

UNTERGESCHOSS
LOWER LEVEL

PASSAGEWAYS
ON FASHION'S RUNWAY
Kuratiert von / Curated by
Matthew Linde

13. Oktober – 2. Dezember 2018
13 October – 2 December 2018

Saal / Room 1

1
Flatscreen
Yves Saint Laurent, *Défilé
Les Couleurs du Monde*, 1998 (19'04'')
Courtesy Musée Yves Saint Laurent Paris

2
Mannequin
W.&L.T. by Walter Van Beirendonck,
A Fetish for Beauty,
Spring / Summer 1998
Kleid / Dress: Courtesy Private Collection of
Octavius La Rosa dot COMME, Melbourne
Australia
Maske / Mask: Courtesy Collection
Walter Van Beirendonck

3
Mannequin
W.&L.T. by Walter Van Beirendonck,
A Fetish for Beauty,
Spring / Summer 1998
Courtesy Collection Walter Van Beirendonck

4
Mannequin
W.&L.T. by Walter Van Beirendonck,
A Fetish for Beauty,
Spring / Summer 1998
Courtesy Collection Walter Van Beirendonck

5
TV
Mike Kelley, *Runway for Interactive
DJ Event*, 2000 (48'22'')
Courtesy of Electronic Arts Intermix (EAI),
New York & the Mike Kelley Foundation
for the Arts, Los Angeles

6
Mannequin
Maison Martin Margiela,
Fall / Winter 1997/98, 1997
Courtesy Adrian Appiolaza Archive Paris

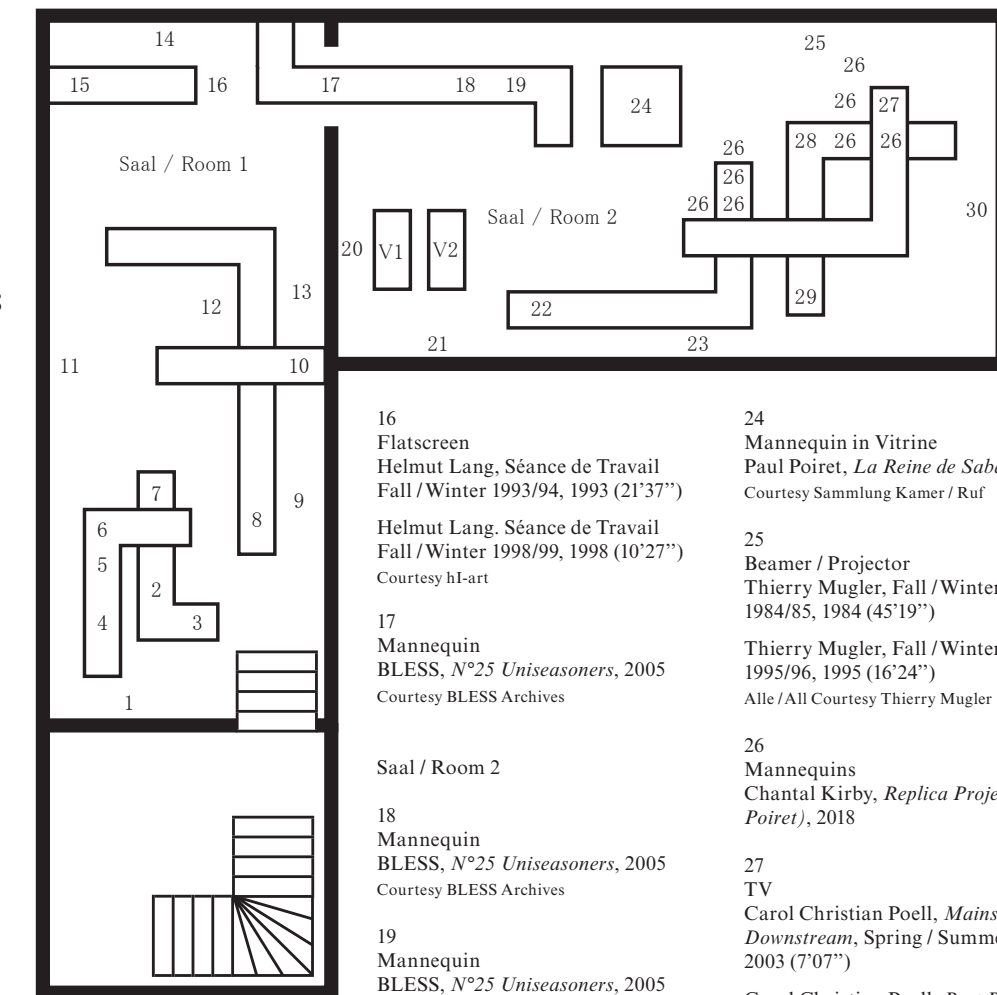
7
Mannequin
Maison Martin Margiela,
Fall / Winter 1997/98, 1997
(wig by BLESS x Margiela)
Courtesy Adrian Appiolaza Archive Paris

8
TV
Alexander McQueen, *Deliverance*,
Spring / Summer 2004, 2003 (18'14'')
Viktor&Rolf, Fall / Winter
1999/2000, 1999 (16'11'')
Courtesy Viktor&Rolf

BodyMap, Spring / Summer 1986,
1985 (14'29'')

9
Flatscreen
Hussein Chalayan, *After Words*,
Fall / Winter 2000/01, 2000 (18'20'')

Hussein Chalayan, *Kinship Journeys*,
Fall / Winter 2003/04, 2003 (16'40'')



10
Mannequin
Viktor&Rolf, *The Immaculate
Collection*, Fall / Winter 2018, 2018
(remake of the Fall 1999 *Russian Doll*
collection)
Courtesy Viktor&Rolf

11
Beamer / Projector
Maison Martin Margiela,
Fall / Winter 1997/98, 1997 (3'25'')

12
Mannequin
writtenafterwards, Spring / Summer
2018, 2017
Courtesy Private Collection at
writtenafterwards atelier

13
Flatscreen
writtenafterwards, 7th collection,
2012 (34'01'')
writtenafterwards, Spring / Summer
2018, 2017 (22'57'')
Alle / All Courtesy Private Collection at
writtenafterwards atelier

14
Beamer / Projector
Walter Van Beirendonck, W<
Spring / Summer 1998, 1997 (18'18'')
Courtesy Walter Van Beirendonck

15
Mannequin
Helmut Lang, Fall / Winter 1998/99,
1998
Courtesy ENDYMA Archives

16
Flatscreen
Helmut Lang, *Séance de Travail*
Fall / Winter 1993/94, 1993 (21'37'')

Helmut Lang, *Séance de Travail*
Fall / Winter 1998/99, 1998 (10'27'')
Courtesy hi-art

17
Mannequin
BLESS, *N°25 Uniseasoners*, 2005
Courtesy BLESS Archives

Saal / Room 2

18
Mannequin
BLESS, *N°25 Uniseasoners*, 2005
Courtesy BLESS Archives

19
Mannequin
BLESS, *N°25 Uniseasoners*, 2005
Courtesy BLESS Archives

20
Beamer / Projector
BLESS *N°32 Frustrverderber*, 2007
(7'56'')
Courtesy BLESS Archives

BLESS *N°25 Uniseasoners –
Life vs. Consumption*, 2005 (8'46'')
Courtesy BLESS Archives

Jurgi Persoons, Fall / Winter
1999/2000, 1999 (14'33'')
Courtesy Juergi Persoons

V1 / V2
Angaben auf der Rückseite /
Details on the back

21
Beamer / Projector
Mary Quant, *Mary Quant in
Hamburg*, 1967 (1'18'')

André Courrèges, 1965 (2'31'')
Unbekannt / Unknown, Italian
Fashion Show, 1929 (1'57'')
Alle / All Courtesy British Pathé

22
Mannequin
Telfar, Fall / Winter 2018
Courtesy Telfar

23
Beamer / Projector
Maison Martin Margiela,
Spring / Summer 2000, 1999 (15'41'')

KEUPR / van BENTM, *TWIST /
parade 2000*, Couture 2000, 2000
(12'18'')
Courtesy KEUPR / van BENTM

Maison Martin Margiela,
Fall / Winter 2006/07, 2006 (16'37'')

24
Mannequin in Vitrine
Paul Poiret, *La Reine de Saba*, 1914
Courtesy Sammlung Kamer / Ruf

25
Beamer / Projector
Thierry Mugler, Fall / Winter
1984/85, 1984 (45'19'')

Thierry Mugler, Fall / Winter
1995/96, 1995 (16'24'')
Alle / All Courtesy Thierry Mugler

26
Mannequins
Chantal Kirby, *Replica Project (Paul
Poiret)*, 2018

27
TV
Carol Christian Poell, *Mainstream-
Downstream*, Spring / Summer 2004,
2003 (7'07'')

Carol Christian Poell, *Best Before*,
2000 (3'01'')

Maison Martin Margiela, Fall /
Winter 1998/99, 1998 (4')

28
TV
Bernadette Corporation, *Bernadette
Corporation: Fashion Shows*, 1995–97
(6'27'')
Courtesy Electronic Arts Intermix (EAI),
New York

Maison Martin Margiela,
Spring / Summer 1996, 1995 (3'38'')

29
Mannequin
Thierry Mugler, Fall / Winter
1995/96, 1995
Courtesy Thierry Mugler Archives

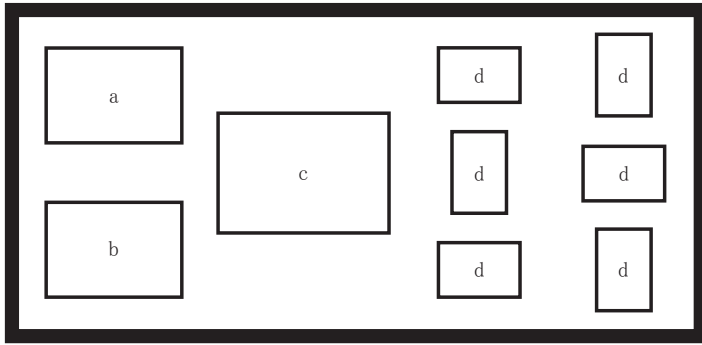
30
Beamer / Projector
Dorothee Perret, Spring / Summer
2000, 1999 (6'16'')
Courtesy Dorothee Perret

BLESS, *N°0–4 Alexanderplatz*, 1998
(7'13'')
Courtesy BLESS Archives
Kuration / Curation: Michelle Nicol
für / for Berlin Biennale 1998
Creative Direction: Michelle Nicol &
Nicolas Trembley

The House of Beauty and Culture
by Cindy Palmano, 1986–1989 (2'06'')
Courtesy Cindy Palmano

Alle Mannequins von Penther /
All mannequins from Penther

Vitrine 1



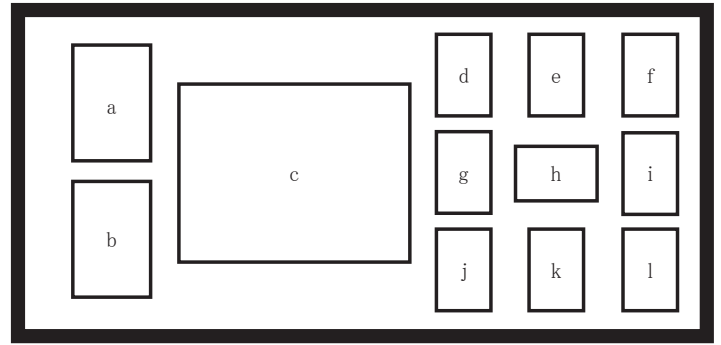
a. Maison Martin Margiela,
Fall / Winter 1997/98, 1997

b. ___fabrics intersection,
#promesse du bonheur, prêt-à-
porter fashionweek paris, 2001

c. Lucile, *Fleurette's Dream at
Peronne*, 1917
Courtesy V&A

d. Imitation of Christ, Spring /
Summer 2002, 2001
Courtesy firstVIEW

Vitrine 2



a. Mode aux Courses, 1913/14

b. Mode aux Courses, 1913/14

c. Sem (Georges Goursat), *Le Vrai
et Le Faux Chic*, 1914

d. Mode aux Courses, 1912

e. Mode aux Courses, 1912

f. Mode aux Courses, 1912

g. Mode aux Courses, 1912

h. Mode aux Courses, 1914

i. Mode aux Courses, 1911

j. Mode aux Courses, 1923

k. Mode aux Courses, 1911

l. Mode aux Courses, 1913

Alle Fotografen unbekannt /
All photographer unknown
Courtesy Sammlung Martin Kamer

ANNOTATIONS TO FLOOR PLAN

- 8*
Alexander McQueen, *Deliverance*, Spring / Summer 2004, 2003 (18'14")
- For his Spring Summer 2004 show Alexander McQueen staged a rendition of Sydney Pollack's *They Shoot Horses Don't They?* Choreographed by Michael Clark, both models and dancers went through two weeks of intensive rehearsals in preparation for the show. One of his lesser known runways, it typifies his penchant for the abject.
- 21*
André Courrèges, 1965 (2'31")
- One year after "the Year of Courrèges", André Courrèges staged his show in a gallery setting surrounded by kinetic artworks. Like the theatre space of the early 1900s, the white cube became a uniquely charged context for the runway performance, made canonical by these "space age" designers.
- 28*
Bernadette Corporation, *Bernadette Corporation: Fashion Shows, 1995–97* (6'27")
- Founded in 1994, the collective Bernadette Corporation aimed to deride corporations by sincerely emulating their structure and reliance on anonymity. They existed as a fashion label from 1995–98. Their approach to fashion has been understood through the prism of institutional critique. These shows used the runway to interrogate subcultural codification and commodity.
- 30*
BLESS, *N°0–4 Alexanderplatz*, 1998 (7'13")
- Commissioned for the Berlin Biennale, Desiree Heiss and Ines Kaag of BLESS staged a "living commercial" in Berlin's large public square, Alexanderplatz. Everyday people as models walked past an inconspicuous CCTV camera wearing pieces from collections N°0–4.
- 20*
BLESS *N°25 Uniseasoners—Life vs. Consumption*, 2005 (8'46")
- For *N°25, Uniseasoners—Life vs. Consumption* guests were invited to a restaurant on rue Portefoin, Paris to enjoy a light meal served by waiters wearing their latest collection. In a convivial and discursive setting, the waiter-models explained the pieces they were wearing to their guests, foregrounding the relational and everyday codes of their clothing.
- 20*
BLESS *N°32 Frustverderber*, 2007 (7'56")
- Taking the form of a soccer match, BLESS left the show's unravelling completely up to chance. Friends were invited to take part, some more active than others. Delicate objects were placed in one goal and whether or not these would be hit and subsequently broken was not choreographed nor planned.
- 8*
BodyMap, Spring / Summer 1986, 1985 (14'29")
- Founded in 1982 by David Holah and Stevie Stewart, BodyMap's shows increasingly took on a performative quality, particularly once they began collaborating with dancer, choreographer and fellow club-goer Michael Clark.
- 27*
Carol Christian Poell, *Best Before*, 2000 (3'01")
- Presented at Artlife in Turin, Italy, this presentation is characteristic of Carol Christian Poell's bleak and highly suggestive presentations. Models are laid out on hospital beds, in a morgue setting. Poell clothes are intentionally uncomfortable to heighten the wearer's awareness of their body.
- 27*
Carol Christian Poell, *Mainstream-Downstream*, Spring / Summer 2004, 2003 (7'07")
- Models were sent drifting down the Naviglio Grande canal in Milan, along with stray garments. Attendance to the runway was upon invitation as it also existed as a performance of encounter.
- 30*
Dorothee Perret, Spring / Summer 2000, 1999 (6'16")
- Dorothee Perret chose to release a video of her Spring/Summer 2000 collection with the model imitating a traditional live runway show as she marches on the spot.
- 16*
Helmut Lang, *Séance de Travail* Fall/Winter 1993/94, 1993 (21'37")
- "I called the presentations seances de travail instead of fashion shows, as I really wanted to stress another reality on the runway and also allow myself to sometimes transfer an element from one show to the next, leading to something new in a more elaborate manner. The séance de travail concept made sense to me, as it was set up for the press, buyers, and other attendees. I introduced it by eliminating the
- elevated runway, promoting all age groups of models, supermodels, and friends, sending them on a ground-levelled runway that, rather than being centre stage, had a square-shaped path with two extensions and different exits. This allowed a fast and interactive flow similar to a public space, where some models rotated one time and others walked the circuit two or three times. It was always at random and a decision I took the second I sent them out. I consider these sessions as performances because I did not only want to convey modern clothes, but also a feeling and mood of a moment in time, which, in combination with men, women, speed, and the unpredictable synergy, created a different dimension for most spectators. I consider this approach a counter-movement to posing, and the press in a way defined the events at Rue des Communes as cult-like events (for lack of a better word)." —Helmut Lang quoted in *Not in Fashion: Photography and Fashion in the 90s* (2011)
- 16*
Helmut Lang. *Séance de Travail* Fall/Winter 1998/99, 1998 (10'27")
- In the midst of his move from Europe to New York, Helmut Lang chose not to show in front of invited guests, but pre-recorded the runway and streamed it on the internet, the first to do so, marking the runway as a digital space.
- 30*
The House of Beauty and Culture by Cindy Palmano, 1986–89 (2'06")
- The House of Beauty and Culture existed as both an ad-hoc shop and a collective of craftspeople in 1980s London, whose approach was to recycle the refuse of industrial capitalism, embodying the 19th century figure of the ragpicker. The group would show in provisional public spaces like cafes and clubs. This particular show was held at the legendary Limelight Club, London.
- 9*
Hussein Chalayan, *After Words*, Fall/Winter 2000/01, 2000 (18'20")
- After a conversation with his mother about her experience growing up during the Cyprus Crisis, Hussein Chalayan conceptualised a number of garments which could be used as furniture, carried easily if one had to flee from home in a hurry.
- 9*
Hussein Chalayan, *Kinship Journeys*, Fall/Winter 2003/04, 2003 (16'40")
- Owing to the theatre of the absurd, this show takes us through Chalayan's perception of the three stages of human experience: birth,
- life and death.
- 20*
Jurgi Persoons, Fall / Winter 1999/2000, 1999 (14'33")
- This guerrilla runway was held behind a police obstructed entrance underneath a bridge over the Seine. Models were presented in perspex boxes, suggestive of both the 20th century store display of mannequins behind a window pane as well as the genesis of the mannequin display, the 19th century tableaux vivant. The audience were picked up by late night taxis and driven to the car park, viewing the standing models out of their cabs. Inverting the movement of a traditional runway, spectators would drive by to view the models in "motion".
- 23*
KEUPR / van BENTM, *TWIST / parade 2000*, Couture 2000, 2000 (12'18")
- Parodying the language of the fashion show, Michiel Keuper and Francisco van Benthum "paraded" their models through a set which echoed the stylistic codes of a fairground in a reference to what has become known as the "circuit of fashion".
- 23*
Maison Martin Margiela, Spring / Summer 2000, 1999 (15'41")
- Set to the sounds of live cheerleaders, Margiela's Spring/Summer 1996 runway occurred unexpectedly across guest's tables, walking alongside wine bottle and plastic cups.
- 11*
Maison Martin Margiela, Fall/Winter 1997/98, 1997 (3'25")
- "For his Autumn—Winter 1997/98 collection free promotional maps of Paris with three locations and times for the show were sent to the journalists, many of whom threw them out, thinking they were junk mail rather than fashion show invitations. At 05.00 hours on the morning of the show, a bus carrying thirty-five brass band players left Brussels for Paris where it met another bus that carried thirty-five models to their first destination. This was an abandoned covered market, La Java, at Belville, at 10.30 hours. The second, at 11.45 hours, was a glass-covered loading bay of the huge Le Gibus building at République. The third, at 15.00 hours, was a 1930s dance school, Le Menagerie de Jerre, at Parmentier. At each venue the audience watched the models and band get out and then followed them into the show space as the band played a slow march. At the third, however, instead of going into the building the models

simply paraded through the streets mingling with the public. They were accompanied throughout by Margiela's assistants clad in white laboratory coats, a tradition borrowed from the couture ateliers. By departing from his pre-planned itinerary and allowing his models to 'drift' through the city streets rather than model on the more conventional catwalk, Margiela evoked two related tropes from the nineteenth and twentieth centuries: the flux of the crowd that was central to Baudelaire's city imagery and the Situationist concept of *dérive*."

—Caroline Evans, *Fashion at the Edge* (2005)

27*
Maison Martin Margiela
Fall / Winter 1998/99, 1998

Life size dummies were employed instead of people, harking back to the origins of the model's etymology, the French mannequin. A mechanised figure that mirrors the urban dweller of industrial capitalism.

23*
Maison Martin Margiela,
Spring / Summer 2000, 1999
(15'41")

Models took turns to stroll around tabletops set out in a large hall. Lights and music would intermittently turn on and off for new models to appear, producing an exaggerated and schizophrenic sales pitch. Pieces were made oversized for the models and anti-theft tags were attached to certain items.

23*
Maison Martin Margiela
Fall / Winter 2006/07, 2006 (16'37")

Choosing to use upholstery fabrics for this collection, Margiela set his models upon a turntable as if in a window display.

21*
Beamer / Projector
Mary Quant, *Mary Quant in Hamburg*, 1967 (1'18")

Throughout the 1960s Mary Quant toured her collections around the world in order to attract buyers. This footage shows the runway exploited as a party medium, reinforcing her "youthquake" designs.

5*
Mike Kelley, *Runway for Interactive DJ Event*, 2000 (48'22")

Writes Kelley: "This videotape documents an event staged on the evening of September 3, 1999 at the Kunstverein Braunschweig. The occasion was the opening of my solo exhibition at this institution. *Runway for Interactive DJ Event* is a lighthearted response to the current embrace of DJ and

rave culture by the art world. In Europe, especially, there has been an explosion of artist/DJs and an attendant move by art institutions to bring the party atmosphere of the dance club into the hallowed halls of the art museum and gallery. The art opening is especially suited to such activities because of its celebratory nature.

For my exhibition at Braunschweig, a large tent had been set up on the lawn behind the museum for the purpose of dancing on opening night. I decided to make use of this situation.

With no purpose in mind, I had brought a suitcase full of doll clothes with me to Braunschweig. These were leftovers from the production of *Deodorized Central Mass with Satellites*, a large sculpture on view in my exhibition. This sculpture is constructed from hundreds of stuffed animals organized, by color, into planet-like lumps. The miniature clothes had been stripped off of these objects so that they were pure colors.

At the Kunstverein I discovered an especially appealing room in the basement. It was a long dungeon-like corridor ending with a small high window that looked out into the rear lawn of the museum, where the opening party was to take place. The window was hidden behind a hedge. This unusual room inspired me to make a new sculpture: a model ramp with a small stage platform situated below the window. On this platform, all of the doll clothes were arranged into loose categories. This room was not accessible from the museum; the piece could only be viewed by crawling into the hedge behind the building and viewing it through the small window situated there. *Runway for Interactive DJ Event* was an unannounced performance done during the opening and visible only through this window.

The performance took the form of a fashion show. Kalin Lindena, an artist in Braunschweig, and I were the ramp models. We were clad only in our underwear, as if ready to be fitted with the undersized clothes. DJs Oliver Blomeier and Marco Olbrich provided musical accompaniment. Oliver was stationed in the cellar with us, while Marco spun records in the party tent. The two DJs communicated with each other through an intercom system. Oliver had no turntables or records; his role was as an 'interpretive DJ,' describing to Marco the activities taking place on the model ramp and possible choices of musical accompaniment. The performance was unrehearsed and improvisational. Kalin and I discussed the formal and associative qualities of the various outfits, and attempted to "model" them. Oliver conveyed his interpretation of this activity to Marco in the party tent. Marco's

music mix was sent back to speakers set up in the basement room and spurred further response on our part. Marco could not hear or see the activities taking place on the model ramp; he was reliant on Oliver's information to make his musical choices. The performance was a kind of interpretive dialogue between the various participants. The people dancing in the party tent were unaware that the dance music was determined by secret "fashion-related" activities taking place simultaneously in the depths of the Kunstverein. Those who did chance upon the performance had to crowd around the window hidden in the bushes. The performance dialogue was only audible through small speakers situated there."

24*
Paul Poiret, *La Reine de Saba*, 1914

This outfit references Poiret's evocative soirées where costumed parties replaced the fashion runway, privileging the setting of an art happening. His most famous presentation is the 1911 "A Thousand and Second Night" where 300 guests were invited to arrive to a party in the garden of his atelier in the theme of his latest collection which, like this dress, appropriated the Persian east. If they failed to do so, he would adorn them in his clothes. Poiret's soirée happenings augmented his work further away from "dress" and into simulated realities, a strategy we might understand today as lifestyle products.

26*
Chantal Kirby, *Replica Project (Paul Poiret)*, 2018

A series of 8 "replicas" of the Poiret ensemble were made by designer Chantal Kirby. Mimicking several couture techniques of the 1910's, Kirby followed the strict geometric cutting where a single warp thread is removed to find the exact grain line so perfect rectangles were constructed. Interior stays above the bust were then used to secure the seemingly flat garments to the body. Using various fabrications from silk velvet to metallic linen to the toile calico, the Poiret costume was reimagined several times through different dyes and treatments to achieve an array of golds that reminisce on Poiret's famously rich and often jaring colours. Found clumps of "vintage" jewellery from thrift stores were also stitched together as stand-ins for the opulent jewels Poiret used, like the scarab beetle seen in the original exhibited outfit. Here the soiree participatory runway has been remade and performed through the lens of the present. The fashion runway, as well as being a formal medium, also operates as time portal, where the rapid ephemerality of modern

experience is captured. It forges a strange dialectical image, as Walter Benjamin understood it, where time is distorted through the flash of recognition between the present and the past, conjuring new critical constellations.

22*
Telfar, Fall / Winter 2018

Telfar's clothes engage with uniformity as emancipation, recodifying ubiquitous garments such as the polo to redefine accessibility as radical. For his fall 2018 runway he staged a concert with musical peers, known and unknown, wearing the latest collection in an unhierarchal arrangement. The show positioned everyday clothes as a social fabric instead of a collection built around "highlights" and "basics".

25*
Thierry Mugler, *Zenith*,
Fall/Winter 1984/85, 1984 (45'19")

Thierry Mugler, Fall/Winter
1995/96, 1995 (16'24")

"In 1984 he celebrated the tenth anniversary of his fashion house by staging an extravaganza at the Zenith in front of a paying audience of six thousand people. The intention of this pulsating celebration of excess was to throw open the gates of the fashion paradise to the largest possible public. He repeated the experiment in Moscow, Berlin, Tokyo and Los Angeles, and again on the occasion of the twentieth anniversary of the House of Thierry Mugler, on 16 March 1995. An hour long, this megaproduction was also broadcast live on French television. Featuring one hundred and twenty models and costing eighteen million francs, it had all the impact of a big rock concert, and audience figures to match."
—Francois Baudot, *Thierry Mugler* (1998)

21*
Unbekannt / Unknown, Italian
Fashion Show, 1929 (1'57")

Although little is known about this particular show, it represents the fashion vaudeville affairs that became popular in early 20th century presentations of dress, predating the theatrical dramaturgy associated to the performances by fashion designers of the 1990s. They also blurred the line between displaying new couturier collections and costume.

8*
Viktor&Rolf, Fall / Winter
1999/2000, 1999 (16'11")

"Five years into their career, they wowed the fashion crowd with their Russian Doll collection of Fall 1999. In place of a traditional catwalk show, they dressed the model Maggie Rizer, who

stood on a rotating platform, in a succession of garments, the first being a humble, frayed minidress of hessian sackcloth, and the last, a mountainous, flower-festooned cape coat. Not only did it quite literally showcase the hand (or in this case, hands) of the designer in the making of fashion, it was also a comment on the merry-go-round cycle of fashion and consumption. André Leon Talley called the collection, “The Viagra of couture week.””

—Vogue Runway

14*

Walter Van Beirendonck, *W< Spring / Summer 1998, 1997* (18'18'')

This show, titled *A Fetish for Beauty*, explored the carnivalesque nature of gender roles, commencing with a humorously camp male line dance and ending with a dystopic re-imagination of a 1950s ball.

13*

writtenafterwards, 7th collection, 2012 (34'01'')

writtenafterwards, Spring / Summer 2018, 2017 (22'57'')

The two runways exhibited by writtenafterwards use the runway for narrative storytelling more than showcasing discrete collections. In these lengthy shows, makeshift props and ad-hoc costumes are used in performances orchestrated by three acts. The designer, Yoshikazu Yamagata, also runs an alternative open-ended fashion school *Coconogacco* which, similar to these runways, focus on fashion as an expression for performance.

1*

Yves Saint Laurent, *Défilé Les Couleurs du Monde*, 1998 (19'04'')

During the World Cup Finals held in France, Yves Saint Laurent presented his 40th anniversary runway featuring the highlights of his career, requiring over 300 models. It was the most watched fashion runway ever, viewed live by 1.7 billion people.

Vitrine 1

b.* ___fabrics intersection, *#promesse du bonheur*, prêt-à-porter fashionweek paris, 2001

Shows taking place during the paris prêt-à-porter week in October 2001 (e.g. by Bernhard Willhelm, Olivier Theyskens, etc.) were utilized “parasitically” by ___fabrics intersesaon as platforms for presentation and advertising. The waiting lines at public entrances (entrée) to these fashion shows (défilés) were used to form a fictive “___fabrics interseason—demonstration.” The audience were made into “demonstrators” and/or part of ___fabrics interseason’s advertising campaign/show by loitering fashion groupies. Various designers, courtesy Martin Kamer Collection

Vitrine 2

a.* Mode aux Courses, 1913/14
b.* Mode aux Courses, 1913/14
c.* Sem (Georges Goursat), *Le Vrai et Le Faux Chic*, 1914
d.* Mode aux Courses, 1912
e.* Mode aux Courses, 1912
f.* Mode aux Courses, 1912
g.* Mode aux Courses, 1912
h.* Mode aux Courses, 1914
i.* Mode aux Courses, 1911
j.* Mode aux Courses, 1923
k.* Mode aux Courses, 1911
l.* Mode aux Courses, 1913

The “first” runway could be understood as the practice of couturiers sending living mannequins (what we now call models) into the public boulevard sporting new designs, eliciting shock and photographic dissemination. This animation of bodies performing novelty in urban life foregrounded the format we know today: models passing along a strip flanked by their consuming onlookers. This emergence of the proto-fashion show embodied the relationship between modernity and time—a continuous rotation of intervening novelty, locked in stasis.

Vitrine 1

c.* Lucile, *Fleurette’s Dream at Peronne*, 1917

This is just one example of Lucile’s touring shows which took the form of a fashion vaudeville. Lucile is known as the first designer to harness the theatre as a uniquely charged culturally contemplative site, similar to the white cube of the second half of the century, for presenting new collections.

d.* Imitation of Christ, Spring / Summer 2002, 2001

When invited guests entered the room they were surprised to have found themselves walking down a runway flanked by models on either side of them snapping pictures and taking notes. As a gesture towards institutional

critique, the roles of audience/critic and model were inverted.