



# UNE HISTOIRE DE LA MODE

au Palais Galliera  
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### VISUALS ON REQUEST

# UNE HISTOIRE DE LA MODE au Palais Galliera

**PRESS RELEASE**

Since 2 October 2021, the Palais Galliera has been presenting the second part of «A History of Fashion. Collecting and exhibiting at the Palais Galliera». This first tour of the collections traces the history of the Palais Galliera and its collections.

In a chronological and thematic display where two intertwined histories are presented, visitors discover a history of fashion from the 18<sup>th</sup> century to the present day, illustrated by the museum's most beautiful pieces, from the flying dress to the most beautiful paintings. From the robe volante to the creations of Comme des Garçons, each chronological section deals with the specificities of the period, from 18<sup>th</sup> century menswear to the avant-garde creations of Rick Owens, from 19<sup>th</sup> century corsets to 1950s cocktail dresses.

At the same time, the history of the collection, whose constitution, conservation and presentation over the years of a long museum tradition and the major role of the Palais Galliera in the study of fashion history. The museum's major exhibitions and remarkable acquisitions are highlighted, from the first founding donation to the City of Paris by the Société de l'histoire du costume in 1920 to the more recent acquisitions, made possible in particular by the Vogue Paris Foundation.

In a scenography inspired by the world of the museum's reserves, «A history of fashion. Collecting and exhibiting at the Palais Galliera brings together nearly 350 pieces - clothing, accessories, graphic arts and photographs - from the collections.

Since 2 April 2022, a large part of the works has been renewed for preventive conservation reasons. This second display offers visitors the opportunity to come back and discover new masterpieces or more rarely exhibited pieces.

**With the support of the Confédération Européenne du Lin et du Chanvre | CELC**

## **CURATORS**

Miren Arzalluz, director of the Palais Galliera,  
Marie-Laure Gutton, Head of the Accessories department,  
and the curatorial team of the Palais Galliera

# UNE HISTOIRE DE LA MODE au Palais Galliera

## EDITORIAL

Miren Arzalluz,  
Director of the Palais Galliera

### A history of fashion

In 1920, when it donated its collection to the City of Paris, the Société de l'Histoire du Costume, through its president, Maurice Leloir, called for the creation of a museum that would provide a permanent history of fashion. Initially housed at the Musée Carnavalet - Histoire de Paris, this collection, which had been greatly augmented, was transferred to the Palais Galliera in 1977, where the pieces were subsequently displayed in temporary thematic or monographic exhibitions. The Musée de la Mode de la Ville de Paris is now entering a new phase.

Recently constructed galleries have significantly increased the exhibition space and visitors are now able to explore collections devoted to the history of fashion from the 18<sup>th</sup> century to the present day. Regular changes to the display, which are essential for the safe conservation of the works, will make it possible to vary the focus and the themes. Everybody is therefore invited to make regular visits to discover different approaches to fashion, ranging from artistic expression to socio-cultural phenomena.

### Collecting and exhibiting at the Palais Galliera

In this first tour of the collections, the Palais Galliera traces the evolution of fashion from the 18<sup>th</sup> century to the present day, taking a fresh look at the history of the museum and its collections. Emblematic pieces, as well as works never before seen by the public, reveal the exceptional quality of the collections. They are the result of more than a century of constant accumulation: from the first pieces acquired by the Musée Carnavalet in the late 19<sup>th</sup> century to the most recent contemporary acquisitions, made possible by the Vogue Paris Foundation, and from the founding role of the Société de l'Histoire du Costume to magnificent wardrobes donated by the descendants of some of the legendary elegant women of the past. This tour also focuses on some landmark exhibitions, including the key role played by the museum's successive directors. These are all features that enable us to define the place of the Palais Galliera in the emergence of a scientific discipline that is still in construction: the History of Fashion.



# UNE HISTOIRE DE LA MODE au Palais Galliera

## EXHIBITION TRAIL

### INTRODUCTION

Garden Level, hall

A history of fashion. Collecting and exhibiting at the Palais Galliera begins with a historical clash between 18<sup>th</sup> century and contemporary fashion. Two of the museum's major pieces – the robe volante and an ensemble by Comme des Garçons – reflect the scope and quality of the collection at the very start of the exhibition.



Robe volante, c.1730-1740  
Comme des Garçons Ensemble, SS 2019  
© Pierre Antoine / Paris Musées, Palais Galliera



© Pierre Antoine / Paris Musées, Palais Galliera

## THE 18<sup>TH</sup> CENTURY

Garden level, Main Gallery



English style dress, c.1775-90  
© Stanislas Wolff /  
Paris Musées, Palais Galliera

### The 18<sup>th</sup> century: a defining century for fashion

The 18<sup>th</sup> century laid the foundations for an alternation between an artificial body shape and a taste for naturalness. Dresses with pleated backs were worn over stiffened structures and petticoats widened with wicker hoops. Men's clothes were full-length and lined with stiff cloth. From the 1770s and 1780s, the fashion shifted towards loose forms, dresses became straight, and men's clothes became narrower and more fitted. This dramatic change was also reflected in the fabrics. In the second half of the century, light shades and smaller patterns replaced saturated colours and large floral motifs. Cotton fabrics, imported from India and then produced in Europe, diversified the choice. They offered both the exotic charm of prints and the monochrome simplicity of muslins. Until the Revolution, the most elegant fabrics were often luxuriously embellished with silver and gold metallic thread, placing them among the most expensive goods in the Ancien Régime.



Large hunting jacket, c.1710,  
and robe volante, c.1730  
© Stanislas Wolff / Paris  
Musées, Palais Galliera

### The artistic legacy of the original collection of the Palais Galliera

The Palais Galliera collection has a dual history. Garments and fashion accessories were deliberately included in creating a record of the city's heritage. At the same time, the collection was greatly influenced by the vision of artist-collectors. In 1920, the City of Paris accepted a donation of some 2,000 items from the Société de l'Histoire du Costume. This «Society for the history of costume» was founded in 1907 by the costume historian Maurice Leloir (1853-1940), who was also a collector and history painter. He moved among a circle of artists who often specialised in genre paintings and costumed portraits in the style of the Ancien Régime. The objects from that original collection reflect the vision these early donors had of fashion, one inspired by the great painters of the Age of Enlightenment. They recreated the romantic charm of an aristocratic way of life, with the dual aim of educating the public and inspiring artists and top fashion designers.

### The marchandes de mode

The marchandes de mode are often presented as the forerunners of couturiers and fashion designers. Rose Bertin (1747-1813) is the most famous of them, as her name has become inseparable from her famous client, Queen Marie-Antoinette (1755-1793).

This community was an offshoot of the powerful Parisian mercers' guild. Like the mercers, who coordinated the various trades involved in the manufacture and decoration of furnishings and decorative objects, the marchandes de mode acted as assemblers. They trimmed clothes and headdresses with precious materials: gauze, lace, silk trimmings, braids, feathers, semiprecious stones, furs or semi-natural flowers. Their shops, which were often luxuriously appointed, were frequented by a wealthy and cosmopolitan clientele, and contributed to the vibrancy of Parisian fashion culture.



Hat, c.1750-1775  
© Stanislas Wolff /  
Paris Musées, Palais Galliera



Waistcoat, ca. 1785-1790  
© Stanislas Wolff / Paris  
Musées, Palais Galliera

## Waistcoats in the 18<sup>th</sup> and 19<sup>th</sup> centuries

Enlightenment man liked to be well dressed, and used the waistcoat as a fashion accessory. The front of his coat was worn more and more open, leaving the waistcoat increasingly exposed and introducing colour and brocaded patterns to his attire. Until around 1760, waistcoats were tailored in brightly coloured silk, sometimes in gold and silver, richly decorated with floral motifs. There was then a shift in taste towards pastel fabrics embroidered with silk. The embroideries would often depict a vegetal motif or sometimes even a picturesque image of political or cultural current events. In the 19<sup>th</sup> century, the emergence of a more bourgeois society and the appearance of the dandy changed men's attitude to clothes. They gradually divested themselves of finery. The last bastion of men's fashion was the waistcoat. Tight and double-breasted, they were close fitting with a shawl collar to emphasise the curve of the torso. Under the frock coat, elegant men even wore a double waistcoat. They were made of precious silks, with an infinite variety of colourful patterns. In the 1860s, black suits became the rule, and waistcoats were cut in plain, dark fabrics or plain white piqué. A symbol of male elegance in the eighteenth and nineteenth centuries, the waistcoat provides a useful transition between two remarkable historical sections of the exhibition.



Jean-Baptiste Greuze (1725-1805), portrait of Michel-Nicolas Hussard, ca. 1805 © Musée des arts de Nantes.

## The Great Renunciation

In the 18<sup>th</sup> century, black - and more particularly this dark, brooding brown - was very fashionable in the pre-revolutionary years, before becoming the colour associated with nineteenth-century men's clothing, that of power and elegance. This may have been the result of technical improvements in dyes, notably the use of campêche wood, imported from the West Indies. In the 19<sup>th</sup> century, the suit, which was definitively condemned to be black, became the appropriate attire for men, suitable for all circumstances in the 1840s. From then on, the techniques of men's tailors, mainly based on the study of anatomy and body movements, concentrated on the cut and details. Characterised by its shape, the suit is cut short in front, revealing the waistcoat, while long basques are sewn into the lower back. The collar is folded down and has notched lapels. From the 1850s onwards, it was only worn in the evening, at the theatre, at balls and at all so-called select meetings.



Coat of the people's representative, 1798  
© Stanislas Wolff / Paris  
Musées, Palais Galliera

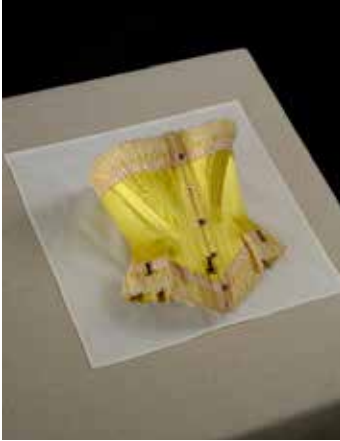
## Civilian uniform: the coat of the people's representative

In 1795, the government of the Convention decreed that the civil servants of the First French Republic should wear a uniform commensurate with their authority. This project gave rise to lively discussions between an antique-style costume and an outfit better suited to the daily life of their owners. The uniforms, whose coats finally evoked the Roman toga, were ordered in 1798. The sheets, which were French, were cut in Paris. The embroidery on the coats, with palmettes and tridents, was done in Lyon.

## THE 19<sup>TH</sup> CENTURY

Garden level, South Gallery

### The corset



Corset, ca. 1890

© Stanislas Wolff / Paris Musées, Palais Galliera

Au cours du XIX<sup>e</sup> siècle, le corset devient un objet de nécessité et de fantaisie indispensable pour soutenir et amincir le corps dans les proportions que la mode impose. Jusqu'à la fin des années 1820, les corsets, sortes de brassières fermées par des lacets, restent relativement souples. Ils deviennent ensuite de plus en plus serrés et contraignants lorsque la taille, plus marquée, revient progressivement à sa place naturelle. Sous le Second Empire, la couleur apparaît. Pour répondre aux nouvelles activités pratiquées par les femmes, on fait, au-delà des corsets du matin, pour la promenade ou pour le bal, des corsets de voyage, d'amazone ou de bain de mer. Si sa coupe s'adapte aux diverses circonstances, le corset n'en reste pas moins le sujet d'attaques répétées des médecins tant ses armatures de métal nuisent à la santé des femmes. En 1868, certains modèles ne comportent pas moins de trente-quatre baleines et même des ressorts. Le busc, pièce métallique placée au milieu devant, est alors en deux parties et sert de système de fermeture permettant de mettre le corset sans avoir à le délayer.

Dans les années 1910, avec le retour à ligne Empire censée apporter plus de naturel, il devient plus droit et long puis disparaît peu à peu.

### 19<sup>th</sup> century armour: fabrics and their use



Dress designed by Madame

Lasserre, ca. 1883

© Stanislas Wolff / Paris Musées, Palais Galliera

In contrast to the strict cut work of men's tailors, throughout the 19<sup>th</sup> century dressmakers resorted more than ever to a repertoire of sophisticated ornamentation. These convolutions and artifices resulting from the working of fabrics, reserved for women's fashion, played an important part in the construction and evolution of the silhouette.

The development of the textile industry offered an incredible diversity of fabrics. Each one has its own qualities and characteristics. Muslin is not used to create the same scaffolding as velvet. The lightest fabrics are gathered, crumpled or pleated, while those with more hold are chosen for fanning, rolling up or draping in the English style. Draperies gathered on the hips, long half-bouffant sleeves, skirts pleated on the bias, rolled up or shells, pouf coming down to the bottom of the trains, the forms and procedures used are very varied.

Ruffles, ruching, chicories, cabbages and other bouffants are also in the spotlight. All these devices reflect this incredible period, whose exuberance was often perceived as a lack of taste, but which nevertheless showed a surprising freedom of tone and incredible creativity.

### The *visite*, specific clothing typology of the 19<sup>th</sup> century



Visite, ca. 1885

© Paris Musées, Palais Galliera

In the years between 1875 and 1885, the *visite*, a compromise between the cape and the coat, was adapted to the new proportions of the female silhouette created by the bustle. The flattened cut at the back flared out at the waist to accommodate the draped effects of the pouf, while floating panels hung flat at the front. Although the shoulders were clearly defined by armholes into which the shoulders fitted naturally, the rest of the sleeve was sewn to the body of the garment keeping the arms trapped and leaving only the hands free to move.

The *visite* reflected the eclectic taste typical of this period, when the overelaborate figure was clothed in contrasting colours and textures. It was made of a wide variety of fabrics, from plain or thick-ribbed corduroy, embroidered fabrics to the finest and most exotic silks. Around 1880, they were even made from long cashmere shawls that had gone out of fashion.

The *visite* disappeared from women's wardrobes after 1890 and was never revived.





Dress, ca. 1810  
© Paris Musées, Palais Galliera

### Société de l'Histoire du Costume exhibitions at the Palais Galliera

When it was founded in 1907, the Société de l'Histoire du Costume wanted to open a Costume Museum where they could put on public display «*everything connected with clothing, footwear, hairstyles, jewellery, accessories, and men's, women's and children's clothes [...]*». However, despite the unwavering determination of its members and especially its president, Maurice Leloir, the project was slow in coming to fruition for want of suitable premises. In the meantime, the Society organised several exhibitions in Paris, notably in 1909 at the Musée des Arts Décoratifs, in the Pavillon de Marsan, and then in 1920, in Raimundo de Madrazo's private mansion on the Rue Beaujon. A few years later, the history of the Society coincided with that of the Palais Galliera, which, at the time, was a museum of industrial art. In 1937, in parallel with the International Exhibition, the public was invited to discover One Hundred Years of Parisian Costume, an exhibition of fashion in the 19<sup>th</sup> century. The following year, the museum hosted Costumes of the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries. A first link was thus established between the collection of the Société de l'Histoire du Costume and the Palais Galliera. However, it was not until 1977 that the building that had been commissioned by the Duchess of Galliera was finally able to accommodate their collections.



Worth lily dress, ca. 1896  
© Paris Musées, Palais Galliera

### Countess Greffulhe and Worth

The emblematic wardrobe of Comtesse Greffulhe, born as Élisabeth de Caraman-Chimay (1860-1952), is among the masterpieces in the Palais Galliera. It entered the museum in 1964, thanks to the generosity of the Gramont family. This prestigious collection preserves the memory of the supreme elegance of a woman whose skilfully orchestrated appearances made a lasting impression.

«*Always look at a person and say to yourself: I want them to leave with an impression of unparalleled prestige* », she wrote. Her outfits and accessories reflect her personality and the attention she paid to fashion and jewellery. They are magnified by a masterful use of photography and are strikingly original. The House of Worth, whose loyal customer she was during the Belle Époque, made glorious outfits for her. The princess-line dresses, with no seams at the waist, showed off the slender figure and slim waist of Comtesse Greffulhe, who was immortalised by Marcel Proust as the Duchess of Guermantes. «*I have never seen such a beautiful woman,*» he wrote on 2 July 1893.

### The fragmentation of women's clothing

In the second half of the 19<sup>th</sup> century, the number of items in a woman's wardrobe increased considerably. Whether it was an outfit for a visit or a journey, a suit for the seaside, a dinner dress or a ball gown, there were now outfits to suit every occasion. At that time, most dresses were made up of several parts. Detachable elements were often added to bodices and separate skirts, like the draped effects at the back of skirts, known as poufs and polonaises. The most sophisticated gowns also had detached fichus, bows and belts and even interchangeable sleeves or bodices. With the trend towards hygiene, underwear became more important and new lingerie was introduced. In addition to day blouses, underskirts and petticoats, women now wore knickerbockers and a cache-corset. A variety of fine undergarments, such as chemisettes and undersleeves, completed the list of items de rigueur for any woman wishing to observe the strict rules of propriety.



Crinoline dress, wimple and pairs of undershirts, ca. 1860  
© Stanislas Wolff / Paris Musées, Palais Galliera

## THE 20<sup>TH</sup> CENTURY

Rez-de-jardin, Galerie Sud



Jeanne Lanvin dress, ca. 1909  
© Paris Musées,  
Palais Galliera

### The 1910s, through some emblematic clients

Between the Belle Époque and the modernity of the 1920s, the 1910s marked a period of transition. Beer, Callot Sœurs, Chéruit, Doucet, Dœuillet, Paquin... met the expectations of a clientele whose schedule was punctuated by social obligations. The wardrobes of Madame Combe Saint-Macary, Princess Murat or Madame Viguière are precious testimonies of this.

At No. 7 rue de la Paix, Gaston and Jean-Philippe Worth have, since 1895, succeeded their father, Charles Frederick, founder of the prestigious store. Paul Poiret did his apprenticeship there for a while before opening his salons with success. The style of Jeanne Lanvin, who created a children's department in 1907, then a department for women and young girls, flourished.

On the racetrack, models wore straight, high-waisted dresses. The excellence of Parisian know-how was recognised. Clients and buyers from all over the world followed the summer and winter collections assiduously.

The conflict brought about profound changes. Taking over the tasks of men who had left for the front, women gradually became emancipated. Fashion adapted to these upheavals. Outfits became shorter and simpler, paving the way for the 1920s.



Paletot Jean Patou, 1922  
© Paris Musées, Palais Galliera

### The 1920s: the day, between comfort and sobriety

Placed under the sign of female emancipation and modernity, the fashion of the Roaring Twenties reflects the appetite of a decade in love with movement, speed and freedom. The wardrobe of the fashionable woman was not very diversified. While luxuriant outfits with gleaming accessories were worn in the evening, sobriety was the order of the day. Sport is in the air and the influence of the men's wardrobe is apparent. A new young and androgynous silhouette appeared. Dresses became shorter.

Composed of a skirt and a comfortable knitted sweater, the sports ensemble, understood in the narrower sense and in the broader sense of sportswear suitable for holiday wear, was offered by all the fashion houses. Initiated by Chanel in 1916, the use of jersey was very popular. Jean Patou made it a speciality.



Robe du soir Jenny,  
vers 1935-37  
© Stanislas Wolff / Paris  
Musées, Palais Galliera

### The 1930s: the rise of the line and the cut

The 1930s marked a return to femininity, classicism and sophistication. From 1930 onwards, the lengthening of outfits transformed the silhouette.

Paris, the capital of fashion, displayed its prestige through haute couture, which had moved from the Rue de la Paix to the west of Paris. Renowned fashion houses continued to operate, while others gained notoriety. Cosmopolitanism reigned.

Magnified by the bias cut, dresses regained their volume. Unparalleled know-how generated skilful contrasts of materials. Embroidery was revived after 1935. Jeanne Lanvin's sequined boleros were a real craze.

The second half of the decade saw a romantic trend adapted to grand soir or gala dresses. On the eve of the world conflict, the summer of 1939 saw haute couture shine with a thousand lights. Evening gowns were an invitation to waltz. *«Paris was rarely more brilliant. We flew from ball to ball... Fearing the inevitable cataclysm, we kept the desperate hope of avoiding it, and, in any case, we wanted to end on a high note »* recalls Christian Dior.



### Fashion accessories during the Occupation

Accessories created during the Occupation are precious records of this troubled period and they reflect all the challenges. Hinged wooden soles, extravagant hats, large shoulder bags and scarves printed in historical colours were hallmarks of the period. They accompanied a figure with structured, geometric forms, pronounced shoulders, shaped at the waist and knee-length skirts.

These accessories, often made from recycled materials, attest to the shortages and restrictions imposed on the French. They also reveal the resourcefulness, creativity and inventiveness of milliners, bootmakers and men and women generally. The Palais Galliera has an exceptional collection of over 700 accessories from this period, patiently collected for the most part between 1981 and 2009. An off-site exhibition was devoted to them at the Musée Jean-Moulin - Musée du Général-Leclerc, Paris, in 2009.

Canotier, ca. 1942

© Paris Musées, Palais Galliera



### The 1950s, a return to glamour

1950s fashion revived a feminine ideal that broke with the privations of the Occupation. In 1947, under the influence of Christian Dior's first collection, dubbed the 'New Look' by the press, shoulders became rounder, hips fuller, while the wasp-waist was once again pinched in with corsets, reminiscent of 19<sup>th</sup>-century silhouettes. This decade marked the beginning of a new golden age of haute couture and the return of Paris as the capital of fashion. The range of clothes increased to keep pace with the return of a varied social life. The gala dress, with its full skirt and elaborate embellishments, triumphed alongside the shorter cocktail dress. The understated daytime suit concealed a technical complexity beloved by the couturiers. In 1958, the donation of an early Christian Dior model to the Palais Galliera led to the creation of its Haute Couture department. This was followed by donations from the wardrobes of Parisian clients.

'Zéphyrine' dress by Yves Saint Laurent for Christian Dior, FW 1958-59

© Stanislas Wolff / Paris Musées, Palais Galliera



### The 1960s, the revival of haute couture

As a reaction to the previous decade, 1960s fashion reflected a commitment to freedom. Clothes covered less of the body. The miniskirt, like trousers and shorts, made walking more comfortable and revealed the legs. The new generation of designers was influenced by Cristóbal Balenciaga's work on the construction of clothing, as well as Gabrielle Chanel's ideas on comfort and movement, as embodied by the suit. Some fashion designers applied their fascination with scientific advances to a utopian future. Their creations featured pure white, saturated colours and geometric patterns, or rejected fabrics in favour of what were then considered unsuitable materials, such as plastic and metal.

Realizing the importance of preserving these new fashions, the Palais Galliera launched an unprecedented appeal to the Parisian fashion houses, asking them to donate their designs. In June 1970, Cristóbal Balenciaga was the first to incorporate catwalk prototypes into his collections, a practice that was imitated by many fashion houses, and continues to this day.

Balenciaga evening ensemble, FW 1961-62

© Stanislas Wolff / Paris Musées, Palais Galliera



Yves Saint Laurent dress,  
FW 1965-66  
© Stanislas Wolff / Paris  
Musées, Palais Galliera

### The 1960s, the rise of ready-to-wear

Launched in the 1950s, the French ready-to-wear industry blossomed in the 1960s on the North American model. Clothes, available in standardised sizes, were ready-to-wear and more in keeping with the new lifestyle of working women. Despite the objections of some, this production system was gradually adopted by couturiers, who offered their own ready-to-wear lines based on their haute couture collections. At the same time, successful ready-to-wear labels commissioned designers to create dynamic and increasingly attractive collections. In the 1970s, haute couture gradually lost its role as the decider in fashion. Hemline height, the barometer of fashion since the beginning of the 20<sup>th</sup> century, lost its meaning as all lengths and styles coexisted. The influence of Paris was gradually challenged by major capitals such as London, the new epicentre of a creative and musical effervescence based in youth culture.



Wedding dress  
by Christian Lacroix, 1987  
© Stanislas Wolff / Paris  
Musées, Palais Galliera

### The 1980s, designers rise to the top

Taking over from the stylists who worked for the big ready-to-wear houses, designers, who headed their own labels, set the pace for fashion in the 1980s with their exuberant vision. The carefree attitude of the 1970s was swept away by economic recessions and AIDS. Fashion, in need of escapism, took refuge in the festive and the spectacular. Wide shoulders, inspired by 1940s fashion, emerged in the late 1970s and dictated the silhouette of the decade. In the collections, glamour and humour were combined with a quest for new materials, such as stretch, which fitted snugly without constricting the body. With the end of haute couture seemingly inevitable, an entirely new era began under the impetus of Christian Lacroix, who created his own fashion house in 1987. That same year, curator Guillaume Garnier founded the Contemporary Creations Department at the Palais Galliera, an idea that had slowly matured through the 1970s: the conservation of contemporary ready-to-wear clothing, initially considered unworthy of inclusion in the museum, gradually became emblematic of Paris's flagship role in world of ready-to-wear.



Martin Margiela ensemble,  
SS 1990  
© Stanislas Wolff / Paris  
Musées, Palais Galliera

### The 1980s and the 1990s, dissidents

In 1981, two Japanese designers, Rei Kawakubo, creator of Comme des Garçons, and Yohji Yamamoto, presented their collections in Paris for the first time. Their ideas of dress design were fundamentally opposed to those of Western designers. Loose, asymmetrical garments, technical weaves in muted colours and shades of black, the military demeanour of the models... Everything they presented shocked and divided the critics. Marked by these collections when they were students in Antwerp, the Belgian designers Ann Demeulemeester and Martin Margiela presented their runway shows in the second half of the 1980s. It was their turn to challenge the fashion system, the deconstruction of the classic garment and its wearability. Already challenged by the Japanese, the new aspect of a garment, so prized by the West, was rejected when Margiela recycled old clothes and objects and transformed them into garments. The styles of the Japanese and Belgian designers, jewels in the crown of the Palais Galliera collections, still continue to question our notion of what can be beautiful.

## CONTEMPORARY DESIGN

Garden level, Main Gallery



Martin Margiela ensemble,  
SS 1990  
© Stanislas Wolff / Paris  
Musées, Palais Galliera

1990s fashion design continued with the deconstruction of the classic garment that had begun in the previous decade, favouring fluidity, technical materials and minimalist forms. Haute couture, once threatened with extinction, became a major institution which helped to preserve the technical expertise and the reputation of Paris. At the turn of the millennium, fashion, now a global phenomenon thanks to the Internet, experienced an unprecedented surge of activity that was to continue into the 2010s. In spite of the frenzy, major collections concerned themselves with the body, society, the environment and the evolution of fashion in the digital age.

From the 2010s onwards, men's fashion has provided a new field for expression and creation. The role of the Contemporary Creation department is to preserve, as objectively as possible, a record of fashion in the making. Some of these choices may be subject to reconsideration in the future. Since 2014, Vogue Paris magazine has supported the Palais Galliera in this mission. The Vogue Paris Foundation, an endowment fund dedicated to contemporary creation, has enabled the department to acquire, sometimes through donation, 464 models from over thirty different designers.

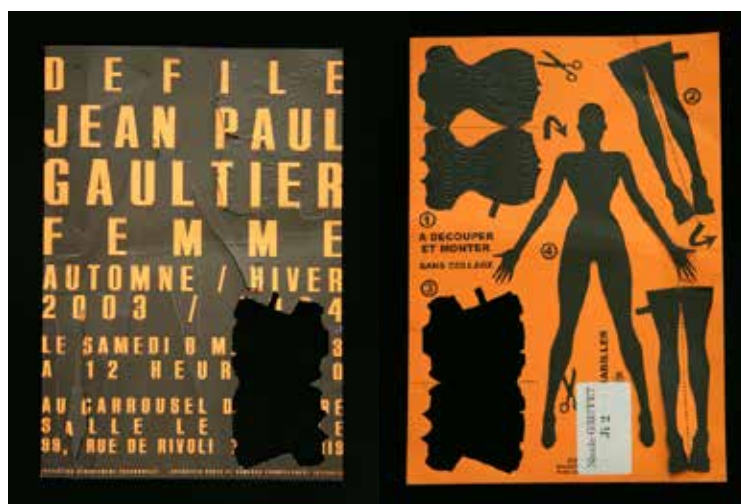


Céline dress by Phoebe Philo,  
SS 2017  
© Stanislas Wolff / Paris  
Musées, Palais Galliera

### Ephemera: the collection of invitations

In the early 20<sup>th</sup> century, invitations for fashion shows took their inspiration from designs for exhibition openings at the Salon des Beaux-Arts or in art galleries. This clearly suggested that fashion designers were keen to see their activities equated with those of artists. Whereas most fashion houses adhered to an elegantly understated classicism, the ready-to-wear designers, who had departed from convention in the way they presented their collections during the 1960s, also progressively undermined the traditional style of invitations. Some of them, drawing inspiration from the imaginary or simply in a spirit of provocation, took singular forms. Unusual or appropriated objects, repetitive series of shapes, drawings done by the designer, and photographic self-portraits introduced a new vocabulary that conveyed the brand identity of the fashion house. This collection of 10,000 ephemera, comprising donations from the labels, press agencies and fashion editors, represents a wide range of specimens dating from the 1970s to the present day.

Invitation Jean Paul Gaultier,  
Women's Ready-to-Wear Col-  
lection, FW 2003  
© Paris Musées,  
Palais Galliera



## ART AND FASHION

Garden level, Curved Gallery

### Graphic arts and photographs



In 1983, the Graphic Arts and Photography Department was founded on the initiative of Guillaume Garnier; he was an intern at the time before becoming a curator. He was responsible for the museum's interest in fashion images and implemented a policy of collecting and fundraising by soliciting donations from fashion houses, models and clients, and buying at secondhand markets. These pieces were added to the core collection that had come from the Carnavalet Museum. Two exhibitions, Paul Poiret and Nicole Groult, masters of Art Deco fashion (1986) and Paris Couture Années Trente (1987), provided opportunities for acquisitions essential to the department's identity. In keeping with the tradition set up by Guillaume Garnier, Françoise Vittu, a specialist in the history of costume, continued to manage and add to these collections, which were split into two independent departments in 2006: graphic arts on the one hand and photography on the other. That move led to a more dynamic policy for acquiring fashion photographs, facilitated by the rights generated by the bequest of American photographer Henry Clarke in 1997. The acquisition of contemporary works was defined as a priority and pursued from 2013 onwards by the Graphic Arts Department. This first permanent exhibition of the Palais Galliera's collections provides an opportunity to present the development of fashion drawing since the 18th century and also to bring the two departments together once again. This display recounts the complementary and sometimes antagonistic relationship between the two art forms since as long ago as 1870. Drawing and photography took inspiration from each other and shared and competed for pages in the press throughout the 20th century – proof, if any were needed, of the fashion industry becoming a matter of image.

Photoby Adolphe de Meyer  
(1918) and drawing by René  
Bouët-Willaumez (1939)  
© Paris Musées,  
Palais Galliera

### Artists' clothes



The links established before the war between fashion and art were strengthened in the 1920s. On the edge of couture, Suzanne Bertillon and Maria Monaci Gallenga signed their creations. The illustrator Élisabeth Branly designed and wore her models. Nostalgic for Greek antiquity and adept at returning to artisanal practices, Raymond Duncan, Isadora's brother, practised weaving. From 1922 to 1926, Natalia Goncharova created flamboyant pieces for Marie Cuttoli's Myrbor salon, located at 17 rue Vignon, marked by her collaboration with Diaghilev's Ballets Russes. Vogue promoted them. The lacquerer Jean Dunand puts all his talent at the service of textile creation. Raoul Dufy turns to the decorative arts and the textile field.

Restoring the splendour of old brocades, the skilful prints of the «magician of Venice», Mariano Fortuny, are magnified by light. His timeless designs are appreciated by a cosmopolitan and emancipated clientele.

Myrbor dress by Natalia Gon-  
charova, 1922-1924  
© Stanislas Wolff / Paris  
Musées, Palais Galliera



Éventail «Le Jour et la Nuit»,  
vers 1900  
© Paris Musées, Palais Galliera

### The Palais Galliera fan collection

The Palais Galliera has a magnificent collection of over 2,000 fans dating from the 18<sup>th</sup> to the 20<sup>th</sup> century. Whether anonymous or signed by some of the greatest painters and fan-makers - Alexandre, Kees, Duvelleroy, Rodien - the fan is an accessory that has undergone many changes in terms both of size and design, often reflecting the decorative arts trends of the period. Many of these works have entered the collection thanks to generous donations, in particular from the Cercle de l'Éventail. This association, comprising enthusiasts and collectors, was created in 1985 following the exhibition *Éventail, miroir de la Belle Époque*. Since then, year after year, the Cercle has added to the collections of the Palais Galliera Accessories Department, to the tune of some 500 items.



Series of buttons by François  
Hugo, 20<sup>th</sup> century  
© Stanislas Wolff / Paris  
Musées, Palais Galliera

### François Hugo, an artist in the creation of buttons

François Hugo (1899-1981), great-grandson of Victor Hugo, is best known as the goldsmith to the greatest artists, Jean Cocteau, Max Ernst, Pablo Picasso, Jean Arp and André Derain. He made jewellery, sculptures and even dishes for them.

His career is also closely linked to the worlds of costume jewellery and the couture button. Although he created his first jewellery as early as the late 1920s, notably for Gabrielle Chanel, his involvement with buttons began in 1940, when he was demobilised. He moved to Cannes, where many of the fashion houses had a branch. From then until 1954, he designed buttons for the most famous names in haute couture, in particular for Christian Dior and, above all, Elsa Schiaparelli, for whom he created his most daring and imaginative buttons.

In 2021, his son, Pierre Hugo, made a generous donation of 925 buttons, dating from 1940 to 1952, to the Palais Galliera. These works reveal his father's superb creativity as well as the range of techniques and materials he used (ceramics, metal, glass, leather, wood, hard stones, enamel, mother of pearl, and more).

## EPILOGUE

Garden level, Curved Gallery (exit)

### The Impossible Wardrobe

In 2012, Olivier Saillard, fashion historian and director of the Palais Galliera from 2010 to 2017, presented a new kind of exhibition, somewhere between a fashion show and a performance. The actress Tilda Swinton, trained in the handling of old textiles, was the mainstay of this presentation. For forty-five minutes, she introduced fiftysix works from the Palais Galliera's historical collections, protected by unbleached cotton fabric or sheets of tissue paper. These «relics», in the religious sense, were distinguished by the life stories of their illustrious owners or by their sheer visual and poetic beauty. The jacket worn by Napoleon I was in dialogue with a humble pair of children's shoes from the late 19<sup>th</sup> century. During the performance, each work was identified by its caption, displayed on a large illuminated label overlooking the room. Presented as part of the Paris Autumn Festival for three performances, *The Impossible Wardrobe* gave pause for reflection on fashion museums where the human body is absent.



Tilda Swinton with Sarah Bernhardt's collar (ca. 1896)  
© Piero Biasion / Paris  
Musées, Palais Galliera

# UNE HISTOIRE DE LA MODE au Palais Galliera

## SCENOGRAPHY

By Ania Martchenko et Sandra Courtine

The presentation of the permanent collection has been treated as a means of telling the story of the Palais Galliera and what it does.

The scenographers wanted the visitor to discover the collection and to be projected into the life of the museum, which is made up of a multitude of elements, notably :

- the collection, its history, accumulation, storage and conservation
- research, how to look at the garment;
- the work of presenting the garments, transmitting knowledge.

They decided to present these activities as work in progress, an uninterrupted, living activity, neither static nor solemn, and likely to be constantly repeated. To this end, they have used the formal vocabulary of the museum, its storerooms, and the work of presentation. The shapes are inspired by real objects such as podiums, crates, frames, supports, but pared down to archetypes, and reworked in juxtapositions and accumulations.

The scenographers were also keen to respect the character and geometry of this new space, designed specifically for displaying the museum's collection. Our intention was to bring out all its qualities, and to create a real identity for the Palais. The general set-up is the negative of the building, as clothing is the positive of the body (or vice versa...)

Colours and lights are used to emphasise and make visible the chronology of the exhibition. The chronological throughline of the tour is punctuated by thematic series that are as much for the layperson in need of guidance as for more knowledgeable visitors.

The scenography is a succession of tableaux that follow the established codes, with typologies linked to the art of the exhibition, until motifs give way to the silhouette and the art of conservation. In this way, it relates another history of fashion, a history of the gaze.



© Ania Martchenko  
and Sandra Courtine



# UNE HISTOIRE DE LA MODE AU PALAIS GALLIERA



## CATALOGUE

Produced for the first exhibition in the new galleries of the Palais Galliera, *Une histoire de la mode au Palais Galliera* traces the history of fashion and the history of the Palais Galliera collections, from the beginnings of the Société de l'Histoire du Costume to the major acquisitions of the museum in recent years. Drawing on the most beautiful pieces from the museum's various departments, from the 18th to the 21st century, photography, graphic arts and accessories, this book tells the story of the Palais Galliera and its collections from a unique perspective.

The book is intended as the standard work of reference on the museum's collections. It operates at different levels in order to appeal as much to the general reader as to fashion specialists and connoisseurs. The photographs were taken by Stanislas Wolff, whose sense of composition and light is particularly suited to the masterpieces of the Palais Galliera.

### THE BOOK

Edited by Miren Arzaluz and Maire-Laure Gutton

Authors : Miren Arzaluz, Françoise Tétart-Vittu, Pascale Gorguet Ballesteros, Véronique Belloir, Sophie Grossiord, Alexandre Samson, Marie-Laure Gutton, Laurent Cotta, Sylvie Lécallier, Sylvie Roy

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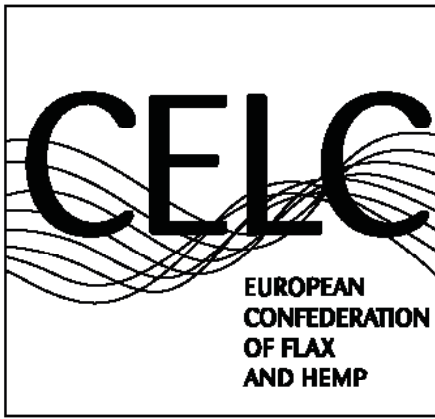
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## The European Confederation of Flax and Hemp | CELC

### EUROPEAN FLAX CULTIVATES ITS HERITAGE

As a sponsor of this first tour of the collections, the European Confederation of Flax and Hemp | CELC is repeating a partnership initiated in 2018 with the Musée de la Mode de la Ville de Paris as part of the *Margiela/Galliera, 1989-2009* exhibition.

This is an opportunity to demonstrate the universality and timelessness of European linen and to bear witness to its ability to open up to cultures and their crossbreeding, whatever the era. This otherness suits it well and is on display in the selection of unique pieces chosen by the Palais Galliera to highlight the multiple assets of linen, as a reinforcing and structural element chosen for its longevity and durability (flounced dress with linen lining, (flounced dress with linen lining, circa 1730, English dress, 18th century men's waistcoat with linen back, casaquin), as a creative medium (front of dress, Jean Dunand dress) and as a material of inspiration for the designer (dress signed Paul Poiret, black summer suit by Heim). A journey through time and techniques that testifies to the CELC's strategy of cultural mediation, one of its pillars of identity.

Linen was also chosen as the textile thread of the exhibition and mobilised the CELC's member weavers, from the catalogue shooting (Lemaitre Demeestere, Libeco, Nelen & Delbeke) to the scenography (John England, Libeco), and will be identified in the clothing of the 199 Stockman mannequins (Mileta, Northern Linen)

Sacred and profane, trivial or sumptuous, linen has managed to become part of our collective memory. This is its strength and originality. As the first textile fibre of humanity, it has clothed with probity the man of the Paleolithic, the Egyptian and the Babylonian of the 1st millennium BC.

Today, a fibre of inspiration for new generations of textile designers, from Haute-Couture to Ready-to-Wear to niche brands, its robust sophistication and its environmental demands enable it to reconcile awareness and consumption, ethical production and optimal transparency.

Flax grows at our feet on a coastal strip stretching from Caen to Amsterdam. Western Europe is the world's leading producer of fibre flax: France, Belgium and the Netherlands account for 80% of production. Flax is a sober, responsible and creative agricultural resource. Without waste or GMOs and with very few inputs, flax is grown without irrigation, only rainwater is sufficient (99.9%). An exception guaranteed by two labels. EUROPEAN FLAX® certifies the European origin of a premium quality fibre to all its outlets; a traceability which, when it is ensured by European companies at all stages, up to the yarn and fabric, is labelled MASTERS OF LINEN®, a registered trademark and a textile excellence club.

The CELC is the only European agro-industrial organisation to group together and federate all the stages of production and transformation of flax and hemp - that is to say 10,000 companies in 14 European countries - the CELC leads an industry of excellence in a globalised context.

# UNE HISTOIRE DE LA MODE au Palais Galliera

## INFORMATIONS PRATIQUES

**EXHIBITION FROM 02.10.2021 TO 26.06.2022**  
**Part 2: 02.04.2021 > 26.06.2022**

**PALAIS GALLIERA,  
MUSÉE DE LA MODE DE LA VILLE DE PARIS**  
10, Avenue Pierre Ier de Serbie 75115 Paris

### Access by:

Métro line 9 Léna or Alma-Marceau  
RER C Pont de l'Alma  
Vélib' 4, rue de Longchamp ; 1, rue Bassano ; 2,  
avenue Marceau

### Opening times

Tuesday to Friday, 10am - 6pm  
Late opening on Thursdays until 9pm  
Closed on Mondays, 25 December and 1 January

### Rates

Single ticket for «Love Brings Love» and «A  
history of fashion»: 14€ (full price) to 12€ (reduced  
rate), free for under 18s

### Booking recommended on:

[www.billetterie-parismusees.paris.fr](http://www.billetterie-parismusees.paris.fr)

### Follow us !



#GallieraCollections  
#CollectionnerExposer  
[www.palaisgalliera.paris.fr](http://www.palaisgalliera.paris.fr)

**LE PALAIS GALLIERA EST UN MUSÉE  
DU RÉSEAU PARIS MUSÉES.**

[www.parismusees.paris.fr](http://www.parismusees.paris.fr)

## PARIS MUSÉES

### The network of the City of Paris' museums

The 14 museums and heritage sites of the City of Paris, which have been grouped together within the public institution Paris Musées since 2013, bring together collections that are remarkable for their diversity and quality. They offer temporary exhibitions throughout the year and pay particular attention to publics who are far from the cultural offer.

The City of Paris' museums also benefit from an exceptional built heritage: private mansions in the heart of historic districts, palaces built on the occasion of universal exhibitions and artists' studios or houses. All these assets make this museums exceptional places that have been preserved thanks to a renovation plan initiated in 2015 by the City of Paris. Paris Musées is directed by Carine Rolland, Deputy Mayor of Paris in charge of Culture, and Afaf Gabelotaud, Deputy Mayor of Paris in charge of Economic Development. Discover the collections (in free access), the agenda of museum activities, and prepare your visit on: [parismusees.paris.fr](http://parismusees.paris.fr)

## THE PARIS MUSÉES CARD

### Exhibitions in total freedom!

Paris Musées offers a card, valid for one year, which gives unlimited and unrestricted access to temporary exhibitions presented in the 14 museums of the City of Paris\*, as well as special rates on activities (visits, lectures, workshops, shows, etc.), discounts in the museum network's bookstores and cafés/restaurants, and priority access to all museum news. Paris Musées offers everyone a membership to suit their desires and visiting habits:

- The individual card at 40 €
  - The duo card (valid for the member + 1 guest of his/ her choice) at 60 €
  - The youth card (under 26 years old) at 20 €.
- Visitors can subscribe to the Paris Musées card at the museum ticket offices or via the website : [parismusees.paris.fr](http://parismusees.paris.fr)

The Paris Musées card is strictly personal and cannot be lent. It is valid for one year from the date of registration.

\*Except for the Archaeological Crypt and the Catacombs