

LA MODE EN MOUVEMENT

16.06.2023 - 07.09.2025



Peter Knapp, Swimming costumes, for *Elle*, 1971 © Peter Knapp



With special support from

CHANEL

LA MODE EN MOUVEMENT

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16.06.2023 - 15.03.2024

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PRESS VISUALS ON REQUEST

LA MODE EN MOUVEMENT

PRESS RELEASE

COLLECTIONS EXHIBITION

Episode #1

16.06.2023 - 15.03.2024

From 16 June 2023 to 7 September 2025, the Palais Galliera is presenting *La mode en mouvement* [*Fashion on the Move*], its second collections exhibition in the ground floor galleries.

This chronological exhibition, featuring some 200 works, traces the history of fashion from the 18th century to the present day through the museum's collections, while also developing a transversal theme on the body in movement

In resonance with the Olympic and Paralympic Games that are to be held in Paris in 2024, the Palais Galliera examines the part played by clothing in physical and sporting activities, its relationship to the body and to movement, and the social consequences of its development.

Garments designed for physical and sporting activities are presented alongside everyday clothing. This dialogue casts light on the idea of how sportswear became specialised, how women's wear was adapted for physical activity at the end of the 19th century, the masculinisation of women's clothing, and the adoption of sportswear as clothing for everyday life.

The changing image of the body, particularly the athletic body, and the way it has been accentuated by clothing, is highlighted in order to show how the liberation of the body through physical activity has contributed to changing mentalities and beauty standards. Swimming costumes, cycling outfits, side-saddle habits, motoring coats and accessories, jogging suits, and sneakers all reflect the distinct silhouettes of three centuries of fashion history.

The museum has benefited from exceptional loans from the Musée national du Sport (Nice), the Bibliothèque Forney (Paris), Patrimoine CHANEL, the Emile Hermès Collection, Rykiel Creation, and Maison Yohji Yamamoto. These guest items add perspective to the Palais Galliera pieces, reflecting attitudes to physical exercise and sport through the ages, whether competitive or as a leisure activity.

For preventive conservation reasons, this exhibition will be presented as three successive displays, each requiring a five-week closure. It means that many of the items will be replaced, making it worthwhile for visitors to come again and discover more from the collections of the Palais Galliera.

With special support from

CHANEL



This exhibition is part of the Paris 2024 Cultural Olympiad programme, which has the full support of Paris Musées and the museums of the City of Paris.

As part of their wholehearted commitment to the 2024 Olympic and Paralympic Games, the City of Paris museums and sites are organising major exhibitions throughout the Paris Musées network, with collections exhibitions on the theme of «Art and Sport» and a host of events and digital content to coincide, in particular, with the high points of the Paris 2024 Cultural Olympiad. Further information: www.parismusees.paris.fr

LES COULEURS DE LA MODE

From 16 June 2023 to 15 March 2024, as an extension of the collections exhibition in the Galerie Courbe on the ground floor, the Palais Galliera will be presenting *Les couleurs de la mode* [*Colours of fashion*], an exhibition of works from the collection of autochromes – an early colour photography process – at the Conservatoire National des Arts et Métiers (CNAM, Paris).

These exceptional images were created to showcase French luxury in a new type of event that ran from 1921 to 1923 in Paris: the Salon du Goût Français. The originality of the exhibition lay in its presentation: an ephemeral display of autochromes, backlit like «stained glass windows in a cathedral.» They were there to promote the arts industries, a field that covered fashion, automobile design, goldsmithing and the decorative arts. Over eight hundred of the autochromes in this remarkable collection are devoted to fashion.

The exhibition at the Palais Galliera of these previously unpublished colour photographs gives us a fresh perspective on early 1920s fashion. Presented as facsimiles, a corpus of around one hundred images reveals the subtle palette of the autochrome alongside costumes, accessories and documents from the Palais Galliera collection, as well as a few pieces borrowed for the exhibition.

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LA MODE EN MOUVEMENT : AN EXHIBITION IN THREE EPISODES

Episode #1

16 June 2023 - 15 March 2024

Episode #2

20 April 2024 - 5 January 2025

Episode #3

8 February - 7 September 2025

CURATORS

General curator

Miren Arzalluz, director of the Palais Galliera

Curators for *La Mode en mouvement*

Marie-Laure Gutton, head of the Accessories Collections, assisted by Samy Jelil, and in close collaboration with all the departmental curators

Curators for *Les Couleurs de la mode*

Sylvie Lécailier, head of the photography collections

Nathalie Boulouch, academic adviser, historian of photography

Episode #1

16.06.2023 - 15.03.2024

THE SCENOGRAPHIC CONCEPT

This new presentation of the Museum's Collections is a continuation of the previous one, with an even more developed chronological and thematic itinerary. This is possible by creating a more flexible display format and a more free-flowing path through the exhibition.

Sandra Courtine and Ania Martchenko have moved away from the usual practice of adapting the scenography to a precise list of works; they have designed a system that allows them maximum freedom to adapt the exhibition trail to new themes, taking into account ecological and economic issues: a robust framework with adjustable variables, an uncluttered historical trail punctuated by themes that are easily identifiable through contrasts. La Mode en Mouvement ('Fashion in Motion') is enhanced by a dazzling white in a stripped-back, contemporary scenography. The visit moves on to the Galerie Courbe, where colour and light combine to create a more contemplative setting for the large number of autochromes on display there.

This exhibition has been designed in an eco-responsible manner, in order to reduce our greenhouse gas emissions, conserve natural resources and reduce associated waste production. One third of the materials used for construction, displays and framing have been taken from previous exhibitions organised by the museum.

The scenography was designed with sustainability and modulation in mind, thus permitting 95% to be re-used for the second exhibition and 100% for the third.

All of the works presented are from the Palais Galliera's own collections or collections located in France, mainly in the Paris region. This choice was made in order to reduce the carbon footprint associated with transporting the works.

Scenography : Sandra **Courtine**, CIEL architectes and Ania **Martchenko**



Episode #1

16.06.2023 - 15.03.2024

INTRODUCTION

A History of Fashion

From 1920, on the occasion of the founding donation of its collection to the Ville de Paris, the Société de l'Histoire du Costume, through its president Maurice Leloir, called for the creation of a museum that would permanently present a history of fashion. Since 2021, the Palais Galliera has fulfilled this wish by setting out in its Gabrielle Chanel galleries, an itinerary which, through its collections, recounts the evolution of fashion from the 18th century to the present day. The displays, renewed regularly for conservation purposes, allow for diversified academic approaches and highlight the Palais Galliera collections in their entirety. As much as a chronological reading of the history of fashion, each itinerary offers a cross-disciplinary and thematic perspective, opening up to historical, sociological and technical reassessments.

The necessary precautions have been taken in order to ensure the proper conservation of some fragile artworks. They have been placed within display cases to avoid dusting. Similarly, lighting levels have been reduced to limit the deterioration of textile fibres and other fragile materials such as paper.

Fashion on the Move

The development of physical exercise and the birth of modern sport originated in the 18th century in England among the aristocratic class who embraced outdoor leisure activities. Under the influence of the British, French society also adopted the practice of sport, at first amongst the elite, before gradually reaching a wider public. This activity was encouraged by the hygienist doctrines that underpinned French social policies in the 19th century, as being conducive to better public health. From this moment onwards, the attitudes towards the body, both male and female, underwent significant changes. The notion of movement, inherent to all sporting activity, led to a necessary evolution and adaptation of clothing and accessories that continue to this today.

The Palais Galliera, through its own collections as well as a limited selection of loans, explores the relationship between body, fashion and movement, comparing the everyday wardrobe with sporting attire, to better understand their respective evolutions. This cross-reading reveals in particular the progressive specialisation of sportswear, the adaptation of women's dress for physical exercise at the end of the 19th century, as well as the masculinisation of women's clothing and the introduction of sportswear into our daily wardrobes. From a sociological point of view, the exhibition also highlights the relationship to the body and its image, between constraint and freedom of movement: how an athletic physique emerged, gradually freed of its restrictions, contributing to the liberation of minds and a far-reaching evolution in the conventions of beauty...

For easier identification, pieces and texts relating to the sports theme are highlighted in yellow in this press kit.

18th CENTURY



French-style dress, c. 1755-1765
© Palais Galliera / Paris Musées

The 18th Century: Clothing and Movement

The 18th century, particularly the middle decades, following the writings of Jean-Jacques Rousseau (1712-1778), saw new debates arise linking beauty and health to the notion of movement.

In the early part of the century, stays and petticoats expanded by wicker hoops worn under the dress lent women a wasp-like appearance that was criticised by Jean-Jacques Rousseau in *Emile* (1762). Men's clothes were then more ample and covering.

From the 1780s onwards, straight, loose dresses gradually came into fashion. The female silhouette took on a more slender appearance, unseen since the 16th century. Paradoxically, men's clothing became more tight-fitting, constricting the anatomy considerably.

This spectacular transformation of women's wardrobes underlines the different pace of evolution concerning the clothing of the two sexes. From the 1660s onwards, men's clothing – suits and breeches – became more practical and adapted to increasing mobility, yet it was not until more than a century later that simplified dresses, devoid of restrictive undergarments, began to emerge. The seductive appeal of the uninhibited female form was thus established, but only for a few decades.



Frock coat, c. 1785-1790
© Palais Galliera / Paris Musées

18th Century: Physical Health, Dress Codes and the First Competitive Games

In the 18th century, the development of urban public spaces was quite remarkable. Avenues, public gardens and boulevards welcomed visitors who arrived by carriage or “made use of their feet” as some chroniclers pointed out. Walking became fashionable. At first, it was a social pastime whose aim was to show oneself and be seen by others, but it gradually came to be considered as a physical exercise conducive to bodily hygiene. The importance of maintaining the body in good general health was gradually gaining more recognition. Doctors began to question whether artificial devices in the form of clothing intended to constrain the body, such as the stays, were harmful to health. Exercise and movement were suggested in their place as a means of naturally strengthening muscles and improving posture. The idea of a vigorous body was reinforced by the influence of English society, which increased over the last quarter of the century, and where new forms of physical competition were being developed: horse racing, fox hunting, boxing and wrestling. Across the Channel, these activities came to be known as ‘sports’, a word derived from the medieval French word ‘desport’ (« amusement »).

19th CENTURY



Outfit for walking, c. 1867
© Palais Galliera / Paris Musées

The 19th Century and the Increasing Impetus of Fashion

The 19th century was shaped by the industrial revolution and a resolute belief in progress. Political regimes changed rapidly from one revolution to the next, distances became shorter and manufacturing capacity increased due to technical advances. The rhythms of life and the surrounding world seemed to constantly take on greater intensity.

Fashions, in turn, were also changing at a rapid pace, as the overall evolution of the female silhouette reveals. It saw an alternation between an increased volume of the upper and lower parts of the body (leg of mutton sleeves in the Romantic era, crinolines in the Second Empire and bustles and poufs in the 1870s and 1880s etc.) and the gradual slimming of the waist through the wearing of corsets. The variety of outfits worn by the most affluent women, depending on the context and the time of day, bears witness to the way clothing was adapted to the various activities that made up everyday life.

This specialisation in terms of design according to different needs, allowed the gradual emergence of clothing adapted to outdoor activities and sports: horse riding, sea bathing and eventually cycling gave rise to a new kind of wardrobe, which, by the end of the century, marked the beginning of the liberation of the female body.



Costume-tailleur, c. 1900
© Palais Galliera / Paris Musées

Women's Sports in the 19th Century

From the 1830s to the 1910s, the practice by women of a physical activity or later sports gradually developed. Alongside physical education – recommended by hygienists in order to maintain good health, particularly for future mothers – aristocratic and upper middle-class women practiced horse riding, hunting with hounds or shooting, lawn tennis, golf, fencing, croquet and even automobile driving. These leisure activities were above all a means to develop congeniality and social interaction. It was not until the end of the 19th century that physical activity was democratised through more accessible sports such as swimming or cycling.

Clothing followed this evolution. At first, everyday clothes were adapted in a simple fashion, but later new designs arrived and women adopted items of men's clothing. The specialisation in clothing, textiles and accessories, particularly footwear, which began at the end of the 19th century, was partially due to the search for improved sporting performance.

1820 - 1830



Riding habit, c. 1830
© Palais Galliera / Paris Musées

Horsewomen and Side-saddle Riders in the 19th Century

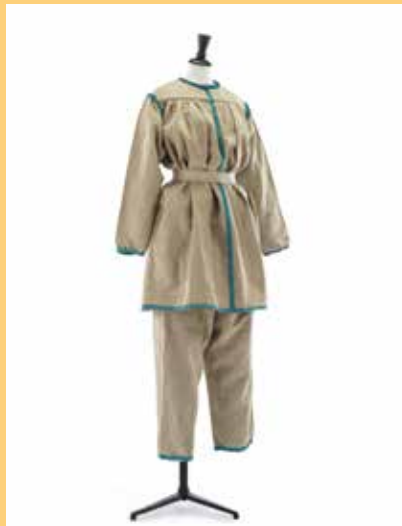
The Anglomania that spread through French high society at the end of the 18th century favoured side-saddle riding for women as opposed to straddling the horse, a position reserved for men. In the 19th century, women wore specific outfits for riding that guaranteed the moral precepts of bourgeois society as well as control over the female body.

Women's riding outfits were a variation on men's hunting attire, however they remained subject to the various evolutions of the female silhouette, such as the height of the waist and the volume of the sleeves, which fluctuated according to fashion.

At the turn of the 19th century, light coloured, airy dresses were paired a spencer in cassimere or serge, before giving way to more fitted, dark-coloured outfits. The most common outfit consisted of a jacket and a long full skirt. This attire was completed with a top hat with a gauze veil to protect the wearer from dust and the sun.

For reasons of both safety and ease of movement, the skirt became shorter at the end of the century. Once dismounted however the horsewomen was obliged to hitch up the skirt, revealing a petticoat or stirrup pants.

1870



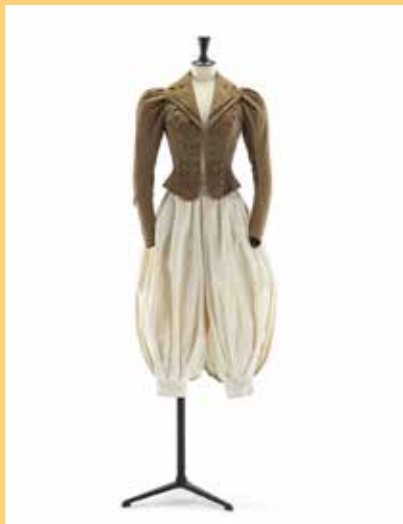
Belle Jardinière, bathing-suit, c. 1875
© Palais Galliera / Paris Musées

Bathing in the Sea in the 19th Century

Since the beginning of the 18th century, hygienist theories had been advocating sea bathing as beneficial to health, and this led to the creation of the first seaside resorts, such as Dieppe, in the early 19th century. It was not until the Second Empire (1852-1870) and the advent of railways, that resorts along the Normandy and Basque coastlines flourished. As well as hotels, travellers also discovered casinos and sporting facilities. Municipalities published decrees concerning the organisation of sea bathing: men and women were obliged to bathe separately and to change in wheeled cabins, pulled into the sea by horses. The question of what constituted appropriate and modest dress was also raised.

Decency required a bathing costume that covered the entire body and generally consisted of a long-sleeved tunic and calf-length trousers, often made of woollen twill, linen or flannel. The various designs could be found department store catalogues. This outfit would be accompanied by a special corset made of canvas, that was shorter than usual and contained little whalebone, woollen stockings, espadrilles and a bonnet or hat. As bathing became a more widespread activity at the end of the 19th century, lighter and shorter bathing costumes were adopted, which in particular freed up the arms.

LATE 19th – EARLY 20th CENTURY



Cycling outfit (jacket and bloomers),
c. 1900
© Palais Galliera / Paris Musées

Everyone on their Bikes!

The practice of cycling developed during the 1870s and led to the creation of the French Velocipede Championship in 1880. The male population was soon conquered by the bicycle and this new form of transport, a symbol of personal freedom of movement, was quickly taken up by women. The activity however, was heavily criticised from a medical standpoint – the Faculty of Medicine considered it a danger to fertility – as well as from the point of view of decency. Women’s wearing of breeches, a bifid garment (one that is divided in two), borrowed from men’s wardrobes, crossed gender boundaries. The debate around the wearing of breeches and trousers came to a head during the 1890s, when the velocipedist was subject to numerous, sometimes scathing, jokes and caricatures. The “bloomers”, associated in the public’s mind with this sport, were named after the American feminist Amelia Jenks Bloomer, who in 1851 demanded the right to wear trousers. It should however be noted that this story is not entirely true, in that she never wore bloomers in public, but rather trousers accompanied by a long tunic.



Driving goggles, c. 1900
© Palais Galliera / Paris Musées

On the Road

At the turn of the 20th century, a new mode of transport, suitable for sporting or leisure activities, made its appearance: the automobile. At speeds in excess of 15 km/h (10 mph), motorised vehicles travelled along country roads in a deafening din. The roofless cars required drivers and passengers to wear appropriate clothing to protect themselves from cold, wind and dust. In winter, men and women covered themselves with thick coats and wore gloves made of racoon or wildcat fur or goatskin. When the weather was more clement, they wore dusters made of linen or cotton. Hats with veils, caps, with or without neck-covers, helmets or wraparound veils with mica windows, such as that worn by Princess Murat, became more and more common as accessories. To protect the eyes, it was essential to wear goggles. They were made of leather or silk, sometimes trimmed with fur, and were attached at the back with clips or elastic. Department store catalogues and fashion periodicals such as *L’Art et la Mode* or *la Mode Illustrée* were, from 1900 onwards, filled with articles intended for motorists, showing the importance of this new phenomenon.

20th CENTURY

1890 - 1900



Callot Sœurs ensemble with skirt (bodice and skirt), c. 1900
© Palais Galliera / Paris Musées

The 1900 Silhouette, The Restrained Body

The 1900 Universal Exposition served to affirm the supremacy of Paris in the field of fashion. The monumental gate was crowned with an allegorical statue, *La Parisienne*, who welcomed visitors from all over the world, and whose attire was designed by the famous Paquin fashion house.

Fashion had become inseparable from the figure of the Parisian woman, who occupied a prominent position in the imagination of *the Belle Époque*. The Beer, Callot Sœurs, Chéruit, Dœuillet, Doucet, Laferrière and Worth fashion houses embodied the excellence of Parisian taste.

The corseted, S-bend look of the period restricted all freedom of movement. Recalling his time at the Doucet fashion house in 1898-1899 in his memoirs *En Habillant l'Époque* [Dressing the Period], Paul Poiret remembered: "I designed a whole collection of outfits, which included jackets and skirts that narrowed at the waist. Women wore them on top of corsets, which were real, structured girdles, in which they were incarcerated from the throat to the knees." The corset separated the body "into two distinct massifs: on the one side, the bust, the bosom and the breasts, and on the other the entire posterior, in such a way that women seemed to be divided into two separate lobes and looked as if they were pulling a cart".

1910



Chéruit, tailleur, c. 1914
© Palais Galliera / Paris Musées

The 1910s, Moving Towards the Liberation of the Body

Between the *Belle Époque* and the modernity of the 1920s, the 1910s represented a period of transition.

Paul Poiret, an outspoken advocate of the liberation of the body, was an emblematic figure of the decade. In 1909, he established his own house on the Avenue d'Antin (today's Avenue Franklin-Roosevelt) and made a name for himself with his brightly coloured creations, adopting the sheath dress from 1908. Denise, his wife and favoured model, served to promote this high-waisted, straight dress. The corset was replaced by a wide grosgrain belt, reinforced with whalebone. During the same period, however, the funnel-shaped cut of the coats, continued to restrict movement while walking.

Rue de la Paix and Place Vendôme were at the centre of the Parisian fashion world, where the Premet, Chéruit, Doucet, Dœuillet, Paquin and Worth fashion houses catered to the desires of a clientele whose calendar was punctuated with social events. On the racecourses, models sported the latest fashions and the excellence of Parisian know-how was fully recognised.

The First World War brought about profound changes. Taking over the tasks of men who had left for the front, women gradually became more emancipated. Fashion was quick to adapt to these upheavals. Outfits became shorter and simpler, thus paving the way for the 1920s.



Williams & Co sales catalogue, 1913
© Palais Galliera / Paris Musées

The Shoe, A Performance Enhancing Accessory

In the 19th century, shoes were the first item of clothing to be technically adapted to serious sporting activity, addressing such issues as the weight of the shoe itself or grip on muddy or slippery ground. One of the most important innovations was the use of rubber soles, made possible by the vulcanisation process invented by Charles Goodyear in 1839 in the USA, and patented in England by Thomas Hancock in 1844. Rubber soles were light and flexible and particularly popular in lawn tennis. Suppliers and the degree of adaptation of the shoe, depended on the level of the sport. Equipment was made specifically to improve performance and the quality of the game. Specialised manufacturers began to produce shoes suitable for experienced sportsmen, as shown by the catalogues of the sporting equipment manufacturer Williams & Co. Department stores offered a wide range of models, dedicated to more leisurely sporting activity, with shoes and boots for tennis, cycling or hunting.

1920



Evening dress, c. 1925
© Palais Galliera / Paris Musées

The 1920s, Rich Fabrics and Decorative Embellishments

An era associated with female emancipation, euphoria and exuberance, the Roaring Twenties were a golden age for the art of embroidery, which only came to an end with the financial crash of 1929. Couturiers such as the Callot Sœurs, Chanel, Chéruit, Paquin, Patou, Poiret and Worth took centre stage.

Fashionable women, with young and androgynous figures, wore sober clothes during the daytime and luxurious outfits at night. The nightlife was intense. New dances such as the Charleston, the Fox-Trot and the Black Bottom, were all the rage. The body was revealed through motion and dresses became shorter. Floating panels, tucks, pleats, ruffles and beaded fringes embellished dresses made for dancing, and highlighted the body in movement.

Drawing from multiple sources, sometimes in combination, fashion, elevated to the rank of decorative art, was accompanied by the triumph of ethnography and exoticism, which both left their mark on various types of decoration, textiles and even the titles of certain models.

Tiaras and evening hairstyles, coloured wigs, long pearl necklaces, reticules and clutch bags, stockings embroidered with sequins and T-bar sandals with rhinestone heels, were all used to enhance outfits with their sparkle.



Swimming costume, c. 1925
© Palais Galliera / Paris Musées

The Success of Knitted Fabrics in the 1920s

“Today’s fashion must adapt to the “sports” mentality. It must meet the demands of our active lives” Lucien Lelong stated in *Vogue* in May 1925. Freed from all constraints, fashion in the Roaring Twenties reflected the desires of a decade in love with modernity, movement, speed and liberty. The emancipated woman’s wardrobe was not particularly diverse. While glamorous outfits with glittering accessories were worn in the evening, clothes worn during the day were much more sober. Sport was the order of the day and the influence of men’s clothing was self-evident. A new, young and androgynous silhouette made its appearance. Dresses became shorter.

Starting with Chanel in 1916, the use of jersey – previously reserved for hosiery – became something of a craze. Composed of a skirt and a supple and comfortable knitted sweater, the sports ensemble, in the narrower sense, as well as in the broader sense of sportswear suitable for holidays, stimulated creativity in every fashion house. When in 1925, Jean Patou successfully opened “Le Coin des Sports”, tennis champions Suzanne Lenglen and Helen Wills were used in its advertising. Lanvin Sport, Schiaparelli, Lucien Lelong and Jane Regny among many others, are proof of this success.



Cover of *Le Jardin des modes*, 1
June 1937
© Palais Galliera / Paris Musées

Sportswomen and the Press

L'illustration des Modes, founded in 1920 by the famous press publisher Lucien Vogel, was renamed *Jardin des Modes* in June 1923. This high-end magazine presented the creations of the great couturiers, while deciphering fashion trends for its female readership. During the 1920s and 1930s, women were encouraged to look after their bodies and were more frequently represented in sporting activities. This led to the slimming of the female silhouette and allowed a more streamlined take on fashion, whose sporty designs by Jane Regny, Amy Linker, Marcel Rochas and Elsa Schiaparelli, were depicted in the magazine with gouaches by Georges Lepape, Pierre Mourge, Hubert Giron or Zeilinger. In February 1933, the illustrated cover was abruptly replaced by photography, in a successful attempt to modernise the magazine. The outdoor shots by Hoyningen-Huene, Maurice Tabard and Georges Saad presented a new manner of representing the feminine ideal, through which movement and the uncovering of the body gradually influenced the look of the 1930s magazines



Jeanne Lanvin, evening dress,
Summer 1932
© Palais Galliera / Paris Musées

The 1930s, The Heyday of Clean Lines and Precise Cuts

The 1930s witnessed a return to femininity, classicism and sophistication. It was the golden age of white.

From 1930 onwards, the falling hemline transformed the silhouette, with evening dresses reaching the ankle. Outfits for the morning, the afternoon, the evening and for nights out made up a very diversified wardrobe. Paris, the capital of fashion, showcased its prestige through haute couture, which moved westwards from Rue de la Paix. Renowned fashion houses continued their activities, while others achieved fame and popularity. Cosmopolitanism was the order of the day.

Dresses once again found their volume, enhanced by the use of the bias cut, which followed the shape of the body and took advantage of the elasticity of certain fabrics. Madeleine Vionnet was undoubtedly the greatest practitioner of this technique. The craftsmanship of the period was unequalled and produced ingenious contrasts in materials. Satin was favoured for the way it produced different effects under light. Appreciated for their comfort, evening pyjamas were elevated to the rank of casual reception wear.

The taste for prints continued and after 1935, embroidery returned to favour. Elegance reached its peak with the Exposition Internationale des Arts et Techniques in Paris, in 1937.



Tunmer, ensemble de ski, vers 1935
© Palais Galliera / Paris Musées

Sport Between the Wars

The 1920s and 1930s marked a turning point in the practice of sport. The democratisation of sporting activities had already begun for men at the end of the 19th century and was now also confirmed in the case of women. Federations dedicated to each individual sport were founded and produced their own rules, defining the way games were played, as well as the equipment and clothing required for each discipline. This marked the dawn of spectator sport, which in turn saw the development of national and international competitions, attracting an ever-increasing number of spectators and highlighting the figure of the champion sportsman or woman. Sportswear became the emblem of a nation or club, featuring flags and badges and distinctive colours.

This evolution had an impact on clothing, which generally became less modest. On athletic fields and tracks, sportswomen wore jerseys and shorts. On the tennis court, a real revolution occurred with the 1919 arrival of the legendary Suzanne Lenglen, who won her first Wimbledon tournament at the age of 20. She broke away from the traditional long skirt and opted for a shorter dress that revealed her legs and gave her greater freedom of movement. The "Divine" as she was called, became the emblem of a simple and pragmatic fashion, born of her collaboration with the couturier Jean Patou.



The Dormeuil sales catalogue,
Summer 1935
Illustration by Jean Duplan
© Palais Galliera / Paris Musées

Golf, The Alliance of Comfort and Elegance

Golf, a sport for the elites, was born in Scotland in the late 18th century and spread throughout Europe during the 19th century. The outfits used were borrowed from the everyday wardrobe, subject to societal conventions rather than the practice of sport. The materials were hard-wearing and warm, such as woollen knits. They were also brightly coloured, so that golfers practicing in public parks could be seen by walkers.

At the beginning of the 20th century, the expansion of golf led to the emergence of men's clothing specific to the sport. Norfolk jackets with large pockets and box pleats, paired with knickerbockers, which were baggy at the thigh and tight below the knee, were presented in the sales catalogues of tailors and department stores. Tweed, appreciated for its comfort and resistance to water, was the star of the show. In the 1920s, some couturiers, such as Jean Patou and Jane Regny designed knitted sweaters and pleated skirts for women golfers. Men's woollen outfits were embellished with accessories such as ties, bags and stockings, all decorated with geometrical and colourful patterns.

Chic and casual, golfing attire was adopted by some men as everyday wear.

1940



Dress, c. 1943-1944
© Palais Galliera / Paris Musées

The 1940s, Creation Under Severe Restraint

"In spite of the war, Parisian couture and fashion continue to be creative" stated *L'Art et la Mode* in its issue dated 15th November 1939, thus announcing the difficulties to be encountered by the world of haute couture during the four years of occupation that were to follow. New challenges arose for fashion designers as well as for women in their daily lives: how to adapt to the new living and working conditions and cope with supply difficulties due to raw material quotas, particularly in the case of wool and leather. The combination of restrictions and the military influence on fashion resulted in a silhouette featuring square shoulders, a marked waistline and a hemline that rose to the knee. The shortage of wool and silk led fashion designers to turn to artificial fabrics derived from cellulose such as rayon and fibranne. Following the Liberation, haute couture strived to prove that it had lost none of its creativity. However, despite a desire for change and renewal, the silhouette characteristic of the war years remained, and it was not until February 1947 and Christian Dior's "New Look" collection that radical changes came into effect.

1950



Ensemble Schiap-Sport, c. 1950
© Palais Galliera / Paris Musées

The 1950s, The Revival of Haute Couture and the Development of Chic Sportswear

1950s fashions recaptured an idealized femininity that broke with the hardships imposed by the war. Under the influence of Christian Dior's 1947 "New Look" collection, shoulders became more rounded and hips broadened, while the marked waistline was once again corseted by basques, which recalled 19th century silhouettes. This decade marked the beginning of a new golden age of haute couture. It accompanied the return to social life and highlighted Paris as the capital of fashion. This was echoed in the press, which widely covered the Parisian collections with each new season. Long and sumptuous evening dresses triumphed alongside shorter cocktail dresses. At the same time, ready-to-wear clothing arrived through the ground-floor boutiques of the various fashion houses. The clothing on offer, requiring no extra tailoring, was often inspired by American sportswear, most notably through the fashion for jackets and comfortable knitwear. Once looked down upon, ready-to-wear clothing gradually gained acceptance over the course of the decade. As its quality improved, it even succeeded in influencing haute couture designs.

1960



Flip Flap, tennis dress, c. 1969
© Palais Galliera / Paris Musées

The 1960s, Youth and Freedom in Fashion

In reaction to the previous decade, fashion in the 1960s became infatuated with the idea of freedom. Clothing became less restrictive and looser while revealing more of the body, through the use of cut-outs and more transparent materials. Fascinated by scientific progress, many of the new generation of couturiers turned towards a utopian future. Their creations were in the purest white or bold colours. Thanks to the enthusiasm for the conquest of space and the revival of science fiction as a literary genre, certain styles of clothing were revived such as the jumpsuit. Like shorts and slacks, they accentuated the figure, allowing complete freedom of movement, while accompanying the sexual revolution and the desire for the emancipation of the female body. The miniskirt was also part of this drive towards freedom, making walking much easier whilst also revealing the legs. Short and flared, the miniskirt became a true fashion and social phenomenon, causing heads to turn, whether worn in the city or on the tennis court.

FOCUS ON THE JUMPSUIT



Courrèges, jumpsuit, Autumn -Winter 1967-1968
© Palais Galliera / Paris Musées

The Jumpsuit, A Step Towards Unhindered Movement

Covering the body with a single garment, the jumpsuit was a departure from the traditional use of multiple elements to form an outfit. This revolutionary concept has its roots in the “Tuta”, a piece of clothing designed by the Italian artist Thayath at the beginning of the 1920s. Buttoned down the front and equipped with several pockets, it was both stylish and practical, initially attracting an intellectual and wealthy clientele, before becoming more widespread due to the savings in fabric and time that its manufacture entailed.

From then on, the jumpsuit, derived from the “Tuta”, met with great success among the middle class, while also becoming, in particular, a working man’s garment.

The Second World War revealed the garment’s adaptability to new circumstances. Elsa Schiaparelli and Lucien Lelong designed jumpsuits with large pockets that could contain all one might need when going down to the bomb shelters.

The jumpsuit was abandoned after the war but made its comeback in the 1960s and 1970s, accompanying the liberation of the body, by ensuring both comfort and freedom of movement. Both fashion designers and equipment manufacturers embraced the garment, which was adopted by men as well as women. Designs made from technical materials were made for sportsmen and women to enhance their performance.

1980



Peter Knapp, Swimming costumes, for *Elle*, 1971
© Peter Knapp

The 1980s, Celebrating the Athletic Figure

Young French and foreign designers at the head of their own labels and presenting their collections in Paris with great exuberance, set the pace for fashion in the 1980s. The carefree years of the 1970s were swept aside by economic crises and the advent of AIDS. A desire for the spectacular became a means of escape for an entire generation. The 1980s were marked by the emergence of a powerful, broad-shouldered silhouette for women. Garments in leather by Thierry Mugler and Claude Montana in particular helped to shape this structured and full-bodied figure, while ensuring fluidity through the use of softer materials such as dipped lambskin. Comfort remained the watchword of the decade’s designers, influenced by sportswear and the spread of a more athletic aesthetic driven by the emergence of aerobics and the first female bodybuilding competitions. This glamorous and athletic vision went side by side with more radical and sober ideas put forward by the Japanese designers Rei Kawakubo and Yohji Yamamoto. New lightweight and elastic materials such as stretch fabric were used to hug the body while encouraging easy movement.

1990



CHANEL, Cocktail outfit, Spring-Summer 1991.
© CHANEL / Linda Evangelista / Ready-to-wear collection Spring-Summer 1991

The 1990s and the Rise of Sportswear.

During the 1990s, fashion continued with the deconstruction of classic garments that took shape in the previous decade. High-tech materials, minimalist designs and fluidity all gained favour, allowing maximum comfort and permitting unhindered movement. The epitome of these principles found its expression in use of the T-shirt, which was available as both a simple white cotton top or as a colourful and deconstructed synthetic outfit.

Haute couture, once threatened with disappearance, became a veritable institution that largely contributed to the preservation of know-how as well as the reputation of Paris. Historic fashion houses such as Chanel adopted a sporty image, emphasizing the toned body that was favoured at the time, while maintaining the conventions of luxury and sophistication.

The appeal of sportswear became ever stronger. Street styles and those influenced by artistic and musical trends inspired the ready to wear collections. They seized on the dynamic energy generated by hip-hop since the end of the previous decade and the relaxed and less materialistic styles inspired by the grunge movement. A young, urban aesthetic began to emerge, fed in particular by MTV and American entertainment programmes.

21st CENTURY



Yohji Yamamoto, jacket and trousers, Autumn-Winter 2001-2002, look n°55.
© Palais Galliera / Paris Musées

The Dominance of Sportswear in the 21st Century

At the turn of the 21st century, fashion took the path of comfort and sportswear, already clearly marked out by fashion houses at the end of the 1990s. In this era of economic and cultural globalisation, combined with the standardisation of tastes relayed by social networks, the connections between designers and equipment manufacturers have become stronger than ever.

Collaborations between stakeholder in the two sectors have multiplied, both creatively and economically. The first example was in 1995 between Puma and Xuly.Bêt, known for its early and ethical commitment to recycling materials from fast fashion. From that moment onwards, this rapprochement between fashion and sport rapidly spread and resulted in 2003, in the creation of the streetwear brand Y-3, the fruit of the union between Yohji Yamamoto and the firm Adidas. The latter recently confirmed its links with luxury fashion by signing, in 2022, a series of styles and accessories with the Balenciaga brand.

Having become a fashion object and collector's item, the training shoe has become the focus of attention for fashion houses and sportswear brands, as shown by the close collaboration between the Japanese brand Sacai and Nike, who have been working together since 2015, notably in the creation of sneakers.

The continuing interpenetration between fashion and sport has sometimes led to total fusion. In 2022, for example, Gucci and Adidas joined forces, combining luxury codes with sporting lines, and intertwining their respective logos to become one.

FOCUS ON TRAINERS



Mid-Calf Sneakers, adidas by Rick Owens, Autumn-Winter 2015
© Palais Galliera / Paris Musées

The Sneaker, A Fashion Icon

The appearance of the sport shoe is tied to the invention of rubber, made using the vulcanisation process developed in 1839 by Charles Goodyear. In 1917, the American company Converse launched its first shoe designed specifically for basketball. In 1923, it was endorsed by the well-known player Chuck Taylor and became the Converse Chuck Taylor All Star. The basketball shoe, with a high top in order to support the ankle, was born. Other iconic models of training shoes and sneakers – low top shoes designed for sport, but also appropriated for urban use – were soon developed. Adidas launched the Stan Smith in 1964 – at first under the name Robert Haillet – and the Superstar in 1969, while Nike launched the Air Jordan in 1985.

Training shoes and sneakers gradually began to move away from the sports field and into everyday wardrobes before conquering fashion runways. In the 2000s, fashion houses began creating their own models. Balenciaga started the trend in the summer of 2004, and were soon followed by Christian Dior, Chanel and Valentino. In the 2010s, collaborations between fashion houses and sports equipment manufacturers increased, such as Comme des Garçons or Sacai for Nike and Rick Owens for Adidas.

From this moment onwards, training shoes became collectors' items and were highly coveted, their value and price referenced by specialised websites. From a simple sports shoe, the sneaker has now become an indispensable phenomenon in the world of fashion, impacting every level of society.

16.06.2023 - 15.03.2024



Autochrome, toque with small crown on female head, 1921
© Musée des Arts et Métiers, CNAM Paris



Autochrome, a Paul Poiret model, c. 1921
© Musée des Arts et Métiers, CNAM Paris

Le salon du goût français

From 1921 to 1923, the Palais de Glace on the Champs-Élysées (now the Théâtre du Rond-Point) hosted the *Salon du Goût Français*. Every year, from May to August, this exhibition, the brainchild of the Parisian publicist Maurice Devriès, impressed visitors with its originality and modernity.

As well as showcasing the products of the luxury industries in a setting designed by French architect and designer Robert Mallet-Stevens, it was notable for the innovative idea of replacing each manufactured object with a photographic reproduction of it on autochrome.

France had emerged economically battered from the First World War and the aim was to promote French production in the decorative arts, haute couture and clothing industries, with a view to boosting domestic and international trade.

Autochrome

Autochrome, which had been on the market since 1907 as the first industrial colour photographic process, was at the heart of the innovative exhibition system devised by Maurice.

Devriès called on the finest professional photographers of the time to make the most of the unique qualities of the process.

Autochrome revolutionised photography in many ways. It consists of a glass plate coated with a mixture of microscopic grains of potato starch tinted red-orange, green or blue-violet, combined with particles of charcoal. This three-colour mosaic is covered with a layer of black and white gelatine-silver bromide emulsion. Once the shot has been taken, the photographer obtains a slide. When viewed through the light, the colours appear with a fascinating degree of realism and perfection of detail. Colour was the great innovation of the process, and it involved technical constraints that were readily accepted: exposure times were long and each image on glass was a fragile one-off that depended on special lighting.

The autochrome palette

Autochrome derives its essential qualities from its unusual three-colour mosaic combined with the precision of the image as captured in black and white. The grains of starch act as colour filters, providing the photographer with a limitless palette of colours and a unique vibration in the image produced by the flow of electric light passing through the microscopic coloured particles. From the brightest colours to the subtlest shades, the interplay of colours in fabrics and tone-on-tone effects are perfectly reproduced. Autochrome magnifies the effect of a material, whether it is opaque or transparent. The shimmer of silks, the textures of wool, furs or feathers, the delicacy of embroidery and lace, the velvety texture of skin and the make-up of the models are all recreated with fascinating realism.



Autochrome, Drecoll model,
c. 1921-1923
© Musée des Arts et Métiers,
CNAM Paris

Fashion Through the Prism of the Autochrome

With many elements borrowed from pre-war times, the early 1920s were a period of transition in the world of fashion. It had not yet discovered the new lease of life that would allow it to enter the age of modernity, of which the Exposition des Arts Décoratifs [Exposition of Decorative Arts] in 1925 would be a prestigious reflection. Even at the time, it was difficult to define and was variously described as “capricious, whimsical, diverse and imprecise”. After years of restrictions and austerity, freedom and fantasy were the watch words and magazines expressed their perplexity with a fatalistic “each to their own taste”.

In the face of such eclecticism, the rediscovery of the autochromes originally presented at the Salon du Goût Français, allows us to refine our understanding; indeed, the autochrome process, thanks to its precision and realism, truly captured all the richness and vibrancy of the styles on offer. In comparison with black and white photographs and illustrations, the autochrome with its rich palette transforms our vision of the era’s fashions, above all through its rendering of colours. Beyond this exceptional capacity, this corpus of autochrome photographs confirms our knowledge of the fashionable trends of the beginning of the decade.



Autochrome, CHANEL model, c.
1921-1923
© Musée des Arts et Métiers,
CNAM Paris

The Depiction of Fashion, the Advantages of the Autochrome

At the beginning of the 20th century, the authenticity and realism of photography were considered as major assets in a fashion distribution system that lent as much importance to commerce as to aesthetics. Its veracity and ability to capture the spirit of the times won outright over the idealisation produced by drawing.

The cost of paper after the First World War, obliged publications to use cheaper newsprint, unsuitable for printing photographs, and this led to photography being abandoned to a great extent. The various shades of black and white were poorly reproduced. Photography was criticised for precisely what had been praised in previous times: the lack of detail, its inability to show differences in texture and materials... Illustration came back into fashion, often in black and white, and in the more luxurious magazines, with the use of stencils.

The arrival of colour photographs, depicting the latest creations of fashion designers thus disrupted the vision of fashion articulated by the press. The autochromes on display at the Salon du Goût Français astounded a public “that only knew French art through black and white photographs, more or less fanciful illustrations in colour or the occasional display of often crumpled

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Les couleurs de la mode

Autochromes du Salon du goût français

1921-1923

Palais Galliera Paris Musées



Les Couleurs de la mode . Autochromes du Salon du goût français. 1921-1923

Texts (in French) by Cally Blackman, Nathalie Boulouch, Marie- Sophie Corcy and Sylvie Lécallier
Éditions Paris Musées

160 pages, 120 illustrations

24 x 28 cm Price : 25 €

Between 1921 and 1923 French luxury goods were put on display in Paris in a new kind of event: The Salon du Goût Français [The Salon of French Taste]. The exhibition's originality lay in the way it was presented: backlit, colour photographs, like the "stained-glass windows of a cathedral", were used to promote French industry, from fashion to the automobile, from goldsmithery to the decorative arts.

Today, 2000 autochromes, including more than 800 devoted to fashion, are preserved at the Musée National des Arts et Métiers [the National Museum of Arts and Crafts]. The hundred or so images presented here are from this unique collection and are displayed alongside clothes, accessories and documents from the Palais Galliera collections.

These coloured glass plates offer us a new perspective on the fashion of the early 1920s. Thanks to the subtle yet precise rendering provided by the autochrome plates, we can finally fully grasp the nuances of the colours, the delicacy of the materials and the finesse of detail of the haute couture of the era.

One hundred years later, the rediscovery of these photographs produces the same staggering effect. Faced with these "thousands of small images on glass, so delicate and luminous, [...] one has to wonder if they are not more beautiful than the originals".

Episode #1

16.06.2023 - 15.03.2024

Reservation: www.billetterie-parismusees.paris.fr

Further information: www.palaisgalliera.paris.fr

EVENTS

Family Weekends

On the weekends of 1 July and 29 September 2023, the Palais Galliera is offering a festive programme of free family visits and creative workshops.

European Heritage Days

On 16 and 17 September 2023, free activities and exclusive heritage events have been organised in and around the museum.

WORKSHOPS AND GUIDED TOURS (in French)

Children 4-6 years

Fast fashion - 1h30 (visit + workshop)

In the workshop, the children make a driving mask and decorate it with felt pens, fabric, stickers, etc.

Children 8-12 years

Apprentice Sports Designer - 3h (visit + workshop)

Participants create a mood board (illustrations, materials, colours) and produce an inspired and dynamic fashion collection of their own.

Gaiters & trainers - 4h (visit + workshop)

During the workshop, the young participants design and make a pair of gaiters.

13-17 years

Apprentice Fashion and Sports Designer - 3h (visit + workshop)

Participants try their hand at fashion design by creating a mood board. They test their creativity by devising prototypes (drawings, illustrations) for their first fashion collection.

A visionary visor - 4h (visit + workshop)

Participants create a visor with earflaps in colours, materials and design of their choice.

Fashion in the lens - 1h30 (visit)

Using their smartphones, participants create their own moodboard/gallery, focusing on shapes, colours and prints, from the overall silhouette down to the finest details..

Adults

Guided tour - weekends - 1h30

En famille

Apprentice designer en famille (over 7 years) - 3h (visit + workshop)

During the workshop, the families draw up a mood board (illustrations, materials, colours) and together create a first collection of exclusive designs.

A family fashion quest! (over 7 years) - 1h (visit)

A lecturer awaits children aged 7 and over, accompanied by an adult. A captivating journey into the world of sports fashion.

LA MODE EN MOUVEMENT

PRACTICAL INFORMATION

Episode #1

16.06.2023 - 15.03.2024

PALAIS GALLIERA, MUSÉE DE LA MODE DE PARIS

10, avenue Pierre I^{er} de Serbie, Paris 16^e

Getting there

By métro: line 9, Léna ou Alma-Marceau

By RER: line C, Pont de l'Alma

Vélib' bicycle docks: 4, rue de Longchamp;

1, rue Bassano; 2, avenue Marceau

By bicycle: bike racks in front of the museum

Opening times

The museum is open Tuesday to Sunday, from 10am to 6pm, with late-night opening on Thursdays until 9pm.

The museum is closed on Mondays, and on 25 December 2023 and 1 January 2024.

Admission charges

Combined ticket with temporary exhibition:

15 € (full price), 13 € (reduced price)

Free for under-18s

«La Mode en mouvement» temporary exhibition only ticket from 16/06/23 to 26/09/23: 12 € (full price), 10 € (reduced price)
Free for under-18s

Booking advised:

www.billetterie-parismusees.paris.fr

Bookshop-boutique

Open during museum opening times

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www.palaisgalliera.paris.fr

THE PALAIS GALLIERA IS ONE OF THE 12 MUSEUMS IN THE PARIS MUSÉES NETWORK

PARIS MUSÉES

The City of Paris network of museums.

Paris Musées is the leading museum network in Europe. In 2022 over 4.5 million visitors passed through its doors. It includes art museums (Musée d'Art Moderne de Paris, Petit Palais - Musée des Beaux-Arts de la Ville de Paris), history museums (Musée Carnavalet - Histoire de Paris, Musée de la Libération de Paris- Musée du Général Leclerc- Musée Jean Moulin), former artists' studios (Musée Bourdelle, Musée Zadkine, Musée de la Vie Romantique), writers' houses (Maison de Balzac, Maison de Victor Hugo in Paris and Maison de Victor Hugo in Guernsey), the Palais Galliera, the City of Paris fashion museum, museums bequeathed by major donors (Cernuschi Museum of Asian Art, Cognacq-Jay Museum) as well as two heritage sites: Paris Catacombs and the Archaeological Crypt of the Ile de la Cité.

Paris Musées was founded in 2013. Its mission is to promote, curate and present the collections of the City of Paris museums, which contain one million works of art and are open to the public free of charge*. Constant attention is paid to research and the conservation of the collections as well as to their enlargement through donations and acquisitions. Every year, the museums and sites administered by Paris Musées run an ambitious exhibition programme, accompanied by cultural and mediation services for all, especially those who are not often exposed to cultural activities. The museums also publish catalogues for each exhibition

Since its inception, Paris Musées has been fully committed to changing operating procedures in order to reduce and improve the environmental impact of activities (the organisation of exhibitions, publishing, transport of works of art, energy consumption, etc.) at all of its 14 sites and museums.

As part of its ongoing commitment to sharing art and culture with as many people as possible, Paris Musées also implements an innovative digital strategy, offering free and unrestricted (Open Content) online access to more than 350,000 high-definition digital reproductions of works, as well as a wide range of other content (virtual tours, podcasts, etc). Paris Musées also organises art history lectures given by the curators of the City of Paris museums. These lectures are also available online by subscription.

PARIS MUSÉES SEASON TICKET (LA CARTE PARIS MUSÉES).

FREEDOM OF THE EXHIBITIONS!

The *Carte Paris Musées* is valid for one year and gives unlimited access to all the temporary exhibitions in the City of Paris museums. It also entitles the holder to special rates for activities (visits, lectures, workshops, shows, art history lectures, etc.), to discounts in the City of Paris museum bookshops and café-restaurants, and to receive regular updates on museum news.

Solo Card : 40 €, Duo Card : 60 €, Young Card (18-26 years) : 20 €**

* Access to the permanent collections of the museums of the City of Paris is free, except for the Palais Galliera, the Catacombes de Paris, the Crypte archéologique de l'Île de la Cité and Hauteville House (Victor Hugo's home in Guernsey). Admission to writers' houses and artists' studios may be subject to a charge when these museums present temporary exhibitions using their entire space.

** Admission conditions can be found on parismusees.paris.fr, under the heading billetterie.