

JOHN E. VOLLMER

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EXECUTIVE SUMMARY

Experienced senior curator, director, educator, administrator and consultant to museums, universities and cultural agencies in Canada, the United States, Taiwan, South Korea, Singapore, Hong Kong and Australia. Internationally-recognized as curator and scholar in the fields of Asian art, textiles and dress, decorative arts and design. Record of solid academic achievement, including seminal work with Chinese textiles and dress. Extensive experience creating exhibitions to engage diverse audiences with broad range of themes, materials and ideas.

Skilled in strategic and financial planning, institutional operations design, staff and contract resources supervision, exhibition development, execution, design and installation, project management, facilitation, public and education program planning and special events development.

Regularly advises museums, auction houses and private individuals concerning matters affecting textiles, dress and decorative art collections, evaluations, appraisals and collections building.

Skilled in planning and implementing long- and short-term projects with measurable results, researching, isolating and developing critical information for effective decision-making. Exceptional oral and written communications. Strong leadership and team-building skills with staff, trustees, volunteers and members.

The attached curriculum vitae details professional experience and accomplishment for:

Vollmer Cultural Consultants, Inc.	1991-present
Design Exchange, Toronto	1989-1991
Vollmer Cultural Partners, Inc. (Canada)	1987-1989
Kent State University Museum	1986-1987
Glenbow-Alberta Institute, Calgary	1984-1986
Royal Ontario Museum	1983-1969

Presentations at academic meetings, academic writing, catalogues, reviews and popular publications, honors and recognition, and qualifications are included.

PROFESSIONAL EXPERIENCE

VOLLMER CULTURAL CONSULTANTS, INC. 1991-present

The company specializes in strategic planning and practical program development for not-for-profit, public and private sector clients in education, arts and culture in Canada, the United States and Asia. Vollmer Cultural Consultants, Inc. assists clients to meet long and short term goals with dynamic and innovated programs, involving:

- Exhibition and public program development and design
- Exhibition communications strategies
- Gallery and museum planning
- Collections development for museums, auction houses, commercial galleries and private collectors.
- Creative, technical and promotional writing and art direction
- Facility assessments and collection surveys
- Conceptual planning for organizations, operations and programs
- Needs assessments and business plans
- Project management

SELECTED PLANNING PROJECTS

Theatre Museum Canada, Toronto 2012

Consultant with Audience Research & Analysis (New York) and Margo Welch (Toronto): reviewed costs and feasibility of outfitting and running a permanent museum in a space within a proposed new development. The organization was founded twenty-one years ago and has declared a national Canadian mandate, but has purposely not established a permanent facility. With Board and Executive Director, developed three operating scenarios and tested potential audience reaction. Delivered report, including stakeholder interviews, environmental scans, market surveys (both online and point of contact questionnaire results), resources assessments and space needs review. Our research concluded this project was neither advisable nor feasible in the proposed space and in the present economic environment. The report included a number of recommendations for developing online resources and taking a pro-active position nationally on issues affecting the Canada's theater heritage and the communities which create, produce and support them.

SELECTED PLANNING PROJECTS - continued

National Palace Museum, Taipei 2004

Specialist Advisor: reviewed plans for textile galleries for the new Southern Branch of the Museum projected to open in 2015. Subcontracted by Lord Cultural Resources of Toronto, which led the planning study for the project, to chair intensive three day meeting. Reviewed four major theme ideas and raised questions about implementation and how the new galleries do, or do not, link back to the collections of National Palace Museum and the feasibility of executing pan-Asian textile themed programs.

ROM Renaissance, Royal Ontario Museum, Toronto 2003-2008

Academic Advisor: conceptual planning and message development of the Textile and Costume gallery designed by Haley Sharpe Design, United Kingdom for the new Daniel Libeskind wing. Developed interpretative strategy, identified artifacts, drafted the initial detailed communications plan (subsequently adjusted final texts for production), and designed audio-visual introduction for gallery.

Thousand Islands Art Center, Home of the Handweaving Museum, Clayton, New York 2003

Consultant: facilitated intensive one-day Board of Trustees retreat; reviewed operation, assessed resources and priorities, reviewed mission, name and positioning. Delivered report with recommendations concerning the future directions and priorities, refocused mission statement, revised name and a three-year operations and management plan. Outcomes: The Board renamed the organization, reworked the mission statement and set priorities for hiring professional staff and renovating facilities on the present campus, rather than attempt to mount a capital campaign to move the Center and its programs to another property.

SELECTED PLANNING PROJECTS - continued

Walter and Lenora Brown Asia Art Wing, San Antonio Museum of Art 2002-2005

Consultant: worked with curator and gallery designer, developed interpretative plan for twelve permanent galleries of East and South Asian art in newly constructed space, assisted with artifact selection, drafted and revised introductory wall texts, section texts and artifact chat labels and sourced supplementary images.

Curator: developed concept and plan for focus installations of a Chinese scholar's studio and a woman's bedroom, sourced loans, prepared mounts for textiles, installed artifacts and props.

Textile Society of Hong Kong 2000

Consultant with Dale Gluckman: facilitated intensive three day planning meeting with Executive Committee. Developed plan and created outline for an event to mark the tenth anniversary of the organization's successful 1995 conference on Chinese textiles. Event included a joint exhibition with the Oriental Ceramic Society of Hong Kong, two and half day international conference and Asian textile fair. Delivered report detailing components and strategic plan with timeline for producing the event, which was subsequently cancelled.

Association of Manitoba Museums, Winnipeg 1996-1997

Consultant: worked with Executive Director and Executive Committee of the Board of Directors, to conduct a review of profession development and training programs; surveyed membership, conducted focus group discussions and presented findings to Board of Directors. Delivered a five-year strategic plan, refining the development and training programs, how they are delivered and paid for.

SELECTED PLANNING PROJECTS - continued

Fu Jen Catholic University, Taipei 1995

Visiting Scholar and Consultant: reviewed university museum textile collections and teaching strategies for the Graduate Centre for Asian Textile Studies; worked with staff to develop space and functional program scenario and conducted workshops.

Ontario Museum Association, Toronto 1993

Consultant: reviewed operations and evaluated programs, conducted focus group discussions with members concerning the future; facilitated a planning retreat for Council and Secretariat staff. Delivered a three-year strategic plan for the Association.

Ontario College of Art, Toronto 1993

Member of Restructuring Team: reviewed studio craft programs, conducted research, lead focus group discussions and delivered report with recommendations to the Academic Vice President.

Bata Shoe Museum Foundation, Toronto 1991-1993

Consultant and Project Manager: in consultation with the founder and museum staff, developed concept and interpretative plan for first permanent home of the Bata Shoe Museum, worked with the architects and exhibit designers, liaised with building owners, City of Toronto Planning officials and subcontractors.

SELECTED EXHIBITION PROJECTS

University of Alberta Museums, Edmonton 2016

Curator for *China Through the Lens of John Thomson*, a borrowed exhibition from the Wellcome Library Collection, London and *The Mactaggart Art Collection: Beyond the Lens* drawn from the collections of the University of Alberta Museums. Work with staff and contract designer to develop conceptual plan and installation strategy. Draft interpretative plan and supervise installation.

Aga Khan Museum, Toronto, 2014

Project Manager/Curator for *The Lost Dhow a 9th century discovery on the Maritime Silk Route*, a borrowed exhibition from the Singapore Heritage Foundation and Singapore Maritime Museum, lead staff team to develop conceptual plan and installation strategy. Work with contract exhibit designer to realize exhibition, refine artifact lists, draft interpretative plan and supervise installation.

New Orleans Museum of Art 2012-continuing

Guest Curator: developed conceptual plan for *Re-envisioning Japan: Art Textiles from the Meiji and Taisho periods*, a traveling exhibition and catalogue, recruited international advisory team, chaired planning meetings, refine artifact list draft interpretative plan and supervise installation.

Project Manager: assist Assistant Director and Curator of Asian Art with budgets, sponsorships, grant applications, loans, conservation treatment and tour schedule.

Editor: develop catalogue plan, identify and confirm authors, copy edit, supervise layout and design.

Premier Exhibitions, Atlanta 2010

Consultant: advised on exhibition development and future prospects; developed comprehensive plan for exhibition on history and cultural impact of Playboy Magazine, wrote prospectus, developed presentation and tour strategy and contacted potential venues (project cancelled).

SELECTED EXHIBITIONS - continued

University of Alberta Museums, Edmonton 2008

Curator: *Dressed to Rule: 18th Century Court Attire*, the inaugural exhibition of Chinese textiles and paintings from the Mactaggart Art Collection, a major donation to the University. With staff, developed concept, selected artifacts, drafted interpretative plan and labels, and supervised installation

Museum of Sex, New York 2003-2006

Curator and Project Manager: *Men without Suits* an exhibition of male nude photography, opening in 2005; selected works, negotiated loans, created interpretative plan, worked with Casson Mann Design of London, exhibition designers, worked with Charles Gansa on animated introduction. Wrote texts and labels and supervised installation

Curator and Project Manager: *Sex Among the Lotus: 2500 Years of Chinese Erotic Obsession* a major exhibition, opening in 2004. Developed plan, selected artifacts, negotiated loans with nine institutional and private collectors, worked with Casson Mann Design of London on gallery design. Also worked and supervised Small Design Firm of Cambridge, Massachusetts on interactive teaching components, Pentagram and Willy Wong on special graphics, Matthew Barrick for sound scape. Wrote texts for wall and artifacts, supervised installation. Worked with museum communications staff on media and public relations strategy, press materials, media interviews.

Textile Museum of Canada, Toronto 2000-2001

Guest Curator: developed plan for *Celebrating Virtue: Prestige Costume and Fabrics of Late Imperial*

China, a traveling exhibition circulated by Textile Museum of Canada in cooperation with the Glenbow Museum. Selected artifacts, drafted interpretative materials and supervised conservation and installation. Author: wrote study guide for exhibition.

SELECTED EXHIBITIONS - continued

National Museum, Singapore 1993

Consulting Curator, subcontracted by Lord Cultural Resources, Toronto: developed communications plan and design strategy for the installation for *Trading: Maritime Silk Routes of Asia*, a major art and archaeology exhibition on loan from the Peoples Republic of China,

Art Museum of Southeast Texas, Beaumont 1992

Guest Curator: selected artifacts, advised on installation and wrote catalogue for *Dragons Dancing, Chinese Ch'ing Dynasty Robes*.

Bata Shoe Museum, Toronto 1991-2007

Curator and Project Manager: *Tied to Earth, Watched by Heaven: Chinese Children's* opening 2006. Selected artifacts from the Museum collection and five private and public collections, negotiated loans, and assisted in packing and shipping of artifacts. Worked with exhibition designers on layout and interpretation, wrote texts and labels, and supervised installation. Wrote articles for specialist journals and magazines.

Curator and Project Manager: *Shoes in Fashion from 200 to 2000* a travelling exhibition from the Bata Shoe Museum, Toronto, for the National Museum of History, Taipei in 2001. With staff, selected artifacts, created conceptual design and interpretative plan, developed comprehensive illustrated timeline for gallery, negotiated loans and supervised installation with Bata Shoe Museum conservator. Author: wrote text for illustrated catalogue for exhibition.

Project Manager: *Paduka: Traditional Indian Feet and Footwear*, exhibition of Indian footwear, opening 1999. Developed installation design with Design + Communications, Montreal, created interpretation and communications plans and supervised installation. Drafted catalogue chapter on regional footwear based on Bata Shoe Foundation-sponsored field collecting programs.

SELECTED EXHIBITIONS - continued

Interpretative Planner and Project Manager with Philip Beasley Architects (Toronto) and Paul Mathieson Lighting Design (Toronto): planned, designed and installed *Kamiks Inuit Boots: A Woman's Art*, a feature exhibition based on museum's field-documented footwear collection from the Inuit of Canada and Alaska, opening 1994. Worked with ethnologists and Inuit community elders to create concept and communications plans, drafted, edited and coordinated label design and production, developed gallery design, prepared tender documents and negotiated with general contractor and supervised installation.

Guest Curator: with museum staff, planned and installed special exhibition, *Stepping Out in Style: Survey of Western Fashionable Footwear* (1992) and special exhibition, *In the Steps of Our Ancestors* (1993).

SELECTED COLLECTIONS ASSESSMENT PROJECTS

Speed Art Museum, Louisville 2010

With Titi Halle, Cora Ginsburg LLP: reviewed global textile and dress (approximately 1,200 artifacts) with registrar and decorative arts curator in terms of new institutional collections criteria, grade individual items, identified prime material and updated catalogue information, recommended deaccessioning options and valuations estimates.

Virginia Museum of Fine Arts, Richmond 2006

With Curator of Asian Art: reviewed Chinese costume and textiles collection (approximately 300 artifacts), identified prime material and updated catalogue information, identified inferior or pastiche material, recommended deaccessioning options and delivered report.

SELECTED COLLECTIONS ASSESSMENT PROJECTS - continued

University of Alberta Museums, Edmonton, Canada 2004-2005

Reviewed Mactaggart Art Collection Chinese textiles and costume (640 artifacts), delivered detailed letter of support for application to the Canadian Cultural Export Review Board for certification as national cultural property.

Museum of Fine Arts, Boston 2000

With Curator of Textiles and conservator: photographed and documented Chinese textile and dress collection (approximately 700 pieces), graded pieces for quality and significance and delivered report.

Cleveland Museum of Art 1999, 2006

With Curator of Islamic Art and Textiles, Education, Conservation and registration staff: reviewed global textiles and costume in Education Department teaching collection (approximately 1,700 artifacts), identified items to be transferred to the permanent collection, updated catalogue information, identified inferior or pastiche material and recommended deaccessioning options

In 1999 with Curator of Islamic Art and Textiles: photographed and documented Chinese textile and costume collection (approximately 250 pieces), graded for quality and significance and delivered report.

Cincinnati Art Museum 1999

With Assistant Curator of Decorative Arts: photograph, recorded and graded Chinese, Japanese, Korean and Near Eastern textile collection (approximately 600 pieces), reviewed documentation and advised on collections development strategies.

Scripps College, Claremont, California 1998

With Museum Director and Professor of Art: photographed, recorded and graded global textile and dress collection (approximately 950 pieces) and delivered report.

SELECTED COLLECTIONS ASSESSMENT PROJECTS - continued

Santa Barbara Museum of Art 1998

With Curator of Asian Art: reviewed, updated documentation and graded Chinese robes and textiles collection (approximately 450 artifacts).

Private collector, Chicago 1998

Photographed and documented Chinese costume and textile collection (approximately 800 pieces) and delivered report; advised on placement of selected items at four public museums.

The Art Institute of Chicago 1996-1997

With Curator of Textiles: reviewed, updated catalogue information for Chinese textile and costume collection (approximately 500 pieces) and delivered report.

SELECTED COLLECTIONS EXAMINATION AND STUDY PROJECTS

Paul Marcus Collection, Boston 2004-2005

Worked with collector to review ten imperials Qing dynasty robes, prepared detailed illustrated dossiers including technical analysis, history, significance and comparable pieces. Advised on acquisition of comparable pieces in the art market.

Edwin Mok Collection, Sydney, Australia 2005-07

Photographed and catalogued collection of late imperial Chinese costume (approximately 100 artifacts), delivered report and advised on acquisitions of pieces in the art market.

National Palace Museum, Taipei 2004

Examined *kesi* and embroidered scrolls and album leaves and miscellaneous textile artifacts in three curatorial collections of museum and made detailed notes.

SELECTED COLLECTIONS EXAMINATION AND STUDY PROJECTS - continued

Asian Art Museum, San Francisco 2003

Reviewed collection of Chinese robes and textiles (approximately 50 pieces).

Myrna and Samuel Myers Collection, Paris 2000-2003

Photographed and catalogued collection of Chinese robes and textiles (approximately 150 pieces); proposed publication and exhibition.

Chris Hall Collection, Hong Kong 2000

Examined, photographed and recorded select items from an extensive Chinese textile and robes collections (over 3000 artifact).

Peabody Essex Museum, Salem 1999

Photographed and recorded Chinese export textiles and late imperial Chinese costume and textiles (approximately 250 pieces).

Glenbow-Alberta Institute, Calgary, Canada 1999

Reviewed, photographed and recorded Chinese costume and textile collection (approximately 70 pieces).

Textile Museum of Canada, Toronto 1999

Reviewed, photographed and recorded Chinese costume and textile collection (approximately 175 pieces).

Peterson Museum of International Culture, Pomona, California 1998

Photographed and recorded Chinese dress collection (approximately 125 pieces).

SELECTED COLLECTIONS EXAMINATION AND STUDY PROJECTS - continued

American Museum of Natural History, New York 1998

Reviewed, photographed and recorded Chinese costume and textile collection (approximately 50 pieces).

Newark Museum of Art 1998

Reviewed and recorded Chinese and Tibetan costume and textile collection (approximately 200 pieces).

Association pour l'Étude et la Documentation des Textiles de Asie (A.E.D.T.A), Paris 1996-1998

Reviewed, photographed and recorded collection of late imperial Chinese costume and textiles (approximately 350 objects).

Los Angeles Museum of Art 1995

Reviewed and recorded Chinese and Tibetan costume and textile collection (approximately 125 pieces).

Indianapolis Museum of Art 1995

Reviewed and recorded collections of Asian textiles and dress (approximately 300 artifacts).

SELECTED WRITING PROJECTS

5 Continents Editions, Milan 2013-2016

Curator and editor of collaborative efforts of six scholars and two collectors of comprehensive study of Japanese fine art textiles for *Re-envisioning Japan: Meiji Fine Art Textiles*.

University of Alberta Press, Edmonton 2006-2010

Commission with Jacqueline Simcox: selected 72 artifacts and wrote *Emblems of Empire: Selections from the Mactaggart Art Collection*, a catalogue of 72 imperial textiles and art works in the University's permanent collection.

Berg Publishers, Oxford, England 2006-2009

Editor: East Asia, volume 6 of ten volume *Berg Encyclopedia of World Dress and Fashion* under Chief Editor Joanne B. Eicher, drafted table of contents, identified and confirmed sixty-five authors, copy edited draft submissions and wrote overview, introduction and six essays.

Asian Civilizations Museum, Singapore 2006

Commission to contribute essay "Reading the Signs at Court: Imperial Textiles in the Chris Hall Collection", for catalogue, *Power Dressing: Textiles for rulers and Priests from the Christ Hall Collection*

Art Museum of South Texas, Corpus Cristi 2006

Commission to contribute essay "Akemi Mizoguchi: Bridging Cultures", for catalogue, *Akemi Mizoguchi: Pattern, Picture, Dye*.

SELECTED WRITING PROJECTS - continued

Gallerie Myrna Myers, Paris 2003-2005

Commission to write catalogue *Silks for Thrones and Altars: Chinese Costumes and Textiles from the Liao through the Qing dynasty.*

CanAm Global Inc. 2001-2011

Consultant: *The Art of Figure Skating*, a traveling exhibition about the history of international figure skating (project cancelled).

Project Manager, Writer and Editor: revitalize project as an art book *Figure Skating and the Arts* sponsored by Skate Canada.

The Art Institute of Chicago 2000

Guest Curator: selected, researched and wrote catalogue, *Clothed to rule the Universe: Ming and Qing Dynasty Textile at The Art Institute of Chicago* for seventy pieces from the collection.

Association pour l'Étude et la Documentation des Textiles de Asie, Paris 1999-2000

Commission to write monograph on collection *Chinese costume and accessories 17th-20th century.*

The Art Gallery of Peterborough, Ontario 1996

Commission to contribute essay for catalogue, *Dorothy Caldwell: Field Notes.*

Royal Canadian Academy of Art 1995

Commission to write catalogue and artist profiles for *22 Canadian Designers from the Royal Canadian Academy of Art* for an international touring exhibition.

SELECTED WRITING PROJECTS - continued

Macmillan Publishers Limited, London 1993-1996

Commission to contribute entries on Chinese textiles, Asian trade fabrics, Chinese carpets and early Chinese dress, for *The Dictionary of Art*, edited by Jane Turner.

PROFESSIONAL EXPERIENCE - continued

DESIGN EXCHANGE, Toronto 1989-1991

Executive Director: worked with and coordinated efforts of Board of Directors in start-up of an emerging, non-profit center for contemporary design housed in the former Toronto Stock Exchange building; designed, developed and implemented curatorial, communications and development strategies.

Responsibilities:

- Design, implement and manage start-up operation (half million dollar budget);
- Supervise a full-time staff of six and numerous consultants; work with architects and a project manager; liaise with appropriate City of Toronto departments;
- With Director of Development, plan and implement private sector fund raising campaign; assist Board of Directors to meet its fund-raising goals (set at \$8 million); and
- Liaise with departments and ministries within four levels of government; consult with national and regional professional design associations, educational institutions, business groups and interested individuals.

Accomplishments:

- Hired staff and built the initial operation;
- Initiated a \$8 million capital campaign;
- Developed program, acquisition and personnel policies;
- Collaborated with various design discipline organizations in Canada to raise awareness and
- Initiated international liaison with related operations in Europe.

VOLLMER CULTURAL PARTNERS, INC. 1987-1991

Henry Art Museum, University of Washington, Seattle 1990

Visiting Scholar: one week residency to review Chinese costume collection; updated catalogue information, presented seminar and advised on exhibition and educational materials.

Museum of Fine Arts, Houston 1988-1989

Guest Curator: planned, designed, mounted and installed exhibition and wrote catalogue for *The Grand Elegance of Venice: The Costumes of Mariano Fortuny*, opening in 1989.

Guest curator: planned, designed, mounted and installed exhibition and wrote catalogue for *Dressed to Celebrate: Evening Wear in the Twentieth Century*.

Royal Ontario Museum, Toronto 1988-1989

Project Curator: facilitated the completion of *Let's Play Ball, Baseball at the ROM* a major exhibition on the history and social impact of baseball, secured loans, finalized interpretative plan, refined design and supervised installation.

Allen Memorial Art Museum, Oberlin 1987-1988

Consultant: reviewed, updated documentation and graded of collection of global textiles and dress (approximately 200 artifacts) and delivered report.

KENT STATE UNIVERSITY MUSEUM, Kent, Ohio 1986-1987

Director: led and managed the operation and programs of a new museum (opened October 1985) featuring collections of European, American and Asian decorative arts with concentrations in fashionable dress and accessories, American ceramics and glass (approximately 7000 items)

Responsibilities:

- Develop a teaching museum within the context of a public facility to meet international standards of professional museum operation; as Professor in School of Fashion Design and Merchandising, teach courses on the history of Western fashionable costume;
- Establish public exhibition programs;
- Supervise a staff of 3 professionals, 25 students and 125 volunteers;
- Develop and monitor a budget of \$1/4 million; and
- Serve as community and university liaison.

Accomplishments:

- Developed collections management systems, including first automated accession records system;
- Developed collections policies and procedures;
- Dealt successfully with major mold infestation in storage due to HVAC breakdown; evacuate collection, devise artifact treatment, cleanup and re-store collection;
- Developed changing exhibition program plan and calendar; and
- Built collections of 20th century fashions and decorative arts, particularly glassware through donation.

GLENBOW-ALBERTA INSTITUTE, Calgary 1984-1986

Senior Curator and Curator of Fine and Decorative Arts: manage and direct the Department of Fine and Decorative Arts and its programs

Responsibilities:

- Supervise staff of 8 professionals in the maintenance of the collection (approximately 26,000 items);
- Serve as a member of the senior museum management team;
- Research and develop positions on curatorial issues and program requirements for a detailed five year plan submitted to the provincial government to support a request for increased funding;
- Coordinate and manage major international travelling exhibitions and their public programs; and
- Develop, monitor and evaluate professional development and training programs for curatorial staff.

Accomplishments

- Planned, designed and supervised installation of sculpture and decorative arts from India, Southeast Asia and the Far East related to Buddhist themes based on donated Buddhist sculpture and loans from a Calgary-based collector;
- Coordinated the Canadian presentation of *Precious Legacy: Judaic Treasures from the Czechoslovak State Collections*, an exhibition organized by the Smithsonian Institution Traveling Exhibition Service (SITES), in Toronto, Calgary, and Montreal, monitored \$1.9 million budget, supervised French language conversion of labels and catalogue, wrote and supervised video and auditour production and supervised installation at all three sites;
- Coordinated production and installation of *Between Continents/Between Seas: Precolumbian Art of Costa Rica*, a travelling exhibition organized by the Detroit Art Institute;
- Reviewed art and decorative arts collections with outside experts to determine which artifacts reflect the core mission and programs of the museum and which objects should be deaccessioned; and
- Contributed "Textiles in Ritual and Ceremony" and "Vestments and Liturgical Textiles in East Asia" for *Encyclopedia of Religion*, Micae Eilead, editor (1985 commission by Macmillan Publishers, New York).

ROYAL ONTARIO MUSEUM, Toronto 1969-1983

Associate Curator, Textile Department (1978-1983), tenure (granted 1981); Assistant Curator, Textile Department (1970-1977); Curatorial Assistant, Far Eastern Department (1969-1970)

Responsibilities:

- Manage and direct the Textile Department and its programs (1975-81); supervise staff of 12; administer budget of \$100,000 (exclusive of salaries);
- Develop public access programs and management procedures for textile collection (approximately 100,000 items);
- Set collections priorities; develop donor interest and support;
- Plan and design new storage facilities;
- Revise manual catalogue system to computer compatible format;
- Serve as member of interdisciplinary committee to develop collections policies and collections management procedures; and
- Serve on team responsible for planning and developing a \$55 million museum expansion and renovation (1978-1980).

Accomplishments:

- Assisted Curator of Far Eastern Department with the reinstallation of 22 galleries of the arts of China, Japan, Korea and India; reviewed artifacts, drafted labels and supervised installation;
- With the National Inventory of Canada, computerized accession records for the textile and costume collections;
- Planned and developed new storage systems, centralized accession and research files for the move of the collection (approximately 60,000 objects) to new building;
- Developed new configuration for textiles and costume displays in galleries, integrating them with other related decorative arts, where feasible;
- 1983-1985 developed concept for *Silk Roads . China Ships*, a traveling exhibition (Cincinnati, New York, Baltimore) based on museum's collection with two curatorial colleagues, assisted with planning and design, coordinated artifact selection, wrote labels, co-authored catalogue;
- Commissioned to research and write catalogue and handbook to collection, *Decoding Dragons: Status Garments in Ch'ing Dynasty China* by the University of Oregon, Eugene (during sabbatical year 1982-1983);
- 1977-78, with support of a Social Sciences and Humanities Research Grant, studied collections of Chinese and related materials at American Museum of Natural History, Metropolitan Museum of Art, Philadelphia Museum of Art, Newark Museum of Art, Walters

- Art Museum, Dayton Art Institute, Cincinnati Art Museum, Brooklyn Museum, Los Angeles County Museum of Art, Berkeley Art Museum, Denver Art Museum and Seattle Art Museum;
- Planned, designed, mounted and installed exhibition and wrote catalogue for *In the Presence of the Dragon Throne*, based on the Chinese robes collection of the museum in 1977; organized a section for travel to Asia House Gallery, New York, 1980; and
 - 1974-75 on study leave, worked at the Victoria & Albert Museum (Far Eastern, Textiles and India Section), examined and studied Chinese robes collections and Indian trade textiles. Also visited collections of Chinese costume and bronzes at Ashmolean Museum, Bristol Art Museum. (Royal) National Scottish Museum, Edinburgh, Stockholm Museum of Natural History, Danish National Museum, Museum für Kunst und Gewerbe, Hamburg, Munich State Museum of Ethnology. Museum Für Ostasiatische Kunst, Cologne and Gemeentemuseum Den Haag.

HONORS AND RECOGNITION

2008 Keynote address "Making Manchu Identity," Korean Society of Costume at the 2008 Design Olympiad "Design is Air: Fashion is Wind, Seoul, Korea, October 18 – 23

1992 Keynote address: "Borders and Other States of Mind", Crossovers and Connections conference of the Textile Dyers and Printers Association of Ontario and the Northeast Region (U.S.) Surface Design Association, Toronto

1983 The Emperor's New Clothes: Reconstructing 17th century Qing Dynasty Wardrobe", Sammy Yu-Kuan Lee Lecture Series in Chinese Archaeology and Art, University of California, Los Angeles

1983 Canadian Museums Association, Individual Accreditation Certificate

1979 Keynote address, "Double Aprons in East Asia", First Curatorial Research Colloquium, Royal Ontario Museum, Toronto

1978 from Social Sciences and Humanities Research Council grant for research on Chinese imperial court costume for travel and expenses to visit North American museum collections. \$7500.00

PAPERS PRESENTED AT ACADEMIC MEETINGS

- 2013 "Is What You See What You Get?," paper delivered at symposium "Crossing Borders, Drawing Boundaries: Contextualizing Peter Paul Rubens's 'Man in Korean Costume,'" J. Paul Getty Museum, March 15
- 2012 "Chinese Dress in the West—Fact and/or Fancy," for roundtable/workshop "Seeing Through Chinese Costume and Textiles," Association for Asian Studies Annual Conference, Toronto
- 2002 "Chinese painted silks for domestic use and export," paper presented at *Recent Excavations of Textiles in China* conference, China National Silk Museum, Hangzhou, China (invited)
- 2002 "Chinese dragon robes and other court textiles" paper presented *Chinese Dragons* symposium, Art Gallery of New South Wales, Sydney, Australia
- 2001 "The Emperor's New Clothes: Costume and Textiles at the Qing Court" paper for conference *Weaving China's Past* at the Phoenix Museum of Art (invited)
- 2000 "The Emperor's Costume and Textiles at the Qing Court" lecture for symposium *Chinese Textiles*, The Art Institute of Chicago
- 1998 "Power in the Inner Court of the Qing Dynasty: The Emperor's Clothes," paper for the symposium "Imperial Authority: The Inner Court of Qing Dynasty China," *Denver Museum of Natural History* (invited)
- 1990 "Textile Design in the Marketplace", 2nd Symposium of the Textile Society of America, Washington, D.C.
- 1989 "Interior Design and Decorative Arts: Perceptions and Misconceptions East-West", lecture in series "A Celebration of Excellence in the Arts: Fine and Applied", Pomona College, Claremont, California (invited)
- 1987 Program chairman, first symposium of the Textile Society of America, Minneapolis Institute of Art
- 1987 "Collection Management Strategies", panel discussion, Costume Society of America annual conference, Richmond, Virginia (invited)

PAPERS PRESENTED AT ACADEMIC MEETINGS – continued

- 1985 "China and the Complexities of Weaving Technology", Third Annual Textiles and Complex Weaves conference, Winnipeg (invited)
- 1984 "Archaeological Textiles from East Asia", colloquium on Ancient Textiles, Archaeological Institute of America annual meeting, Toronto (invited)
- 1983 "Five Colours of the Universe: Colour Symbolism in Traditional Chinese Art", Eleventh Annual Colour Conference, Ryerson Polytechnical Institute, Toronto (invited)
- 1983 "16th Century Iberian Influence on East Asian Regional Costume", Irene Emery Roundtable on Museum Textiles: Eastern Trade Fabric, Indianapolis Museum of Art
- 1982 "Textile Research Methodologies: East Asian Costume as Case Study", Fourth Annual Curatorial Research Colloquium, Royal Ontario Museum, Toronto (invited)
- 1981 "Case Study for Control and Access Systems Developed for the Textile Department, Royal Ontario Museum", Irene Emery Roundtable on Museum Textiles: Management of Museum Textile Collections, Textile Museum, Washington D.C. (invited)
- 1980 "Patterns in Fibre", Form-Fibre-Fusion Conference, Erindale College, University of Toronto
- 1980 "Costume Considerations in the Topaki Serai Albums H2153 and H2160", Tenth Annual Colloquy, Percival David Foundation for Chinese Art, University of London (invited)
- 1977 "Archaeological Evidence for Looms from Yunnan Province", Irene Emery Roundtable on Museum Textiles: Looms, Textile Museum, Washington D.C.
- 1977 "Sources for Manchu Costume of the Ch'ing Dynasty (1644-1911)", CIETA biennial, London
- 1977 "Chinese Rugs", and panel chairman for Sixth Annual Rug Convention, Textile Museum, Washington D.C. (invited)
- 1974 "Textile Pseudomorphs on Chinese Bronzes", Irene Emery Roundtable on Museum Textiles: Archaeological Textiles, Textile Museum, Washington. D.C.

TEACHING

1998 University of Dortmund

Visiting Scholar and Professor: intensive graduate student seminars on Chinese costume

1996 Fu Jen Catholic University

Visiting Professor: graduate seminars in textiles and teaching collections in museums

1993-1995 Laurentian University, Sudbury, Ontario

Instructor: "Museums in Context", correspondence course developed by the Ontario Museum Association

1989 University of Toronto School of Continuing Education

Lecturer: "Fashion as Art" and "Spaces for Living" - survey courses

1986-1987 Kent State University School of Fashion Design and Merchandising

Professor: FDM 23007/008, survey of the history of costume and textiles

1984 School of the Art Institute of Chicago

Visiting Scholar: seminar series on Chinese textiles and costumes

1982, 1984 University of Alberta Faculty of Home Economics (summers)

Visiting Professor: East Asian costume technology; curatorial research methodologies

1979-1983 University of Toronto Fine Arts Department

Associate Professor (cross-appointment): FAH426S fourth year seminar on various topics in textile history

1969-1970 York University Department of Fine Arts

Lecturer: Japanese art survey course

PUBLICATIONS

ACADEMIC PUBLICATIONS

- 2016 *Re-envisioning Japan: Meiji Fine Art Textiles*, Milan, 5 Continents Editions, with Sonia Ashmore, Will Chandler, Diane Genre, Takashi Hirota, Hiroko T. McDermott, Iwao Nagasaki, Asako Nakagawa and Susan Tosk
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- 1995 *Dorothy Caldwell: Field Notes*, Peterborough, Ontario, The Art Gallery of Peterborough (catalogue essay)
- 1995 *22 Canadian Designers from the Royal Canadian Academy of Art*, Royal Canadian Academy of Art international touring exhibition, Budapest, Varga Studio Ltd. (catalogue essay and artist profiles)
- 1995 *Ted Hallman Visual Rituals*, Cambridge, Ontario, The Library and Gallery

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- 1992 *Dragons Dancing: Chinese Ch'ing Dynasty Robes*, Beaumont, Texas, Art Museum of Southeast Texas
- 1990 *Helen Frances Gregor: Textile in Architecture*, Toronto, Museum for Textiles
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- 2014 “Interwoven Globe: The Worldwide Textile Trade, 1500-1800, catalog and exhibition review held at the Metropolitan Museum September 16, 2013-January 5, 2014 in *Arts of Asia*, vol. 44, no. 1, January-February 2014, pp. 130-134.
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EDUCATION AND QUALIFICATIONS

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| Master of Arts | University of Toronto, East Asian Studies Department, 1972 |
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