



VILLE DE  
**PARIS**



# VOGUE PARIS 1920–2020 AU PALAIS GALLIERA

02 OCTOBRE 2021—30 JANVIER 2022

#EXPOVOGUE 10 AVENUE PIERRE-1<sup>er</sup>-DE-SERBIE 75116 PARIS  
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# VOG 1920- AU PAL

02 OCTOBRE

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# VOGUE PARIS 1920–2020

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### **VISUALS ON REQUEST**



**The Palais Galliera presents a major new exhibition celebrating 100 years of *Vogue Paris* magazine.**

Founded by Condé Nast in 1920, *Vogue Paris* is the oldest French fashion magazine still published today, and the only title in the group that bears the name of a city rather than a country. As the capital of fashion, Paris is portrayed in *Vogue* as the epicentre of cultural and artistic life, and the Parisienne as the embodiment of *Vogue* woman.

A mirror of its time and a champion of creativity, *Vogue Paris* has always been a major player in fashion, reflecting or challenging notions of taste, beauty and elegance. The exhibition illustrates the magazine's ability to create, to adapt and to anticipate over the past 100 years. *Vogue Paris 1920-2020* traces the history of the magazine through the editors-in-chief whose editorial and artistic choices have made it what it is: from Michel de Brunhoff, via Edmonde Charles-Roux, Francine Crescent and Carine Roitfeld, to Emmanuelle Alt. It is these exceptional personalities, the length of time they spent working with the magazine, and their commitment, that have given *Vogue Paris* its unique character and consistency.

The exhibition highlights the talent of the great illustrators, and particularly photographers that *Vogue Paris* has encouraged. Hoyningen-Huene, Horst, Bourdin, Klein, Newton, Watson, Lindbergh, Testino, Inez & Vinoodh, are among those who produced their most beautiful spreads for *Vogue Paris*.

In this chronological tour, a number of spotlight displays pay tribute to the magazine's faithful collaborators. The exhibition highlights *Vogue Paris*'s special relationship with those great couturiers, who the magazine supported throughout their careers, Yves Saint Laurent and Karl Lagerfeld. *Vogue* woman is epitomised in the exhibition by Catherine Deneuve and Kate Moss, the two women who posed for the most front covers.

For *Vogue Paris 1920-2020* around 400 items have been brought together, mainly from the magazine's archives – photographs, illustrations, magazines, documents and films – as well as more than fifteen haute couture and prêt-à-porter models.

**Exhibition from 02.10.2021 to 30.01.2022**

**In partnership with PICTO FOUNDATION and AMERICAN EXPRESS**

**CURATOR**

Sylvie Lécallier, in charge of the Palais Galliera photographic collection,  
assisted by Juliette Chaussat

**SCIENTIFIC ADVISORS**

Marlène Van de Castele, historian in contemporary art  
and Alice Morin, researcher in media history

**ARTISTIC DIRECTOR**

Adrien Rovero

# VOGUE PARIS 1920–2020

## EXHIBITION TRAIL



### ROTUNDA

Ground floor, Main room

The 1,007 covers of *Vogue Paris*, displayed in panoramic format, tell the story of the magazine's continuity over a century. They show moments of aesthetic rupture and the transition from illustration to photography. On the back of each cover, "*Vogue's* point of view" is the only column to have accompanied the magazine's duration.

These editorials bear witness to the evolution of the review, but also to the changes in fashion discourse over time, as well as the magazine's position or status in society. Initially composed of a few lines above the index, they gradually grew to occupy a full page. Here, text and images are harmonized in a unique fashion ; each editorial has a strong visual presence.



Robert Doisneau (1912-1994)  
*Vogue Paris* June 1951  
Vogue Paris Archives

## 1920-1938 «FROG», A TRANSATLANTIC MAGAZINE

Ground floor, Main room

*Vogue Paris* was born on 15 June 1920, eleven years after the takeover of the American social gazette *American social gazette Vogue* by publisher Condé Nast. The diminutive "Frog", combining the words "French" and "Vogue", was used by employees to refer to the publication within this transnational press organization. Fruitful relationships were formed between the New York office and the Paris team, with images and ideas constantly circulating in a ongoing quest for creativity.

The national identity of the magazine, like its Parisian essence, was evident from the title of its very first editorial. However, it wasn't until the appointment of Michel de Brunhoff, in December 1929, that there was a move towards a more pronounced autonomy of the French edition. This charismatic figure, renowned for showing off new and emerging talent, enjoyed working in a convivial atmosphere, in the company of his collaborators Cosette and Lucien Vogel, the Duchess of Ayen, and friends, made up of fashion designers, illustrators, photographers, painters and decorators.

*Vogue Paris* emerged from the social and artistic circles where haute couture clients, models and readers rubbed shoulders.



Adolphe de Meyer (1868-1946)  
*Vogue Paris* February 1921  
Condé Nast Archives, New-York

George Hoyningen-Huene (1900-1968)  
*Vogue Paris* July 1929  
Condé Nast Archives, New-York

Horst P. Horst (1906-1999)  
*Vogue Paris* August 1934  
Vogue Paris Archives



Christian Bérard (1902-1949)  
*Vogue Paris* October 1938  
Palais Galliera Collection

## 1939-1954 THE TRIAL OF WAR AND THE RENAISSANCE OF *VOGUE PARIS*

Ground floor, Main room

The choices made by Brunhoff from 1939 onwards, after the war, and up until his retirement in late 1954, bear witness to his unwavering commitment to the magazine and to Parisian haute couture. In the confusion of the first months of the war, *Vogue Paris* was published at irregular intervals until the spring of 1940, due to design and printing difficulties. In June 1940, the offices and studio were searched by the Germans. In the autumn, when the latter refused to grant permission for publication, the offices were vacated and publication was suspended.

When Paris was liberated, despite adversity and practical constraints, a determined Brunhoff relaunched the magazine. Between 1945 and 1947, he published number of special issues, before resuming a monthly rhythm. In this way, *Vogue* supported the capital's economic and artistic renaissance. Brunhoff was an advocate for the return of the Parisian fashion houses and the launch of new designers, like Christian Dior in 1947. While Brunhoff remained a fervent defender of illustration, Paris was indisputably the ideal backdrop for photographs to stage post-war creations.



Giulio Coltellacci (1916-1983)  
*Vogue Paris* May-June 1947  
Palais Galliera Collection

Cecil Beaton (1904-1980)  
*Vogue Paris* Winter 1945-1946  
Vogue Paris Archives

Tom Keogh (1922-1980)  
Draft cover, April 1948  
Vogue Paris Archives

## CULTURAL LIFE IN PARIS 1945-1968

Ground floor, Main room

In 1945, Michel de Brunhoff was convinced that it was impossible to perpetuate the pre-war *Vogue*. In order to distinguish it from a simple fashion review, but also from American and British *Vogue*, he decided to add a section of cultural pages highlighting the thriving artistic sphere of the French capital. The focus was on the new theatre scene, painters, young writers and cinema.

Arrived at *Vogue Paris* in 1947, Edmonde Charles-Roux gave a special place to music and literature, opening the magazine to unconventional and engagé authors. Accompanied in particular by the photographer Robert Doisneau, she attended openings and social events. In 1954, out of seventy pages devoted to fashion, thirty were now dedicated to culture. This transformed the image of the magazine and its readership.

*Vogue Paris* has kept some unpublished archives from this period when it was in process of establishing itself as an essential eye witness to the effervescence of Parisian life.



Horst P. Horst (1906-1999), André Ostier (1906-1994)  
*Vogue Paris* December 1947  
Palais Galliera Collection

## 1955-1967 "PARISIAN FASHION AND LIFE"

Ground floor, Main room

Following Michel de Brunhoff's departure towards the end of 1954, *Vogue Paris* was now run by a female team: Edmonde Charles-Roux, editor-in-chief, and her assistant Françoise de Langlade, who succeeded her in 1966.

Through her personal interests and networks, Charles-Roux put an emphasis on the cultural and artistic dimension of the magazine. She took the risk of changing *Vogue's* editorial line by combining fashion, daily life and feature articles. With writer François Nourissier at her side, she introduced literary chronicles penned by Mauriac, Sagan, Giroud and Genet. A keen admirer of the *Nouvelle Vague*, she commissioned articles on filmmakers like Truffaut, Godard...

On the cover, the word "Paris" appeared in a range of different subtitles: "Paris publishing", "Fashion and life in Paris". After several typographical variations, the name of the capital would be finally associated with *Vogue* in July-August 1968.

On the visual side, Charles-Roux took pleasure in discovering and promoting new talents. She worked closely with photographers, showcasing the bold skills of Klein, Bourdin and Newton. The magazine featured Saint Laurent, Courrèges, and there was a special ready-to-wear issue in 1956...: Fashion was changing. *Vogue Paris* experimented, while witnessing the socio-cultural changes and modernity of the era.



Guy Bourdin (1928-1991)  
*Vogue Paris* April 1955  
The Guy Bourdin Estate

Bert Stern (1929-2013)  
*Vogue Paris* April 1967  
Vogue Paris Archives



## YVES SAINT LAURENT

Ground floor, Main room

David Bailey (born in 1939)  
*Vogue Paris* September 1965  
 Palais Galliera Collection

More than the story of a collaboration, the relationship between *Vogue Paris* and Yves Saint Laurent is that of friendship. Brunhoff first met the young man in December 1953 in Paris. He had just won third prize in the annual design competition of the International Wool Secretariat. In 1954, the two began a correspondence. These letters reveal a gifted boy, imbued with the uncertainties and frailties of youth, and an experienced media boss, anxious to help a

promising talent find his way.

In 1955, Brunhoff introduced Saint Laurent to Dior, who hired him as an assistant. In 1957, when the designer died, Saint Laurent took over the direction of the fashion house. In 1962, he launched his first collection under his own name. Thanks to the loyal support of Charles-Roux and later Crescent, Saint Laurent was actively championed by the magazine. Articles, collection reviews and sometimes several covers per year were devoted to him, up until his last show in 2002. Thanks to *Vogue Paris*, Saint Laurent has emerged as "the" figure of the couturier passed down to posterity.

## CATHERINE DENEUVE

Ground floor, Main room

Today, Catherine Deneuve embodies the French woman, the Parisienne and the *Vogue* woman. She posed for 16 covers between 1962 and 2003 (a record), shot by some of the magazine's greatest photographers, and almost always dressed by her friend and preferred designer, Yves Saint Laurent.

In 1962, "*she {was} 18 years old, she {was} stunning, {had} just had her first film success with Les Parisiennes*", a film directed by Marc Allégret and also starring Johnny Hallyday. While her photo appeared on the cover, her name wasn't mentioned yet. David Bailey tirelessly shot her between 1965 and 1969.

Despite the changes in the magazine's team, Catherine Deneuve remained a constant. When the magazine returned to the tradition of Christmas edition in December 2003, Catherine Deneuve was unanimously voted by the editorial staff to be the prestigious guest editor: "*Beauty, character and freedom: Vogue {had} found its ideal.*"

David Bailey (born in 1939)  
*Vogue Paris* May 1966  
 Vogue Paris Archives



## 1968-1986 "VOGUE SEEN BY..." THE ERA OF THE PHOTOGRAPHERS

Ground floor, South Gallery

Freedom of tone and style were the hallmarks of the visual laboratory that was *Vogue Paris* under the guidance of Francine Crescent. Editor-in-chief for eighteen years, she bridged the gap between the 1960s and 1980s. Françoise Mohrt, beauty editor-in-chief, accompanied her on this adventure.

Fashion photography found an ideal vehicle in the pages of the magazine. Each profession was mobilized in the editorial production of the fashion and beauty pages that featured in *Vogue Paris* in each month. Photographers such as Newton, Bourdin, Moon and Sieff produced subversive images. The representation of women has become more diverse, more complex; symptomatic of the triumph of individualism and uniqueness. This was also evidenced by the growing number of beauty pages. Prêt-à-porter (ready-to-wear), youth and celebrity were put in the spotlight. Creators were championed by the magazine, and young actresses now regularly posed for the cover. From 1969 onwards, special issues edited by an international renowned figure were published for Christmas.

All of these collaborations were the vector of remarkable display of creativity throughout the pages of the magazine. This era was experienced by its actors as a golden age and will remain so in the collective memory.



Jeanloup Sieff (1933-2000)  
*Vogue Paris* September 1970  
Vogue Paris Archives

Helmut Newton (1920-2004)  
*Vogue Paris* December 1975-January 1976  
Vogue Paris Archives

Guy Bourdin (1928-1991)  
*Vogue Paris* May 1970  
Palais Galliera Collection

## 1987-2000 THE NEW 'POINT DE VUE' OF VOGUE PARIS

Ground floor, South Gallery

In a more competitive and international context, against the backdrop of a rapidly-growing fashion industry, the years 1987 to 2000 were marked by a profound change. For the first time in the history of the magazine, director Jean Poniatoski entrusted the editorial position to two individuals who were not already part of the editorial team: Colombe Pringle until 1994, then Joan Juliet Buck. Each in their own way, the two editors modernized and updated the magazine. An openness to current affairs and social issues caused an unprecedented upheaval. With a new format and content, the layout was airy, more readable and more efficient. There were more images too. Interacting with other disciplines, fashion was now part of a social, creative and cultural environment.

From 1987 to 1991, Pringle relied on the experience of Irene Silvagni, who showcased new designers in order to breathe fresh life into the fashion pages. This was the era of the "supermodels" who, through their impressive physique, embodied a globalized, but also hedonistic and uninhibited fashion industry and culture. Fashion articles combined ready-to-wear and haute couture in big budget productions, whether shot in the studio or abroad. The changes that the three women brought to the magazine fostered a new conception of *Vogue Paris*, the effects of which were to be felt well beyond the 1990s, and even today.



Peter Lindbergh (1944-2019)  
*Vogue Paris* May 1989  
Peter Lindbergh Foundation

Jean-Baptiste Mondino (né en 1949)  
*Vogue Paris* December 1999-January 2000  
Jean-Baptiste Mondino

## 2001-2020 FASHION IMAGES: STYLISTS' TOUCH

Ground floor, South Gallery

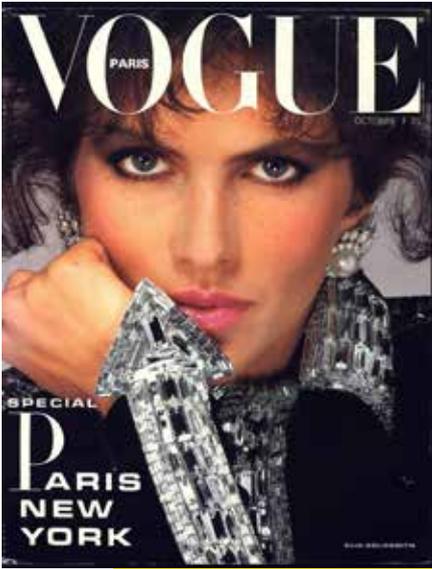
Editors-in-chief Carine Roitfeld and Emmanuelle Alt, both born in Paris, embody the magazine and affirm the power of the stylists.

Carine Roitfeld took over as helm of *Vogue Paris* in 2001. Once again, it became a benchmark fashion magazine thanks to its ability to showcase and launch new talent. Its layout and working methods were overhauled thanks to the collaboration with the M/M (Paris) agency. Radical and provocative, Roitfeld played on the power of the image and surrounded herself with a new generation of talented and loyal photographers: Testino, Inez & Vinoodh, Sims, Mert & Marcus, all of whom contributed to the publication's visual identity. Roitfeld also renewed the Parisian dimension of *Vogue*, as the French capital regained a prominent place in the international fashion industry. Tom Ford and later Anthony Vaccarello for Saint Laurent were amongst its star designers.

When Roitfeld departure in 2011, Emmanuelle Alt, fashion editor-in-chef for the previous ten years, was appointed editor-in-chief. While contributing the footsteps of her predecessor, she also brought new life to the magazine. Attentive to the socio-cultural and economic changes developof rapidly changing society, the periodical began to feature a range of original subjects. By emphasizing the brand's digital development, Alt anticipated the future of the magazine, both in terms of its materiality and content.



Mario Sorrenti (born in 1971)  
*Vogue Paris* August 2012  
Palais Galliera Collection



## KARL LAGERFELD

Ground floor, South Gallery

Albert Watson (born in 1942)  
*Vogue Paris* October 1983  
Vogue Paris Archives

Karl Lagerfeld has collaborated with *Vogue Paris* as a couturier, but also a photographer, columnist and illustrator. His career, of unprecedented longevity, makes him one of the magazine's significant partners. *Vogue Paris* showcased his collections for Chloé (in 1973), but also his arrival at Chanel (in 1983), and his first collection in his name (in 1984).

Karl Lagerfeld lent his belongings and apartment on rue de l'Université to the magazine for photo shoots. He played a role in encouraging Marlene Dietrich to produce the 1973 Christmas issue. He wrote and illustrated articles, and photographed his own collections, establishing himself as an unusual and exating collaborator, which earned him the role as guest editor for the 2016 Christmas issue.

## KATE MOSS

Ground floor, South Gallery

With twenty-one covers for *Vogue Paris* between 1994 and 2019, Kate Moss is considered as member of the magazine's "family", renowned for its unique long-lasting collaborations. In 2005, a Christmas issue was dedicated to her with four different covers. Boosting a chameleon-like beauty yet immediately identifiable, Kate Moss demonstrates an exceptional career both in terms of its longevity, and her presence over numerous issues. She has permanently imprinted her style and face on the history of the magazine.

«*She's the stuff of dreams because she has imperfections like everyone else, even though she's perhaps the biggest fashion icon in the world.*» - C. Roitfeld, 2001.

David Sims (born in 1966)  
*Vogue Paris* March 2004  
Palais Galliera Collection



## "GIRLS ON FILM"

Ground floor, West Gallery

Beyond the glossy paper of magazines, fashion film has become the medium of expression for many photographers. This one was shot for the series entitled "The Party" and published in the October 2010 issue, under the direction of Emmanuelle Alt.

In this digital age, fashion photographers are in charge of a blockbuster. By staging the backstage of the fashion system in the heart of Paris (Place de la Concorde), Inez & Vinoodh reinforce the mythology of *Vogue Paris* as a vector of creation.



Inez & Vinoodh (born in 1963 and 1961)  
*Vogue Paris* October 2010  
Palais Galliera Collection

# VOGUE PARIS 1920–2020

SCENOGRAPHY



**The underlying principle of the exhibition is to put the magazine at the centre.**

It is the key object and the star of this celebration, and points to a whole series of creations (texts, illustrations, photographs, graphics, etc.). It is a constant presence throughout the exhibition, visible and prominently displayed.

The magazine object is at the heart of the exhibition from the outset. At the entrance, visitors are greeted by a free-standing rotunda made up of a thousand covers stacked in a zigzag pattern. They are immediately immersed in an installation designed to take the pulse of a hundred years of publishing.

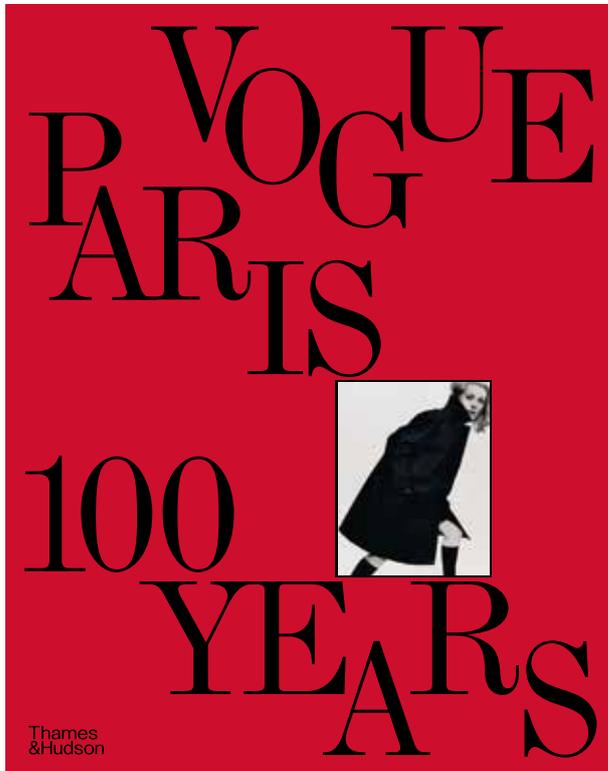
I stress the word "object", because a magazine has thickness, a binding, a format, a texture – it's an object that you carry around with you, that you leaf through and explore in a thousand ways. This aspect is perceptible throughout the exhibition because the originals are all presented on pedestals with a V that are ideal for displaying the magazines, as well as providing a solid base on which to place them, as if they were proof against the passage of time.

The minerality of the white concrete they are made of references the principles of classical display and enters into a natural dialogue with the architectural period of the Palais Galliera.

In a continuation of this idea of the magazine as object, the walls of the first room are covered with woven wallpaper derived from printing techniques, and some of the walls of the second room incorporate the primary colours, cyan, magenta, yellow and black, which also derive from the world of printing.

**Adrien Rovero**  
Artistic Director





## ABOUT THE BOOK

*Vogue Paris* is one hundred years old! Born in 1920, *Vogue Paris* is today the oldest French fashion magazine still in publication, having spanned the century almost without interruption. Through iconic covers, photographs, illustrations and archives, this book highlights the major role of *Vogue Paris* in the dissemination of artistic creation and the celebration of Paris as the international capital of fashion.

With its exceptional iconography, this original chronological journey, punctuated by thematic interludes, invites the reader to discover an extraordinary editorial adventure.

## THE BOOK

*Vogue Paris 1920-2020*

Edited by Sylvie Lécailier

Graphic design: Lisa Sturacci

Texts by: Jérôme Gautier, Sophie Kurkdjian, Sylvie Lécailier, Shonagh Marshall, Alice Morin, Alexis Romano et Marlène Van de Castele

24.5 x 31 cm

Hardback format

324 pages

300 illustrations

Published by: Paris Musées (French version), Thames & Hudson (English version)

Price : 49 € (French edition), 45 £ / 65 US\$ / 82 CAN\$ (English version)



## A CENTURY OF GRAPHIC INNOVATIONS

Marlène Van de Castele

From the illustrated album of the nineteenth century to the porno-chic experiments of the 2000s and the avant-garde magazine of the 1930s to the bold graphics of the 1960s, *Vogue Paris* has keenly reflected the style of each era. A century of graphic innovations has accompanied the magazine's transition from illustrations to photography, enriching the history of editorial design and giving rise to a new position: the art director.

Built around the design established by the parent company, the first issues of French *Vogue* were akin to the fancy albums typical of the nine-teenth century. Without a clear direction, the magazine was page after page of illustrated plates accompanied by decoratively framed vignettes. Following Lucien Vogel's first experiments with building a connection to the world of art publishing, the appointment of Mehemed Fehmy Agha as art director of Condé Nast Publications (from February 1929 to January 1943) left a lasting mark on the magazine. Agha's first change was to modernize the layout designed by Heyworth Campbell, the typesetter for American *Vogue*, based on three principles: clarity, modernity, and legibility. Inspired by European avant-garde styles, Agha established a graphic style guide and updated the design of the covers, typeface, headlines, layout, printing, and color scheme. He used wide headlines, a sans serif typeface, and larger print, giving the magazine a more attractive appearance. By inventing the concept of the flatplan, which provided an over-view of the magazine, he emphasized the notion of double-page spreads and spaciousness, and gave pride of place to photography, therefore creating a generation of fashion photographers adhering to the techniques of the *Vogue* studio. On the page, he grouped shots together so that each series would tell a story in an asymmetrical way.

It was a desire for a cinematic rhythm that motivated Agha's successor, Alexander Liberman. Trained by Vogel at *Vu* magazine and fascinated by the graphic revolutions taking place in the news press, Liberman was inspired by the Franklin Gothic typeface (the favorite of the *Daily News*) as well as the use of captions and informative blocks of text to bring vitality to the pages. Through his appreciation of high and low culture, Liberman instituted changes during the pop art years, paving the way in 1960 for art directors Jacques Faure and Antoine Kieffer. While many graphic designers enjoyed a great deal of freedom under these art directors and lent their personal touch to the look of the magazine, many unfortunately went uncredited on the masthead, but the signature designs of Roman Cieslewicz are clearly discernable. Infused with futuristic and constructivist principles, this graphic designer made his mark during his brief stint from 1965 to 1966 with his iconoclastic covers and experimental double-page spreads: Images of truncated bodies were juxtaposed with photo-montages, collages, and cropped shots. This wide latitude for creation, which reflected a uto-pian perspective and a decade of carte blanche freedom, heralded the approach seen in the work of M/M (Paris). These two art directors, Mathias Augustyniak and Michael Amzalag, appointed in 2002, created a collegiate structure: Stylists, photographers, and graphic designers worked collectively in a new arena, allowing every voice to express itself. M/M (Paris) left their imprint on only fifteen issues. With a limited typographical palette, they applied a scalable graphic language to the magazine, combining drawings and collages while introducing the notion of a person who would bring to each publication a unique identity through a singular narrative. The typographic system they created and named after the editor in chief, Carine Roitfeld, is the graphic embodiment of their multi- faceted focus, timeless and classless. This was a period during which fashion, visual art, music, photography, and live performance intertwined, ignoring hierarchies between disciplines and financial concerns.



## **“VOGUE AS SEEN BY . . .”: THE AGE OF PHOTOGRAPHERS, 1968 TO 1986**

Alice Morin

The years spanning 1968 to 1986 hold a special place in the history of *Vogue Paris*, an opinion held at the time that still remains true today. In the eyes of its collaborators, as well as those of a broader audience, the magazine during these years experienced what is described as a “golden age,” marked by its reputation and influence within the fields of fashion and visual arts, as well as by the careers of the generation of photographers whose names are associated with this period. Helmut Newton and Guy Bourdin were in the forefront, as well as Sarah Moon, Arthur Elgort, Albert Watson, Mike Reinhardt, Patrick Demarchelier, and Daniel Jouanneau, all of whom shot iconic images for the magazine that remain inscribed in the memories of the public as well as industry experts. These classics of the genre are a result of the technical advances of the time, the opportunities offered by a magazine so completely focused on images, and above all, an abundance of imagination whose evocative power still resonates today in the aesthetic fantasies seen in the contemporary media.

This visual style gradually developed over the course of two decades that were nonetheless distinct from each other in political-economic contexts, cultural sensibilities, and approaches. The 1970s was a hybrid period, marked by both progressive change (particularly in the field of women’s rights) and the fallout from sociopolitical upheavals; its aesthetics favored narrative expression, sometimes realistic and sometimes expressed through wild, experimental staging. The 1980s embraced consumerism, which was reflected in a fascination with the United States as well as a striking globalization of culture and fashion. Both conservative and avant-garde, the style of this period was less emotionally charged, more colorful, and more ironic—a quality that embodies the detachment that was a characteristic of both decades.

Throughout these eighteen years, Francine Crescent held the position of editor in chief of *Vogue Paris*. She functioned as the bridge between the 1970s and 1980s, applying her own approach to the magazine and, above all, to fashion photography, which would find within her pages an ideal vehicle for expression.

### **A Pair of Creative Rivals, 1968 to 1977**

The period between 1968 and 1986 is characterized by the constant presence of Francine Crescent at the top of the editorial pyramid. The unusual longevity of her tenure partly explains the consistent style of French *Vogue* during these years. The collaborative work required to produce a magazine cannot be overemphasized, and no issue is possible without the collective commitment of a team, within which communication must remain fluid and constant. However, even if each person’s role is not always explicitly defined, all magazines are governed by strict hierarchies. Editors hold immense power, determining the editorial agenda that will guide the choice of content and layout while ensuring overall consistency. Specifically, these women (or men) are the final arbiters of approval for every topic covered, with the power to veto the publication of any particular article or image.

However, this statement and the idea of an undisputed and easily established authority must be qualified. Indeed, at the beginning of the years addressed here, *Vogue Paris* was—for the first time—led by a team of two. In 1968 Francine Crescent took the helm of the fashion section, while Françoise Mohrt oversaw beauty, news, and features. This dual leadership was indicated on the masthead, where both were listed under the title “Editor in Chief.” The result was a prosperous time for the magazine: While the number of pages increased dramatically (with issues often having more than five hundred in the 1980s), their composition also reflected a fruitful rivalry. Joining as editors in chief in the turbulent political and sociocultural context of the post-1968 period, Crescent and Mohrt ushered in a new era on which they were asked to make their mark. Both saw *Vogue Paris* as a space for possibilities. This magazine represented a platform for exploring the themes of (French, but not only French) fashion, beauty, and lifestyle in all their abundant variations, through words

and pictures.

The duo invited leading figures from many fields to contribute to the magazine, making this period a time of collaborations: Jacques Henri Lartigue, Roger Vadim, Alain Resnais, Gina Lollobrigida, Marcel Carné, Jacques Tati, and even Lord Snowdon reported on the collections (March 1976, March 1977, March 1978, September 1978, September 1979, and March 1986, respectively). Crescent and Mohrt also regularly gave couturiers a voice, with one example being “The Great Favorites” by Uli Rose, a photo shoot whose subhead read: “*Chosen by the great couturiers, here are their favorite designs from their own collections. We photographed them with the creators themselves, in their personal space or at work.*” In the 1980s pages were dedicated to the “great favorites” of the day (Karl Lagerfeld, Claude Montana, and Oscar de la Renta) who discussed their inspirations and personal tastes. Crescent and Mohrt also sought out contributions from unusual reporters: Mick Jagger interviewed Jerry Hall for the May 1981 issue, and Andy Warhol explored New York for the April 1984 issue. Moreover, they introduced an enduring series of Christmas issues with guest male and female editors (Françoise Sagan in 1969), actresses (Jeanne Moreau in 1970, Marlene Dietrich in 1973, and Lauren Bacall in 1978), directors (Federico Fellini in 1972, Alfred Hitchcock in 1974, and John Huston in 1981), artists (Salvador Dali in 1971, Marc Chagall in 1977, and David Hockney in 1985), and more. In this way, they ensured that the magazine not only contained an impeccable cast of characters, but also a diverse range of points of view, which nonetheless always retained a connection with fashion and/or beauty.

Beyond the obsession with fame and celebrities that was characteristic of the period, and which was mutually beneficial to both the star guests and the magazine, this series reflected a specific and fruitful editorial approach: The magazine became a catalyst, a powerful tool, because it was able to choose who should be given a voice. This version of *Vogue* drew on a variety of sources to create a unique whole. While necessarily heterogenous, it was unified by being presented in the same medium and given a shared identity through the editorial mediation that is the prerogative of the magazine. Crescent and Mohrt were not the first to embrace this vision of *Vogue*—and *Vogue Paris* in particular; traces of it can be found in the earliest issues, and it has been a basis of the magazine since its inception. But they took the concept to its highest peak, making it a complete reality. When Crescent took over as sole editor in chief after Françoise Mohrt’s departure in 1977, she continued to follow this approach.

In the meantime, under Mohrt’s direction, the beauty section underwent a striking and significant metamorphosis, although its expansion had in fact begun in the previous period. (This era was indeed a time of taking ideas forward rather than winding them backward.) Throughout the 1960s, the beauty pages had gradually grown apart from the orchestrated whole that made up the magazine. At the time, this section represented a field for experimentation. Articles extolling different treatments, products, and other trends in self-care were illustrated with brilliant photography, that was also often experimental. It could feature details culled from a fashion shoot or specially shot images, but the magazine’s primary role was to chronicle fashion, with beauty being relegated to the margins. This marginalization, however, opened up a space where photographers had greater visual freedom since the illustrations were subject to fewer editorial constraints.

(...)



### CHILDREN (8-12 YEARS)

#### **Workshop « Page de tendances *Vogue* » ('Vogue mood board')**

3h (visit + workshop), 8 participants

With the help of a visual artist, the children explore the exhibition and learn about the different aspects and main occupations (editor-in-chief, illustrators, photographers, etc.) in a fashion magazine. Participants in the workshop are introduced to styling and art direction by creating a mood board (theme, composition, colours, etc.).

### TEENAGERS (13-18 YEARS)

#### **Workshop « Image en volume » ('Image in volume')**

3h (visit + workshop), 8 participants

Focus on fashion photography! Participants are guided through the exhibition by a visual artist from the museum who discusses the composition of a picture: centring, the shot itself, the creation of a photographic world. Taking inspiration from fashion magazines and the various elements discussed, they then design an original and creative three dimensional image in the workshop. A workshop to give you ideas!

### ADULTS

#### **Guided tour of the exhibition (1h30)**

A guided tour of the exhibition is available to individual visitors at weekends and on late opening evenings.

#### **BOOKING:**

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

#### **PROGRAMME AND INFORMATION:**

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

or

+33 (0)1 56 52 86 21

Tuesday to Friday, 10am - 12pm and 2pm - 5pm

**All activities are offered in French only.**



### PARIS MUSÉES

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

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

The City of Paris' museums also benefit from an exceptional built heritage: private mansions in the heart of historic districts, palaces built on the occasion of universal exhibitions and artists' studios or huses. All these assets make this museums exceptional places that have been preserved thanks to a renovation plan initiated in 2015 by the City of Paris.

Paris Musées is directed by Carine Rolland, Deputy Mayor of Paris in charge of Culture, and Afaf Gabelotaud, Deputy Mayor of Paris in charge of Economic Development.

Discover the collections (in free access), the agenda of museum activities, and prepare your visit on: [parismusees.paris.fr](http://parismusees.paris.fr)

### THE PARIS MUSÉES CARD

#### Exhibitions in total freedom!

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

Paris Musées offers everyone a membership to suit their desires and visiting habits:

- The individual card at 40 €
- The duo card (valid for the member + 1 guest of his/her choice) at 60 €
- The youth card (under 26 years old) at 20 €.

Visitors can subscribe to the Paris Musées card at the museum ticket offices or via the website :

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

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

\*Except for the Archaeological Crypt and the Catacombs

### EXHIBITION FROM 02.10.2021 TO 30.01.2022

**PALAIS GALLIERA,  
MUSÉE DE LA MODE DE LA VILLE DE PARIS**  
10, Avenue Pierre I<sup>er</sup> de Serbie 75115 Paris

#### Access by

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

#### Opening times

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

#### Rates

Unique tickets for "Vogue Paris 1920-2020" & "A history of fashion": 14€ (full price) to 12€ (reduced rate), free for under 18s

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

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