

Edward Gorey House
2023 Exhibit
SPONSORSHIPS



Dressed to Kill

Edward Gorey *and the Social Fabric*

EVERY YEAR OUR ANNUAL EXHIBITS allow us to reinvent Edward Gorey. Exhibits are at the core of the House's being, and visitors who return every year are rewarded with an ever-expanding portrait of a unique artist who roamed a multitude of genres. Sponsorships help fund these exhibits and foamcore doesn't grow on trees—if it did it would be even *more* expensive than it is. Nothing would please us more than to be able to attach your name to some portion of this year's show.

Sponsorships are available for about a dozen cases, as well as cabinets, drawers, and selected wall areas. Several enduring sponsors retain a tight grip on their annual sponsorship—good luck getting the frog cabinet. Cases that don't contain original artwork are, generally, a bit cheaper than those that do. It seems fair. If you were a sponsor last year, we extend our profound gratitude, as well as first dibs.

The following pages give you case by case descriptions to not only tickle your interest, but to give a little more comprehensive overview of *Dressed to Kill*. **Sponsorship perks include the following:** Your name on the case in handsome signage, plus, free admission to the House for you and guests for the entire season (reservations are recommended, but not required), 10% discount for Museum giftshop purchases, **and:** you'll also receive our 28-page color catalog of the exhibit—yes, now 28 highly-collectible pages—possibly 32, depending on the font-size.

If you've visited the House and have a specific unlisted item you want to sponsor—please let us know. For instance, you can have your name on our *Gashlycrumb Tinies* Scavenger Hunt flyer. We thank you for your past support—or your new support. Contact us via phone or email if you wish to become a sponsor at **508-362-3909** or by emailing us at **edwardgoreyhouse@verizon.net**.

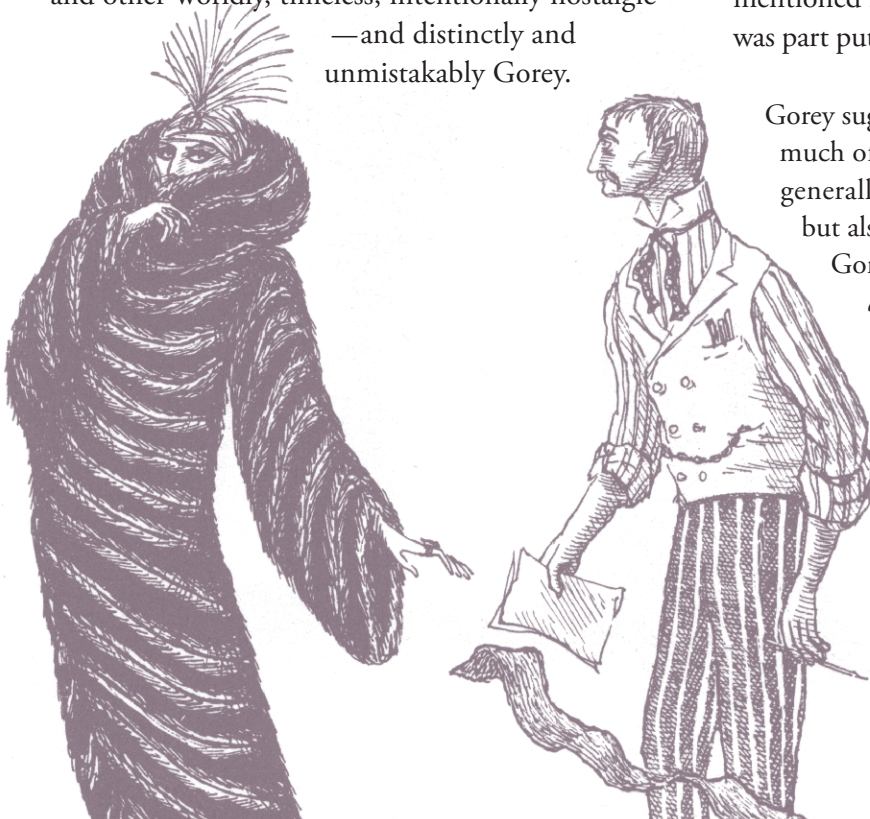
Thank you.

Gregory Hischak, *Director* The Edward Gorey House

Dressed to Kill Edward Gorey *and the* Social Fabric



Costuming is an integral component of Edward Gorey's universe—both in his fictional characters as well as his own persona. In addition to creating over 116 books in his lifetime, Gorey's commercial illustration career spanned almost half a century and included book design, periodicals, costume and set designs (most notably his Tony Award-winning work for the Broadway production of *Dracula*), and the animated intros featured on *PBS Mystery!* Throughout his work Gorey displays a sweeping eye for blending textures, cultures, and eras into an illustration style that is both worldly and other-worldly, timeless, intentionally nostalgic—and distinctly and unmistakably Gorey.



The costuming in Gorey's fictional characters straddles Victorian, Edwardian, and early Modern eras—with Japanese motifs frequently tossed in. All carefully researched and rendered, these characters' wardrobes are meticulously specific, in stark contrast to the weightless text they accompany—scrupulous detail supporting airy narratives devoid of detail

Gorey's own attire was a testament to contradictions—highbrow and lowbrow, formal and casual; an attention-grabbing façade that kept people at a distance. *Beatnik Dandy* is a descriptor mentioned more than once. Gorey's attire was part put-on and part deadly serious.

Gorey suggested in interviews and letters that much of his work revolves around borders, generally between the here and the hereafter, but also at the abutment of the then and now.

Gorey's characters, dressed for some dreary *fin de siècle*, consistently appear stricken with the cold realization that not only are they frozen between eras, they are wary and rendered powerless as the future looms. Sadly, they have become The Past.

Doing the Steps runs at the Edward Gorey House in Yarmouth Port, MA through December 31st, 2023. Call 508-362-3909 or email edwardgoreyhouse@verizon.net for reservations. More info is available at edwardgoreyhouse.org



EDWARD GOREY HOUSE 2023 EXHIBITION SPONSORSHIPS

Gallery One



Case 1. Introduction to *Dressed to Kill*

Sponsored by Jerry & Janie Dauterive

Though Gorey himself referred to his books as Victorian novels all scrunched up, his character costuming is overwhelmingly Edwardian, that is, loosely spanning 1901 through the start of WWI. Case 1 is an overview of the importance wardrobe played in Gorey's work and how dress enabled him, during his three decades in New York City, to re-invent himself. We also are warning visitors here that they will be seeing a lot of fur throughout this exhibit.



Case 2. *The Glorious Nosebleed*

Sponsored by Andy, Jessica, and Artemis Dasent-Magnusson

An abecedarium from 1975 that potentially starts off as a children's book about adverbs, but quickly loses its way. The opulence of attire and décor in *The Glorious Nosebleed* creates the impression that we are peering through 26 small windows into a sprawling late 19th Century literary work. This case features select pieces of original art and delves into Gorey's long-time friend Allison Lurie's idea that Fashion is a Language. Considering Gorey's wardrobe and his works, he is *the definition* of an eclectic sartorial linguist.



Case 3. *The Awdrey-Gore Legacy*

Sponsored by Sari Bitticks

The Awdrey-Gore Legacy (from 1972) is an exploration (or autopsy) of the murder mystery genre as well as a case study in character design. This year the *Suspects* artwork returns—art which Gorey, clearly had way too much fun with it. Gorey provides textual labels to this menagerie of characters, but the viewer has already solidly created their worlds just based on the fashion cues. Gorey feels his job is to assemble disparate elements and then step back to allow the reader to draw their own conclusions.



Case 4. *Neglected Murderesses / Clipart Books*

Sponsored by Terrence Hayes

A small masterwork infinitely more substantial than its dozen loose post cards would suggest. With sartorial styles from early Edwardian to post-flapper, *Neglected Murderesses* (1980) is a tour de force of not only historic attire, but décor and locale as well. As an illustrator, Gorey utilized a broad range of source materials for his costuming and settings (source material meaning reference works and clip art that artists borrowed from). His 26,000 books, cataloged and stored at San Diego State University, include stacks of works on fashion design, theatrical costuming, and vintage catalogs, as well as Dover reprints of 19th Century steel engravings and lithography—a handful of which are included here along with original artwork.

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A Mini Case about Edward's Fur

Sponsored by Malcolm & Karen Whyte

The public association of Gorey and fur was such that the furrier Ben Kahn came out with a 1979 Spring line of Edward Gorey fur designs for men. This conveys just how iconic Edward had become—thanks to the success of *Dracula* and the Tony Awards it won. This mibi-case includes original color studies of Men's Coats by Gorey and discusses the auctioning off of his furs in New York in 2010. Not all the coats sold—the remaining collection is hung in the kitchen and, yes, that too is sponsorable in this exhibit.



Case 5. The Other Statue

Sponsored by David McGrath

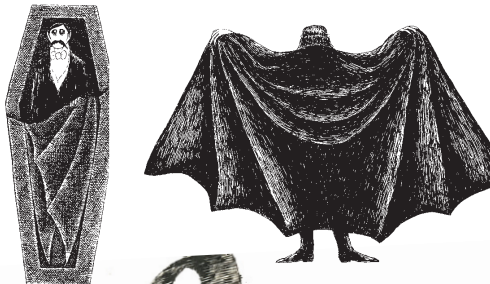
The Other Statue (1968) gives the impression of being a mystery, though what the mystery actually is remains a mystery. The setting seems late Victorian: modest silhouettes and artfully enormous hats—but turn the page and we are presented with a couple of gentlemen in garishly patterned '20s suits, or a flapper in skintight velvet. All this beautiful mingling of disparate sartorial styles brings weighty cohesiveness to what appears to be random pages of some Agatha Christie novel ripped apart and rebound together.



Gallery 1 West Wall / Little Black Dress

Sponsored by Rex Artur & Coco Zyzy

A wonderful illustration (though not the original as the Charitable Trust recently sold it) for *The New Yorker*—and one of Edward's final commercial works, appearing a few weeks before his death in 2000. The piece accompanied a review of an exhibit at the Fashion Institute of Technology in New York. It becomes Gorey's final catwalk of women's fashion as distilled through the lens of a half century of rendering clothing.



The Dracula Alcove

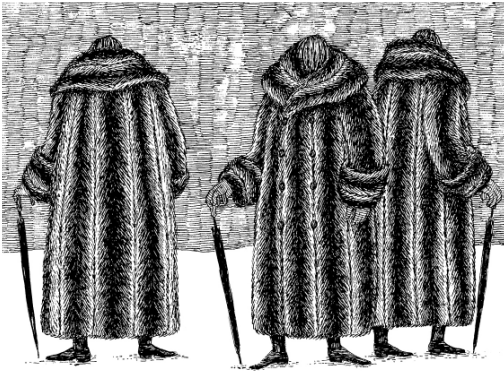
Sponsored by Gwendolynn Kiste

Edward clearly understood the importance of clothing in communicating identity and mood, that costuming offered the unique ability to embellish and reimagine the human form. Applying this to his illustrating, and to his own appearance, he successfully applied it to stage work as well. *Dracula* made Edward permanently comfortable, and this year's case shares space with other costume projects: *The Mikado* and *Fete Divers*. Additionally, the *Dracula* costume worn by Jean LeClerc is now on permanent display behind the case and included in the sponsorship. Our hats off to Jean for his donation.



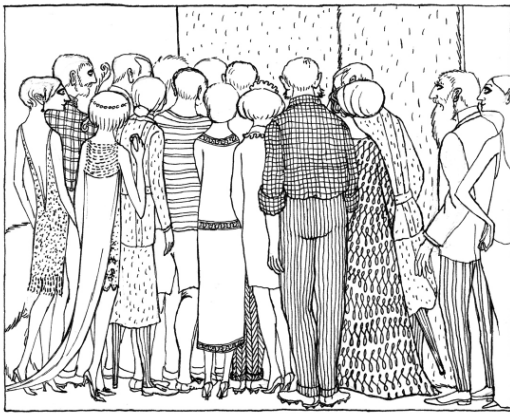
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Gallery Two



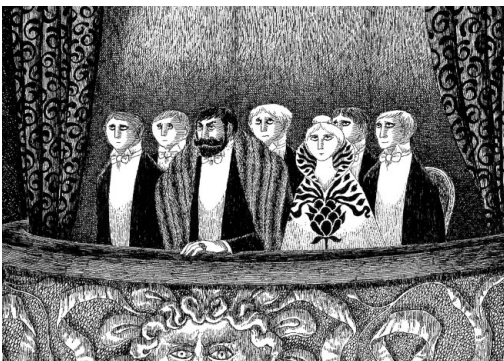
Case 6. The Prune People In Memory of Larry Rodman

Indeed, these people have prune heads. Generally, Gorey removes recognizable emotion from his characters' visages, but actual facelessness is unsettling. The reader has only sartorial clues and hints of context for interpretation: are they in distress, or pleased? Is this a gala or a funeral? And then, suddenly you realize — you've been tricked into critically analyzing prunes. In addition to original art from this obscure 1983 work, this case discusses Edward's move to the Cape and the permanent changes that brings to his wardrobe.



Case 7. The Curious Sofa Sponsored by Maddie Greene & Jesse Russell

A raucous weekend getaway and an almost linear story from Gorey. This “pornographic work by Ogdred Weary” has been described by Edward as about “a girl who really enjoys grapes.” The fashion here in this 1961 work (when clothing is actually being worn) is strictly 1920s with lines that are virtually unisex. It is not just the constrictions of crinoline and petticoats that were being rejected by women in this decade. Dedicated “*To Others*,” Edward embraces a 1920s aesthetic to blurs divisions between male and female.



Case 7 Drawer. The Blue Aspic Sponsored by Randy Blair & Sydney Angel

Drawers, because of their accessibility, do not utilize original art—but scans. In this drawer, Jasper Ankle obsesses over the operettic diva Ortenzia Caviglia. Their criss-crossing trajectories are woven together over the course of the story. But, the real main character of this 1968 book is the costuming—onstage and off-stage attire. Plus, a lot of over-the-top formalwear. That no one comes to a good end is a given—what do you expect when every outfit is to die for?

Case 8. Melange Funeste In Memory of Beverly & Malcolm Rodman

A gem of exquisite corpse-like selection, *Le Melange Funeste* (The Dreadful Mixture) is a phenomenal example of both Gorey's commitment to Surrealism as well as an exploration into how clothing communicates with the viewer. Victorian skirts, dapper saddle shoes, dramatic thigh-high boots, and beribboned top hats combine with femme fatales, desiccated corpses, and an extremely tall insect. Most striking when viewing this original artwork: Gorey hasn't drawn any character complete—suggesting that no baseline normal exists anywhere, there are *only* variations.



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Case 8 Drawer. Scrap Irony & Other Lampport Works In Memory of Andrew Rodman

Gorey's illustrations for humorist and poet Felicia Lampport (1961's *Scrap Irony* and *Cultural Slag* from 1966 reproduced here) delve into situations and contemporary characters where, generally, his works rarely go. They're especially rich in sartorial detail, and while Felicia's humorous verse hasn't stood the test of time, the imagery she pulled from Gorey has remained strikingly timeless.



Have I been asked
to come here?

I think I'll go and change
my shoelaces.

Case 9. Le Échange Malandreux Sponsored by Shelley & Todd Rodman

Gorey was both keenly aware of the past, and quick to utilize the fluidity of the mid and late 20th Century he lived in. For much of his life he dressed in a sartorial palette that defied class and station—as if to announce that class and station were no longer valid identifiers. In his illustrations he appropriates the costuming of not-so-distant eras to define this one. *Le Échange Malandreux* (The Clumsy Exchange) is this exhibit's final/finest example of the role clothing and costuming can play in creating and reading social interactions. Each text line's context, as well as that of the characters, shifts based on what appears opposite. Gorey excels as a master storyteller who somehow refrains from telling stories.

Style Spotlight: The Dandy



The Dandy took Victorian romanticism a step farther than other men of the era and entered the realm of impropriety and the Gothic. His style blended upper-class and working-class fashions, threatening the noble morality of Victorian manhood everywhere. Worse still, the Dandy willingly accepted his position as "less than a man," embracing his reputation as vain, gaudy, and feminine.

He was hedonistic, cerebral instead of physical, fascinated by death and the monstrous, and often suspected of homosexuality: all things that were both fascinating and disgusting to Victorian society. Both the Dandy and the



Gallery 2 South Wall. A Brief Fashion Timeline In memory of friend & maker Sandy Zallen Dow

Our whole South Wall this season is a timeline covering the evolution of Western Fashion from roughly 1800 to 1930 and encapsulating the eras that Edward depicts in his drawings. The timeline is depicted through Edward's drawings as well as material from Dover archive books and a few historical additions.



The Kitchen Rack. Gorey's Wardrobe Sponsored by Sally Delaney/Dyno Records

As part of our *Dressed to Kill* exhibit, we present the coats that remain at the House—fur, sheepskin, and what look to be some faux mink that ambled in. These are items that did not sale at auction in 2010 and made their way back here to the House, or were found recently in the barn. This rack displays some button-downs as well in what certainly seems to be Edward's favorite color: canary yellow.



The Backroom Stack. Gorey on Cape Cod Sponsorship Available / \$400

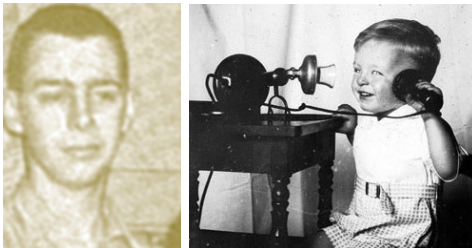
Edward Gorey's sartorial transition in moving permanently to the Cape is displayed here, with the upper section of the case a photo display of Edward in Yarmouth Port and Barnstable, and a lower section of clothing. If Edward liked something, he bought twelve of them—which means that we have about eleven of everything left.

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Small Mysterious Object Case. (actually Potato Mashers assembled) Sponsored by Elizabeth Perry

Assembled for our *Cabinet of Curiosities* exhibit way back in 2017, these beautiful items and their grouping as such can be spied in Kevin McDermott's book *Elephant House*. Not merely interesting in and of themselves, Gorey enjoyed grouping his collections in such a way as to make inanimate objects seem animated.



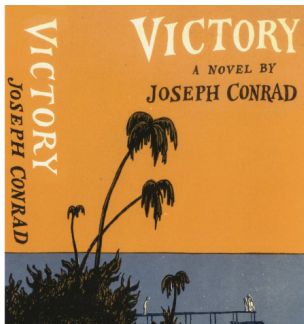
Cabinet 1 and Small Case of Young Goreyhood Sponsored by Thomas & Jo-Ann Michalak

Gorey's Chicago youth, memorabilia, a first drawing at 18-months, first book (of cats—with supplement), middle/high school pictures, paintings, journals, a ticket stub to a Sonja Henie ice show in Miami, Florida, and some rather unflattering reports sent home from school concerning Edward's scholastic efforts.



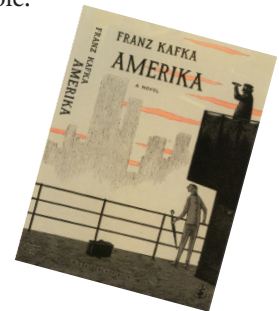
Cabinet 2. Gorey's Jewelry Sponsored by Thomas S. Hischak Family

Another permanent exhibit—a collection of Gorey's rings, pendants, and assorted hardware. Much of Gorey's jewelry, like the art objects he collected, were found objects: weights, or random metal bits that got attached to a string. Some are quite small and some quite massive. All of them made a noise when Gorey entered a room, all of them were removed when he sat down at his drawing table.



Cabinet 3. Doubleday Anchor Works Sponsored by Raleigh Romine

Moving to New York City in 1953, Gorey worked for Doubleday Anchor, illustrated over 50 covers for them. His innate ability to distill a book into a quickly graspable cover quickly gained him notice in the publishing world of New York. It was a day job that subsidized his self-authored projects that were deemed *less commercial*—which is to say, all of them.



Scavenger Hunt Flyer. Back Panel Display Sponsored by Marzi Pecan

The *Gashlycrumb Tinies Scavenger Hunt* is the prime take-away that visitors leave with and Marzi's name will appear on 5000 copies (which will all go in one season). The House reserves the right to keep messages somewhat family-friendly (and yes, we are keenly aware of the irony of keeping a scoresheet of 26 dead kids family-friendly).

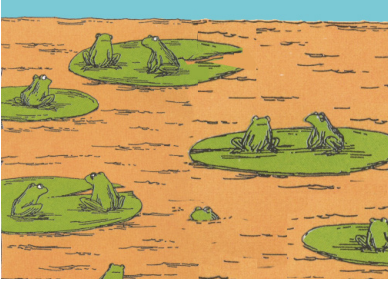


Scavenger Hunt Pencils

Sponsored by Glen Emil / Goreyography.com

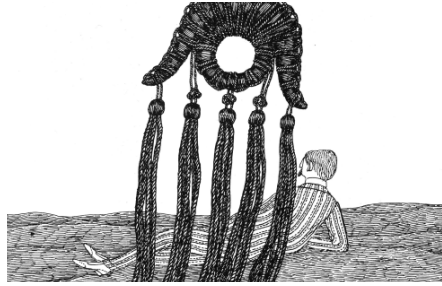
The *Gashlycrumb Tinies Scavenger Hunt* pencil: we will be less adamant asking that people return them to us if someone's name is on them. Glen couldn't resist.

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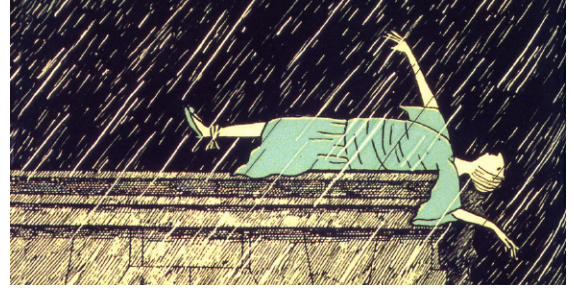
The Frog Cabinet (*Rana Temporaria*)

Thank you once again to
our Sponsors
Deborah Grumet & Family



Les Passementaries Horribles

Thank you once again
to our Sponsors
Michelle & Mark Law



Back Gallery Case: *PBS Mystery!*

Thank you once again
to our Sponsors
Alyson Shaw & Jessica S. Bumpous



Cabinet 6. Bibliophile Sponsored by S. E. Cayleff

Of the 25,000 plus books that lived in this house, these are what remain—a small sampling of Gorey's library that eventually went off to San Diego State University. An inventory of the collection is searchable online. These particular books here, primarily murder mysteries, were left behind due to their worn condition but still offer an interesting window into Gorey's varied literary interests.



Kitchen Case. Cheese Graters Sponsored by the Harway - Mark Family

Graters both greater and lesser are presented in a way that transcends their mere functionality—are they suddenly armor? Samurai warriors? A bunch of cheese graters looking for attention? A fine example of Gorey's ability to juxtapose images and expectations with rather mundane objects.

How to sponsor a case for this year's exhibition

Sponsoring a case is as easy as just contacting the House—which isn't hard to do. You can call us at **508-362-3909** and talk to us, or, you can also reach us via email at edwardgoreyhouse@verizon.net

Payments can be made over the phone with a credit card, or through our secure website www.edwardgoreyhouse.org and click on **Donate to the House**. Please notify us before doing so to ensure that the case you desire is still available. You may also pay by check (payable to the Edward Gorey House) mailed to **8 Strawberry Lane, Yarmouth Port, MA 02675**. Again, please notify us before doing so to ensure that the case you desire is still available.

The Strawberry Lane Foundation (dba The Edward Gorey House) is a 501-C3 Nonprofit Organization and your sponsorship is **100% (U.S.) tax deductible**. A tax statement is provided by mail along with assorted swag. Sponsorships receive signage on their cases, free admission for sponsors and their accompanying guests all season, plus a 10% discount at the House store, our 2023 Pin, and Exhibit Catalog to **Dressed to Kill Edward Gorey and the Social Fabric**



The Edward Gorey House