

**CEREMONIAL DRESS FROM SOUTHWEST CHINA:
THE ANN B. GOODMAN COLLECTION**

The Yale University Art Gallery presents its first exhibition devoted to garments and accessories from southwestern China, drawn from the museum's collection

September 6, 2019–January 5, 2020

September 3, 2019, New Haven, Conn.—Drawn from a recent gift to the Yale University Art Gallery, *Ceremonial Dress from Southwest China: The Ann B. Goodman Collection* showcases the visual imagination, artistic skill, and technical knowledge on display in the ceremonial clothing of communities living in Guizhou, Hunan, Sichuan, Yunnan, and other provinces of southwestern China. While the Han people currently make up more than 90 percent of the inhabitants in China, 55 other ethnic and cultural groups, distinguished by lifestyle and language, also live in the country today. The garments and accessories on view were created by and for some of these peoples—including the Dong, Miao, Yao, Yi, and Zhuang—all of whom choose textile as their primary artistic medium, a preference they share with many other cultures in Southeast Asia.



Woman's Funeral Tunic and Headscarf, China, Yunnan Province, Malipo region, Yi, late 19th–early 20th century. Indigo-dyed cotton with silk appliqué, silk tassels, metal coils, and glass beads. Yale University Art Gallery, Ann B. Goodman Collection, Gift of Ann B. Goodman



Man's Three-Piece Jacket, Undershirt, Trousers, Belt, and Headscarf, China, Yunnan Province, Malipo region, Yi, mid-20th century. Indigo-dyed cotton with wax resist (batik), silk embroidery, silver-coated copper-zinc-nickel-alloy buttons, and metal foil. Yale University Art Gallery, Ann B. Goodman Collection, Gift of Ann B. Goodman

Worn during life-cycle ceremonies such as births, marriages, and deaths, as well as at harvest celebrations and other cultural or historical events, the articles of clothing were constructed by the women of each community. They gathered the cotton and indigo, dyed the cloth, and sewed the jackets, skirts, baby carriers, hats, and shoes on view, embellishing them with appliqué, batik, embroidery, and other techniques. In addition to more than 15 complete ensembles made by women during the 19th and 20th centuries, the exhibition also features silver accessories, such as headdress ornaments, necklaces, and bracelets, that were produced by men and worn as symbols of skill and wealth during seminal moments in the lives of individuals and their communities. While these artists were often charged with representing the traditional designs of their cultural group, they blended such long-standing motifs with their own personal vision and taste to create each piece, resulting in unique, wearable works of art.

This exhibition is the product of an extensive collaboration between the Gallery’s Conservation and Exhibitions Departments, in line with the vision of its two curators—Ruth Barnes, the Thomas Jaffe Curator of Indo-Pacific Art, and Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art. Barnes and Leidy wanted to display the ensembles to their full effect, with lifelike armatures but without the distraction of mannequins. Mary Wilcop, Postgraduate Associate in Objects Conservation, and Alicia Van Campen, Museum Technician, brought the curators’ idea to life with sculpted archival foam armatures that mimic a body, reflecting how the ensembles were actually worn. “We are delighted with the intimate and engaging display that our colleagues have helped to create,” state Barnes and Leidy. “The installation not only brings the pieces to life, but also allows visitors to look very closely at each piece of clothing and overall ensemble to understand and enjoy the time and skill required to make each work.”



Woman's Jacket, Skirt, and Boots, China, Yunnan Province, Wenxuan Prefecture, Zhuang, mid-20th century. Indigo-dyed cotton coated with egg white or animal blood and beaten, with silk embroidery, metal foil, and silver buttons and ornaments. Yale University Art Gallery, Ann B. Goodman Collection, Gift of Ann B. Goodman

Indigo-dyed cotton is featured in many of the elaborate garments in the exhibition, and the Gallery is delighted to welcome Dr. Jenny Balfour-Paul, a renowned expert on indigo, the “king of dyes,” for an opening lecture titled “Indigo and the Orient: A Story of Blues,” on Thursday, September 26, 2019, at 5:30 pm. More information on all exhibition-related programs can be found on the Gallery’s web calendar at artgallery.yale.edu/calendar.

On View

September 6, 2019–January 5, 2020

Exhibition Credits

Exhibition made possible by the Wolfe Family Exhibition and Publication Fund. Organized by Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art, and Ruth Barnes, the Thomas Jaffe Curator of Indo-Pacific Art.

Related Programs

Opening Lecture

Thursday, September 26, 2019, 5:30 pm

“Indigo and the Orient: A Story of Blues”

Jenny Balfour-Paul

Gallery Talks

Wednesday, October 2, 2019, 12:30 pm

“Ceremonial Dress from Southwest China: The Ann B. Goodman Collection”

Ruth Barnes and Denise Patry Leidy

Wednesday, November 6, 2019, 12:30 pm

“Behind the Scenes: Preparing Textiles and Objects for *Ceremonial Dress from Southwest China: The Ann B. Goodman Collection*”

Alicia Van Campen and Mary Wilcop

Yale University Art Gallery

The Yale University Art Gallery, the oldest college art museum in the United States, was founded in 1832 when the patriot-artist John Trumbull gave more than 100 of his paintings to Yale College. Since then its collections have grown to more than 250,000 objects ranging in date from ancient times to the present.

General Information

The Yale University Art Gallery is located at 1111 Chapel Street, New Haven, Connecticut. Museum hours: Tuesday-Friday, 10 am-5 pm; Thursday until 8 pm (September-June); and Saturday-Sunday, 11 am-5 pm. The Gallery is closed Mondays and major holidays. Free and open to the public. For general information, please call 203.432.0600 or visit the website at artgallery.yale.edu.

Press Contact

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