

ANATOMIE D'UNE COLLECTION

14 MAI 2016
23 OCTOBRE 2016

PALAIS GALLIERA
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Élis Schragrenell, en collaboration avec Salvador Dalí / Salvador Dalí, Fundació Gala-Salvador Dalí / Adacep Paris 2016, On ne peut chausser de Gala Dalí, hiver 1937-1938, Collection Palais Galliera ©EFC, Poireville/Adacep Paris 2016



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CONTENTS

1/ Press release	p. 3
2/ Scenography	p. 4
3/ Exhibition trail	p. 5
4/ Publication	p. 15
5/ Extracts from the catalogue	
Fashion museums: The absence of the body	p. 16
By Laurent Cotta	
Clothes as contact relics	p. 18
By Alexandra Bosc	
6/ Learning activities	p. 20
7 / Sponsors and partners	
Les Galeries Lafayette	p. 21
Le Crédit Municipal	p. 22
8/ Practical information	p. 23

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PRESS VISUALS ON REQUEST

PRESS RELEASE

Who wears what? This is the question asked by the Palais Galliera's *Anatomy of a Collection* exhibition. Ranging from court wear to work overalls and from celebrities to unknowns, the exhibition draws on the Galliera collection for around a hundred garments and accessories illustrating fashion from the 18th century to the present day.

Examples: from among all the corsets in the Museum's storerooms, *Anatomy of a Collection* is presenting Marie-Antoinette's; and from among all the blouses, one that belonged to a First World War nurse whose name has not come down to us.

The Dauphin's suit, Napoleon's waistcoat, Empress Josephine's dress, Cléo de Mérode's riding jacket, a worker's trousers, a dress belonging to George Sand, Sarah Bernhardt's cape, a Zouave's uniform, Mistinguett's T-bar shoes, Gala Dali's shoe-hat, a workman's apron, Audrey Hepburn's outfit, Elsa Schiaparelli's overcoat, a dress worn by the Duchess of Windsor, Tilda Swinton's pyjama suit, and more. A hundred items with or without pedigree, but identified with the people who wore them.

Anatomy of a Collection: a selection of garments with historical associations that reflects the essence of the collection and the complex task of attribution demanded by each of these heritage pieces. An invitation to discover all the rich variety of the Museum's holdings.

Curator:

Olivier Saillard, director of the Palais Galliera
and the City of Paris Fashion Museum's curating team

SCENOGRAPHY

To show the Palais Galliera in all its restored glory, in harmony with the history of its collections – what it shows us and invites us to look at. From the very first room, a dialogue is created between the intimate architecture of the venue and the scenography of the exhibition: lines of plinths with display cases in places, and elsewhere furniture standing out from the wall – a nod towards the ingenious arrangements for stocking items of haberdashery. Further along the trail, in the grande galerie, the linear presentation is broken by an interplay of height and depth, which evokes the very 19th century spirit of those old private collections where sculptures, paintings and objets d'art were all displayed – which was actually the original vocation of the Palais Galliera before it became the Museum of Fashion. Along the whole length of the exhibition trail, the traditional stone plinth has been revisited in black wood, to match the woodwork of the museum. Although the plinths are never any higher than the panelling, the classical spirit of the display has been subtly teased by adding bases to the mannequins so that their arms and legs stretch out and up in the space. All these scenographic distortions are an invitation to the visitor to wander through a selection of the exceptional collections of the Palais Galliera.

Scenography: **Olivier Saillard**
Execution: **Béatrice Abonyi**



THE EXHIBITION TRAIL

SALON D'HONNEUR: RELICS OF THE PAST

Clothes are not ordinary objects. They are particular artefacts that seem to incorporate something of the essence of the person to whom they once belonged. Through their shape and the close contact they have had with the body, they have become a sort of spiritual double of the person who wore them. This strange and surprising duality is both disturbing and moving. It turns the clothes into souvenirs – one might almost say “relics”.

Catholic theology actually recognises a type of relic called a “real relic” or “contact relic” for an object that has touched the body of a saint. The initial contact invests them with a sacred character. They can be ordinary objects or things like tables or chairs, but articles of clothing occupy a special place on account of their prolonged and intimate contact with the earthly body of the saint. Whether they are opulent or ordinary, even worn-out or patched, “clothes-as-souvenirs” bring us closer to the essence of the person who wore them. All are equally valid in the memory they evoke and in their stand against human mortality.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

1 - Sleeved waistcoat worn by Claude-Lamoral II, Prince of Ligne and the Holy Roman Empire, circa 1750

Front: Brocaded liseré gros de Tours, blue silk taffeta, polychrome silk thread, gilded silver thread; wooden buttons covered with thread and gilded silver foil. Woven design for waistcoat.
Back and lining: blue silk taffeta and white silk taffeta

Claude-Lamoral II was a man of great energy, who had a military and diplomatic career and a great passion for gardens. His son said of him: “He was a tall man and as proud indoors as he was outside. He saw himself as a kind of Louis XIV; in gardens and magnificence he almost was...”

2 - Corset worn by Queen Marie-Antoinette circa 1785

Blue silk taffeta, blue silk trimming, wooden busk

The *corset*, worn only for health reasons or on non-official occasions, was a flexible version of the *grand corps*, a special, boned corset that covered the entire abdomen and which, with the wide-paniered skirt and train, was the court costume known as le *grand habit*.

This bodice, which was worn by Marie-Antoinette, was kept like a holy relic between the pages of M^{me} Éloffé's accounts book. M^{me} Éloffé was the Queen's milliner and fashion designer (*marchande de modes*) at Versailles. The “*marchandes de modes*” were specialists who decorated clothes with lace, gauze, feathers, and artificial flowers – hence the traces of pinholes on the front, experiments in decoration, no doubt, intended to impress the Queen.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

3- Coat and breeches of the future Louis XVII, Louis Charles of France, Duke of Normandy, circa 1792

Striped brown and beige cotton cloth. Fabric covered wooden buttons

The modest striped cotton cloth from which these clothes are cut may be the result of the constrained life of the imprisoned Royal family. The clothes were preserved by Jean-Baptiste Cléry, valet-de-chambre to Louis XVI when he was in the Temple prison. They are typical of the aristocratic fashion of the time, when young boys began to wear trousers – the Dauphin was seven years old.

4- Uniform of a member of the Institut d'Égypte worn by General Napoleon Bonaparte, circa 1798

Black silk velvet, embroidered with patterns of wheatears, oak leaves and vine leaves in black silk thread. Lined with black silk satin

Piece of paper sewn into the collar, inscribed in ink: "Collection de M. le docteur Conneau médecin particulier de Napoléon III. Habit porté par Bonaparte à l'Institut d'Égypte, et conservé par M. J.B. Fourier secrétaire de cette Compagnie et préfet de l'Isère jusqu'en 1812"

General Bonaparte, glorious hero of the revolutionary armies and already a member of the *Institut national de France*, founded a similar institute in Cairo during the Egypt campaign. Its mission was "to make a record of discoveries and perfect the arts and sciences." This was the *Institut d'Égypte* and Napoleon was one of its first members. This civilian uniform quickly became a relic. As the paper sewn into its collar describes, it passed from hand to hand: from the effects of the mathematician Joseph Fourier, secretary of the *Institut d'Égypte*, via the trunks of the Imperial family's loyal physician Dr. Conneau, who was Doctor to Queen Hortense and then to Napoleon III, until it became one of the souvenirs of Empire collected by Madame Moreau, who eventually donated the prestigious uniform to the City of Paris.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

5- Robe parée worn by the Empress Josephine (Marie Joséphe Rose Tascher de La Pagerie, known as Joséphine de Beauharnais), circa 1805

Cotton muslin, white embroidery with satin stitch and knotted stitch to form vegetal patterns (lily of the valley, raspberry and leaves)

This gown is made from cotton muslin, a material forbidden by Napoleon I since it was imported from India by France's enemies the English. But it was fashionable. This *robe parée* is typical of Josephine's taste for white dresses. The coquettish Empress unashamedly flouted her husband's decrees and found ways of obtaining contraband fabrics, going so far as to lie to the Emperor, persuading him that it was French material – cambric or lawn. And since fashions were always changing, twice a year, Her Majesty would parade in her best outfits and "reform her wardrobe". The ladies of her entourage would draw lots for those dresses, bonnets and hats.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

6- Convict shirt, circa 1820-1850

Red wool twill

Scarlet was an unusual colour in civilian society, but it was used as a means of identifying escaped convicts, as were the letters T.F., standing for *Travaux Forcés* ("forced labour"). Everybody knew the story of Vidocq, the ex-convict who became head of the French Sûreté Nationale, and Victor Hugo's fictitious character Jean Valjean. Convicts featured vividly in the 19th-century French imagination. They were sentenced to hard labour and kept in chains, given the worst and most tiring jobs in prisons in the ports of Brest, Toulon and Rochefort, which had taken the place of the ancient sea-going galleys.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

7- Clothes (frockcoat, waistcoat, top hat and its box) worn by Armand Carrel on the day of his fatal duel with Émile de Girardin, 21 July 1836

Frockcoat in black woollen material and black silk velvet. Waistcoat in black silk brocade with cashmere palm-leaf pattern, brown primed-cotton back. Black silk-plush top hat with black grosgrain ribbon

An ex-soldier who became a famous journalist, Armand Carrel (1800-1836) was proprietor of *Le National*, the organ of the *parti républicain*. He died at the age of thirty-six as the result of a duel with another newspaper editor, Émile de Girardin. The public at large saw Carrel as a republican martyr – over ten thousand people attended his funeral. But, in actual fact, he had challenged Girardin for personal reasons. He was protecting the honour of his companion, a married woman, with whom he lived but could not marry – divorce, at that time, being against the law. The clothes Carrel was wearing that fateful day were carefully preserved by his 'widow', Émilie Antoine Boudhors. They were donated to the collections of the City of Paris by her great-nephew in 1926.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

8- Wedding dress worn by Blanche Castets for her wedding to Dr Paul Gachet on 24 September 1868

Ivory silk faille, ivory silk satin bias binding

A day-after-wedding dress worn by Dr Paul Gachet's bride

Grey violet faille (originally mauve), bias binding in violet silk satin

Dr Gachet was celebrated for his art collection and his friendship with painters – we remember Van Gogh's famous portrait of him. He married Blanche Castets in 1868, but she died seven years later of tuberculosis. The highly sensitive Gachet presumably kept his late wife's clothes out of love for her, especially of course her wedding dress and day-after-wedding dress. They are unique pieces and almost identical, which surely must have duplicated the grief. In the 19th century a bride would wear a "day-after-wedding dress" (*robe de lendemain de nocces*), for the formal visits which the young couple were expected to pay to their friends and relations during the fortnight after their wedding.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

9- Antique dressing gown worn circa 1900 by Maurice Leloir

Thought to be 18th century fabric. Cannelillé straight-stitched, liseré silk with floral patterns

Maurice Leloir was born into a family of artists – his mother and his aunt drew fashion sketches. He was a history painter and illustrator with an acute sense of historical accuracy. This great fashion collector lent a number of his pieces for the 1900 Exposition Universelle, including this “Louis-Philippe” dressing gown cut from an old fabric. His taste for dressing like a romantic dandy is not surprising given his nostalgia for bygone times and the fact that he was severely critical of Belle Époque fashions. In 1907 he founded the Société de l’Histoire du Costume, which was the basis for the collections of the Palais Galliera.

GALERIE EST: STAGE ACTRESSES AND FEMALE PERSONALITIES

With the advent of haute couture in the mid-19th century, actresses, opera singers, aristocrats, society women, and demi-mondaines all became the privileged clientele of fashion designers, in both the real world and the theatre world. Although it was the world of fashion that set the scene for the theatricals of high society, the theatre itself borrowed the word *couturière* to describe the last-but-one rehearsal of a play or opera, when the final adjustments were made to the costumes. These clients – actresses and women in the public eye – were trendsetters before their time. They made the rules, launched the fashions, had their followers, and generally enchanted the public with gossip about the new season’s models and latest crazes.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

10- Short cape worn by Sarah Bernhardt, circa 1896-1898

Mongolian lamb fur, ermine

An exceptionally talented actress with a strong personality, Sarah Bernhardt needs no introduction. She had her own, individual way of dressing. Off the stage, she was dressed by the top couturiers. Alfons Mucha wrote: “Her outfits proclaimed her originality. Sarah did not care about fashion; she dressed to suit her own taste. The tailors and couturiers, who were stuck in their own routines, often had difficulty providing for her whims.” This frothy, black and white, high-collared short cape, known as a “Medici” on account of its Renaissance inspiration, is evidence of her taste for extravagance, luxury and fur.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

11- H.-J. Nicoll (London and Paris), riding jacket worn by Cléo de Mérode, circa 1896-1898

Black wool twill

The illegitimate daughter of members of Viennese high society, Cléo de Mérode was an icon of the Belle Époque. This riding jacket was linked to her first love affair. They used to ride together in the Bois de Boulogne. “I used to go riding every morning after my dancing class,” she wrote, “I would wear a close-fitting riding jacket and a three-cornered hat. It suited me pretty well. The groom from the stables would ride with me to the Bois and there I would meet up with Charles on the bridle paths. We sometimes used to ride in the afternoon, too. That was the fashionable time to ride.” After Cléo de Mérode’s death, her last companion, Mme Fairweather, donated the jacket to the Musée du Costume.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

12- Tea-gown worn by Réjane, circa 1898

White cotton chiffon, white cotton mechanical lace insert, white embroideries with flower patterns (roses)

At the turn of the 20th century, elegant ladies liked to invite a small circle of friends around in the afternoon. For this, they would wear an indoor dress known as a "tea gown". This dress was worn by the witty, coquettish actress Réjane, one of the most famous theatre personalities of the Belle Époque. Although it has lost its label, it was probably made by Jacques Doucet. The great couturier designed clothes for Réjane both onstage and off stage, and he supervised the fittings himself. It was not just special treatment; more a meeting of minds. True to form, Réjane insisted on exclusive treatment, to the point where she forbade him to make clothes for a rival.

GRANDE GALERIE: CHARISMATIC CLIENTS AND THE TOTALLY ANONYMOUS

At the end of the 19th century, Charles Frederick Worth dressed the crowned heads of Europe, and Jacques Doucet made the actress Réjane his ambassadress. From then on, the clients of haute couture, society women, aristocrats and actresses, put themselves in the hands of the great fashion houses, confident in the knowledge that they would preserve their personal style, or enhance it, through the outfit of their choice – clothing designed to their exact measurements and made by hand in the house's workshops.

Alongside those clients who were keen to remain anonymous, there were also women in the public eye, whose name alone might symbolise the image of a fashion house. Others managed to stamp their period with a particular look or even with their figure. And there were others who, with the help of a couturier, managed to create a look which, even today, goes by their name and is a byword for elegance. All those women, from Daisy Fellowes to Audrey Hepburn and Catherine Deneuve – even the Duchess of Windsor – , have come to personify that timeless ephemerality, the oxymoron that constitutes the quintessence of fashion. The dresses they owned, the outfits they chose to wear at a particular moment in their life, add up to portraits of women, regular customers, models or muses, whose personality and originality have been a marked influence on the development of Paris fashion and haute couture.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

13- Hiekel & Lebel-Stritter, summer riding hat worn by Princess Murat, circa 1910

Blonde and black straw, black grosgrain, elastic, cream silk satin and tulle. Glass monocular in a tortoiseshell frame

The well-stocked wardrobe of Princess Murat, great-granddaughter of Marshal Ney and wife of the great-great-grandson of Joachim Murat, Marshal of France and husband of Caroline Bonaparte, indicates a pronounced taste for physical and sporting activities. She was an accomplished horsewoman – there are no less than eleven riding or hunting caps. She used to take part in the Chambly Hunt, in the Forest of Chantilly, where the Master of the Hunt was her husband Prince Murat. She had top hats, boaters, bowlers, and team driving tricorns. Her hats all have an interesting characteristic, namely, a monocular fixed under the brim, level with the left eye. Princess Murat, who was very short-sighted, could thus gallop at full speed and avoid obstacles, or fire accurately at her quarry.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

14- Paul Poiret, dress worn by Natalie Barney, 1922

Navy blue silk jersey, gold metallic thread, gold lamé

Jersey was well-suited to the 1920s lifestyle. Constraints had been shaken off and the female body had gained its freedom. Emancipated women fell in love with the material: jersey knit was suitable both for sporting wear and for formal dresses. The concentric diamond shapes, the triangles on the borders, and the gold lamé sleeves, enhance the elegant sobriety of this straight dress, in keeping with the tastes of American poet and novelist Natalie Clifford Barney. Rémy de Gourmont was totally in love with her and nicknamed her "the Amazon". Barney was an American playwright, poet and novelist who lived as an expatriate in Paris. She was famous for love affairs with Liane de Pougy, Colette and Romaine Brooks and hosted a literary salon in her house at 20, rue Jacob, Paris, which had a Doric "Temple of Friendship" in the corner of the courtyard. There are more than twenty pieces from her wardrobe in the Palais Galliera collections, dating from the 1920s to the 1930s; they are by dressmakers ranging from Jeanne Lanvin to Madeleine Vionnet.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

15- Chanel, dress worn by Anna Gould, the Duchesse de Talleyrand circa 1930

Cotton, openwork mechanical embroidery, ecrú silk muslin, white silk tulle. Pinky beige silk taffeta ground and ecrú silk mechanical lace

Anna Gould (1875-1961) became the Duchesse de Talleyrand-Périgord when she remarried in 1908. Her wardrobe is now in the collections of the Palais Galliera. There are nearly 200 pieces, including some 70 accessories, dating from the early 20th century to the 1930s.

Daughter of Jay Gould, the American railroad magnate, she married Boni de Castellane in 1895 and divorced him in 1906. In his memoirs, Castellane wrote, "I had hoped to make her the most elegant woman in Paris. As long as she followed my advice, she was exquisitely dressed." The diaphanous models by Redfern bring back memories of the now demolished Palais Rose, in the Avenue Foch. In the period between the two world wars, Anna Gould was a frequent visitor to the salons of Jérôme, Agnès and Chanel. Gaby Mono and M^{me} Charlotte made her hats; her shoes were by Vaginay Nicklich. This dress is typical of the long, monochrome, semi-transparent lace or tulle evening gowns, which made Chanel's name in the 1930s.



Collection Palais Galliera © Salvador Dalí, Fundació Gala-Salvador Dalí © Eric Poitevin/ADAGP, Paris 2016

16- Schiaparelli, in collaboration with Salvador Dalí, shoe-hat worn by Gala, winter 1937-1938

Black felt and grosgrain

Elsa Schiaparelli, who was a close friend of the Surrealists, particularly of Salvador Dalí (1904-1989), blended art and fashion with tremendous humour and boldness. This extravagant shoe-hat in the shape of a high-heeled shoe is probably one of the most emblematic accessories from that surrealist movement in fashion. Taking inspiration from a 1933 photograph by Gala Dalí (1894-1982) of her husband Salvador wearing a woman's shoe on his head and another on his shoulder, Schiaparelli featured this inverted shoe in her 1937-1938, winter collection. A version with a red heel was featured in the October 1937 issue of *Officiel de la Mode et de la Couture* – in that photo, by Georges Saad, the shoe-hat was worn with a suit with lips embroidered on the pockets. Gala was photographed again in this hat by Andre Caillet in 1938. When she returned to France after the war, in 1947, she gave the famous hat to her daughter Cécile Éluard, who gave it to a close friend in 1952. Eventually, several decades later, it found its way into the collections of the Palais Galliera.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

17- Givenchy, two-piece dress worn by Audrey Hepburn, 1966

Wool

Audrey Hepburn was thirty-seven, with a slightly tomboy look and a figure still as youthful and slender as ever, when she wore this ensemble – a skirt attached to a bodice, with a kind of small, back-fastening blouson. Hubert de Givenchy, whose friend and muse she was, said of her, “When she tried on a garment, she liked to move around in it, she would test it, walking around and sitting down. She wanted it to follow her movements, adapt itself to her body.” Every one of the details and the proportions of this prototype seem to have been inspired by her. It says everything, or rather, suggests everything: the high pocket flaps give it a masculine tone, the short sleeves are almost childlike, the rather severe neck seems to have been intended to emphasise her posture. This two-piece dress embodies a kind of tense, balanced, almost fragile elegance. It is supple and plain. The line stems entirely from the shoulders. The waist-length blouson is slightly tilted towards the back, grazing over the body rather than dressing it.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

18- Balenciaga, evening dress worn by Lilian de Réthy, summer 1968

Silk crêpe from Maison Satche

Mary Lilian Baels, second wife of King Leopold III of the Belgians, bore the title Princess of Réthy. She was tall, athletic and elegant and was a loyal customer of Paris couturiers, although not of any specific one. For this long sheath dress from his last collection, Balenciaga chose a crêpe printed by Maison Satche. The huge brushed-effect motifs impinge on the straightness of the shape. The scale and forcefulness of the decoration almost distract from the virtuosity of the dress’s cut. The construction of the line, which scarcely touches the hips, tilting slightly at the back to form a short train, is achieved through a cunning use of triangular panels. A perfect tribute to Balenciaga’s exquisite skill as a couturier.

19- Yves Saint Laurent, jumpsuit worn by Betty Catroux, autumn-winter 1968-1969

Jersey, sequined daisy stitch. Rat-tail belt. Beaded tassels

This graphic model was the first jumpsuit Yves Saint Laurent created. The figure is unisex, but the purity of line and the detailed precision in the working of the material show a more nuanced interpretation, a subtle reversal. The sleeves, in discreetly brilliant sequin mesh, and the narrow belt, finished with a few rows of pearls, add a more feminine note to the austerity of this matt-black jersey jumpsuit. Yves St Laurent met Betty Catroux in 1967 and adopted her as his muse, his twin sister: “She was exactly what I loved. Long, long, long.” Her androgynous figure was perfectly suited to those archetypical items from the male wardrobe – the dinner jacket, the man’s suit, and the safari jacket –, that Saint Laurent reinterpreted so subtly for women.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

20- Marc Bohan for Dior, afternoon dress worn by the Duchess of Windsor, spring-summer 1972

Gazar

The epitome of what is even today still called "The Wallis style", this severe, navy blue dress perfectly outlined the legendary, slender figure of the Duchess of Windsor. Wallis Simpson was a woman of studied elegance, with a highly developed sense of perfection. According to Marc Bohan, she was "capable of giving cutting directions to the first atelier, having the width of an armhole adjusted, and doing away with superfluous details." The gazar out of which this dress is cut is a kind of archetype; it gives the dress a certain formality, almost stiffness. Only the bias-cut flounce at the bottom of the skirt gives it a slight transparency and a semblance of movement.

GALERIE OUEST: CLOSEST TO THE COUTURIER

At the end of the 19th century, Charles Frederick Worth saw the advantage of getting his wife to wear his creations. She was the first super-model in fashion history. In the early 20th century, Denise and Paul Poiret were a couple united by design. Denise was a mirror for Paul's collection. Couturiers and fashion designers have always found somebody close to them – a wife or a friend –, a person they see as the embodiment of their creation. Before a dress comes into being, these muses, by dint of the way they stand or a particular look that they have, are the stimulus and inspiration for the designer's intentions. When the dress finally takes off from the paper in the workshop, theirs is the figure it was intended for. They are the one it looks best on.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

21- Jean-Charles de Castelbajac, dress and tunic worn by Inès de la Fressange, autumn-winter 1983, collection "Hommages"

Black, acrylic painted gazar. Black silk muslin voile

"Artists are visionaries and Jean-Charles de Castelbajac always thought that the fine craftsmanship that he was always involved with had multiple connections with the world of art. This man who juggled with the colours of Mondrian, the primary tones and universals of childhood, was, like a child, unable to hide his passions and his admirations. He would parade a pantheon of icons on dresses that had a banner-like quality. One of those idols was Andy Warhol, symbolised by the famous Campbell's soup can painted on a dress that I wore. But for the last show that I did for Castelbajac, the 1983 autumn-winter collection, he enthusiastically announced that he had decided I should wear the dress featuring a portrait of Gabrielle Chanel, painted by Eliakim after Boris Lipnitzki's 1936 photograph. It was a great honour, considering the admiration that he had for Chanel, but it also corresponded to the strange, totally 1920s hairstyle that I had at the time, like on the photos where you see Coco on the arm of Serge Lifar, all with a large dog at her feet. Jean-Charles did not know it but, a few days after the collection, I signed a total exclusivity contract with Maison Chanel. Artists may be visionaries but couturiers are sometimes mediums!" – Inès de la Fressange



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

22- Anne Valérie Hash, All-in-one transformed from a Jean-Paul Gaultier Breton shirt, spring-summer 2010 haute couture, collection "Confidences"

Iridescent polyester sequins embroidered on muslin, cotton jersey

For the spring-summer 2010 haute couture shows, Anne Valérie Hash called her collection "confidences". In her press release, she explained how she had combined the new with the old: "I wrote to people that I admire and asked them to send me something of theirs, a garment of their choice, a garment that they felt was representative of them. It was an unusual thing to do, but that is how the adventure began. The keyword was 'transform'. We had a lot of fun trying to understand and then reinvent the 'other'.

We studied each garment and took it apart, being careful to keep in mind the personality of the person who had given it to us. It was by trying hard to stay faithful to them, that we created a second life for their clothes."

SALLE CARRÉE: FASHION PROTOTYPES OR REAL CLOTHES

The major part of the Palais Galliera collections has come from private wardrobes. But since the 1970s, various fashion houses have donated original prototypes from their fashion shows. Unlike an everyday garment, which is like a sublime mould of the personality of the woman who chose it, wore it and loved it, a prototype is not, strictly speaking, a garment. It is more like an idea, or a fantasy garment. In everyday life, people choose the clothes they wear in order to make themselves look good. On the runway it is different. The designer reverses the mechanism and subordinates the personality of the models to mere bodies in movement, making them, like the clothes, simply supports for his or her ideas. Clothes from the runway, atypical as they often are, are never worn in real life. Curiously enough, the most emblematic of these prototype-clothes are described as "museum pieces". And yet they will only have been worn once, and then only for a few brief minutes in the spotlights of the runway.



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

23- Jean Paul Gaultier, dress and bonnet, autumn-winter 1984, collection "Barbès"

Silk velvet, silk satin laces

"Words cannot express the feeling and magic I embraced, as I had the privilege of wearing one of my all time favorite designers, orange velvet iconic cone dress. For me it was such an unforgettable experience! There was such a tremendous amount of art and love poured into that one particular design. Walking that défilé, in that historical dress, resonated with me the breaking down of so many specific societal walls, of how people expect us to dress. When I first put it on, I automatically stood a little taller and seemed to walk a bit grander. I felt more confident and liberated, as I think it signified how fashion should also be fun, whimsical and not always so mundane. It was very liberating to wear something that sparked such brilliant creative nonconformist fashion. I felt rebellious, sexy and strong all at the same time. I knew the dress with its very pronounced naughty cone shaped breasts, and vibrant color would be a showstopper. And that it was! I remember literally smiling in delight, seeing the audience's expression of utter amazement and awe, with how visceral and truly fashion forward this legendary orange velvet cone Jean-Paul Gaultier dress was!"
– Susan Holmes McKagan



Collection Palais Galliera © Eric Poitevin/ADAGP, Paris 2016

24- Maison Martin Margiela, coat and wig, spring-summer 2009

Synthetic hair

On 20 September 2008, the Maison Martin Margiela's 2009 spring-summer show celebrated the house's 20th anniversary and its 40th show. The 21st item on the runway was a coat created by the house's Artisanale line, coded "0". The model who wore it was 5ft 10in. tall and spent 28 seconds on the runway. Her measurements were: 32 inch bust, 24 inch waist, 35 inch hips, and US size 10 shoes. She was a 20 year old Jamaican, born on 20 April 1988, and her name was Sam Kareen Taylor. But the public at the show never saw her face. Her brown hair and brown eyes were hidden by a flesh-coloured stocking which completely covered her head. She wore briefs under tights. Her chest was naked under a heap of peroxide blonde wigs with dark roots. She wore a hairpiece, too, with a layered cut and a fringe over her forehead. Models, recruited for their body alone, are de-personalised, their identities erased in the service of the clothes they wear. The anonymity cultivated by Martin Margiela is one of the codes of his style.

PUBLICATION



Exhibition catalogue

Anatomie d'une collection (in French)
Authors: Olivier Saillard, Veronique Belloir,
Alexandra Bosc, Laurent Cotta, Pascale
Gorguet-Ballesteros, Marie-Laure Gutton,
Sylvie Lécallier, Sylvie Roy, Alexandre Samson
Photographs Éric Poitevin
Hardback, 220 pages, 97 colour photos
Éditions Paris Musées
Price: €39.90
ISBN: 978-2-7596-0324-4

**Eric Poitevin commissioned
as photographer**

The museum wanted an artist to train his eye on the Palais Galliera collections, although he would not be expected to recognise or identify anything. It might seem perverse to have asked photographer Éric Poitevin to do this. Poitevin lives and works in Longuyon in north-eastern France, where he photographs the vegetation and landscapes that surround him and also the living human and animal creatures that inhabit the region. This "artist of the fields" was nonetheless happy to let himself be dragged up to Paris in order to look at fashion, a trivial subject, if ever there was one. Poitevin had never made a secret of his taste for lace, however, and he sensed, before he saw them, that the collections would be far from superficial, even though they are all about appearance. There was

something perverse, too, about exposing to the light of day these clothes that normally lie in the obscurity of hidden reserves and only ever see daylight on the rare occasions when they are put on public display. In a glasshouse, discreetly built for the purpose, the white studio became a fictional space for anything possible. The ever-changing light of the natural weather breathed life into Poitevin's project. He abandoned seriality here. Under his contemplative gaze, the clothes unfolded, revealed their intimate nature, their destitution and, contrariwise, their decorative function.

Eric Poitevin, born in 1961, lives in the Meuse, near Verdun. He has been teaching at the École Nationale Supérieure des Beaux-Arts, Paris, since 2008.

The Journal (in French)

Editor: Sylvie Lécallier
32 pages, Price: €6
Application available at Apple Store and Play Store, Price: €4.99

A visitor's guide to this exhibition (*Petit Journal*) is published in both paper and digital versions. The digital version can be downloaded onto a tablet. Taking fifteen key works from the exhibition, the reader is guided through the main themes, which are explained with the help of a large number of illustrations and archive documents. It is a fine way of exploring the Palais Galliera collections and giving added depth to your visit.

Éditions Paris Musées

As an art book publisher, Paris Musées publishes some thirty books every year – exhibition catalogues, guides to collections, and brochures. These fine books reflect the riches of the City of Paris museums and the tremendous diversity of temporary exhibitions held in them. Paris Musées also continues to develop its digital presence in order to provide visitors with tools appropriate to the expectations of contemporary information technology and cultural mediation.

www.parismusees.paris.fr

EXTRACTS FROM THE CATALOGUE

"A photograph of a person, an article of clothing, and a dead body all amount to pretty much the same thing: there used to be somebody, there was somebody, but now they are gone." – Christian Boltanski

FASHION MUSEUMS, THE ABSENCE OF THE BODY

By Laurent Cotta

The fact that there are no bodies in the collections of fashion museums may be totally obvious to everybody but it is, nonetheless, the key focus of all questioning about the conservation of works and how to display them. Do all garments have the same status, once they have been shed from the bodies that wore them? Do they tell the same story? Are they still connected to some fashion logic? What solutions can be found to make up for such a visible loss?

Of all our everyday objects, clothes are the things we have most of and that we have the most intimate relationship with. The democratisation of fashion means we have more and more of them. The reasons why we buy clothes are significant. We choose them for protection, to look good, to give ourselves confidence, to show we belong to a group or to show how independent of fashion we are, and perhaps to melt into the crowd. We sometimes attribute magic powers to them, like bringing luck. Clothes preserve memories of happy or sad occasions. They can become a second skin, the extension of an individual, inextricably associated with their personality. A person's clothes never entirely define them, but they provide a lot of clues about their habits and their life style.

Clothes, which these days we often buy on impulse and wear for the space of a season, or even less, are things that survive us. The painful experience when a loved one dies is common to all. The clothes of the departed, charged with emotion and linked to precise moments and events, deceive us into thinking that the person has just gone away for a short time and will soon be back. Their presence underlines only too clearly and cruelly the irrevocable absence of the person who wore them. That person's physical characteristics have left their mark on the material, stretched the seams, worn the garments out in particular places. Their perfume lingers in the fabric. Tangible memories, inextricably linked with the object.

When people's wardrobes enter the collections of fashion museums, these sensations are magnified and institutionalised. The garment, evidence of the passage of time and vanished moments, gains heritage status, acquires historical, social and artistic value. Henceforth, it will never be worn by anyone or be subject to the slightest movement; it will never be exposed to daylight. Its status has changed; it has become a work. The object, so ordinary that one had ended up forgetting it, has been made sacred.

Visitors unfamiliar with the reserves of fashion museums are always surprised, when the drawers in which pieces have been placed are opened, to discover, under their pH neutral cotton covers, clothes in which the size and shape of the body has been reconstituted. It is done to prevent the clothes, pulling out of shape and creasing, but it creates a simulacrum of the human body which, although it may be accidental, has an extremely powerful visual impact. It is as if the absence of the former owner has been staged. The impression is an inevitable reminder of the ephemeral nature of life and an ordinary object, sometimes of great luxury and richness, linked to a certain kind of ostentation or vanity leads to another use of the word: the 17th-century vanity paintings intended as a meditation on the brevity of human life and the triumph of death. Viewed in this light, fashion design takes on an unexpected gravity and can be interpreted as a *memento mori* disguised in seductive clothing.

[...]

The clothes and accessories of historical figures end up as a kind of embodiment of those who wore them. A jacket of Napoleon's, or a coat that once belonged to the Dauphin who should have become Louis XVII, immediately become charged with all the historical associations and imagery attached to those former owners, once it is known where the

pieces came from. The garment is then invested with a considerable amount of information, affective connotation and fantasy. It acts as a substitute for the person who wore it and becomes a relic. The widow of General De Gaulle destroyed all the personal effects of her husband that were still in her possession, just in order to avoid any fetishisation of this sort.

The absence of the body presents another, more complex problem when we are confronted with the wardrobes of anonymous, elegant women – items that long ago entered the Museum's collections, but for which we possess only scant biographical information about the owners and no photograph. The great fashion houses that made them give an idea of how rich they were, but we will never know anything about the little details that defined their style or gave them their unique charm. The clothes can provide us with insights into moments in the history of fashion which, though significant, remain abstract.

The further back we go in time, the more questions there are about the bodies that have disappeared: the only information we have about a French-style coat from the reign of Louis XV, or a Harlequin costume from the same period, are the height and corpulence of its owner. The man who wore that brilliantly ornamented coat – was he an aristocrat, a tax collector, an adventurer, or an employee who perhaps bought it for Sunday-best from a second-hand clothes dealer, when it was no longer in fashion? And the Harlequin costume, was it worn by a strolling player whose precarious, short life, one can well imagine, or by wealthy courtier for a masked ball? These clothes that have now become empty shells, what kind of life did the men who wore them lead? What were their hopes and ambitions? How did they relate to fashion? These questions will remain unanswered, although each one could be the starting point for a novel. In this particular case, the clothes are evidence of an unreliable memory full of gaps, but at least they enable us to establish landmarks in the history of clothing.

Garments that arise from visions of an idealised body are often emblematic pieces that become milestones in the history of fashion. They acquire an existence of their own and speak to us about their designer's intention, whether they hang on a coat hanger, are draped on a shop-window mannequin or worn by a client. Whether clothes are designed for an imagined perfect body, as was the case with Dior, Madame Grès, and Azzedine Alaïa, or sculpted into an independent volume unlike any known anatomy, as happened with Balenciaga and Rei Kawakubo, they end up being self-referential – superb empty shells waiting for a body to bring them to life, to give them a soul. This notion is essential to those stylists who consider their creation to be unfinished as long as the garment remains unworn. And for this reason, some stylists refuse to allow their collections to be displayed in museums, where, by definition, they will be denied the body, the movements, and the attitudes on which their conception of fashion is based. [...]

The body, just because it is absent, remains at the heart of the concerns of fashion museums. The clothes of famous personalities like the Duchess of Windsor or Audrey Hepburn can never bring back the presence or the charisma of those women. But nevertheless, the many pictures that we have of them go some way towards giving visitors an idea of their elegance and their style. And there are other ways of evoking the vanished body: displaying the garments on the designer or couturier's favourite mannequins; changing the size of a standard mannequin to create the figure of a client who had her clothes made-to-measure, or adjusting it to create a particular period's ideal figure; or simply using a volume which has no other function than to support the garment, limit stress on the seams and prevent the weight of the material from pulling it out of shape. One can sometimes take advantage of this absence by not contriving any simulacrum of the body: by presenting the garment for the object that it is – perhaps "architecture" or the product of a design –, and accepting the fact that it will never be worn again by a living being and will remain for ever disembodied; displaying the radical change of status that it has undergone by being put in a museum. A presentation decision always has to be taken for an exhibition, in the knowledge that it will never be ideal, that it will have its strengths and its weaknesses, but that it will stimulate the imagination and the sensibilities of the visitor by dint of the information that is provided in order to understand the empty garment. The garment has a different story to tell each time, and is evidence of the ephemeral nature of a fashion that has ended up as a symbol of passing time.

CLOTHES AS CONTACT RELICS

By Alexandra Bosc

On 29 August 1832, when Chateaubriand visited Queen Hortense, who had withdrawn to her castle at Arenenberg, she showed him "a room full of remains of Bonaparte". Although Hortense revered these vestiges of her stepfather the Emperor, the writer saw nothing but "a threadbare tailcoat" and "a little hat" – basically, nothing but common-or-garden "old clothes". The author of *Memoirs from Beyond the Grave* showed by his reaction that he was not prepared to enter into a "regime of belief" with these clothes, which would turn them into relics. In his eyes, they were simply clothes, nothing else.

As Nathalie Heinich has demonstrated, what transfigures simple objects into relics is this relationship of "belief", which adds to the object meanings extrinsic to its materiality. Thus, the threadbare old coat kept in the Musée Carnavalet ceases to be an ordinary garment when the visitor learns of its illustrious provenance: it is the very coat that Marcel Proust wrapped himself in during the last years of his life. Considered as "object-persons", that is to say, as things possessing the properties of a human being and to which, therefore, one pays the same respect, relics, like their referents, are unique and cannot be substituted. In this light, the obsession of collectors of this type of objects for the authenticity of the piece is understandable. Exhibition and sales catalogues are studded with notes about the "link" or an "attested, unbroken line since the first owner".

Catholic theology recognises a type of relic called a "real relic" or "contact relic" for any object that has touched the body of a saint. This contact has invested them with a sacred character. They can be ordinary objects, things like tables or chairs, but articles of clothing occupy a special place in this category on account of their prolonged and intimate contact with the earthly body of the saint – which is particularly the case with underwear. Transfigured by this intimate contact, clothes seem to incorporate something of the essence of the person to whom they belonged. Underwear is remarkable in this respect. The case of a particularly alluring relic springs to mind: the knickers that Madonna threw into the crowd at her Paris concert in 1987 and which, according to rumour, dropped into the lap of the then Prime Minister and Mayor of Paris, Jacques Chirac. Whether the incident actually took place or not is by no means certain but, in its humorous way, it reveals the extent of the still transgressive value attached to underwear, as well as the unease that Madonna's hypersexual stage persona is capable of generating.

As a general rule, clothes, especially lingerie, are the prime candidates for being passed on, particularly in families. Looking at the inventory of the Palais Galliera, we learn that the King of Rome's christening gown was used for several generations by the Dehèque family, who are related to the Countess of Montesquiou, the young prince's governess. At a more individual level, people can become sentimentally attached to clothes and they become souvenirs; they decide to pass them on because they can't bear the idea of seeing them disappear. Before he died, Napoleon, who had kept the coat he was wearing in 1800 on the day of his victory at the Battle of Marengo, wanted his son to inherit it. Similarly, a clause in the Comtesse de Castiglione's will mentioned the "Compiègne 1857 shirt, cambric and lace" – it was a souvenir of her love affair with Napoleon III; she wanted to be buried in it.

The contact that clothes have had with the body can even include their impregnation with bodily fluids. Archetypical are several items in Rome drenched in the blood and sweat of Saint Laurence. Standing in front of the clothes Armand Carrel wore for his fatal duel, or those worn by President Bonjean on the day of his execution, one catches oneself looking for traces of blood, evidence of the terrible fate that befell their owners.

In past centuries, cabinets of curiosities used to contain objects that had belonged to exceptional people – particularly saints and great men. But these were collected for aesthetic or historical reasons, or for the stories that they told. Everything seemed to change in the late 18th century, with the advent of a new sensibility which allowed an individual's feelings to be expressed as they had never been before. A new, sentimental attitude to history followed whereby objects were valued only for their power of suggestion. We are dealing

here with a category of objects whose value resides in their power to conjure up memories. Anthropologists call them "objects of affection", in American museums, they are known as "association items", while the Enlightenment encyclopaedists saw them as "accidental signs", and Jean-Jacques Rousseau called them "*signes mémoratifs*". Georges Cain said of the historical costumes presented at the 1900 Exposition Universelle, "standing before them, it is impossible not to find oneself dreaming." The Musée des Souverains, created in 1852 by Napoleon III, as a place to present "all the objects that have belonged to sovereigns who have reigned over France", although its purpose was obviously to legitimise the new regime, is nevertheless in the same sentimental-historical vein. Reading the many letters justifying people's donations to the museum bears this out persuasively. The emotional charge of relics at least partly explains the bout of "relic mania" that overtook Europe after the end of the 18th century: "Bardolatry" in Britain, where people went hunting for anything connected with Shakespeare; the collecting frenzies of royalists and Napoleonophiles; Robert de Montesquiou's curious obsession with the Comtesse de Castiglione; or Jacques Guérin in search of manuscripts and souvenirs of Marcel Proust.

Sentimental relics are close to those objects-as-souvenirs which became so popular in the 19th century, whether they were tokens of love or "mementos" – little objects, charged with emotion, which became shrines to the memory of the dear departed. The difference being that a memento is only a substitute for the absent body, whereas a relic is part of its very essence. This is particularly the case with hair, but clothes, which have been in such close contact with the dead person's body, are equally effective. A dress worn by Prospérie (1849-1887), the wife of painter Albert Bartholomé, was preserved after her death in a sort of reliquary or glass coffin. That garment acts as an equally effective embodiment of the late Prospérie as her actual remains would. Flaubert, grieving after the funeral of his only sister Caroline, wrote to M. Du Camp: "I have kept her large, multi-coloured shawl, a lock of her hair, and the table and the desk at which she used to write – and that is all; – that is all the remains of the people one has loved." Clothes, like teeth, hair and fingernails, defy time. They are kept in museums, for eternity.

LEARNING ACTIVITIES (in French)

FOR YOUNG VISITORS

Le petit explorateur de mode, workshop 4/6 years
Duration 1h30, 6 participants, reservation required
A guided treasure hunt through the exhibition, designed to help children discover the masterpieces of the collection. After the visit, the children will decorate a fan.

Silhouette couture, workshop 6/10 years
Duration 3h, 8 participants, reservation required
Taking inspiration from the models displayed in the exhibition, participants are invited to create their own silhouette for sewing using masking tape.

Visite-animation, 6/12 years
Duration 1h30, 10 participants, reservation required
Visitors discover the famous and not-so-famous people in the exhibition by means of a giant pack of cards.

L'Apprenti styliste, workshop 7/12 years
Duration 3h, 8 participants, reservation required
This workshop is for amateur dress designers. They are invited to design outfits using textile samples and items cut out of magazines.

Mon accessoire couture, workshop 8/12 years
Duration 3h, 8 participants, reservation required
This workshop invites budding couturiers to create a stunning accessory: a hair slide or a brooch to decorate a garment, a bag or a hat.

Création de bijou, workshop 8/12 years
Duration 3h, 8 participants, reservation required
Design apprentices are invited to design a jewel inspired by a famous person they have discovered in the exhibition.

Mon tablier couture, workshop 8/13 years
Duration 3h, 8 participants, reservation required
Taking inspiration from working close on display in the exhibition, participants are invited to customise a white apron using textile felt pens and a few stitches of embroidery.

TEENAGERS AND ADULTS

On reservation, the workshops *L'Apprenti styliste*, *Mon accessoire couture*, *Création de bijou*, and *Mon tablier couture* can be adapted, using more sophisticated techniques, for teenagers and adults.

FAMILY ACTIVITIES

Visite contée "shadow theatre", 5/7 years
Duration 1h30, 16 participants, reservation required
After a narrated visit to the exhibition, children and their parents are invited to discover the Palais Galliera shadow theatre, where they will discover a thousand and one fashion silhouettes.

Visite contée "Looking for the lost shoe", 8/12 years
Duration 1h30, 16 participants, reservation required
A shoe has disappeared! Did somebody steal it? The nurse dressed in a riding jacket and top hat takes charge of the affair. Will she find it? The Museum's storyteller involves the children and their parents into an unusual enquiry.

"Fashion journalist" workshop, 8/12 years
Duration 3h00, 12 participants, reservation required
The children and their parents go on a narrated visit of the exhibition, taking notes like journalists as they go. Then they write an article for a fashion magazine on the garment or the accessory of their choice. The Museum's storyteller, inspired by Elsa Schiaparelli, will help them find an original way to present their text.

Guided tours of the exhibition, over 15/16 years
Duration 1h30, no more than 20 people per visit, reservation not necessary
On various Saturdays at 14h30, and Sundays at 14h30 and/or 16h, our lecturer will relate the history of the museum and guides you through the exhibition.

HANDICAP & SOCIAL SPHERE

The Museum offers activities that are suitable for handicapped people. They include:

- Visits in French sign language (LSF) for hearing-impaired people (young people and adults);
- Visits with an "image describer" for blind and partially sighted people;
- Workshops for people with mental handicaps.

There are also exhibition visits for people with little access to cultural events.

INFORMATION & RESERVATIONS

Activities for Young people and families:
Marie-Jeanne Fuster, +33 (0)1 56 52 86 21
Activities for the Handicap and social sphere:
Laure Bernard, +33 (0)1 56 52 86 20

Galleries Lafayette, partner of the exhibition "Anatomie d'une Collection"

Galleries Lafayette has been a partner of the Palais Galliera since it reopened. With great enthusiasm, we renew our support for the City of Paris Fashion Museum on the occasion of this exhibition of the museum's exceptional collection.

Our two institutions have a lot in common. Since the opening of our first shop in 1894, Galleries Lafayette has made its presence felt as a historic actor in the field of fashion. As a major player in the creative industries, along with the Palais Galliera, we have helped make Paris the world capital of fashion. The department store, like the museum, selects and presents the finest articles, so that its public is offered the best and most exquisitely designed clothes for ordinary wear.

In supporting the exhibition Anatomie d'une collection, Galleries Lafayette has been pleased to enable a host of visitors to discover the wealth of the Palais Galliera collections. More than a hundred pieces, garments and accessories, from 18th century costumes to the contemporary department, are on display. The exhibition is a tribute to the heritage of elegance which unites Galleries Lafayette and the museum.

Galleries Lafayette's commitment to partnership

The sponsorship activities of the Galleries Lafayette group are part of a sustained policy, in keeping with the spirit of our company. In its crafts, in its commitment to sponsorship and in the passionately held beliefs of the family shareholders, the Group stands out as a special mediator between design and a broad public.

About the Galleries Lafayette group

A leading city-centre fashion retailer with proven expertise, Galleries Lafayette Group is a family-run and private group, with 120 years of history in commerce and retail. The group enjoys international recognition through its iconic brands: Galleries Lafayette, BHV MARAIS, Royal Quartz, Louis Pion and Didier Guérin.

In welcoming more than a million visitors every day to its 280 stores, the Group is actively engaged in promoting the French "Art of Living" and serving as a benchmark of fair trade. In 2014, the Group returned to consumer retailing, in which it has undisputed long-standing know-how, by acquiring a significant stake in the Carrefour group.

A key player committed to creation and a major private employer in France with 15,000 employees, the group has based its identity on sound corporate values of sharing our passion for customers, daring to innovate, growing stronger together and striving for excellence.

Further information: www.groupegalerieslafayette.fr



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The Crédit Municipal de Paris and its commitment to culture.

The Crédit Municipal de Paris has been engaged in its principal activity of lending against security since the 17th century. It is a municipal public credit and social aid institution attached to the City of Paris.

From its traditional activity of pawnbroker, to a range of more recent creations such as: co-operative savings collection; the regional platform for personal microcredit; Point Solutions Surendettement, an organisation to help Parisians overburdened with debt; along with its cultural activities, auctions, expertise and curatorship of objects, the Crédit Municipal offers services to clients of all types. Its activities are part of the cooperative social economy (l'Economie Sociale et Solidaire).

Because culture is an essential social vector for exchange and sharing, the Crédit Municipal de Paris is proud to have been a supporter, through its sponsorship activities, of the cultural policy and the growth of the City of Paris museums.

The exhibition Anatomie d'une collection at the Palais Galliera is an opportunity for visitors to discover another exceptional collection in one of the City of Paris museums. This sponsorship is an example of the commitment of the Crédit Municipal de Paris to promote access to the artistic wealth of the capital of France.

INFORMATIONS PRATIQUES

PALAIS GALLIERA

Musée de la Mode de la Ville de Paris
10, avenue Pierre-I^{er}-de-Serbie, 75116 Paris
Tél. 01 56 52 86 00
www.palaisgalliera.paris.fr

Getting there

Metro 9 Iéna or Alma-Marceau
RER C Pont de l'Alma
Bus 32, 42, 63, 72, 80, 82, 92
Vélib' 4, rue de Longchamp – 1, rue Bassano
– 2, avenue Marceau
Autolib' 1, avenue Marceau,
33, avenue Pierre-I^{er}-de-Serbie,
24, avenue d'Iéna

Opening times

Tuesday to Sunday 10.00 am – 6.00 pm
Late opening Thursday till 9.00 pm
Closed on Mondays and certain public holidays*
Ticket offices close 45 minutes before the museum closes

*The museum is open on Sunday 15 May (Whitsun).
Closed specially on Tuesday 5 and Wednesday 6 July

Admission

Normal €9
Reductions €6
No charge under 18 years old

Le Palais Galliera vit au rythme de ses expositions exclusivement temporaires et ne propose pas de présentation permanente de ses collections.

Join us on  

@PalaisGalliera
#AnatomieCollection

PARIS MUSÉES

The network of Museums of the City of Paris

The Palais Galliera is one of the museums in the Paris Musées network

The 14 City of Paris museums operating under the Paris Musées banner are home to collections as remarkable for their diversity as for their quality. As a gesture of outreach, visitor services have been upgraded; more attractive admission fees have been introduced for temporary exhibitions, and increased attention paid to publics normally having little contact with art and culture. Both the permanent collections and temporary exhibitions are accompanied by varied programme of cultural activities.

Our outreach extends to the Internet, with a website giving access to the complete programme of museum activities and to online details of the collections, so that people can prepare their visit.

PARIS MUSÉES PASS (Carte Paris Musées)

Exhibitions à la Carte!

The Paris Musées pass means unlimited, no-waiting access to all temporary exhibitions in the 14 City of Paris museums*, together with special prices for Museum activities, reductions in the bookshops, boutiques, cafés and restaurants, as well as advance information on museum events.

*Except the Notre Dame Archaeological Crypt and the Catacombs.

www.parismusees.paris.fr