

MAIRIE DE PARIS



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MUSEES

**-MARGIELA GALLIERA-
1989 / 2009**

**PALAIS GALLIERA
03.03.-15.07. 2018**

10, AV. PIERRE-1^{er} - DE - SERBIE 75116 PARIS - PALAISGALLIERA.PARIS.FR

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2

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PRESS VISUALS ON REQUEST

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PRESS RELEASE

This exhibition is part of the "Saison Margiela 2018 à Paris", as is also the exhibition "Margiela les années Hermès" (22 March – 2 September 2018) at the Musée des Arts Décoratifs (MAD), which was designed and presented at the MoMu, Antwerp in 2017.

This exhibition, the first retrospective in Paris devoted to Belgian fashion designer Martin Margiela, traces the career, from Spring-Summer 1989 to Spring-Summer 2009, of a designer who not only questioned the structure of garments but also challenged the structure of the fashion system.

Martin Margiela (b. Louvain, 1957) graduated from the Fashion department of the Royal Academy of Fine Arts, Antwerp, in 1980. After a stint as Jean Paul Gaultier's assistant between 1984 and 1987, he was associated with the Antwerp School and became the only Belgian designer of his generation to have founded his own fashion house in Paris.

Margiela's conceptual approach challenged the fashion aesthetics of his time. His way of constructing a garment involved deconstructing it, exposing the inside, the lining, and the unfinished parts, and revealing the different stages of manufacture: pleats, shoulder pads, patterns, bastings and all.

He pushed the scale of a garment to extremes, enlarging the proportions to 200% in his "Oversize Collection", for example, or by adapting dolls' clothes to the life-size human form in the "Barbie Collection".

He printed *trompe l'œil* photos of dresses, sweaters and coats and established a new form of "cloven" shoe inspired by traditional Japanese *tabi*, i.e. with the big toe separated from the others.

Margiela questioned the obsolescence of clothes with his "artisanal" collection, created from vintage garments and recovered materials transformed into unique hand-sewn pieces. And also with his "Replica" series of vintage clothes garnered from around the world and reproduced identically.

Margiela remains the creator without a face, the man who does not give interviews, and whose clothes came with a plain white label bereft of any brand-name. This man who promotes anonymity is famous, not only for his use of white, a colour that he espoused in a multitude of shades, but also for holding his *défilés* in unusual venues: in car parks, warehouses, a metro station, or on waste ground.

Using more than 100 silhouettes, videos of *défilés*, House archives and special installations, the Margiela / Galliera exhibition offers an unprecedented look at one of the most influential contemporary fashion designers.

ARTISTIC DIRECTOR

Martin Margiela

CURATOR

Alexandre Samson, Director of contemporary collections at the Palais Galliera

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SCENOGRAPHY

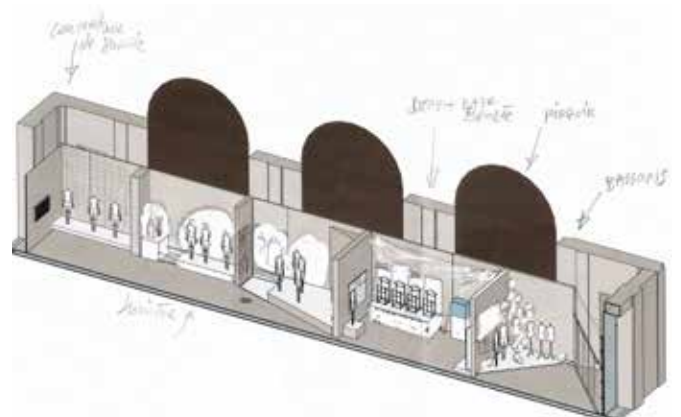
The scenography for this retrospective was worked out in collaboration with Martin Margiela as an exhibition and, at the same time, a site under construction. Martin Margiela always paid particular attention to the composition of the space of his shows. What he wanted to create here was the sense of wandering through a private place, establishing a close and direct relationship with the garments. It wouldn't have done to design a neutral scenography, because the spaces where the clothes were designed, made and presented at the time were never neutral. The challenge was to find a coherent way of matching the pieces to their surroundings in the context of the museum.

Thus, some elements of the formal vocabulary of the clothes have been transposed to the space: visible structures and assemblages, accumulation, recycling, installations, lighting effects, standard or recycled materials and objects, and over-dyeing. The "exhibition" as object is deconstructed: it is a working proposition about progress on the site, the state of transition, uncertainties and possibilities. Traces of the dismantling of the previous exhibition and the assembly activities have been preserved. Not all the surfaces have been covered in white, here it follows the light, it is both lighting and support. It punctuates the exhibition trail, intermittently lighting up the shadow that makes up most of the exhibition.

There are a number of installations in the exhibition; these are the "Fan's bedrooms". They were inspired by the work of Japanese photographer Kyoichi Tsuzuki. They are snapshots of the period, time triggers – reconstructions of the relevant period on a very intimate scale, i.e., someone's home, their actual experience. They situate the clothes in people's real life.

SCENOGRAPHER

Ania Martchenko



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CHRONOLOGICAL EXHIBITION TRAIL

1989 – 1994: TEN MANIFESTO COLLECTIONS

Salon d'honneur

The first period of Martin Margiela's work covered his first ten collections. It acted as a manifesto for the rest of his career. The venues for his fashion shows shocked the press: waste ground, abandoned car parks, closed metro stations and Salvation Army auction halls; at the same time, they helped his name acquire international recognition.

From his first fashion show, he had his models wear split-toed *tabi* boots while their faces were often covered with a chiffon veil, which focused the public's attention on their outfits. Historical replicas of eighteenth century men's ruffles were featured alongside *trompe l'œil* ethnic tattoos printed on a T-shirt.

His mastery of tailoring techniques was expressed in a narrow-shouldered silhouette, later called the "Margiela shoulder", which he repeated over and over again in each collection. It was in direct contrast to the broad-shouldered look of the 1980s. He revealed the interior of a garment, worked on the way it is worn and started his research into the oversized look, which materialized in 2000.

Recycled objects in accessories became a Martin Margiela signature after the second show. In 1990, this practice, hitherto unheard-of in fashion, gave rise to the "artisanal" line, featuring vintage clothes, old ball gowns or theatrical costumes, which Martin Margiela remodelled into "new" clothes.

The videos of the shows cast light on Martin Margiela's choice of women who all shared a certain mentality rather than a particular style or age.

This period ends with a special installation, a "1994 fan's bedroom" inspired by Kyoishi Tsuzuki's 2008 photo series "Happy Victims". The photographer showed the interiors of young Japanese people's studio apartments, where the limited living space contrasts with the sheer size of a collection of clothing and accessories by a single designer. In 1999 and 2003, two collectors showed the photographer their clothes, accessories, objects and furniture painted in "Margiela white".

This installation pays homage to those collectors. It is made up from outfits from the 1994 Spring-Summer collection – which consisted entirely of clothes from his previous collections remodelled and dyed grey.



1



2



3



4

1
Trouser suit, shirt, tie, chain and pair of *tabi*, Autumn-Winter 1989
 Brown wool and polyester fabric with back stitching and visible darts
 Denim
 Cork stopper, metal and black ribbon
 Silvered leather.
 Collection Palais Galliera
 © Julien Vidal / Galliera / Roger-Viollet

2
Waistcoat and outsize singlet worn as a skirt over a belt and pair of *tabi*, Spring-Summer 1990
 Scraps of paper poster advertisements
 White cotton
 Ribbed white cotton jersey
 Silvered leather.
 Collection Palais Galliera
 © Julien Vidal / Galliera / Roger-Viollet

3
"Artisanal" waistcoat made from a recycled 1950's ball gown, worn with recycled singlet and jeans, Spring-Summer 1991
 Overdyed cotton tulle with Nylon and taffeta ruffles.
 Collection Vicky Roditis -
 © Julien Vidal / Galliera / Roger-Viollet

4
Jacket cut from a recycled theatre costume and belted; dress worn as a skirt, Spring-Summer 1993
 Grège and white nacré velvet, cream satin, trimmings of old-gold metallic thread
 White leather
 Boxwood
 Ecru ribbed cotton jersey.
 Collection Palais Galliera
 © Julien Vidal / Galliera / Roger-Viollet

1994 – 1995: DOLL'S WARDROBE AND "REPLICA" LINE

Salon d'honneur

For the Autumn-Winter 1994 collection, Martin Margiela wanted to break with his previous creations. He decided to split his collection into five groups, whose elements he mixed to create the outfits.

Of the five, "Group III" was the most popular among the public. It gathered reproductions of clothes from a 1960s and 1970s doll's wardrobe, enlarged to adult proportions. He followed the exact cut and proportions of the dolls' clothes. That proposal, which has become emblematic of Martin Margiela, was continued until 1999.

At the same time, the "Group II" clothes exemplified Martin Margiela's habit, since his first shows, of making replicas of vintage clothes. "I like clothes that I didn't invent", he once confided, and he takes it so far as to reproduce the exact proportions or disproportions of the chosen garment. The "Replica" line was launched and has been repeated every season.

The video gives a sense of the originality of the presentation of this collection, which was never featured in a show but in the shop windows of nine boutiques around the world.



5

5
Doll's pullover
reproduced adult size,
Autumn-Winter 1994-
1995

Knitted wool jersey.
Collection Palais Galliera
© Julien Vidal / Galliera /
Roger-Viollet



6

6
Identical reproduction
of a 1940s Belgian suit,
Autumn-Winter 1994-
1995.

Striped wool twill.
Collection Vicky Roditis
© Julien Vidal / Galliera /
Roger-Viollet

1996 : PHOTOGRAPHED CLOTHES AND MINIMALISM

Grande galerie near la Galerie Est

The Spring-Summer 1996 collection was two dimensional, with no cut and no structure: negative photos of clothing were printed on transparent or fluid fabrics. Only the *trompe l'œil* image provided the volume. The photographs were taken by four photographers who had been close to Martin Margiela from the very beginning: Anders Edström, Marina Faust, Ronald Stoops and Tatsuya Kitayama. For the first time in his collections, Martin Margiela created a print rather than re-using printed fabrics. The *tabi* on the models' feet became invisible; they were reduced to simple black leather soles held on by strips of transparent shipping tape.

Martin Margiela created an Autumn-Winter collection with simplified forms, made from classic materials. This parade of austere clothes led the press to re-evaluate Margiela, no longer as a "destructive" designer, but as a "minimalist", to the great chagrin of the latter who did not recognize himself in this trend that had been in vogue since the mid-1990s. However, it was this collection that attracted the attention of Hermès – he went on to design the Hermès women's ready-to-wear collections from 1998 to 2003.



7

7
Trompe l'œil bodice
and skirt, Spring-
Summer 1996
Printed viscose jersey.
Collection Palais Galliera
© Françoise Cochenec /
Galliera / Roger-Viollet

8
Pair of *tabi* soles,
Spring-Summer 1996
Black leather
Collection Palais Galliera
© Françoise Cochenec /
Galliera / Roger-Viollet



8

1997 : THE "STOCKMAN" COLLECTIONS, SUMMER AND WINTER

Galerie Est

Spring-Summer 1997 and Autumn-Winter 1997-1998 were two sides of the same collection, both based on a reinterpretation of the "Stockman" dressmaker's dummy. Worn as a jacket or a plastron, this was surely one of Martin Margiela's most famous creations. The designer showed what goes on backstage in a dressmaking atelier, using the dress form as a central element of his creation for two seasons. For the first time in the history of fashion, the stages of manufacture were turned into garments.



9



10

9

Bustier "Draping study", Spring-Summer 1997

100% black silk crepe chiffon

Black and white elasticated ribbons

White plastic stiffeners.

Collection Palais Galliera

© Françoise Cochenne / Galliera / Roger-Viollet

10

"Tee-shirt" ensemble, Spring-Summer 1997

Light grey cotton jersey dyed after assembly

Black wool figured in squares.

Collection Palais Galliera

© Françoise Cochenne / Galliera / Roger-Viollet

1998 – 1999 : FLAT GARMENTS AND DUVETS AS COATS

Grande Galerie

Inspired by the paper patterns of the previous collection, for Spring-Summer 1998, Martin Margiela decided to create flat clothes. By combining the two, at first sight, irreconcilable principles of flatness and volume, Margiela designed one of his most conceptual collections thanks to a complete rethink of the garment's structure.

In contrast to these two-dimensional garments, Martin Margiela turned a feather duvet into a coat for his Autumn-Winter 1999 collection. The piece has now become iconic. It can be covered with vintage bed linen in flowery patterns. The garment was the height of comfort, providing a sense of wellbeing on the eve of Y2K and all the anxieties that went with it.



11



12

11
Flat sleeveless jacket,
Spring-Summer 1998
Wool and polyester
flattened with an iron.
Collection Palais Galliera
© Françoise Cochenec /
Galliera / Roger-Viollet

12
"Duvet" coat,
Autumn-Winter 1999-
2000
Cotton filled with
goose down.
Collection Vicky Roditis
© Julien Vidal / Galliera /
Roger-Viollet

2000 – 2002 : THE "OVERSIZE" COLLECTIONS

Grande Galerie

This was the first season of the new millennium. The Spring-Summer 2000 collection, later dubbed *Oversize*, was the starting point of a new period in Martin Margiela's work. For the first time, he enlarged an entire collection to size XXXXL – the equivalent of an Italian size 78 – by making radical changes to the structure of the garments. The press of the day acknowledged that this collection contradicted "disconcertingly, the silhouette of the time, which was slim and close fitting." The concept of overblown proportions was such a rich seam that Martin Margiela worked it over five consecutive collections until Spring-Summer 2002, an attitude that was entirely at odds with the fashion system, obsessed as it is with constant renewal.



13

13
Outsize shirt worn as a dress, Spring-Summer 2000.

White cotton poplin with narrow light blue, dark blue, and black stripes

Mother of pearl plastic buttons.

Collection Palais Galliera
© Françoise Cochenne / Galliera / Roger-Viollet



14

14
Reefer jacket and dress with high lining, size 78, Autumn-Winter 2000-2001

Wool and polyester felt, lining in viscose and felt.

Collection Vicky Roditis
© Julien Vidal / Galliera / Roger-Viollet



15

15
Plastron and skirt ensemble, Spring-Summer 2001.
Composite materials in light colours
White cotton tape
Off-white mixed polyester.
Collection Palais Galliera
© Françoise Cochenec / Galliera / Roger-Viollet



16

16
Cape, shorts et *tabi* thigh boots ensemble, Autumn-Winter 2001-2002
80% wool and 20% black cashmere twill
Faded cotton denim
Black leather.
Collection Palais Galliera
© Françoise Cochenec / Galliera / Roger-Viollet

2002 – 2006 : DIFFERENT INTERPRETATIONS OF GARMENTS

Grande Galerie

Extensive research on oversize paved the way for new and creative approaches. All Margiela's collections were a response to specific themes related to the way a garment is worn and the gestures it gives rise to. Whether it was bunching a skirt, putting on a garment sideways, or raising the collar of a coat over the head, by adapting the cut accordingly, Margiela radically changed the interpretation of these everyday clothes.

The "artisanal" line eventually came to be acknowledged in this period; from 2006 onwards, it was presented as part of the haute couture calendar.

The trail is interrupted by another installation, a "2006 fan's bedroom", once again inspired by Kyoishi Tsuzuki's 2008 photo series "Happy Victims". It consists of outfits drawn from the collections between Autumn-Winter 1994 and Spring-Summer 2006, and also includes many pieces from Martin Margiela's second retrospective collection from Spring-Summer 1999.



17

17

Dress made from old petticoats, Spring-Summer 2003

Black Nylon net, black polyester fabric, black tarlatan

Black lace scallop.

Collection Palais Galliera
© Françoise Cochenec / Galliera / Roger-Viollet



18

18

Horizontal skirt-dress with embroidered front worn over a black fishnet slip, Spring-Summer 2005

Viscose, Lurex embroidery

Black fishnet.

Collection Palais Galliera
© Françoise Cochenec / Galliera / Roger-Viollet



19

19

Inverted wigs top, Autumn-Winter 2005-2006

Artificial hair

Putty-coloured leather.

Collection Palais Galliera
© Julien Vidal / Galliera / Roger-Viollet

2007-2008 : A BREAK WITH THE STYLE

Galerie Ovest

In a break with his previous studies, which were in danger of becoming a caricature of themselves, the designer drew on childhood memories for fresh inspiration: red, blue, white, fluorescent, bold prints, stripes, and polka dots all featured in the silhouettes of this period. The line of the garments was simplified, classic typologies were turned on their head: trousers/skirt, dress/bodystocking.

Margiela who, at his first show, had reacted against the wide shoulder pads of the 1980's, began to work on new shoulders, creating the illusion that the body itself had changed: invisible in a bodystocking, these new silhouettes with pointed shoulders or "cones" were evidence of genuine technical prowess.



20

20

"Target" dress and scarf, Spring-Summer 2007

Cut-out printed silk Jersey.

Collection Palais Galliera
© Julien Vidal / Galliera / Roger-Viollet

21

"Incognito" glasses, Spring-Summer 2008

Black plastic.
Collection Palais Galliera
© Julien Vidal / Galliera / Roger-Viollet



21



22

22
Suit jacket with
pointed shoulders worn
over distressed trousers,
Spring-Summer 2008
Pekin wool
Slashed cotton twill
Collection Palais Galliera
© Julien Vidal / Galliera /
Roger-Viollet



23

23
"Cone" trench
coat with detachable
shoulder pads, and belt,
Autumn-Winter 2008-
2009
Putty-coloured 70%
wool and 30% cotton
gabardine
Beige washed cotton.
Collection Palais Galliera -
© Françoise Cochenec /
Galliera / Roger-Viollet

2009 : THE "20TH BIRTHDAY" SHOW

Salon Carré

The 40 passages in the collection – one for each past fashion show - were presented out of chronological order. Each one was inspired by the themes and research that Martin Margiela has been into over the 20 years. This show is represented here by a selection of ten silhouettes.

In twenty years, Martin Margiela had never stopped questioning fashion, clothes and the uses they are put to. His work on the proportions of garments, his deconstruction of the classic wardrobe in order to create new forms, the way he shaped the shoulder line – he was one of the few contemporary creators to renew the vocabulary –, the way he turned seams inside out and revealed the stages of manufacture, made imperfection into a motif, the status he gave to vintage clothes and appropriated objects – as we saw in his "artisanal" line – but also his use of trompe l'oeil, the colour white, and the anonymity of the label. All these themes, which were renewed in his last collection made him, as French newspaper *Libération* put it, "one of the most astute and talented creators of his generation".

The exhibition ends with a final installation of a "2018 fan's bedroom", which the visitor is invited not just to look at, but to walk through. An assemblage of models from 2007 to 2009 have been collected together in this bedroom, along with retrospective pieces illustrating the collaboration in 2013 between H&M and Maison Margiela.



24

24
Wig-coat and wig, Autumn-Winter 2008-2009 (collection "artisanal") and Spring-Summer 2009
Blond synthetic hair
Ivory-coloured taffeta.
Collection Palais Galliera
© Stéphane Piera / Galliera / Roger-Viollet

25
Poster worn as a dress, Spring-Summer 2009
Silk satin, printed with the pattern of a jacket from Margiela's first collection.
Collection Palais Galliera
© Françoise Cochenne / Galliera / Roger-Viollet



25

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PUBLICATION

*Martin Margiela,
collections Femme 1989-2009*

24,5 × 31 cm
160 pages
Binding: cut edges with dustcover
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35 €

Author: Alexandre Samson
Artistic Director: Martin Margiela
Preface: Miren Arzalluz
Introduction: Olivier Saillard
Publisher: Paris Musées

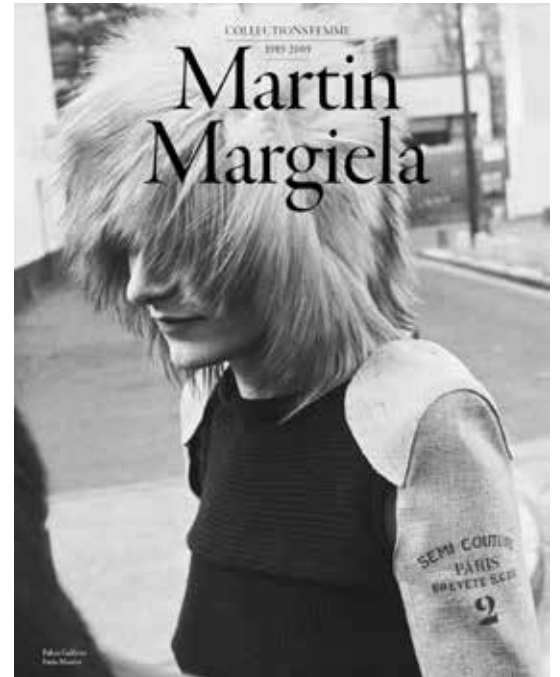
This book covers every one of Martin Margiela's shows in his twenty years of activity.

**Une version anglaise de l'ouvrage sera
publiée aux Éditions Rizzoli.**

LES ÉDITIONS PARIS MUSÉES

Paris Musées is a publisher of art books, producing some thirty books each year – exhibition catalogues, guides to collections, and newspapers. These fine books reflect the abundance of artworks in the Paris museums and the diversity of their temporary exhibitions.
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EXTRACTS FROM THE BOOK

Spring-Summer 1989

Café de la Gare, 41, rue du Temple, Paris 3^e

23 October 1988, 4:30 pm

An invitation sent by telegram on 11 October 1988 invited the audience to go, on the day of the show, to the Café de la Gare, a 300-seat Parisian *café-théâtre*.

The models appeared on a tiny stage, descended into the stalls and paraded through the tiered seats. The guests, who included Jean Paul Gaultier, sat on wooden benches. A simple white cotton canvas acted as a symbolic podium. For his soundtrack, the creator drew from energetic rock tracks ranging from The Rolling Stones to Iggy Pop, alternating with softer sounds like "After Hours" from the Velvet Underground.

The eighteen-minute fashion show was divided into three parts that corresponded to the designer's favourite colours: white, shades of red, and black. Plentifully exposed bare skin was the other shade in the show.

The first of the 52 passages started to the rhythm of the drums and electric guitars of the Velvet Underground's *Guess I'm Falling In Love* (instrumental version). The model's hair was gathered in bunches. Untidy strands of hair flopped over her face hiding her blackened eyes. Her lips were scarlet. She wore nothing but wide white trousers with clean cut hems. On her bare chest, painted tanning marks showed traces of a phantom V-neck and short sleeves. Her arms were crossed over her chest and sported two white "bracelets". They were exact replicas of an eighteenth century ruff that Martin Margiela had found a drawing of in a book. The ruffled ends of this piece of cotton had two ribbons sewn into the bias. When the ribbons were pulled, the nature of the bias allowed the edges to fold naturally inwards. This way the piece would sit cleanly against the neck. The ribbons go round the neck and are then tied in front in a small curly knot. This abstract accessory was also worn as a thick bracelet or as a vest in the ensuing passages, with removable shirt sleeves, over wide trousers with pre-bagged knees, or a skirt cut from the same men's trousers. The ruff, the first of Martin Margiela's replicas, was later sold in a square box with the instructions for use printed on the inside of its lid.

The first model wore an unusual pair of boots. Martin Margiela wanted an invisible shoe in order to give the illusion of a bare foot resting on a sole and heel. This boot, with its separated big toe, was inspired by Japanese *tabi*, and it was fastened, like them, with flat metal hooks. The designer had seen them for the first time during a trip to Japan with fellow students from the Antwerp Academy, worn by workers in the street. When he returned to Japan a few years later, he learned that the separation of the big toe stimulated a reflexology point linked to the heart. Margiela put a wide cylindrical heel on his *tabi* boots to give them stability; the diameter matching the width of the heel of the foot. The heel height was designed for a more comfortable instep than on a court shoe. Because of the technical difficulty involved in assembling these new shoes, which were handmade, only one Italian manufacturer would agree to produce them. The majority of the models in the fashion show wore them, the rest went barefoot, for aesthetic as well as economic reasons.

On passage no. 5, the model wore a wide open shirt, held at the waist by two white ribbons that shaped the back. This system was inspired by a day coat called a *visite*¹,

a floating front with shaped back, and arms set into the sleeves. Martin Margiela had discovered a model of the visite, which he drew, at an exhibition at the Palais Galliera.

Silhouette no. 14 was the archetype of the collection. It hovered between a delicate top and a wide bottom. The jacket had a new shoulder line – a complete break with the broad shoulders that had been in vogue since the late 1970s. These shoulders were tight and narrow. The sleeve head, well above the natural shoulder, was raised by a large cigarette with a minimum of gathering². Underneath, two darts emphasised the natural curve of the shoulder, while a gusset in the back seam allowed for easy movement of the arm. This top contrasted with the loose-fitting trousers. There were darted pockets on the knees, which were repeated on long, tight skirts in jersey and stretch fabric. Darts, which fashion designers of the period would conceal, were everywhere in the collection: on sleeve heads, front and back, at the crook of the arms, on the chest, the buttocks and the knees. Some knitted garments had them on the outside with the fabric of the seam allowance visible.

Silhouette no. 19 introduced the second stage of the parade, which was dominated by different reds.

In passage no. 23, the chiffon veil appeared, hiding the face, while the *tabi* boots left strange footmarks on the cotton carpet. Those bright red footprints, the result of dunking the hardened foam soles into a bucket of paint before going on, marked out these shoes as one of Martin Margiela's manifesto items.

Beneath the long skirts, slit to 20 cm above the knee, black pencil lines had been drawn down the back of the bare legs. In the 1940s, when stockings were impossible to find, women had resorted to this expedient to give the impression of stocking seams.

In passage no. 33, a silhouette in a dark jacket paraded out with no veil and bare feet with her toenails painted red. It marked the third and last stage of the collection, dedicated to black on highly contrasting materials.

Silhouette no. 39 was dressed in a long-sleeved tee-shirt in very fine flesh-coloured mesh, printed with ethnic motifs. These were reproduced from a 19th century encyclopaedia illustration depicting a tattooed man from the island of Nuku Hiva, in French Polynesia. The piece drew applause from the audience at the show and became one of the most talked-about items from the collection in the press.

For the finale, all the models paraded in white lab coats. Margiela's teams took to the stage shortly afterwards, where they were joined by designer and co-founder of the fashion house, Jenny Meirens. They all wore the same white lab coats – a nod to the traditional uniform worn by models in the dressing rooms between two fittings. More than a fashion item, this work garment, by its very neutrality, was the emblem of the new House.

That collection contained the seed of everything that came to be Martin Margiela's signature look over the next two decades. The show ended with white; it appeared with the first silhouette and took the form of those immaculate white lab coats. An underground place, off the beaten path of fashion, had been roused by a personal choice of music. Nudity was treated as a colour in its own right, enhanced by expressive make-up and roughed-up hairstyles. The veiled faces emphasised the anonymity of the models, at the very moment when the top models were beginning their idolised reign that was to last over the next decade. Margiela's tailoring skills were expressed in the cut of clothes that were full of technical details, constructed with darts and inverted seams, but expressed above all in the invention of a shoulder line – something only a great designer could do. His reworking of a men's shirt sleeve into a straightforward sleeve was similar in spirit to the historical replica of a cotton ruff. Martin Margiela's signature *tabi*, which revolutionised the vocabulary of shoes, invited us to see things differently.

Although this was clearly a hotbed for new fashion trends, few French and Anglo-Saxon journalists reacted to it – unlike the Japanese. The Jean Paul Gaultier connection was picked up by the public, who became aware of a long-matured concept in dress design: Martin Margiela had eroticised the conceptual mode, which the Rock influenced Japanese designers had been promoting since 1981.

The 1989 Spring-Summer collection ran into many production problems and, of seven

customers, only two took delivery. But a few journalists were already tipping Martin Margiela as a new, major creator. Some even saw this collection as “an aesthetic revelation – a breath of fresh air³.”

1. A fashionable garment between 1870 and 1890.

2. A small, semi-circular pad used to round off the sleeve head.

3. “Enquête. L’Europe est à la mode”, *Biba*, January 1989

Spring-Summer 1997

Showroom, 2bis, passage Ruelle, Paris 18^e

7-16 October 1996, 10 am -7 pm

The presentation of the Spring-Summer 1997 collection was to be held in the showroom of Maison Martin Margiela at 2bis, passage Ruelle, in the 18th arrondissement. The guests were notified by fax so that they could save the date. Under the glass roof of this industrial building a large field of artificial sunflowers had been planted directly in the floor. The soft sound of muzak gave the place the atmosphere of a waiting room. Paula Girardi stood to present the collection to buyers and the press. Further away, a video showed her walking alongside Kristina de Coninck in the local streets, around and then in the Stalingrad metro station, wearing various pieces of the collection, with street noises as background sound effects.

Spring-Summer was the first part of a collection divided into two seasons. All the outfits were based on a single element for the two seasons: a hollowed-out Stockman dressmaker’s form worn as a stiff jacket. Made of raw linen – like the original material on the form –, this version was fastened down the front with twenty-four metal hooks and eyes. It also came in the form of a breastplate. Like the old mannequins, this one had its references stencilled on it: size “42” at the neck, and an inscription at the bottom, front and back: “Semi Couture, patented S. G. E. G., 35059”. The jacket was worn directly on the skin and sometimes left open. Under it, the models wore denim jeans or a nylon slip skirt. Bound to their feet with transparent shipping tape, they wore the *tabi* soles from Spring-Summer 1996.

Shoulder pads and ribbons were pinned on the bust. A white ribbon marked the waist while others, black and narrower, indicated the neck size, the bust measurement and the wide hips.

Wanting to learn the technique of haute couture draping, Martin Margiela had taken a course with Hieron Pessers, who had been Hubert de Givenchy’s premier d’atelier before becoming a teacher of modelling and draping at the Antwerp Academy. Margiela liked his first studies so much that he made them to be worn strapless: on a base made up of wide black and white elasticated tapes, these experiments in black chiffon were held in place with stiffeners. Printed indications marked the position of the different parts of the bustier on the body: “middle back”, “middle front”, “side”. The result was three studies in draping and the structure itself, worn strapless.

Squares of putty-coloured silk crepe or black silk chiffon were hung on the bias and worn as an asymmetrical backless dress or as a skirt. The selvedge was stamped Pura Seta (“pure silk”), in gold like on real lengths of fabric.

The fronts and backs of skirts and woollen jumpers might be pinned on the bust-jacket in the key colours of the collection: white, pale grey, anthracite, navy blue and black. In contrast with this palette, one half-skirt and a half-top in crushed golden yellow velvet, an unusual colour for Margiela, recalled the sunflowers planted in the showroom. The bright yellow was repeated in the lining of a dress worn as a dress, which still had its original label (“Tissu de Paris”).

Long impossibly tight dresses could only be worn by opening the invisible zip sewn into the seams and darts. This opening determined the shape of the dress on each woman’s body.

Jackets with shawl collars or notched collars, with or without sleeves, were cut in male

proportions. The inner structure, had been removed and replaced by a much narrower, feminine shoulder line, on which the original wider shoulders of the jacket rested. XXL T-shirts transformed into dresses or cardigans and with the same innovative shoulder line were combined with a skirt front or a skirt lining worn as a skirt.

While Rei Kawakubo for Comme des Garçons presented his sensational Spring-Summer 1997 collection, "Body Meets Dress, Dress Meets Body", which distorted the volumes of the human body and enveloped it in gingham, Martin Margiela produced "the most couture of anatomy lessons¹." That same season, Rei Kawakubo and Martin Margiela both re-interrogated the female body: Kawakubo deformed it to the point of abstraction, Margiela reduced it to its simplest expression, a dressmaker's form.

The Spring-Summer 1997 collection was one of the most popular collections in the designer's career and one of the most striking propositions in the history of contemporary fashion. As French newspaper *Le Monde* reported, "Far from visual exploits, he enters in a concrete way into the heart of the subject, with dresses[...] that, with their unfinished appearance, offer a definition of the craft: a sense of line, hand crafting, and the necessity for accuracy to the nearest millimetre. Since his arrival on the scene in 1989, this has undoubtedly been one of his most radical collections²."

1. Laurence Benaïm, «Les manifestes de Rei Kawakubo et de Martin Margiela», *Le Monde*, 19 octobre 1996.

2. *Ibid*

Spring-Summer 2007

École nationale supérieure des beaux-arts, Paris 6^e

1st October 2006, 7:30 pm

Martin Margiela's Spring-Summer 2007 collection marked the final stage in his creative journey, and represented a break with his previous work.

From observing his era and its fashion in magazines, the designer felt the need to turn his back on what he had presented up until then in ready-to-wear, although he was careful to continue to address the same women. He rejected those elements in his collections that he felt had become too predictable, and took off in a new direction. Clean lines replaced the crushed and worn look, design took over from deconstruction, and the men's suit jacket became a feminine tailleur jacket. Margiela retained just a few ideas from his archives and decided to seek inspiration from his childhood fashion memories.

Although he had always hated elaborate colour ranges, he amused himself by remembering the worst: shop windows in the spring, in the early 1970s, dressed in red, white and blue, with stripes, polka dots and stars everywhere. He was bold enough to go back to these colours, adding touches of black and his favourite "invisible" colour, flesh. He also decided to isolate himself from his assistants in order to get properly into this new approach.

The new collection, entitled *Défilé*, had a reduced number of models. This line became the most important for the press; the Maison's other lines were now being worked on by assistants, under Margiela's direction. The models in the "artisanal" collection were no longer featured here; since January 2006, they had been presented during the haute couture weeks.

The public, wearing their invitations in the form of a nightclub wristband, filed into the main hall of the École nationale supérieure des beaux-arts de Paris. This 19th century hall was unrecognizable under more than 700 meters of white washed cotton canvas hanging from the ceiling like huge curtains and marking out a large figure of eight on the floor. The carpet completely covering the floor still had its transparent plastic protection. Once the audience were seated, technicians tore out a pre-cut path in the aisles between the rows of chairs.

The room was plunged into total darkness. At the back, a shower of light fell on each model, one by one, as the first passage progressed, with no music. A dark-haired woman

with a natural hair style and natural gait, smiled at the public. She wore a red jersey T-shirt in the form of a short cape and an asymmetrical, navy-blue pencil skirt, with a notch on the thigh through which a bare leg appeared. Her shoes were like unfinished models with technical indications pencilled in; they were fitted with wedge-shaped wooden heels. Under the cape, her straight, square shoulders, were supported by a sleeveless, flesh-coloured bodystocking with shoulder pads, creating the illusion that the body itself had mutated. This bodystocking was the base of the whole collection; it was worn by twenty-eight of the thirty-six silhouettes. The irony was that, in his very first show, in 1988, Martin Margiela had reacted against the excesses of power dressing by imposing a narrow shoulder line.

The second passage revealed an uncovered bodystocking, combined with a long, bright red, high-waisted skirt, teasingly revealing, then hiding, a leg. Around her neck, the model wore a whimsical, red shirt collar with a matching scarf sewn on to it; on her feet, mismatched sandals: red patent leather on the left, the right inspired by an ancient sandal but in transparent PVC; both with transparent Plexiglas heels.

The red and blue stripes on a white background appeared on passage no. 8. Margiela had wanted to create a flounced skirt (generally thought of as old hat) but with no seams. His solution was to cut out a huge target in a strip of jersey printed with concentric circles; he made a hole in the centre to create a waist for the short skirt. By cutting a half moon into another target, he obtained a top in the form of a cape. The unused corners of jersey were salvaged and worn elsewhere as scarves.

In passage no. 16, flesh-coloured bodystockings without shoulder pads appeared, with a *trompe l'œil* black bra appliquéd on the front. Silhouette no. 18 wore hers with a long-sleeved dress with a deep plunging neckline with one of her legs outside it. The way the garment is worn changes the interpretation.

Silhouette no. 21 was a flesh-coloured bodystocking worn with white trousers with a huge star in black patent leather appliquéd on the belt at the waist. This disco-style star motif also appeared as a shower of stars printed on a blue silk satin background on the silhouettes that followed her. In a later passage, it was echoed in a huge black patent leather note of music, entirely covering the model's bust.

A white tuxedo with wide notched lapels, another reminder of the 1970s, set the tone for passage no. 35. The (removable) collar, was combined with a triangular plastron. In order not to widen the hips of the tight trousers, Martin Margiela had had the idea of moving the pockets to the front of the thighs and placing them lower than usual.

The 36th and last silhouette gave us the *trompe l'œil* bra bodysuit worn with extra-long trousers, the legs of which drooped and dragged on the ground like two trains almost a yard long.

For the finale, all the house staff walked on to the podium in white coats with the models, to the accompaniment of a hard-rock number. The models all held glasses of champagne. As they passed, the spotlights alternately projected red, white or blue haloes on to them, as if it were a nightclub. At that point, the whole structure holding the curtains was hoisted two metres above the ground, and the audience, until then separated into small groups, became a crowd once again.

The next day, the international fashion press made much of the extent to which this fashion show had made a break with the past. "This was totally different from past collections", said the leading Japanese journal¹. Editors everywhere reported a more classic collection, both in its presentation and in the models. They noted in particular the new shoulder line with shoulder pads built into a flesh coloured bodystocking, the omnipresence of tight-fitting garments and the use of fluid jersey that moves with the wearer. "Maison Martin Margiela has come round to adopting the codes of the classic fashion show," said *Le Figaro*².

1. *Senken Shimbun*, 3 octobre 2006.

2. Virginie Mouzat, « Tout recommence à Paris », *Le Figaro*, 3 octobre 2006.

**-MARGIELA GALLIERA-
1989 /2009**

**PALAIS GALLIERA
03.03.-15.07.2018**

10, AV. PIERRE - 1^{er} - DE - SERBIE 75116 PARIS - PALAISGALLIERA.PARIS.FR

CONCISE BIOGRAPHY WITH MILESTONES

1957

Martin Margiela born in Louvain, Belgium.

1976-1980

Studied at the Antwerp Académie des beaux-arts, fashion department.

1980

Worked for an Italian fashion group in Milan

1982

Back in Antwerp, designed raincoats for a Belgian manufacturer, did some styling and illustrations for trend books.

1983

The *Canette d'or* competition, organized by the government to promote Belgian creation, provided the opportunity to create several collections

1984

Became an assistant designer to Jean Paul Gaultier.

1987

Left Maison Jean Paul Gaultier and, with Jenny Meirens, founded the Maison Martin Margiela. They gave themselves a year to plan their opening.

1988

First Martin Margiela *défilé* in Paris for Spring-Summer 1989.

1990

Created the "artisanal" atelier at the Maison Martin Margiela, thanks to the ANDAM Fashion Award.

1997

Martin Margiela appointed artistic director for women's ready-to-wear at Maison Hermès, where he stayed until October 2003.

2002

Maison Martin Margiela acquired by OTB group. Jenny Meirens retires.

2006

The "artisanal" line entered the haute couture presentations calendar.

2008

The night of the Spring-Summer 2009 show, Martin Margiela left the Maison Margiela, which was celebrating twenty years of fashion design.



LEARNING ACTIVITIES

INDIVIDUAL WORKSHOPS

The little fashion explorer

Children 4-6 years / Duration 1h30
6 participants (in French)
With their "mystery" cards (cartes "mystère") children go on a treasure hunt to discover this unusual fashion designer, Martin Margiela. Once they have completed the trail, they will do graffiti on a leather cuff bracelet and on a badge.

Apprentice fashion designer

7-12 years / 3 h / 8 participants (in French)
In a design atelier, participants make a set of silhouettes out of recycled materials. Paper, cardboard, gouache and adhesives will be the materials for creating a collection inspired by those of Martin Margiela.

Poems borrowed and recycled

8-10 years / 1h30 / 8 participants (in French)
After visiting the exhibition, participants will be taught how to create a centon*. They will "recycle" well-known French poems in order to make new poems out of them.
** A centon is a particular kind of literary work where you take lines from one or several other poems and turn them into a new poem. Originally, the word cento was Latin for a piece of cloth made from a patchwork of other pieces of material.*

Apron completely held together with sticky tape

8-12 years / 3 h / 6 participants (in French)
The apron was a key item in the Martin Margiela wardrobe. Participants will be guided through the stages of using a sewing machine to make a workshop apron.

Recycled jewellery

8-12 years / 2 h / 8 participants (in French)
Martin Margiela recycles objects to make jewellery out of them (turning forks into bracelets, bottle tops into necklaces, for example). Participants will take an object – a sewing-machine tin – and turn it into a pendant.

My Invitation card

8-12 years / 1h30 / 8 participants (in French)
Taking inspiration from designs by Martin Margiela that they have seen in the exhibition (e.g., his plate waistcoat, or the Stockman jacket) and from the spaces he chose for his fashion shows (e.g., waste ground, a metro station), participants will create an invitation card.

Upcycling and recycling

13-18 years / 4 h / 6 participants (in French)
Taking inspiration from the habit, dear to Martin Margiela's heart, of finding a new use for old clothes, participants will breathe new life into old jeans, T-shirts and shirts by turning them, with the aid of the museum's sewing machines, into trendy bags.

Lookbook – my first collection

13-18 years / 3 h / 8 participants (in French)
Like the fashion designer Martin Margiela, participants will construct a mini plan for a collection and make a lookbook of models, with miniature patterns and materials of their choice (e.g., cardboard, fabrics, etc.).

FAMILY ACTIVITIES

The faceless dress designer, a story-telling exhibition visit

5-12 years / 1h30 / 12 participants (in French)
Large-size garments (XXL) sewn with white cotton, fashion parades in unusual places... Children and their parents are invited to listen to this mysterious adventure "told" by the clothes themselves.

Guided exhibition visit

3rd Thursday of the month at 7:00 pm and certain Saturdays at 2:30 pm and 4:00 pm.
Age 15 years and over/ 1h30 / 20 participants - Reservation not required for individuals

Special visits for handicapped people

Special visits are arranged for visually and hearing impaired persons.

INFORMATION AND RESERVATION

Evren Adanir for group visits
01 56 52 86 21

Laure Bernard for individual visits
01 56 52 86 20

galliera.reservations@paris.fr

CREATING CHARACTERS

www.hansboodtmannequins.com



© David Zagdoun

Hans Boodt Mannequins is a showcase mannequin house created in Rotterdam at the turn of the 2000s by its founder, former visual merchandiser Hans Boodt. Thanks to a bold and sometimes provocative creative sense and a keen sense of direction, the label quickly revolutionised the industry's codes and gained a wide reputation as a "character maker" (i.e., a creator of iconic characters rather than mannequins) among the world's leading brands.

Hans Boodt Mannequins has a growing affinity with the most demanding pioneering fashion houses and, for the past two years, has developed collections featuring highly advanced and innovative details. We apply custom-made creation techniques using 3D modelling and printing. At the same time, the brand also nurtures its inspiration through an increasing number of partnerships with institutions and talented opinion leaders, including Walter Van Beirendonck's exhibition *Power Mask: The Power of Masks* at the Wereldmuseum (Rotterdam), and *Reflection* by Jean Paul Lespagnard at the Musée Mode et Dentelle (Brussels). We are also active supporters, every year, of the Hyères Fashion and Photography Festival.

We have opened a presentation space in the heart of the fashion capital. In addition to exhibiting collections specific to the Parisian market, this showcase makes it possible to promote all forms of collaborative operation. The first of them involved the studio of artist Mathias Kiss, who designed a graphic and immersive interior scenography.

To work with the Palais Galliera in this retrospective devoted to one of the most avant-garde fashion designers of the 20th century has been an exceptional opportunity for Hans Boodt Mannequins. It reflects the way we have gradually developed from being a manufacturer to being a creative studio. Over a hundred of the 150 mannequins that met the selection criteria of Artistic Director Martin Margiela's team were customised aesthetically or functionally. We achieved a very real flexibility in making it possible for the teams to perform direct changes on certain models.

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PRACTICAL INFORMATION

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10, avenue Pierre-1^{er}-de-Serbie
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GETTING THERE

Métro 9 léna or Alma-Marceau
Bus 32, 42, 63, 72, 80, 82, 92
Vélib' 4, rue de Longchamp /
1, rue Bassano / 2, avenue Marceau
Autolib' 1, avenue Marceau,
33, avenue Pierre-1^{er}-de-Serbie,
24, avenue d'léna

OPENING TIMES

Tuesday to Sunday 10.00 am –
6.00 pm
Late opening Thursday till 9 pm
Closed on Mondays and 1st May
Open exceptionally: 1st April; 8, 10
and 20 May, 14 July
Last tickets issued and no further
entry to the exhibition 45 minutes
before museum closing time.

ADMISSION

Normal 10 €
Reductions 8 €
Free to people under 18 years
Preferential admission charge
from 22 March to 15 July: reduced
admission to the Palais Galliera on
presentation of a full-price entrance
ticket for MAD, Paris (Musée des Arts
Décoratifs) and vice versa.

The Palais Galliera only presents
temporary exhibitions.
The collections are not on
permanent display.

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