By Phyllis Specht

The 41st CSA Annual Meeting and Symposium hosted by Southwest Region was filled with intellectual, social, and weather-related experiences to be long remembered. Ignoring the flash flood and tornado weather warnings for all of the state of Texas, attendees were welcomed by a soggy San Antonio and home-flooded Texas hosts. A hardy band of CSA members accepted the invitation to “come for the papers and stay for the margaritas” or was it the other way around? Our hosts were most gracious with their presentation of an outstanding symposium with great fun for all.

Western Region was well represented by research presenters including Denise Nicole Green (British Columbia), Li King, Shu Hwa (Hawaii), Shelly Foote, Helen S. Koo, Megan Hansen, Heather Vaughan Lee, Kelly Reddy-Best (California), Jennifer Mower, Elaine Pederson, Rachael Hass (Oregon), and Anne Bissonnette (Alberta). Western Region members active in CSA governance include: President Kathy Mullet, Directors Anne Bissonnette and Joann Stabb, WR President Mary Gibson. Anne Bissonnette also serves as Chair of the CSA Endowment. Judy Mathey is the Fund Manager and Phyllis Specht is a Trustee.

Serendipity contributed to a highlight of the symposium. The winner of last year’s Milla Davenport Award, Valerie Steele of the Fashion Institute of Technology, presented a featured talk on her book A Queer History of Fashion: From the Closet to the Catwalk (Yale University Press, 2014). Because the buses had arrived to take attendees to the McNay Museum her Q&A session was postponed. The flexibility continued as the following featured speakers had to change places due to technical problems.

The CSA Costume Design Award of Excellence in Professional Costume Design/Technology awardee, WR member, Deborah Nadoolman Landis, UCLA School of Theater and Television, wowed the audience with her presentation. Her costume design career includes Academy Award nominated films Animal House (1978), Raiders of the Lost Ark (1981), and Coming to America (1988), and Michael Jackson’s Thriller (1983).

CSA President Kathy Mullet displays her CSA Fellow Award, presented by Elaine Pederson. The CSA Fellow, our highest award, is presented for outstanding service to the field of costume and service to CSA. Any CSA member can nominate another member for this award. Nominations are due in the fall.

Cont’d on page 4
With the second year of my presidency underway, I am amazed at how fast the time has flown and how much has happened in the last year. Last fall, we organized a Western Region Symposium in Portland and are already planning the 2016 symposium. There have been six WR programs with two more yet for 2015 and we have one new Board member and three returning to the Board. In this newsletter, I would like to feature two Board members because they represent two ends of a spectrum.

Sarah Andrews-Collier, from Portland, is the newest Board member (2015-2017). She will bring fresh ideas and representation from the Northwest. In her election statement Sarah said: “I am interested in strengthening the membership, especially in our region...I also would like to explore the notion of using online communication such as virtual symposia and study days, so that those of us with very long ways to travel could become more involved on a regular basis.”

Inez Brooks-Myers (2014-2016) has been a member of the Western Region since 1975. She has served on numerous committees, as President of the Region and even as National President. She brings vast experience and institutional memory to the Board. On her interest in returning to the board, Inez said: “Since serving as co-chair of the National Symposium 2013...I have felt a sense of renewed commitment to our region. I would like to help our programs reach an even broader audience.”

These two Board members are an inspiration to me. Whether you are new at it or have done it before, the commitment to make a difference is what makes our organization strong. As members you should feel free to contact either of these representatives, or any Board member, with ideas and questions.

On another note, the Western Region Board of Directors has voted to join forces with the University of Alberta, Edmonton, Canada and become a sponsoring organization for Dressing Global Bodies: Clothing, Cultures, Politics and Economics in Globalizing Eras, c. 1600s-1900s. See page 3 for more information on this event.

Remember: CSA—Education, Research, Preservation, Design......and FUN !!!
Save the date!

The Western Region, in conjunction with the University of Alberta, Edmonton, Canada, is a sponsoring organization of

*Dressing Global Bodies: Clothing Cultures, Politics and Economics in Globalizing Eras, c. 1600s-1900s*

*July 7 – 9, 2016*

This international conference will showcase new research on the centrality of dress in global, colonial, and post-colonial engagements, emphasizing entangled histories and cross-cultural analyses. Suggested topics and submission information can be found on the conference website:


The submission deadline is October 1, 2015.

In addition to the 3-day conference, the Symposium committee is putting together a special day of events for WR-CSA members on Sunday, July 10, 2016. This will serve as our regional symposium for 2016.
Most recently Landis received the 2015 Edith Head Award for the Advancement and Education of the Art of Costume Design. She is a 35-year member of the Costume Designers Guild, Local 892 and a Governor for the Academy of Motion Pictures and author of several books. In her talk she shared her experiences curating the Victoria and Albert Museum exhibition Hollywood Costume.

Next, the symposium Keynote Speaker, Paul Tazewell, the internationally known costume designer for theatre, dance and opera presented. His selected credits include Broadway shows A Streetcar Named Desire, The Color Purple, Bring in ‘Da Noise, Bring in ‘Da Funk (all Tony Award nominees), A Raisin in the Sun, Caroline or Change, On the Town, Def Poetry Jam, Elaine Strich at Liberty, and Fascinating Rhythm. He has costumed many other shows, including off-Broadway, regional theater, opera, and ballet and has received numerous awards for his designs.

Valerie Steele joined Deborah Nadoolman Landis and Paul Tazewell for a lively, informative, and entertaining Q&A. Their stimulating exchange was exhilarating. Amazing was Paul’s demonstration of wearing the three legged man costume he created for Sideshow. Thunderous applause and a standing ovation thanked the trio. As the CSA audience filed out of the auditorium many comments voiced delight at the WOW factor of the presentations.

At the Annual Meeting, the combined and revised CSA Constitution and Bylaws were unanimously approved. CSA President Kathy Mullet addressed recent problems as CSA severed ties with PMA, the management group. We are indebted to our current Executive Committee and Board of Directors for their heroic efforts made to ensure our future. Since January, CSA has an outstanding new Executive Director, Kristen Zorn. She attended the entire symposium, impressing us with her knowledge of CSA, her technical skills and her southern charm. If, for any reason you need help, do not hesitate to call Kristen: 800-CSA-9447.

The symposium ended with special awards for WR members. Kathy was presented with a Fellow Award, our highest award, for her outstanding leadership in the transition described above. She received a standing ovation. Chet and Phyllis Specht were presented with a CSA President’s Award for their forty years of participation and service. They too received a standing ovation. (See page 7 for more on these awards.)
From the Archives

By Heather (Vaughan) Lee

The seven boxes of CSA Western Region archives are slowly making their way through my scanner as I digitize them for the Board. With 40th anniversary events planned for our region in 2016, the history and activities of the last 39 years continue to provide interesting details, inspiration, and food-for-thought. I asked Phyllis Specht, one of the first Presidents of the Western Region, to talk to me about our history; she told me some pretty funny stories. Of a 1982 symposium in Oakland, CA organized by Inez Brooks-Myers, she said: “Alicia Annas and I volunteered to help Inez. She told us to heat the dim sum in the microwave. Neither of us knew what dim sum was or how to work a microwave oven. Fun and funny memories! CSA was always just a really good fit for me. I have loved every year and every position.”

Here are some more interesting facts about the early days:

- “The First Annual Symposium and meeting [of] the Society was held in Los Angeles, CA June 25-26, 1975 [and] Fifty-seven members enrolled: Thirty-five from California, one from Nevada, and one from Oregon.”
- The regional newsletter was established in 1985 with the first issue published in December 1985, with Brenda Buller-Focht as the editor.
- The first set of Bylaws was adopted May 18, 1985.
- As recently as 1997, the Wyss Foundation provided support to the Western region (specifically, student membership awards and the cost of printing program announcements). The Wyss Foundation now supports CSA at the National level.
- In 1988, it cost a member $20 to attend a regional program ($25 for non-members). Prices have not changed that much, despite inflation.
- The first meeting held outside of California in 1984 in Ashland and Jacksonville, Oregon.
- Luncheons and Teas were far more common in the early years of the Western Region than they have been in the more recent past. (But we just had a garden party in August!)
- Joint meetings were common during the formative years and included partnerships with: American Association of Museums (AAM); The Bead Society; Southern California Friends of the English Regency; and the United States Institute for Theater Technology (USITT).

As I continue through more of the archives, I will share additional ‘fun facts’ about the impressive history of the Western Region.

Correction: In the last “From the Archives” Column, I mistakenly identified Mary Hunt Kalenberg, curator of Costumes and Textiles at LACMA as the regions’ first president. That is incorrect. She, along with Jack Handford, were co-chairmen of the volunteer board set in place prior to the first Western Region election. Kalenberg, “was instrumental in the organization of CSA and one of its 15 charter members. She served on the original National Board of Directors.” The first elected President was Alicia Annas.

Book Review: Costume: Performing Identities through Dress

by Dr. Lori Hall-Araujo

Costume: Performing Identities Through Dress (Indiana University Press, 2015) by Pravina Shukla Associate Professor of Folklore and Ethnomusicology at Indiana University Bloomington, examines context-specific costume from around the globe. In addition to an Introduction and Conclusion, the book is divided into six chapters: “1 - Festive Spirit,” “2 - Heritage,” “3 - Play,” “4 - Reenactment,” “5 - Living History,” and “6 - Art.” Chapters 1 and 2 address particular costumes in Brazil and Sweden respectively, while the remaining four chapters consider costume within different US contexts: Society for Creative Anachronism, Civil War reenactment, Revolutionary era Colonial Williamsburg, and the theater. The author frames her research by indicating that costume is “special dress that enables the expression of extraordinary identity in exceptional circumstances” [italics in original]. While she does not qualify this definition as universally applicable, her inclusion of Swedish and Brazilian examples implies that costume so defined is at least widely applicable. The introduction further frames the research indicating that each chapter’s ethnography-based case study shows “how costumes are self-consciously and purposefully employed to express basic human needs: for sociability, creativity, historical identity, heritage, and personality.” The text fulfills its objective to explore self-conscious, purposeful expressions as they get manifested through “special dress . . . in exceptional circumstances,” or costume.

Among Costume’s strengths is its inclusion of numerous color photographs, which illustrate costumes discussed. As a folklorist, the author’s concerns include consideration of: heritage, material culture or “culture made material,” and “the individual in the creative act” who, in this study, is also very often the wearer. The author demonstrates that for many of her study participants, “authenticity” is an important motivating factor in costume. Comparing the Society for Creative Anachronism with Civil War reenactors and living history educators at Colonial Williamsburg, she points out that the degree of commitment to historic authenticity varies between these different social groups. Moreover, the degree of authenticity varies within both the SCA and Civil War reenactor groups.

In her conclusion, Shukla notes that the study of costume—and of dress more generally—needs to pay attention “to contexts of production and performance, where influences, processes, and procedures of evaluation come together.” I heartily agree with this assertion and would have liked to see more analysis of procedures of evaluation. Unquestionably, individual intention, which the author explores in some detail, is important to costume development and execution. Additionally, the socially oriented motivations Shukla lays out—heritage, protest and spectacle, education, artistic creation, individuality [within a social milieu]—are also important points of investigation. Yet very often costume—and other dress forms—fail adequately to communicate desired or intended messages. Understandably a single text cannot possibly address every reader’s concerns but, at least for this performance studies dress scholar, the possibility of failed messages should be introduced even if there is no full analysis—a modest critique for an otherwise beautifully written and richly illustrated account of costume case studies.

Interested in purchasing a copy of Pravina Shukla’s Costume? Consider making your purchase via CSA’s online Amazon bookstore.

The CSA Bookstore has a diverse listing of books about costume and costume-related subjects, with savings up to 30%. A portion of all sales will benefit CSA. For CSA to receive this benefit, you must purchase books via CSA’s Amazon bookstore. Link to the store via the CSA website: http://www.costumesocietyamerica.com/Bookstore/index.html
**Western Region Member News**

**Chet and Phyllis Specht Receive CSA Award**

by Shelly Foote

CSA President Kathy Mullet presented Chet and Phyllis Specht with the Presidential Award of Honor during the awards ceremony at the CSA Annual Meeting in San Antonio. This prestigious award is given at the discretion of the president for long and meritorious service to CSA. The Spechts certainly qualify for this honor with their physical, financial, and artistic support of the Society.

Phyllis has been a member of CSA for over 40 years and one of the driving forces for the establishment of the Western Region. As we all know, she was national President from 1998-2000 and has been the CSA Series editor with Texas Tech Press since 2001. But not everyone knows she was our Western Region President from 1978-80 and again in 1997-1998. She also served as a WR board member, secretary, historian, and sat on many committees. Chet designed the logo for the 25th anniversary symposium in Pasadena in 1998. These are just a few of their CSA activities; the full listing is two pages long! Phyllis has attended 30 symposia, 21 of them with Chet.

Their warm acceptance speech included many stories about their years of involvement with CSA. Phyllis recalled that when Jack Handford invited her to lunch at Bullock’s Wilshire in 1975 to discuss the formation of the Western Region he made her pay for her own lunch. This story is particularly humorous given the number of meals the Spechts have hosted for CSA members over the years. They also discussed the importance of the friendships they have formed with CSA members over the last 40 years as an important part of their lives. But I think we would reply that their contributions have played an important part in the success of the Western Region and that many of us value their friendship on both a professional and personal level.

**CSA Fellow Award Presented to Kathy Mullet**

by Mary Gibson

The Costume Society of America Fellow Award is the highest honor bestowed by CSA. It recognizes the dedication, commitment, leadership, and outstanding contributions of CSA members to the Costume Society of America and to the field of costume. This Award was presented to twenty-one year Western Region member, Kathy Mullet, at the 2015 Symposium in San Antonio. Kathy teaches in the Department of Design and Human Environment at Oregon State University in Corvallis, OR. She is also the current President of the National CSA Board of Directors.

The award is given in recognition of long term membership, professional work in the field of costume, promotion of the field of costume through scholarly output, and significant contributions that increase the visibility and reputation of the field of costume and the Costume Society of America.

Kimberly Chrisman-Campbell recently published *Fashion Victims: Dress at the Court of Louis XVI* (Yale University Press, 2014). This engrossing book chronicles one of the most exciting, controversial, and extravagant periods in the history of fashion: the reign of Louis XVI and Marie-Antoinette in 18th-century France.

Justine Limpus Parish will show some of her new designs at the Nov 8, 2015 group fashion show of the Palos Verdes Art Center.

SIGNATURES FASHION SHOW

“Winter Wonderland”
Fashion Show, Luncheon & Boutique
Sunday, November 8, 2015, 12:30 pm
In the Atrium, Palos Verdes Art Center
$40
Tickets: www.artists-studio-pvac.com
Or by phone 424-206-9902
Survey Says: Results of the Western Region Member Survey

by Brenna Barks

As some of you may recall, back in February we conducted a survey about Western Region programs and the 2014 symposium. I constructed the survey carefully so that members could give us their feedback in more than a yes/no answer form, and share any thoughts, concerns, or suggestions they might have.

The Board was very grateful for the response we got, as it gave us valuable feedback on what our membership feels is going well and where we can improve. The majority of people took the chance to tell us how much they appreciate what we do – always gratifying! – but there were several participants who asked some very good and legitimate questions and voiced some concerns. I had intended the survey as the beginning of what I hope will be an ongoing conversation between the Board and the membership. To foster that discussion, I have worked with our president and the Programs Committee to answer the questions and concerns that were posed.

One of the most consistent requests was for more curator/industry insider-focused events as opposed to docent-led tours. The program coordinators try very hard to work with curators and others, but unfortunately docents seem to be the most viable options these days. In the current environment, most curators are over-extended as it is and so cannot make themselves available to lead a tour group, no matter who the group is.

The other problem that arises with curators is that with traveling shows (High Style at the Legion of Honor, Italian Style at the Portland Art Museum) the curator who originated the show might not be of our region. We try to work with these visiting curators’ schedules while they are out here (as we did with Jan Reeder), but that may not always be possible, and when we do it may not coincide with the program we’ve worked out with the museum itself – or as with Jan Reeder, she might be here in the middle of the week when we try to organize programs on weekends.

That leads to the second most common concern raised: enough advance notice to book air travel. Leigh and Elise have been making a concerted effort to get the year’s programs out in the tri-fold brochure (with a mid-program-year update) precisely to try and combat this issue. It is not a perfect system, but we are actively trying to improve it through the coming year’s tri-fold brochure, and the next year’s, and so on.

Several people commented on the fact that so many programs were focused on Los Angeles and San Francisco. This is a multi-layered issue. To a certain extent we are limited by our own locations – we do all of this voluntarily, and thus it can be hard for two people to set up events far from their home bases – but also by what the museums’ and institutions’ own schedules are; if the Los Angeles and San Francisco museums are hosting more dress and textile exhibitions than those in the Northwest, then we need to center our programs in these locations. However, we are making a definite effort to branch out with the goal of eventually including events in our entire region, it is just taking time to foster relationships with museums throughout the region.

There is also the problem that even when we did organize events this past year – Italian Style and the symposium in Portland – they have been poorly attended to the point of making them not cost effective. We’re a bit unsure as to why but the survey has given us some ideas. Travel to these regions can be difficult, especially if you did not receive the tri-fold brochure to give you enough advance to book the trip. Many people who said they wanted a symposium in Portland but then couldn’t attend did so because it conflicted with other events, airfare was cost-prohibitive for them, or they just weren’t interested in the topic.

Which leads me to another consistent request: Cont’d on next page
more historical/academic programs rather than Hollywood/high fashion. This past year, again, we were limited by what the museums were showing (*High Style, Hollywood Costume*, etc.). However, Elise and Leigh have tried very hard to get academic programs in as well, as well as organize several meet-ups around the Textile Arts Council (SF) and other member-led events of a more academic nature. Again, many of these meet-ups were poorly attended, or no one signed up to attend at all. Hopefully some of you will have some ideas or reasons as to why that you would be willing to share with us.

Meet-ups are an especially good way to meet with fellow CSA members and get to know each other. Yes, they are typically centered on a lecture or an exhibition, but since there is no formal program it is easier to get to know your fellow members. I bring this up because one participant in the survey (all responses were anonymous) mentioned more opportunities to “discover symbiosis” with fellow members. In addition to the meet-ups, we had the “garden parties” this year which were planned as a sort of member appreciation.

However, they took place in San Francisco and Los Angeles, because that is where the program coordinators live and we had no other volunteers to host local versions. On this end, I think we need to reach out to the membership more to see if those in Washington, Oregon, British Columbia, etc., would be interested in doing something like this. It would have been wonderful if we could host several more across the region – even I don’t live close enough to either of these places to have gone to one.

The garden parties are an excellent example of the fact that not all programs and events need to be based around a particular museum or exhibition. Our field, and our region, are extremely diverse. As Mary Gibson, Board President, pointed out during preparations for this article, programs around so many textile and costume related issues are possible. Since our region is very large this means we have many such opportunities, but it also presents a challenge in learning about them all. We need to hear from you about local artists, ethnographic or private collections you know of in your area, re-enactors and re-enactment events or workshops, or any amazing historical or theatrical costumers or costuming happening. We would love to hear from all of you in order to grow our programs and our region as a whole.

One participant requested that we have board members not based in California to expand outreach to the other regions. We in fact have a few members from outside California but the requirement to be at the meetings if you are elected to the Board are set in our Policies and Procedures as approved by National. However, being a board member is not the only way to represent your region!

You can be on a committee without having to travel to board meetings. You can work with the committee chair remotely, promoting exhibitions, events, sharing thoughts from your local members, etc., and the committee chair can then take that information to the meetings. It’s a wonderful way to provide input, ideas, and feedback without having to travel.

We are concerned because we are offering more and a greater array of programs than ever, but there are fewer and fewer people attending. That might be the economy, it might be that we are offering so many programs everyone can pick and choose, it might be because we are all over-extended in our schedules, or don’t want to spend our limited vacation time doing what we do in our day-to-day jobs.

As I said, I hope this is the start of a conversation to improve our region, with input from as many members as possible. If you have any questions, concerns, answers to the board’s questions, or ideas that you didn’t share in the survey – or if you didn’t participate in the survey but would like to make some suggestions – please feel free to email me at brenna.barks@outlook.com.
Regional Exhibitions

ALBERTA

Stitched Narratives
University of Alberta, Edmonton
April 9, 2015 – February 19, 2016

Stitched objects communicate powerful ideas to those who understand a needle’s language. Though they speak differently than words on a page, seamstresses’ and embroiderers’ creations are rich in cultural, historical, and social meaning. *Stitched Narratives* explores these modes of expression, unraveling hand sewing’s complex stories. From eighteenth-century gowns and quilted textiles that speak of a highly organized and skilled labour force to twentieth-century garments that link the present to the past to remember a journey of immigration, the exhibition tells woven tales and showcases the hand’s many talents.

This project was co-curated by Dr. Anne Bissonnette, and students: Larisa Cheladyn, Stephanie Huolt, Robyn Stobbs and Sarah Woodyard. It is sponsored by The Kule Institute for Advanced Study and The Bohdan Medwidsky Ukrainian Folklore Archives at the University of Alberta. For more information: [http://hecol.museums.ualberta.ca/ClothingAndTextiles/Exhibitions.aspx](http://hecol.museums.ualberta.ca/ClothingAndTextiles/Exhibitions.aspx).

CALIFORNIA

Royal Hawaiian Featherwork: Nā Hulu Aliʻi
deYoung

Explore the distinctive art, culture, and history of Hawai‘i with the first exhibition of Hawaiian featherwork on the U.S. mainland, developed in partnership with the Bernice Pauahi Bishop Museum, Honolulu. The exhibition will feature approximately 75 rare and stunning examples of the finest featherwork capes and cloaks in existence, as well as royal staffs of feathers (kāhili), feather lei (lei hulu manu), helmets (mahiole), feathered god images (akua hulu manu), and related eighteenth- and nineteenth-century paintings and works on paper.

Handcrafted of plant fiber and rare feathers from endemic birds of the islands, the cloaks (‘ahuʻula) and capes provided spiritual protection to Hawaiian chiefs, proclaiming their identity and status. The abstract patterns and compositions of royal feathers (nā hulu aliʻi) are both beautiful and full of cultural meaning. While the arrangements of their forms—crescents, triangles, circles, quadrilaterals, and lines—and fields of color appear contemporary, they are ancient. Symbols of the power and status of Hawai‘i’s monarchs at home and abroad, these vibrantly colored treasures of the Hawaiian people endure today as masterpieces of unparalleled artistry, technical skill, and cultural pride.

In addition to *Royal Hawaiian Featherwork* the Museums will display *Featherwork: A Conservator’s Approach*, which will focus on the care and preservation of featherwork artworks. This complementary installation will be on view in the Textiles Education Gallery at the same time as the Royal Hawaiian exhibition, and is organized by Anne Getts, Mellon Assistant Textiles Conservator, and Geneva Griswold, Mellon Fellow.
Regional Exhibitions

African Textiles and Adornment: Selections from the Marcel and Zaira Mis Collection
LACMA (Los Angeles, CA)
April 5, 2015 – October 12, 2015

Brilliant color, bold patterns, and intriguing symbols characterize the dress of many societies throughout the African continent. Not only are garments visually compelling, but they are also laden with emblems of power that signify the wealth, status, prestige, or even divinity of the bearer. Featuring over 35 dynamic textiles and commanding headdresses, this exhibition presents the profound visual impact of African textiles. Fashioned in a variety of techniques and enhanced with a broad range of natural materials, these extraordinary garments and headpieces sculpt the body into iconic form and serve as aesthetic surrogates for power and esteem.

‘Ahu ‘ula (cloak), possibly mid-18th century. Red ‘i‘wi (Vestaria coccinea) feathers, yellow ‘ō‘ō (Moho sp.) feathers, and olonā (Touchardia latifolia) fiber. Bernice Pauahi Bishop Museum, Ethnology Collection, 11094/1913.001. Photograph by Hal Lum and Masayo Suzuki

Treasured Textiles from the American Southwest: The Durango Collection®
Fowler Museum at UCLA
September 13, 2015 – January 10, 2016

This exhibition features southwestern textiles created during the nineteenth century – a time of tremendous change as American occupation and the eventual coming of the railroad and trading posts influenced commerce and the exchange of ideas among various residents of territorial New Mexico and Arizona. During this period, three great weaving traditions flourished in the distinctive landscapes of the American Southwest – Pueblo, Diné (Navajo), and Hispanic. Weavers from all three groups produced exceptional works of art, influencing one another while developing their own characteristic styles.

The exhibition presents extraordinary textiles from the Durango Collection®, highly regarded for the quality of its works from the Southwest. Notable Diné (Navajo) works on display include magnificent early examples of the famous First and Second Phase “chief’s blankets.” The oldest textile in the exhibition, dating to 1800, is a Hispanic serape showing the full-blown eye-dazzler patterning that later served as a source of inspiration for Diné (Navajo) weavers.

Third Phase Chief Blanket. Diné (Navajo), circa 1875. Weft faced plain weave, handspun wool in natural colors with indigo blue, raveled red trade cloth or bayeta, and commercial wool yarn. The Durango Collection®, Center of Southwest Studies, Fort Lewis College, Durango, Colorado. 1965:19001
Regional Exhibitions

**Killer Heels: The Art of the High-Heeled Shoe**
Palm Springs Art Museum  
September 5, 2015 – December 13, 2015

Merging fashion, film, and material culture, *Killer Heels: The Art of the High-Heeled Shoe* explores the fashion world’s most coveted object, its rich cultural history, and its complex relationships to fantasy, functionality, identity, and power. The exhibition presents more than 110 contemporary high heels and 50 historical designs drawn from designer archives and the Brooklyn Museum and Metropolitan Museum of Art’s renowned costume collections.

*Killer Heels* examines the high heel as object and cultural signifier. Beyond the archetypal forms—stiletto, wedge, and platform—the emphasis is on designs that play with the sculptural, architectural, and artistic possibilities of the high heel; that use innovative or unexpected materials or techniques; and that push the limits of functionality, wearability, and even conventional beauty, through surprising structure, shape, or height.

The exhibition includes a selection of extraordinary high heels by more than 50 contemporary designers, including Céline, Chanel, Christian Louboutin, Alexander McQueen, Prada, and United Nude. These shoes are presented in compelling visual dialogues with historical high heels. Examples include elegant eighteenth-century court heels, tiny nineteenth-century Chinese slippers for bound feet, and iconic twentieth-century heel designs by Salvatore Ferragamo, Delman, and Roger Vivier for Christian Dior.

*Killer Heels* features six original short films that take the high heel as a central motif. Commissioned for the exhibition, the films explore a range of provocative cultural, social, sexual, ideological and political themes, demonstrating the enormous power of the high heel in the collective imagination.

**Counter-Couture: Fashioning Identity in the American Counterculture**
Bellevue Arts Museum  
September 4, 2015 - January 10, 2016

*Counter-Couture* celebrates the handmade fashion and style of the 1960s and 1970s. Often referred to as the hippie movement, the Counterculture of the era swept away the conformism of the previous decade and professed an alternative lifestyle whose effects still resonate today.

Moved by the rejection of a materialist and consumerist interpretation of the American Dream, hippies embraced ideals of self-sufficiency and self-expression. With the Vietnam War protests and the civil rights movement as a backdrop, Counterculture youth shunned the cultural standards of their parents, embraced the struggle for racial and gender equality, used drugs to explore altered states of consciousness, and cultivated a renewed dimension of spirituality.

Amidst a counterculture whose values celebrated everyone’s hands, minds, and intuition, fashion—and more essentially, personal style—proved a transcendental tool toward self-realization, enlightenment, and freedom from conventions. *Counter-Couture* exhibits garments, jewelry, and accessories of American makers who crafted the very reality that they craved, on the margin of society and yet at the center of an epochal change. The works on display encompass the ethos of a generation who achieved change by sewing, embroidering, and tie-dyeing their identity.

The exhibition captures the energy and character of the style and period through four lenses: Funk & Flash, Couture, Performance, and Transcendence. Each section tells a piece of this greater American story.
Regional Events

In Royal Style: Tradition and Fashion in Regal Dress
FIDM Museum
September 26, 2015

This one-day symposium, hosted by the Fashion Institute of Design and Merchandising Museum (FIDM), explores nineteenth- and twentieth-century royal attire from Europe and Asia, and features lectures by noted fashion historians/curators Dale Gluckman, Melissa Leventon, Kevin Jones, and Christina Johnson.

Registration is available to CSA Members and Student Members, as well as Non-members and Student non-members. A CSA-WR General Membership meeting will be held at 10:00 am; the program begins at 10:45 am. Morning lectures will be followed in the afternoon by concurrent curator-guided tours of three exhibitions in the FIDM Museum Galleries, and a book signing in the FIDM Museum Shop for FIDM publications, as well as for In Royal Fashion: The Style of Queen Sirikit of Thailand. The event will conclude with a no-host cocktail social (5-7pm) at the Pattern Bar, DTLA.

For more information and registration info: http://ow.ly/SqnXS. Contact Leigh Wishner with questions: leigh.wishner@gmail.com.

Body As Agent: Changing Fashion Art Symposium
Richmond Art Center
October 10, 2015

Body as Agent: Changing Fashion Art is an exhibition in response to the 1983 landmark showing of wearable art the Richmond Art Center, Poetry for the Body: Clothing for the Spirit (curated by WR member Jo Ann C. Stabb). Body as Agent: Changing Fashion Art updates that exhibition, displaying many of the original artists and adding new artists and new notions, with more than 30 artists participating.

The field of wearable art has expanded and grown. Wearable art still features chic clothing and accessories but has the added vibrations of upcycling – the use of castoff or reused elements and materials – enhancing the visual vocabulary of the artists. The new exhibition features the work of over 30 California artists, and includes wearable art and fashion and accessories as well as contemporary paintings, photography and sculpture using articles of clothing as metaphors for social, political and cultural issues. The exhibition will also show the artistic growth of some of the artists who exhibited in the 1983 show and still active in the art community. An accompanying catalog will be produced for the exhibition.

Related events will include a symposium on Saturday, October 10. Former CSA Western Region President, Melissa Leventon, will be the keynote speaker. Other scholars and artists speaking on the program include: Chris Francis, Dolores R. Gray, Ana Lisa Hedstrom, Suzanne Lacke, Emiko Oye, Carol Lee Shanks and Heather Vaughan (immediate Past President of CSA Western Region). Registration is available to CSA Members and Student Members, as well as Non-members and Student non-members.

For more information on this symposium, including a program and registration info: http://ow.ly/SqwH. Registration fee includes a box lunch. Contact Elise Yvonne Rousseau with questions: eyrousseau@gmail.com.
Opportunities: Calls for Papers

The Costume Society of America’s 42nd Annual Symposium
The Full Cleveland: Dress as Communication, Self-Expression and Identity
May 24-29, 2016

CSA invites submissions of original research including, but not limited to:
• Branding
• Communication of character in performance, including historical re-enactors and/or theatrical performance
• Communication of ethnic or national identity through dress
• Communication of social status via dress in all time periods
• Clothing as an expression of self

Email abstracts of 500 words or less, including endnotes and/or selective bibliography (for panels, each panelist’s abstract must be 500 words or less) to nationalcsa2016@gmail.com.

Deadline for submissions: October 16, 2015

Textile Society of America’s 15th Biennial Symposium
Crosscurrents: Land, Labor, and the Port
October 19th – 23rd, 2016

We invite participants to explore the ways in which textiles shape, and are shaped by historical, geographical, technological and economic aspects of colonization and/or globalization. How and why have textile practices moved around? As they travel, how have they been translated, modified, or used within acts of compliance or resistance? What impact have different regimes of labor, consumption, aesthetic valuation, or political/social economy had on textile production, use, and circulation? These questions may apply to contemporary or historical fine art, utilitarian, or ethnographic textiles, which may be addressed through scholarship or creative practice. In addition to our usual submission categories (papers, organized sessions, roundtables, films and other media), we are extending a call for poster sessions and for curated exhibitions.

Submit via the TSA website by October 1, 2016.

In Memoriam

We were saddened to hear of the June 2015 death of Western Region CSA member Elizabeth Galindo. She was a CSA member and Western Region Board Member from 2012-2015. Prior to joining the WR Board, Elizabeth was an active member of CSA. In 2010, she presented at the CSA National Symposium in Kansas City, MO. Her paper Headaches, Heartaches, and Euphoria in Creating Historical Costumes for a 21st-Century Hollywood Film, shared insights gained during her interviews with contemporary film costume designers. We offer our sincere condolences to her family, friends and colleagues.