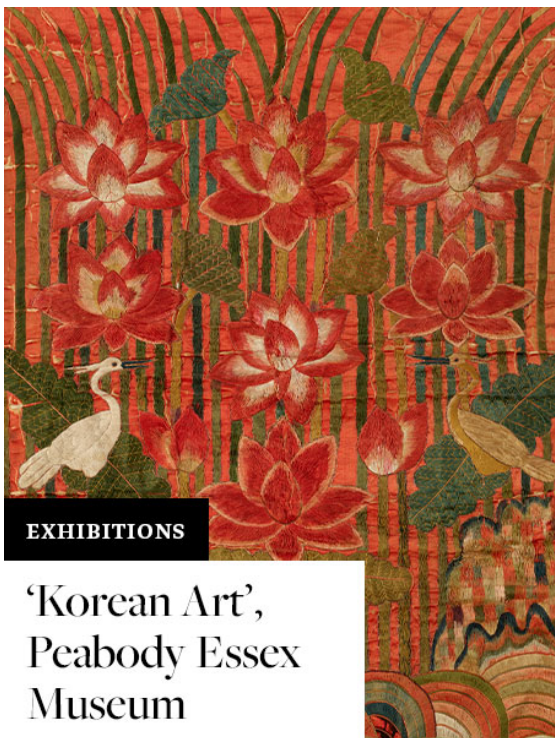


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HALI

NEWSLETTER No. 512 • 27 June 2025



EXHIBITIONS

'Korean Art', Peabody Essex Museum

The **Peabody Essex Museum** in **Salem** introduced a '**Korean Art**' installation in The Yu Kil-Chun Gallery of Korean Art and Culture. This permanent show sheds light on art, culture and life in Korea from the late Joseon dynasty (1392-1910) to today. The museum's renowned collection of Korean textiles including this rich, 18th-century bridal robe fragment.



EXHIBITIONS

Golden Thread, Musée du Quai Branly

There is not long left to view '**Golden Thread: the Art of Dressing from North Africa to the far East**', an exhibition tracing nearly 7,000 years of gold in textile arts. Showing at the **Musée du Quai Branly** in **Paris** until **6 July 2025**, the technical mastery of embroiderers is revealed through examples of Indonesian silk gowns, Edo-period kimonos and a

chasuble of St Yves (above).

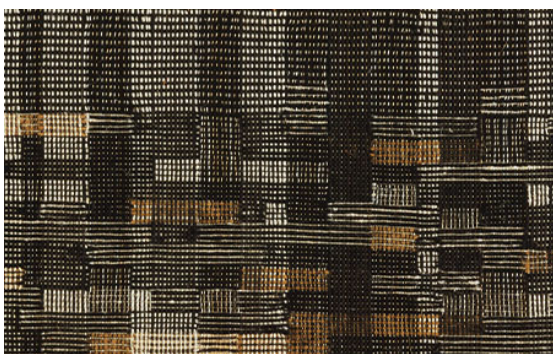
Visit the [Peabody Essex Museum](#) website for more information.

Visit the [Musée du Quai Branly](#) website for more information.



Historic needlework collection donated to National Museums NI

The renowned antiques dealer and textile expert, **Lanto Synge**, has donated one of the UK's most important textile collections to the **Ulster Museum** in **Belfast**, part of **National Museums NI**. This landmark acquisition contains early needlework from Synge, and comprises 250 embroidered panels, woolwork, samplers and hangings—many of which are English textiles from the 16th–19th centuries. Important artworks from India, China and France are also included. This ‘nationally important’ donation was achieved through the UK Government’s Cultural Gifts Scheme, and marks a significant cultural moment for Northern Ireland.





Incorporating basketry, apparel and other textile works that challenge accepted divisions between fine art and craft, this exhibition at the **Museum of Modern Art** in **New York** broadens the story of abstraction. ‘**Woven Histories: Textiles and Modern Abstraction**’ shows works by Sonia Delaunay, Sophie Taeuber-Arp and Anni Albers, whose 1948 *Tapestry* is shown above, until **13 September 2025**.

Visit the [MoMA](https://www.moma.org) website for more information.



‘**Tibetan Buddhist Shrine Room: The Alice S. Kandell Collection**’ at the **Minneapolis Institute of Art** is an immersive installation of over two hundred sacred objects, including bronze sculptures, carpets, sumptuous silk hangings (above) and *thangkas*. Until **14 September 2025**, discover Buddhist ritual objects set within an intricate private household shrine.

Visit the [Minneapolis Institute of Art](https://www.minneapolisart.org) website for more information.

Changyi robe, HALI 223



Ahead of our upcoming issue centred on dress, this [#FridayFocus](#) highlights a *changyi* robe (left), chosen by Lee Talbot to feature in the current issue, HALI 223.

In the late 19th–early 20th centuries, the Empress Dowager Cixi (1835–1908) played a pivotal role in shaping new styles, which influence Chinese fashion to this day. Cixi belonged to the Manchu ethnic group, which ‘conquered China and established the Qing dynasty (1644–1912), but retained their own clothing



FRIDAY FOCUS

1912), but retained their own clothing styles'. For women, this meant full-length dresses from the neck to the ankle.

Qing court statutes dictated the types of garment that Manchu women could wear for formal occasions, however, there were no such restrictions on everyday dress. These informal garments, called *bianfu*, saw distinctive style developments during the late Qing period. The shown example, *changyi*, was one of the new garment styles to emerge.

Cixi reportedly changed her outfit as many as ten times a day, wearing garments produced by court-sponsored silk workshops. This robe, with slits running from the underarm to the hem on both sides, features two of her favoured motifs: the *shou* (longevity) and the peony, a symbol of wealth. The scattered chrysanthemum blossoms likely allude to Autumn. Cixi believed that court attire should reflect seasonal imagery, to promote seasonal progression in Chinese cosmology.

The full article can be accessed with a digital subscription to [HALI](#).

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