement dédié, à la scénographie audacieuse, c'est un univers subtil et luxueux dans lequel les visiteurs sont invités à pénétrer. Princesses virtuelles et gentlemen distingués parés de leurs plus beaux atours, imprimés psychédéliques, cabochons monumentaux, broderies précieuses, tous incarnent l'esprit PRADA : « Histoire et Modernité ». Conviés à découvrir l'univers créatif de cette Maison, au travers d'une rétrospective visuelle des collections antérieures ainsi que de vidéos des différents défilés, les visiteurs auront le privilège exceptionnel de profiter de cette exposition inédite en Europe des créations couture de l'automne-hiver 2012. Qui n'a jamais rêvé d'être l'un des rares invités d'un somptueux banquet chez PRADA, voilà qui est chose faite l'espace d'un instant au Musée de l'Impression sur Etoffes.

## **Germany**

### **Chiné – Kettgemusterte Stoffe des 18. und 19. Jahrhunderts**

Until 24 February 2013

Bayerisches Nationalmuseum, München

<http://www.bayerisches-nationalmuseum.de/>

This exhibition shows examples of costumes made of „Chiné“ - originally coming from Inonesia (Ikat), this technique had become known as „Chiné“ at the end of the 17th century in France and Europe. Differently to brocades of the baroque era, the patterning is not weaved in the fabric but the thread is tied in several working steps and died in sections afterwards. As a result of this specific treatment the fabric shows the characteristic, fuzzy contour and has feathery appearance

### **Taschen - eine europäische Kulturgeschichte des 16. bis 21. Jahrhunderts**

12 April 2013 - 25 August 2013

Bayerisches Nationalmuseum, München

<http://www.bayerisches-nationalmuseum.de/>

Special exhibition showing about 300 Bags of the 16th to 21st century. Besides different bags – such as early purses, wallets, handcraft bags, baggage and modern lady handbags - the exhibition showcases paintings, sculptures and graphics showing the context of function and the way of wearing

### **Der Kinder bunte Kleider - Kinderkleidung aus eigener Sammlung**

17 March 2013 - September 2013

Deutsches Textilmuseum, Krefeld

<http://www.krefeld.de/C12574810047BA9C/html/299F48CEC6F94420C12574AB002A220F?opendocument>

This exhibition showcases about 200 years of children's clothing with a wide range of shown objects such as a baroque corset with steel boning, a sailor suit and dresses with fine whitework, leather trousers and dirndl as well as washed-out jeans of today. Furthermore a look of non-european children's clothing is provided to the visitor.

### **Alexander McQueen – Inspirations**

Until 14 April 2013

Museum für Kunst und Gewerbe (MKG), Hamburg

<http://www.mkg-hamburg.de>

Lee Alexander McQueen (1969-2010) had been one of the most renowned and influential british fashion designers. The exhibition showcases 30 objects of his latest collections and designs for his

own label Alexander McQueen as well as for Haute-Couture-label Givenchy. Selected models by other designers, historical fashion and other media will give an idea about the origin of Alexander McQueen's inspiration

Until 6 January 2013

Musei di Palazzo Mocenigo - Centro Studi di Storia del Tessuto e del Costume, Venice

<http://mocenigo.visitmuve.it/en/home/>

### Trading Style – Weltmode im Dialog

Until 31 August 2013

Weltkulturen Museum, Frankfurt a.M.

<http://www.weltkulturenmuseum.de/de>



In an unprecedented dialogue between past and present worlds fashion, „TRADING STYLE“ presents over 500 historic objects, photographs and films from the Weltkulturen Museum's collection together with new designs for clothing and accessories by four international fashion labels: Buki Akib (NG), A Kind of Guise (DE), Cassetta Playa (UK) and P.A.M./Perks and Mini (AU).



With over seventy items of clothing from the most famous collections, fashion maison and costume designers in the world, a documentary video made by Rai5 and spectacular clothes, Trame di moda – Donne e stile alla Mostra del Cinema di Venice is the exhibition that Fondazione Musei Civici di Venezia will present at Palazzo Mocenigo – Study Centre of the History of Fabrics and Costumes. It offers visitors a comparison between costumes from great films that were filmed in Venice, the current fashion that drew inspiration from these films and ideas, and the valuable items of clothing preserved in the museum.

### Schuhtick – Vom Ötzi-Schuh zum High Heel

Until 10 March 2013

LVR-Landesmuseum Bonn

<http://www.schuhtick-ausstellung.de/>

This exhibition showcases 400 objects, including highlights of the history of shoes, for example the oldest European sandal, Biedermeier-boots and shoes from Sophia Loren or Heidi Klum.

Italy

### LAST CHANCE

Trame di Moda. Women and Style at the Venice Film Festival

### Vintage. L'irresistibile fascino del vissuto

Until 30 May 2013

Museo del Tessuto, Prato

<http://www.museodeltessuto.it/>

The V&A has been given unprecedented access to the David Bowie Archive to curate the first international retrospective of the extraordinary career of David Bowie. David Bowie will feature more than 300 objects that include handwritten lyrics, original costumes, fashion, photography, film, music videos, set designs and Bowie's own instruments.



Museo del Tessuto, Prato; PHOTO: ALESSANDRO MOGGI [www.alessandromoggi.com](http://www.alessandromoggi.com)

### **Marilyn**

Until 01 April 2013

Salvatore Ferragamo Museum, Florence

<http://www.museoferragamo.it/>



The Salvatore Ferragamo Museum pays homage to Marilyn Monroe with a major exhibition dedicated to her a half century after her death. The curators have sought to interpret the genesis of certain famous photographs of Marilyn with, female spiritualized icon, pop icon, in classic poses, with art works representing the memory of similar poses and expressions.

### **Netherlands**

#### **Tales on the Table**

Until 03 November 2013

Audax Textielmuseum Tilburg

<http://www.textielmuseum.nl/>

Most stories get told at the table. However, the table linen itself can also supply plenty of topics for

discussion. This exhibition will let you enjoy some of the stories that tablecloths and napkins both past and present can tell us. The exhibits include table linen from the Golden Age to the era of Dutch Design.

#### **Fabulous Fifties – Fabulous Fashion**

Until 03 February 2013

Gemeente Museum, Den Haag

<http://www.gemeentemuseum.nl/>

The "Fabulous Fifties -Fabulous Fashion" exhibition reflects on the 50's fashion, an era full of optimism and change in a visual narrative. It showcases the variety in fashion of this highly inspiring era, covering everything from magnificent haute couture, wedding dresses, hats and suits to rebellious youth clothing.

#### **Blue Jeans**

Until 10 March 2013

Centraal Museum, Utrecht

<http://centraalmuseum.nl/>

An iconic street symbol that can be found in almost every wardrobe: the blue jeans. Worn for more than 150 years, the garment holds an even more longstanding tradition. Still it has repeatedly proven to be modern and innovative. The Centraal Museum presents the first large-scale exhibition in the Netherlands on this unique material. Across various themes, the exhibition shows new work by renowned artists, combined with national and international loan pieces - showcasing both craftsmanship and innovative technology. The exhibition includes the traditional 19th century Levi's for miners, Jurgen Bey's window installation commissioned by Levi's RED and Dutch design label Droog, as well as designs by Chanel, Jean Paul Gaultier, Maison Martin Margiela and Marithé + François Girbaud and Yves Saint Laurent.

#### **A Well-Dressed Foot ! An exhibition of the Textile Research Centre**

Until 17 January 2013

Textile Research Centre, Leiden

<http://www.trc-leiden.nl/>

The TRC currently shows an exhibition that looks at what people do with their feet. The exhibition includes a wide range of footwear for men, women and children from throughout the world, including Afghanistan, Canada, China, France, India, Mongolia, Morocco, the Netherlands, Norway, Saudi Arabia, Sudan, Turkey, Vietnam, and many

other countries. On display, among other things, are cloth, felt, leather and plastic boots, shoes and slippers, including forms as varied as (smelly) goat leather boots from Afghanistan and delicate lotus shoes from China (9 cm in length for an adult woman). There are many types of footwear to explain the differences between boots, mules, sandals, shoes and slippers. The exhibition also shows footwear for specific occupations, footwear with different decorative techniques, as well as footwear for various periods in a person's life, from babyhood, via marriage to an (American) pair of foot coverings meant for burial purposes.



Detail of a Vietnamese shoe, early 20th century.  
Copyright Joost Kolkman. TRC Collection

### Handbags by Olympe de Corato

Until 20 January 2013

Museum of Bags and Purses, Amsterdam

<http://www.tassenmuseum.nl/>

Handbags by Olympe de Corato, a French designer who employs the eighteenth-century Italian technique of *Arte Povera* (*japanning*) in her work. Here classical and medieval scenes are set in lacquer on vintage bags from the 1940s to the 80s. A bygone technique is consequently brought back to life in her bags.

### *Extraordinary*, exhibition of unusually shaped handbags

Until 10 March 2013

Museum of Bags and Purses, Amsterdam

<http://www.tassenmuseum.nl/>

The exhibition includes conceptual and craftsmanly achievements in handbags with refreshing and unusual forms. These forms have been created by adopting an existing form as the point of departure or by taking a conceptual approach to form and content. The exhibition *Extraordinary* attests to the great craftsmanship and creativity

involved in the design of specially shaped handbags.

### Norway

#### Knitting

Opens in April 2013

Norsk Folkemuseum, Oslo

<http://www.norskfolkemuseum.no/no/>



In 2012, Norsk Folkemuseum received as a gift more than 150 knitted sweaters from Vigdis Yran Dale. The sweaters – including the famous Marius sweater – was designed by Unn Soiland Dale. The Marius sweater is inspired by traditional Setesdal sweaters and was presented in the movie "Troll i ord" in 1953. Henki Kolstad was the leading actor in this movie and the war hero and skier Marius Eriksen had a supporting part. The Marius pattern has undoubtedly been the most popular sweater pattern in Norway for almost 60 years.

### Spain

#### LAST CHANCE

Trajes de baño y exposición corporal - Una historia alternativa del s. XX

Until 13 January 2013

Museo del Traje, Madrid

<http://museodeltraje.mcu.es/>



Esta exposición aborda más de un siglo de moda de baño, desde los vestidos que se confeccionaban para los baños del siglo XIX a los exclusivos modelos de las distintas firmas de moda del siglo XXI. El recorrido se ilustra mediante la muestra de una extraordinaria colección internacional de piezas procedentes de Europa y Estados Unidos, así como de una cuidada selección de material gráfico y audiovisual. La exposición tiene como objeto mostrar la evolución tanto estética como técnica que ha caracterizado a la moda de baño. Pero también pretende recorrer una parte importante de la historia social y cultural del siglo XX e invitar a la reflexión sobre debates que aun permanecen abiertos en el siglo XXI, como las actitudes contemporáneas frente al cuerpo, la desnudez o el canon de belleza femenino.

**CRISTÓBAL BALENCIAGA – The approach of the genius, the master's technique**

Until 31 December 2013

Cristóbal Balenciaga Museoa, Gipuzkoa



The exhibition explores the couturier's life and work, from his early years to his final creations, experienced through the rigorous selection of 90 pieces.

**Sweden**

**LAST CHANCE**

**Dresses from Downton**

Until 6 January 2013

The Hallwyl Museum, Stockholm

<http://hallwylskamuseet.se/sv>

Glamorous gowns and servants dresses from the British hit series Downton Abbey are featuring in the upcoming exhibition "Costumes from Downton". The award-winning costume drama Downton Abbey has increased the interest in the life lived in castles and manor houses in the last century. Also the Swedish TV audience has been fascinated by the environments and characters in the series. The Hallwyl museum represent the same era as Downton Abbey portrays. The TV-series fictional household has many similarities to the Hallwyl home at the time when the family was still living there. The exhibition highlights the lifestyle of the upper classes during the early 1900s and the relations between "upstairs and downstairs". A theme also portrayed in the museum's popular dramatized tours.

**Switzerland**

**Viecher – Tierdarstellungen auf Textilien**

06 February 2013 - 07 April 2013

Textilmuseum St. Gallen

Exhibition about animal-portrayal on textiles.

**Schimmernde Alltagskleider - Indigo, Glanz & Falten**

Until 20 January 2013

Museum der Kulturen, Basel

<http://www.mkb.ch/en.html>

Habits chatoyants du quotidien - Indigo, brilliance et plis. Ces jupes impressionnantes comportent trois caractéristiques particulières: la couleur bleu nuit, les innombrables plis qui confèrent au tissu une certaine rigidité et la brillance presque métallique de ces objets pièces vestimentaires. Les jupes sont fabriquées à la main par les femmes Miao qui vivent dans la région montagneuse du sud de la Chine. Elles transmettent leur savoir-faire, pour chaque étape successive, de génération en génération. Pourquoi une exposition qui ne montre (presque) exclusivement que des jupes bleues? Ces jupes sont en quelque sorte les solistes de cette exposition dans laquelle nous voulons mettre l'accent sur la matérialité singulière et la force expressive de ces objets vestimentaires.

**United Kingdom**

**20th Century Modern Dress**

Opening 21 June 2013

Kensington Palace, London  
[www.hrp.org.uk/KensingtonPalace/](http://www.hrp.org.uk/KensingtonPalace/)

This summer Historic Royal Palaces will present a glossy and glamorous exhibition, representing the story of the monarchy in the twentieth century. Featuring rare and exquisite dresses from HM Queen Elizabeth II, Princess Margaret and Diana Princess of Wales, this colourful and exuberant exhibition will provide a stunning feast for the eyes and a nostalgic glance back at recent decades.

### **Hollywood Costume**

Until 27 January 2013  
Victoria & Albert Museum, London  
[www.vam.ac.uk](http://www.vam.ac.uk)

'Hollywood Costume', explores the central role costume design plays in cinema storytelling. Bringing together over 100 of the most iconic movie costumes from across a century of film-making, it is a once-in-a-lifetime opportunity to see the clothes worn by unforgettable and beloved characters such as Dorothy Gale, Indiana Jones, Scarlett O'Hara, Jack Sparrow, Holly Golightly and Darth Vader.

### **LAST CHANCE**

**Ballgowns - British Glamour since 1950**  
until 6 January 2013  
Victoria & Albert Museum, London  
[www.vam.ac.uk](http://www.vam.ac.uk)

The V&A celebrates the opening of the newly renovated Fashion Galleries with an exhibition of beautiful ballgowns, red carpet evening dresses and catwalk showstoppers.

### **David Bowie is**

23 March 2013 - 28 July 2013  
Victoria & Albert Museum, London  
[www.vam.ac.uk](http://www.vam.ac.uk)

The V&A has been given unprecedented access to the David Bowie Archive to curate the first international retrospective of the extraordinary career of David Bowie. David Bowie is will feature more than 300 objects that include handwritten lyrics, original costumes, fashion, photography, film, music videos, set designs and Bowie's own instruments.



Striped bodysuit for Aladdin Sane tour 1973; Design by Kansai Yamamoto  
Photograph by Masayoshi Sukita; © Sukita The David Bowie Archive 2012

### **Valentino: Master of Couture**

Until 3 March 2013  
Somerset House, London  
<http://www.somerset.org.uk/>

This major new exhibition celebrating the life and work of Valentino showcases over 130 exquisite haute couture designs worn by icons such as Jackie Kennedy Onassis, Grace Kelly, Sophia Loren and Gwyneth Paltrow in an exciting installation created specially for Somerset House.

### **Hartnell to Amies: Couture by Royal Appointment**

Until 23 February 2013  
Fashion and Textile Museum, London  
[www.ftmlondon.org](http://www.ftmlondon.org)



Copyright Norman Parkinson Ltd/Courtesy Norman Parkinson Archive.

A royal celebration of the Queen's timeless style, featuring a collection of elegant fashion wear from ground-breaking British designers Norman Hartnell, Hardy Amies, and Frederick Fox.

### 50 Fabulous Frocks

From 022 February 2013 until the end of the year  
Fashion Museum, Bath  
[www.museumofcostume.co.uk/](http://www.museumofcostume.co.uk/)

The Fashion Museum in Bath celebrates its 50th anniversary in 2013 with a special display that will showcase 50 of its most glamorous dresses with the wow factor!

### Glamour

Throughout 2013  
Fashion Museum, Bath,  
[www.museumofcostume.co.uk/](http://www.museumofcostume.co.uk/)

This dazzling display at the Fashion Museum invites visitors to be inspired by the glitz and glamour of evening wear fashion over the last 100 years.

### LAST CHANCE

**Lucile - Fashion Designer, Titanic Survivor**  
Until 6 January 2013  
Bowes Museum, Barnard Castle  
[www.thebowesmuseum.org.uk/](http://www.thebowesmuseum.org.uk/)



This exhibition features a dress designed by Lucile which spotlights both the glamorous and dangerous worlds of 1912. The fascinating story behind this exquisite wedding dress is revealed. Apart from Lucile's escape from the Titanic in April, 1912, the

exploits of the bride and groom on their honeymoon in June 1912 are equally incredulous.

### The First Cut

Until 27 January, 2013  
Platt Hall Galleries and Manchester Art Gallery,  
Manchester  
<http://www.manchestergalleries.org/>

The exhibition features work by 31 international contemporary artists who radically rethink the possibilities of working with paper and take it beyond its natural boundaries.

### Utility Clothing 1942-1949

Until 01 May, 2013  
Snibston, Leicestershire  
[http://www.leics.gov.uk/index/leisure\\_tourism/museums/snibston.htm](http://www.leics.gov.uk/index/leisure_tourism/museums/snibston.htm)

From austerity inspired underwear, footwear and evening wear, this exhibition shows that the fashion of the war years was full of colour and vibrancy lifting the black and white memories that are so familiar to us all.

### Day & Night - from the bedroom to the ballroom: 1929-1939

Until August 2013  
Cherstey Museum, Surrey  
<http://www.chertseymuseum.org.uk/>



Seaside Walking dress; c. 1920

Day & Night, focuses on fashion between 1929 - 1939, capturing the essence of a decade of innovation, modernism, and, above all, glamour. The exhibition encompasses both the extremes and essentials of 1930s female dress, featuring garments

which range from daring printed beach pyjamas and startling striped trousers, to elegant evening dresses and scandalously scanty cami-knickers.

### **Threads Of Silk and Gold: Ornamental Textiles From Meiji Japan**

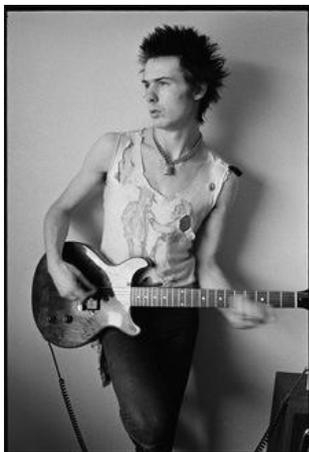
Until 27 January 2013  
Ashmolean Museum, Oxford  
<http://www.ashmolean.org/>

Many of us are aware of the beauty of the traditional Japanese kimono. 'Threads of Silk and Gold' introduces the less well known but equally spectacular ornamental textiles that were made for western homes during Japan's Meiji era (1868–1912). This was the famous period of Japonisme, which saw the European Impressionist painters exploring themes and styles taken from Japanese art, and Victorian rooms filled with Japanese decorative arts and crafts.

### **USA**

#### **The Punk: Chaos to Couture**

09 May 2013 - 11 August 2013  
Metropolitan Museum of Art, New York  
[www.metmuseum.org/](http://www.metmuseum.org/)



**Left:** Sid Vicious, 1977. Courtesy of The Metropolitan Museum of Art, Photograph © Dennis Morris - all rights reserved **Right:** Karl Lagerfeld for House of Chanel, 2011. Vogue, March 2011. Courtesy of The Metropolitan Museum of Art, Photograph by David Sims.

The exhibition, in the Museum's second-floor Cantor galleries, will feature approximately 100 designs for men and women. Original punk garments from the mid-1970s will be juxtaposed with recent, directional fashion to illustrate how haute couture and ready-to-wear have borrowed punk's visual symbols, with paillettes being replaced with safety pins, feathers with razor blades, and

bugle beads with studs. Focusing on the relationship between the punk concept of 'do-it-yourself' and the couture concept of 'made-to-measure,' the exhibition will be organized around the materials, techniques, and embellishments associated with the anti-establishment style. Presented as an immersive multimedia, multisensory experience, the clothes will be animated with period music videos and soundscaping audio techniques.

#### **Impressionism, Fashion, and Modernity**

26 February 2013 – 27 May 2013  
Metropolitan Museum of Art, New York  
[www.metmuseum.org/](http://www.metmuseum.org/)

This exhibition will present a revealing look at the role of fashion in the works of the Impressionists and their contemporaries. Some seventy-five major figure paintings, seen in concert with period costumes, accessories, fashion plates, photographs, and popular prints, will highlight the vital relationship between fashion and art during the pivotal years from the mid-1860s to the mid-1880s

#### **Fashion and Technology**

Until 08 May 2013  
FIT, New York  
<http://fitnyc.edu/13666.asp>

*Fashion and Technology* examines how, throughout history, fashion has engaged with technological advancement and been altered by it. Time and again, fashion's dynamic relationship with technology has both expanded its aesthetic vocabulary and streamlined its means of production.

#### **Shoe Obsession**

08 February 2013 - 13 April 2013  
FIT, New York  
<http://fitnyc.edu/13666.asp>

*Shoe Obsession* examines our culture's ever-growing fascination with extravagant and fashionable shoes.

#### **LAST CHANCE**

##### **Katharine Hepburn: Dressed for Stage and Screen**

Until 12 January 2013  
New York Public Library  
<http://www.nypl.org/>

The exhibition includes costumes Katharine Hepburn kept in her personal collection of performance clothes, wardrobe which she wore for publicity, and examples of “rebel chic” from her casual and rehearsal wear

**Fortuny y Madrazo: An Artistic Legacy**

Until 30 March 2013

Queen Sofia Spanish Institute, New York

<http://spanishinstitute.org/>



Mariano Fortuny y Madrazo, Peplos, 1910–1920;  
Courtesy of the Museo del Traje, Madrid

This is a seminal exhibition analyzing the work of celebrated Spanish artist and designer Mariano Fortuny y Madrazo (1871–1949) in the context of the family of artists from which he descended.

**Fashion and The Field Museum Collection:  
Maria Pinto**

Until 16 June 2013

Field Museum, Chicago

<http://fieldmuseum.org/>

This thoughtful presentation showcases clothing masterworks from the Museum’s collections, selected by esteemed Chicago fashion designer Maria Pinto.



Image (c) Kuhlmann Studio

**Inspiring Beauty: 50 Years of Ebony Fashion Fair**

16 March 2013 - 04 January 2014

Chicago History Museum

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

Relive the experience of the Ebony Fashion Fair in this one-of-a-kind exhibition. Explore its fifty-year history and discover how Eunice Johnson overcame adversity to bring couture fashion to African American communities, while raising millions of dollars for charity. More than sixty garments, including works by Oscar de la Renta, Christian Dior, Stephen Burrows, Yves Saint Laurent, and Patrick Kelly help tell the story of this world-renowned fashion show and its redefinition of American beauty.

**Ronaldus Shamask: Form, Fashion, Reflection**

Until 10 March 2013

Philadelphia Museum of Art

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

This exhibition includes iconic Shamask clothing, as well as works made specifically for this presentation, including translucent paper renditions shown as mirror images of the garments to reveal form of construction.

## **From the Editor**

Dear all,

I would like to invite you to send book reviews, information on exhibition, conferences and other costume related events of interest for the first ICOM Costume Committee Newsletter of 2013 to me. The deadline of the next costume news will be May 1st.

Until then, visit our website for the latest news.

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