

Winter 2008

## Needlework and Textile Exhibit Opening at the New Bedford Whaling Museum

On January 18, 2008, the New Bedford Whaling Museum will open its latest exhibition, *Needle/Work—Art, Craft, and Industry in a Port City*. The exhibit will rely heavily on local examples of both domestic and commercial needlework.

Needlework as an art, craft, and industry has played a significant role in the history of New Bedford and its environs. The plying of needle and thread—whether domestic or commercial, for ornamental or utilitarian purposes—symbolizes the impact of whaling both as a source of wealth and a means of subsistence. The lives and work of merchants' wives and daughters, seamstresses, dressmakers, and tailors, embroiderers and knitters, sail- and flag-makers and the whalers who carved exquisite scrimshaw needlework tools for the women in their lives, demonstrate the complexities and contradictions inherent in the domestic ideal and working realities of needlework.

The new exhibit will provide an opportunity to examine, for the first time, the roles that such work played in the social, economic, and cultural lives of New Bedford's men and women between the late 18th and early 20th centuries. The exhibition, which will run until the end of 2008, is intended to bring new attention to the region's textile heritage and expand the understanding of the interconnectedness and multicultural character of the whaling and textile industries.

"This needlework exhibition reflects the broader vision of the new New Bedford Whaling Museum," said Museum board member James Lopes. "The mission of the Museum is both to be the leading authority on American whaling, and to reflect the ethno-history of the people connected to the whaling industry.



While the men whaled, it was the women who sustained the community. Without the mothers, wives, sisters and daughters of whalers, there would be no New Bedford. Needlework exemplifies just one of their many skills."

In contrasting and comparing needlework as household pastime with needlework as occupation, this exhibition will reveal how and where the worlds of consumption and production in the needle arts and trades overlapped and intersected during the height of the whaling industry. Needlework pursuits enhanced and sustained personal and family relationships, built and supported communities, and linked diverse cultures.

"Far from being only a female activity engaged in for reasons of display or aesthetic sensibility, needlework in this port city was a skill important to, and shared by, both men and women," said Madelyn Shaw, the Museum's vice president for collections and exhibitions who has a strong textile background. "The distinctions between men's and women's work are not always simple to define, and they changed over time with the mechanization of sewing and the transformation of clothing manufacturing from supplemental outwork to full-time factory work."

Primary source materials are helping staff and consultants to uncover new information and gain fresh insights in the textile field. Historian Lisa Norling notes that "the world of sewing and clothing-making was complex, divided into different sectors, not automatically and holistically gendered female."

Textile consultant Kathleen Staples believes that the Museum's collection is rare in its "localness," and that it uniquely shows how different traditions were brought together and transformed to become a locality's "fingerprint."

The Whaling Museum was also able to garner the support of the region's current textile industry, including New Bedford Thread and Matouk Textile Works, with each donating current examples from their businesses. Joseph Abboud Manufacturing Corp. also provided modern clothing to be accessioned into the Museum's collection.

As the region's largest museum of artifacts and archival materials related to local history, the Whaling Museum will be able to draw on its rich, textile-related collections. The exhibition will be supplemented by lectures throughout the year and a symposium, scheduled for June of 2008. There will also be stitching workshops and site visits to local historical societies with relatively unknown but significant needlework collections.



## Costume Society of America Northeastern Region Board Members

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*Newsletter Editor:* Joanna Cadorette

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The Northeastern Region Newsletter is published three times a year. The deadline for the next issue is April, 15, 2008. Please send exhibit listings, new book notices, professional news, job listings, classes, etc., to:

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### *Please mark your calendar now...*

Our Student Research Forum will take place on Saturday, February 16, 2008 at Bay State College—thanks to Karen Kaplan, Education Chair for the Northeastern Region Board of Directors for heading up the arrangements.

Please plan to attend if you can. And, if you have students—please encourage them to sign up to present their research! They can send their contact information and the title of their project to Karen Kaplan at [vintage\\_apparel@yahoo.com](mailto:vintage_apparel@yahoo.com).

## Plan to Join the Northeastern Region Board!

It's never too early to start thinking about joining the Northeastern Region's Board. The election takes place in late winter/early spring and results will be announced during our Annual Meeting on May 3. The deadline for nominations is February 1, 2008. Serving on the regional Board is a great way to get better involved with CSA and to meet new friends. Please submit the names of potential nominees (including your own if you desire) to Hallie Larkin, 1443 Gardners' Neck Road, Swansea, MA 02777 or [halliemiss2@yahoo.com](mailto:halliemiss2@yahoo.com)

## President's Message

Happy New Year!

First, a short look back to our Fall 2007 meeting in Newport. Please join me in a round of applause for program chair Rebecca Kelly. The "Fashion Forum" was a stellar day with new research, beautiful settings and enjoyable time to reconnect with old friends and make new ones. We had a full house and I thank all of our members who made the trip. We were also fortunate to have Kay King, CSA's National President and Barbara Broudo, CSA's National President-Elect (and a faithful Northeastern Region member) with us for the day. My thanks to Kay and Barbara for attending; I hope that many of you had the opportunity to meet these leading lights of CSA. And, one final thank you to our co-hosts, the Preservation Society of Newport County and the Newport Restoration Foundation; we truly could not have done it without them.

Now, looking forward...our first event of the year will be our annual Student Research Forum, offering the dress scholars of tomorrow a chance to show off their ideas. See the details in this newsletter and mark your calendars—our students want to hear what you think. We will also be offering our annual student scholarship in 2008—this award provides \$500 of funding for a student studying any aspect of dress to attend CSA's National Symposium (this year in New Orleans, Louisiana). If you are a student member, please apply; if not, please encourage a student member near you to send in an application.

And, although the snow might be deep right now, spring is coming. Please plan to join us in Boston on May 3, 2008 for our Spring event. Our program chair, Karen Kaplan, is putting together a special day around the theme of Theatrical Costuming, including a special behind-the-scenes tour of costume storage at Boston Ballet. Don't miss this fabulous opportunity—look for registration forms as the weather starts to warm up!

May 3 will also be the day for our annual business meeting and announcement of the regional board election results. We are seeking nominations for the board right now; please see the announcement by Nominations Chair Hallie Larkin in this issue and consider nominating yourself or a friend.

As always, to ask a question or volunteer, see the list of regional board members on the website at [www.costumesocietyamerica.com](http://www.costumesocietyamerica.com). My contact information is also printed at the end of this message—don't hesitate to use it for a comment, an idea or a complaint. I look forward to hearing from you.

Aimee Newell

President, CSA Northeastern Region

781-457-4144

[aimee1@charter.net](mailto:aimee1@charter.net)



## Fashion Forum: A CSA Symposium in partnership with the Preservation Society of Newport County and the Newport Restoration Foundation.

November, 2007

by Karen DePauw, Graduate Student  
University of Rhode Island

On November 17, 2007 the Northeastern Region of the Costume Society of America in collaboration with The Preservation Society of Newport County and The Newport Restoration Foundation hosted their annual symposium in Newport, Rhode Island, *Fashioning*



Participants gathered at the Symposium Reception, Newport, RI

*a Modern American Identity: Studies in 20th-Century Dress.* The symposium was split between two different venues: Rosecliff Mansion and Rough Point. The day began with a breakfast gathering and then continued with three presentations. The first presentation, given by Patricia Warner, focused on the transition of costume from the late 19th century to the beginning of the 20th century. Rebecca Kelly followed with a presentation which focused on the same period but looked specifically at the portrayal of Newport fashions in *Vogue*. The final presentation given at Rosecliff Mansion was by Tiffany Webber. This presentation looked at Lord & Taylor as both a department store and a venue for American design.

Before leaving Rosecliff Mansion the attendees were invited to view the exhibit of turn-of-the-century fashions from Newport. The exhibit, *In Vogue: Newport & the American Fashion Press 1880-1920*, showcased a variety of typical summer fashions for Newport's elite. The costumes spanned from those for sports to shopping to leisure. The mixture of text and photographs of similar costumes in *Vogue* added a dynamic element to the costumes on display.

After a buffet lunch the symposium gathered at the Doris Duke mansion, Rough Point, to continue the presentations and view another costume exhibit. The presentations began with Molly Sorokin's look at Lillian Fischer Farley and her involvement in the fashion world between 1915 and 1960. Grace Kelly was the topic of the next presentation given by Kristina Haugland followed by Dr. Linda Welters' look at the natural look of fashion in the 1970s. The final presentation of the day was given by Michele Musto as an introduction to the exhibition on display, *The Look! Doris Duke's Day & Evening Wear*. This exhibit looked specifically at the day and evening costumes of Doris Duke, including pieces by Cardin, Yves St. Laurent and Chanel.

The symposium ended with a reception of hor d'oeuvres and wine and a final opportunity to mingle with other CSA members and non-members alike. The symposium was a valuable learning experience. The presentations involved a variety of topics while linking them all to the fashions which gave an identity to the American woman. All the presentations were well done and included a variety of pictures to illustrate the topics discussed.

Personally, my favorite speaker of the day was Patricia Warner, a professor at the University of Massachusetts. Her presentation, entitled *Planting the Seeds of American Style: Transition at Century's End*, was very interesting. I agreed with her thesis that Americans brought about the change in fashion more than any other factor. Americans ushered in the "new" styles which would become the staples of American fashion by the end of the century: women in pants, shorter skirts, make-up and casual clothing. The presentation was well supplemented with a power-point presentation and the speaker was interesting and informative. Overall, the entire symposium was well put together and quite interesting in all of its elements.



## Fourth Annual Student Research Forum

Sponsored by the Northeastern Region of the Costume Society of America and the Fashion Design and Merchandising Department at Bay State College

Saturday, February 16, 2008  
Bay State College, Boston, MA

The Northeastern Region of the Costume Society of America and the Fashion Design and Merchandising Department at Bay State College are pleased to announce the fourth annual Student Research Forum. This event is for student members, non-student members, and interested students who are not currently CSA members.

The forum will focus on students who are studying some aspect of costume, textiles, or fashion, or a related area. Students, both undergraduate and graduate, are welcome from all area colleges and universities in the Northeastern Region, and many will have the opportunity for a 10 minute presentation of their current academic work. Each presentation will be followed by 10 minutes of feedback from a panel of senior scholars and the audience, in an effort to enrich each student's project.

Students, this is a great way to discuss your research, receive feedback, and meet CSA members! If you would like to present, please e-mail Karen Kaplan at [vintage\\_apparel@yahoo.com](mailto:vintage_apparel@yahoo.com) by February 8, 2008. Include your name(s), contact information, presentation title and a brief description. Presentations are guaranteed on a first-registered, first-served basis, with a maximum number of ten presentations.

The forum will be held on Saturday, February 16, 2008 from 1-5 p.m. at Bay State College in Boston, MA. Light refreshments will be served.



## Meet Featured CSA Northeastern Region Board Members, Lynn Blake and Hallie Larkin.

**Lynn Blake**



*Lynn Blake, Associate Professor of Fashion Department: Fashion Design. Areas of specialization: Fashion Design, Illustration, Interdisciplinary Art*

Lynn Blake is engaged in an ardent mission to build bridges connecting fine art, design and academics with the objective of creating art that reflects and informs contemporary culture.

Her work centers on the issue of female voice and appearance in a patriarchal society past and present. She has exhibited throughout New England in both solo and collaborative shows, two of which

she acted as curator. She is currently involved in an interdisciplinary collaboration celebrating the fishing community of Deer Isle, Maine.

In addition to her current sustained artistic practice, Lynn has a thirty plus year history in the apparel manufacturing industry. She has held key principle design positions for major manufacturers such as New Balance Athletic Shoe Co., Inc. and Mast Industries, LTD, which includes the private labels of The Limited Stores, Limited Express and Victoria's Secret. Over the life time of her career, Lynn has worked in all aspects of the fashion design business from fiber to retail. Currently, she sits on the Board of Directors for the Northeastern Region of the Costume Society of America.

Lynn's teaching career represents a balance of vintage and modern instruction. Her passion for teaching classic methods such as draping, illustration and millinery techniques has led to mastery in these areas of study. By merging her industry experience with the instruction of cutting edge technology, Lynn provides fashion design students a sound understanding of the global community of manufacturing which in turn affords them an edge in developing careers in the apparel market.

Lynn Blake writes of her teaching philosophy: "I believe strongly in creating a safe atmosphere where students are free to speak and experiment. My knowledge is challenged and my curiosity excited when students pursue ideas deemed undoable. When those ideas work....it becomes a lesson for both of us about taking risks and following intuition—not routine.

Teaching design at Lasell College is a privilege that offers me engagement with raw, undeveloped, artistic talent. Our connected learning philosophy provides the opportunity to impress upon design students the importance of a well merged education of academics, fostered creativity and professional skill development."

**Hallie Larkin**



*Hallie Larkin is Co Founder of Southcoast Historical Associates and Owner of "At the Sign of the Golden Scissors" an 18th century costume shop. She is pictured here with her display of 18th Century Costumes.*

I joined CSA in 2000 as a fledgling costumer with a strong interest in 18th century costume research and reproduction. CSA through its symposiums, members and publications has opened up opportunities to me that otherwise would not have been available to a non-museum professional. Since joining CSA, I have co-founded a non-profit corporation, Southcoast Historical Associates, specializing in historical school presentations and costume programs as well as started a retail business reproducing 18th century accessories. I have co-produced an 18th century reproduction costume exhibit at the Glebe House Museum in Southbury, CT and presented an armchair tour of that exhibit at the 2006 CSA Hartford Symposium. I am an antique costume collector and have exhibited my collection of 18th century gowns and accessories at the symposium "Peculiarly New England", Lexington, MA, 2006 and have established my own 18th century historical costume/millinery shop "At the Sign of the Golden Scissors", a shop specializing in historically accurate reproductions of 18th century dress, accessories and undergarments.



## Behind-the-Scenes Volunteer

by Carrie Alyea

CSA Northeastern wouldn't be the vibrant organization that it is without the work and dedication of our many thoughtful, creative, and industrious volunteers. I wish to honor here one very special volunteer who has served our organization behind the scenes for the past five years. His name is Howie Kline, and he is the person responsible for the transformation of our regional newsletter into the beautifully designed publication that it is today.

Howie, whose full, professional name is Oliver R. Kline, came to volunteer to CSA Northeastern not through the usual channel of costume/dress studies. Rather, luckily for us, he happens to be the father of our longstanding Newsletter Editor, Joanna Kline Cadorette. And, even luckier for us, he has worked in graphic design his entire professional life, and works as a freelance designer out of his home in Plymouth, Massachusetts.

When Joanna became Newsletter Editor in spring 2003, she began this family collaboration. Joanna places the elements in the appropriate locations and does all of the editing. Howie then steps in to give it the professional appearance that we have become accustomed to.

When we changed our regional name from "CSA New England and Eastern Provinces" to "CSA Northeastern," Howie reworked our newsletter heading and improved its attractiveness. We are incredibly grateful to Howie for adding the professional graphic-design polish to our regional newsletter.

In addition to his work on our newsletter, Howie has added his touch to printed media associated with numerous symposia: the call for papers and brochure for our Fall 2003 symposium, *Recycling Design* (Durham, NH), and the brochure for our Spring 2007 symposium, *Behind the Scenes* (Williamstown, MA), as well as the logo for the 2006 national symposium in Hartford Connecticut, *Unlocking the Trunk: Collections, Collectors and Collecting*.

Moreover, some of you may be familiar with his design work on the 12-page Plimoth Plantation publication, *Embroidered Coif Kit*: the publication was written by daughter Joanna and designed by Howie. He also designed the logo for the *Embracing Inclusive History* conference sponsored by ALHFAM (Association for Living History, Farm and Agricultural Museums) at Mystic Seaport and Old Sturbridge Village in 2000, which some of you may have attended.

On behalf of our board of directors, I want to extend our heartfelt gratitude to Howie for his generous contribution of his professional expertise and time to CSA Northeastern. Because of his invaluable, longstanding work on our newsletter, our regional board of directors recently created a title for him and his role—Newsletter Graphic Designer—to give him public credit for his work. Thank you, Howie!

## "Reveal or Conceal?"

McCord Museum, Montréal

February 22, 2008 - January 2009

A well-turned ankle peeking out from under a long hoop skirt, an expanse of thigh in a miniskirt, an exposed midriff in low jeans—this McCord Museum exhibition



shows how reveal-

ing a woman's body has always been as much a part of Western fashion as concealing it. In spite of or because of their impact, shocking and tantalizing styles, like knee-length skirts in the 1920s, hot pants in 1971, and exposed thongs today, often become mainstream.

The exhibition examines how, because we conceal our bodies with clothing, revealing them can be powerful. Some 200 objects from the McCord collection will illustrate how with each decade of the past century, clothing revealed more of the female body, and women seemed to gain ever greater physical comfort and social and sexual freedom. Ultimately this exhibition aims to show that revealed or concealed the female body is contested terrain for changing social attitudes and practices.

514-398-7100 • [www.mccord-museum.qc.ca](http://www.mccord-museum.qc.ca)



## Plan Now to Attend the Northeastern Region's Spring Symposium!

*Backstage at the Ballet: A Look at Theatrical Costume*  
to be held Saturday, May 3, 2008

The Spring symposium will take place in Boston, Massachusetts on May 3, 2008. The morning program will include presentations by Pam Sebor-Cable, former seamstress at the Boston Ballet, now an adjunct faculty member at Framingham State College and Lasell College, who will speak about transforming sketches into finished costumes and by Gail Buckley, resident designer at Costumeworks in Somerville, Massachusetts. Costumeworks designs costumes for theater, opera, Disney and others; Buckley will talk about her work with the company. After our regional annual meeting and lunch on your own, participants will have the opportunity to tour the Costume Shop at the Boston Ballet and to attend a matinee performance of the Boston Ballet's *Swan Lake* (additional fee). Look for your registration brochure in early spring with additional details. *Mark your calendar now!*



# Happenings Around the Region

## Massachusetts

### “Walk This Way” at the Museum of Fine Arts, Boston Through March 23, 2008

While shoes serve a practical function by protecting our soles from the elements and hazards underfoot, they have also become highly ornamented objects of obsession. Whatever the materials or the cost, however, shoes always reflect the time and place in which they were made and worn and the culture that produced them. *Walk This Way*, unlike any footwear exhibition in the past, places shoes—from ancient Egyptian and Nubian sandals to new acquisitions representing the best in contemporary design—throughout the MFA's galleries to illustrate their relationship to other works of art. These provocative juxtapositions provide insights into the history, ornamentation, and cultural importance of footwear. In this treasure hunt of an exhibition, visitors might find a pair of Venetian chopines next to a painting of the city by Canaletto, a woman's shoe from the late 1790s embroidered with neoclassical scrolling grape vines exhibited with an ancient statue of the Greek god Dionysus, or a pair of contemporary wedges with rococo carved heels from MIU MIU's most recent collection alongside eighteenth-century carved and gilt furniture. 617-267-9300 • [www.mfa.org](http://www.mfa.org)



### “Jewelry by Artists: The Daphne Farago Collection” at the MFA, Boston

Through March 5, 2008  
617-267-9300 • [www.mfa.org](http://www.mfa.org)

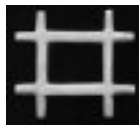
### “Needle/Work—Art, Craft, and Industry in a Port City” at the New Bedford Whaling Museum.

Opening January 18, 2008  
508-991-2204 • [www.whalingmuseum.org](http://www.whalingmuseum.org)

### “Puzzled & Board” at the New England Quilt Museum

January 19–March 29, 2008

A juried exhibit of quilts inspired by puzzles and board games, featuring 30 unusual and witty quilts. Entries include regional, national and international artists. 978-452-4207 • [www.nequiltmuseum.org](http://www.nequiltmuseum.org)



### “Clothes Make the Man: The Colonial Gentleman in New England” Flynt Center of Early New England Life, Historic Deerfield.

March 29, 2008–August 17, 2008

Eighteenth-century gentlemen were very stylish and impressive. See recent acquisitions of men's costumes, as well as the “Freedom Suit” owned by Jacob Brown (1736–1816) from the Concord Museum that illustrate men's fashions during the 1700s. 413-774-5581 • [www.historic-deerfield.org](http://www.historic-deerfield.org)



### Historic Deerfield Winter Lecture Series, “Celebrating Fiber Arts” Continues.

*Wool in New England: The World of Bed Covers*  
February 24, 2008 at 2 p.m., White Church Community Center · Lynne Zacek Bassett, independent scholar specializing in New England's historic costume and textiles, will present the second of three talks in the series “Celebrating the Fiber Arts.” Free.

*The Basics: Linen and Cotton*  
March 30, 2008 at 2 p.m., White Church Community Center · Diane Fagan Affleck, Director of Interpretation, American Textile History Museum, will present the final talk in the series “Celebrating the Fiber Arts.” Free. 413-774-5581 • [www.historic-deerfield.org](http://www.historic-deerfield.org)

### “Edge of the Sublime: Enamels by Jamie Bennett” at the Fuller Craft Museum

January 19–May 4, 2008

Fuller Craft Museum is proud to present a first-ever retrospective of works by one of the most important enamellists today in *Edge of the Sublime: Enamels by Jamie Bennett*. This exhibition explores the artist's creative use and development of a variety of enameling and metalworking techniques to produce highly color-saturated imagery on signature brooches, necklaces and pendants. Curated by Jeannine Falino, former Carolyn and Peter Lynch Curator of Decorative Arts, Museum of Fine Arts, Boston, *Edge of the Sublime* will be on view at Fuller Craft Museum before traveling to museums nationwide through 2010. 508-588-6000 • [www.fullercraft.org](http://www.fullercraft.org)



## Rhode Island

### **“Evolution Revolution: The Arts and Crafts in Contemporary Fashion and Textiles” on Exhibit at the RISD Museum**

*February 22–June 15, 2008*

Designers from the United States, Britain, Europe and Japan have led the way for a new arts and crafts spirit in fashion and clothing. This exhibition explores ways in which fashion and textiles are a reflection of changing attitudes about design and consumption.



Similar in philosophy with the late nineteenth-century British Arts and Crafts movement, contemporary designers are seeking ways to unify technology with the creative process.

401-454-6500 • [www.risd.edu/museum.cfm](http://www.risd.edu/museum.cfm)

### **URI Department of Textiles, Fashion Merchandising and Design Gallery Exhibit: “China: the Power of Design”**

*Through March 2008*

Featuring clothing and textiles from China, this exhibit is a systematic look at how design is utilized by a particular culture to promote a variety of ideals and beliefs. To those outside of the culture, the depth of meaning and relevance of any one design may be lost. To those in the know, however, visual clues, such as the ones highlighted here, represent an entire unspoken language. You will see how design is used in these textiles to reflect ethnic origins, create order, represent religio-philosophical thought, express the unity of heaven and earth, represent the continuity of the Chinese people, reflect technological developments, and create beauty. While distinct lines have been drawn in this exhibit for display purposes, many of the designs found in one category could have easily been placed in another. The arbitrary distinctions are meant to stimulate a new way of looking at textiles and clothing. They should be regarded as more than mere cloth and decoration, but as significant cultural artifacts.

## Nova Scotia

### **“Meta Incognita” at the Nova Scotia Centre for Craft and Design and Mary E. Black Gallery, Halifax, NS**

*February 22–April 6, 2008*

11 fiber artists produce an exhibition to accompany the new opera "Frobisher" for the Calgary Opera Company.

902-492-2523 • <http://www.craft-design.ns.ca>

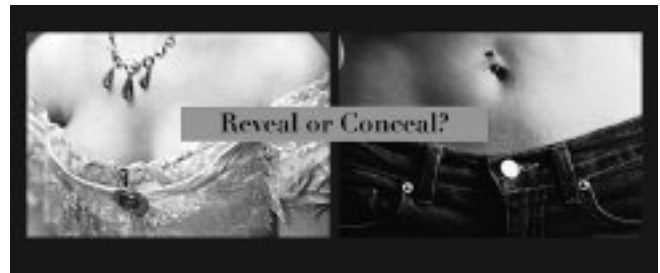
## Québec

### **“Reveal or Conceal?”**

#### **McCord Museum, Montréal**

*February 22, 2008 - January 2009*

The exhibition examines how, because we conceal our bodies with clothing, revealing them can be powerful. Ultimately this exhibition aims to show that revealed or concealed the female body is contested terrain for changing social attitudes and practices. 514 - 398-7100 • [www.mccord-museum.qc.ca](http://www.mccord-museum.qc.ca)



### **“A Day in the Life of Maggy M.”**

#### **Michèle Provost— Contemporary Embroidery The Museum of Costume and Textile of Quebec**

*Through March 16, 2008*



The work presented in this exhibition is the result of a 24 hour documentary incursion into the life of Maggy M., a mother of two who lives in the suburbs. She divides her time between family and work, social obligations and children's activities. All in all, Maggy M. leads a seemingly ordinary, yet fulfilling life. She is but one of the 7 billion inhabitants of this planet and, as such, is truly worthy of the attention of the artist Michèle Provost. Some images, carefully selected and respectfully hand-stitched by Provost, speak of daily gestures, common yet significant, that combine to define the basis of a human existence.

Thus is established a private dialogue between the artist and the viewer as two humans sharing a common experience. In a broader context, this work strives to illustrate our individual yet shared heritage, and to leave behind traces of humanity in a world of dehumanizing and globalizing frenzy. 450-923-6601 • [www.mctq.org](http://www.mctq.org)

### **“Embroidered Narratage: Visions of the Twenty-First Century stitched by Indian Women” at The Museum of Costume and Textile of Quebec**

Curated by Dr Skye Morrisson

*March 27 to May 25, 2008*

450-923-6601 • [www.mctq.org](http://www.mctq.org)

**NORTHEASTERN REGION Costume Society of New England and the Eastern Provinces**  
**NEWSLETTER** America  
Education • Research • Preservation • Design  
Joanna Cadorette, *Region I Editor*  
435 High Street, Apt. #2  
Mystic, CT 06355



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