

HEAD – Genève

Symposium *Fashion Curating – La Mode Exposée*

Tuesday May 20, 2014, 9 am – 6 pm



Jean-Pierre Blanc	Villa Noailles, Hyères	F
Nathalie Herschdorfer	Musée des beaux-arts du Locle	CH
Elsa Janssen	Galerie des Galeries, Groupe Galeries Lafayette, Paris	F
Thierry-Maxime Loriot	Musée des beaux-arts de Montréal	CA
Florence Müller	Fashion historian, Paris	F
Alistair O'Neill	Central Saint Martins, University of the Arts, London	UK
Dorothee Richter	On-Curating, ZHDK, Zurich	CH
Gabi Scardi	Università IULM, Milan	I
José Teunissen	ArtEZ, Arnhem	NL

—HEAD
GENÈVE

Hes·so GENÈVE
Haute Ecole Spécialisée
de Suisse occidentale

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Fashion Curating – La Mode Exposée

Dans le contexte contemporain, la mode émerge comme un phénomène culturel complexe. Sa compréhension, au-delà de la dimension matérielle de la création, ne peut pas se passer d'une analyse de ses relations avec le marché, de la lecture qu'ont donnée de la mode les sciences humaines et, encore moins, de sa mise en exposition.

Le *fashion curating*, par ses multiples incarnations et ses contours à définir, est une pratique naissante qui ne manque pas de susciter la polémique. La pertinence de montrer par les moyens de l'exposition, comment la mode s'est imposée en tant qu'expression de l'esthétique contemporaine est pourtant évidente.

Afin d'approfondir la réflexion sur ces aspects, *Fashion Curating – La Mode Exposée* réunit, pour une journée de symposium, commissaires indépendants et directeurs d'institutions de différentes provenances et orientations impliqués dans l'activité curatoriale de projets de mode. Parallèlement au partage de contenus d'expositions et d'événements réalisés, les différentes contributions sélectionnées ont vocation à mettre en contexte une pratique en quête de définition par le débat autour des enjeux théoriques et des approches méthodologiques qui l'animent.

In the contemporary context, fashion is emerging as a complex cultural phenomenon. To understand it, beyond the material dimension of the act of creation, we cannot forego an analysis of its relations with the market, how it is interpreted by social sciences and, even less, how it is exhibited.

Fashion curating, with its many incarnations and still undefined limits, is a fledgling practice that continues to generate controversy. The relevance of demonstrating through exhibitions how fashion has become an expression of the contemporary aesthetic is however obvious.

In order to deepen reflection on these aspects, Fashion Curating – Fashion Exhibited is bringing together, for a one-day Symposium, independent curators and institution heads from different backgrounds and with varying standpoints involved with fashion curating projects. In addition to sharing information about the contents of exhibitions and events already held, the goal of the selected contributions is to contextualize this practice in search of a definition by discussing the theoretical issues and methodological approaches driving it.

9 h00 – 9 h40

Introduction

Ying Gao, Professor, Head of Fashion, Accessories and Jewellery Design Programme, HEAD – Genève

Luca Marchetti, Scientific Director of the Symposium, Professor, Fashion, Accessories and Jewellery Design Programme, HEAD – Genève

9 h40 – 10 h10

Dorothee Richter

Head of Postgraduate Programme in Curating, Institute for Cultural Studies in the Arts, Zurich University of the Arts, ZHdK, Zurich (CH)

10 h10 – 10 h40

Nathalie Herschdorfer

Director
Musée des beaux-arts du Locle (CH)

10 h40 – 11 h00

Coffee Break

11 h00 – 11 h30

Elsa Janssen

Director of Cultural Events, Galerie des Galeries, Galeries Lafayette, Paris (F)

11 h30 – 12 h00

Jean-Pierre Blanc

Director of the Villa Noailles, Hyères (F)

12 h00 – 12 h30

Round Table

Moderators:

Luca Marchetti

Elizabeth Fischer, Professor, Jewellery and Accessory Design, HEAD – Genève

12 h30 – 14 h00

Lunch Break

14 h00 – 14 h10

Welcome

Jean-Pierre Greff, Director, HEAD – Genève

14 h10 – 14 h40

Florence Müller

Fashion Historian, Curator, Writer, Paris (F)

14 h40 – 15 h10

José Teunissen

Professor of Fashion Theory, ArtEZ, Institute of the Arts, Arnhem (NL)

15 h10 – 15 h40

Alistair O'Neill

Reader in Fashion, Fashion History and Theory Pathway Leader, Fashion Programme, Central Saint Martins, University of the Arts, London (UK)

15 h40 – 15 h55

Coffee break

15 h55 – 16 h25

Gabi Scardi

Art critic, Curator, Professor of Contemporary Art, Università IULM, Milan (I)

16 h25 – 16 h55

Thierry-Maxime Loriot

Curator, Project Manager, Design and Fashion, Montreal Museum of Fine Arts, (CA)

16 h55 – 17 h25

Round table

Moderators:

Luca Marchetti

Barbara Polla, Writer, Curator

17 h25 – 17 h40

Final synthesis

Lysianne Lécho Hirt, Professor, Dean of Studies, HEAD – Genève

Dorothee Richter

Dr. Dorothee Richter, is since 2005 Head of the Postgraduate Programme in Curating (MAS/CAS) at the University of the Arts Zurich (ZHdK). She also co-founded with Susanne Clausen the “Research Platform for Curatorial and Cross-disciplinary Cultural Studies, Practice-Based Doctoral Programme” a cooperation with the Postgraduate Programme in Curating and the Department of Fine Arts, University of Reading.

From 1999 to the end of 2003, Richter was artistic director of the Künstlerhaus Bremen where she curated a discursive programme based on feminist issues, urban situations, power relation issues, institutional critique. She worked as a curator ever since.

Since 1998, Richter has held lecturing posts at the University of Bremen, the Merzakademie Stuttgart, the École des Beaux Arts in Geneva (previous name of HEAD – Genève), and the Universität Lüneburg alongside the traveling Exhibition / Archive “Curating Degree Zero Archive”. She co-curated numerous Symposia like “Re-Visions of the Display” 2009, coop. Jennifer Johns, Sigrid Schade, Migros Museum in Zurich. 2010 “Institution as Medium. Curating as Institutional Critique?” coop. with Rein Wolfs, in 2013 the symposium “Who is afraid of the public?” at the ICA London, coop. with Elke Krasny, Silvia Simoncelli and the University of Reading, also the symposium with the Manifesta Journal and the Institute of Contemporary Art of the ZHdK “Third, fourth and fifth spaces: Curatorial practices in new public and social (digital) spaces” at the Migros Museum 2013. Her most recent publication is her PHD “Fluxus. Kunst gleich Leben? Mythen um Autorschaft, Produktion, Geschlecht und Gemeinschaft” and the new Internet platform www.on-curating.org which presents current approaches to critical curatorial practice.

In 2013 she published a film together with Ronald Kolb: “Flux Us Now! Fluxus explored with a camera.” which was screened for the first time at Staatsgalerie Stuttgart in April 2013, Migros

Museum in Zürich and different European art academies. In September 2013 she was appointed as mentor for POOL, (Collection of Hoffmann and Ringier) Zürich. In 2014 the Cultural Department of the City of Zurich appointed her as the curator/programmer of half of Gasthaus zum Baeren/Museum Baerengasse, where she runs now a programme together with young curators under the title “Curating Your Context”, see gasthaus-zumbaeren.ch.

My Glam, your Glam, we Glam Crossreading of Curating and Fashion

How do Fashion and Curating interact in contemporary exhibitions? We are now experiencing the historical moment when phenomena like GLAM are re-read and re-interpreted by contemporary exhibition making. How do they re-read notions of representation and masquerade? Can we see Glam as the historic moment “when the conventional boundaries separating “serious” and “popular” culture proved irrelevant” as a travelling exhibition stated. And if “Glam can also be considered to be a sequel to the agenda of the avant-garde with new means, using irony, irreverence, exaggeration and androgynous masks to support its refusal to pander to reality”, how can it maintain some of its mind blowing achievements in the status of representation which exhibitions provide? The talk will consider some theoretical perspectives for this debate.

Nathalie Herschdorfer

Nathalie Herschdorfer est curatrice et historienne de l'art, spécialiste de la photographie. Elle dirige actuellement le Musée des beaux-arts du Locle, en Suisse. En 2010, elle a été nommée directrice du festival de photographie Alt. +1000 en Suisse.

Elle travaille également en tant que commissaire d'exposition auprès de la Foundation for the Exhibition of Photography (FEP). Pendant douze ans, elle a été conservatrice au Musée de l'Elysée à Lausanne, où elle a organisé de nombreuses expositions, parmi lesquelles *Faire Face: la mort du portrait* et les rétrospectives de Edward Steichen, Leonard Freed, Ray K. Metzker et Valérie Belin. Elle est l'auteure de *Jours d'après: Quand les photographes reviennent sur les lieux du drame* (2011), directrice rédactionnelle de *Construire l'image: Le Corbusier et la photographie* (2012) et co-auteur, avec William A. Ewing, de *reGeneration: photographes de demain*, deux livres consacrés à la scène émergente de la photographie mondiale. Parmi ses derniers projets figurent un dictionnaire de la photographie (à paraître en 2015), *Swiss Positions: 33 takes on sustainable approaches to building*, une exposition qui circule à travers le monde produite par la Confédération, et *Papier glacé: un siècle de photographie de mode chez Condé Nast*, une exposition itinérante produite par FEP et accompagnée d'un ouvrage publié en 6 éditions.

La photographie de mode: de la page de magazine aux cimaises du musée

C'est au début du 20^e siècle que la photographie de mode devient un genre à part mais n'est pas pour autant reconnue dans le monde de l'art.

Jadis, les photographies de mode se feuilletaient uniquement dans les magazines. Depuis quelques années, les photographes de mode sont exposés dans les plus grands musées et leurs tirages se vendent dans les maisons de vente aux enchères. Séduisante, élégante, provocante, scandaleuse, la photographie de mode a acquis ses lettres de noblesse ces dernières années. Il est toutefois nécessaire de se rappeler que la photographie de mode est née de la volonté de l'industrie. A cette dimension économique s'ajoute une dimension sociologique. Depuis un siècle, la photographie de mode influence la construction de l'identité féminine et se développe autour de notions liées à la beauté et à la culture de la jeunesse. Enfin, elle implique de nombreux métiers – du photographe au retoucheur, du styliste au maquilleur, du directeur artistique au rédacteur en chef et à l'éditeur. Ainsi, depuis ses débuts, on questionne son appartenance au champ de l'art. Le photographe de mode suit un chemin semblable à celui du couturier, passé du statut de confectionneur de vêtements à celui de véritable créateur. Exemple donné à travers la mise sur pied de l'exposition *Papier glacé, un siècle de photographie de mode chez Condé Nast*.

Elsa Janssen

Directrice des événements culturels des Galeries Lafayette et, depuis 2007, de La Galerie des Galeries, Elsa Janssen a monté plus de 30 expositions pour ce lieu de culture inhabituel situé au 1er étage des Galeries Lafayette Haussmann. Espace dédié à une approche transversale de la création contemporaine, La Galerie des Galeries présente des expositions dédiées tour à tour aux arts plastiques, à la mode ou encore au design. Des commissaires d'exposition mais aussi des créateurs venus de tous horizons sont invités à s'emparer de cet espace et à réinventer l'expérience de l'exposition : parmi eux, Philippe Katerine, Claude Lévêque, Olivier Saillard, Daria de Beauvais, Henrik Vibskov ou encore Xavier Veilhan.

La contribution se concentre sur la programmation et la vocation de La Galerie des Galeries, espace culturel des Galeries Lafayette Haussmann, dont Elsa Janssen est la directrice.

L'espace a pour ambition de faire découvrir les talents d'aujourd'hui et de demain. Sa programmation, constituée de quatre expositions par an spécifiquement produites pour La Galerie autour de la création française et internationale, promeut la transversalité qui existe entre la mode, les arts plastiques et le design, disciplines qui inspirent depuis toujours les Galeries Lafayette.

Jean-Pierre Blanc

Born in 1964 in Hyères, self-made-man, Jean-Pierre Blanc is the villa Noailles art center director.

Strongly inspired and influenced by Charles and Marie-Laure de Noailles, famous patrons of the artistic avant-garde of the XXth century, his first objective is to support young talents. He creates the International Festival of Fashion and Photography in 1986 and the Design Parade in 2006. His new objective is to develop a place for contemporary creation by offering residence and technical support for young creators.

Under the direction of Jean-Pierre Blanc, the villa Noailles acts as an art center since 2003, impulsing a permanent exhibition dedicated to the patronship of Charles and Marie-Laure de Noailles, and temporary exhibitions on contemporary design, fashion, photographic commissions and architecture. In a perpetual evolution, the villa Noailles carries on the action undertaken in the early 1920s by its founder.

Par son Festival International de Mode, la villa Noailles soutient depuis une trentaine d'années la jeune création de mode. Son directeur Jean-Pierre Blanc revient ici sur les dispositifs qu'il a mis en place autour des créateurs et sur les nouveaux projets qui permettront d'enrichir l'aide qui leur est apportée. Il réunit dans le cadre si particulier de la villa Noailles les acteurs majeurs de la mode, de la photographie et du design dans la lignée des actions menées par les mécènes Charles et Marie-Laure de Noailles des années 1920 aux années 1960. L'héritage de ce couple illustre agit comme le moteur des actions parcourus. La diffusion auprès de tous les publics de la création contemporaine est un pilier de ce centre d'art dans lequel on présente de grands noms aux côtés de nouveaux talents.

Florence Müller

Florence Müller est commissaire d'exposition, professeure, consultante et auteure de nombreux ouvrages. Diplômée de l'INTD au CNAM, de l'Institut d'Art et d'Archéologie et de l'École du Louvre, elle a participé au lancement d'un des premiers musées consacrés à la mode en France en tant que directeur et conservateur de l'UFAC au Musée des Arts de la Mode/UCAD.

Elle est commissaire d'exposition notamment au Musée du Petit Palais, au Musée Pouchkine, au Victoria & Albert Museum, au De Young Museum de San Francisco, à l'OCA de Sao Paulo ou au Musée des Beaux Arts de Bruxelles... En 2013-2014, elle est conseillère Mode du LVMH Prize Young Fashion Designers et signe les commissariats de « Esprit Dior » (MOCA, Shanghai), « Yves Saint Laurent visionnaire » (Espace culturel ING, Bruxelles) ou « Dior, images de légende : les grands photographes et Dior » au Musée Christian Dior de Granville. Professeure associée à l'Institut Français de la Mode, elle est en charge des enseignements de Culture de Mode. Elle a remporté à trois reprises le Grand Prix du Livre de Mode décerné par l'Université de Lyon.

L'exposition de mode, le paradoxe de la proximité et de la mise en spectacle

L'exposition de mode permet de replacer la mode dans un contexte culturel large, comme un fait marquant de civilisation, comme le révélateur de l'esprit du temps, comme une forme d'art appliqué à l'industrie qui porte en elle une dimension créative source de contemplation et d'enseignement. Elle déclenche souvent des recherches, des analyses et des études qui font progresser la connaissance de la mode et enrichissent son discours. L'exposition de mode transcende un genre d'objet appartenant au quotidien et révèle la face cachée de la mode de podiums en créant un lien de proximité avec le grand public. Elle permet aux grandes maisons de luxe et couture de raconter les fondements de leur histoire et de construire des facteurs de différenciation entre les marques. Dans les pays privés de tradition de mode, l'exposition distingue les « maisons » des « marques », et illustre qu'au-delà des produits de consommation, la mode est une aventure humaine, fruit de la passion et de l'engagement créatif de fortes personnalités.

A partir de son expérience personnelle, débutée dès les années 80 lorsque le principe de musée et d'exposition de mode s'inventait, Florence Müller s'attachera à montrer avec des exemples de ses réalisations comment la mode, objet pourtant le plus difficile à exposer, conquiert l'adhésion du public. Comment l'exposition démocratise tout en la magnifiant l'identité de la mode et du luxe.

José Teunissen

José Teunissen holds a Professorship of Fashion Theory and Research at ArtEZ Institute of the Arts, Arnhem, The Netherlands, and works as an independent Fashion curator. She is currently a board member of The New Institute and a board member of Dutch Creative Industries Council.

She is also chair of the network CLICK/Next Fashion the governmental innovation network for the creative industries. Research interests focus on fashion as performance, identity and presentation. Among her publications are: *Global Fashion, Local Tradition* (Terra, 2005), *The Power of Fashion* (Terra & ArtEZ Press, 2006), *Fashion & Imagination* (ArtEZ Press & d'junge Hond, 2009), *the New Male* (ArtEZ Press, d'junge Hond, 2010), *Couture Graphique* (terralannoo, Moti 2013) *Fashion Odyssey* (ArtEZ press 2013).

Understanding fashion through the museum

How and why have museums become established as an ideal platform for avant-garde fashion presentations since the 1980s? One of the reasons is that the fashion system from the 1960s on underwent major changes. From a focus on a presentation of a feminine ideal and a display of wealth, avant-garde fashion shifted into a medium that started to evoke overtly political and cultural comments on society and the fashion system. As a result both fashion scholars and museums, it is argued, have started understanding fashion in a broader perspective, as a cultural phenomenon and viewing avant-garde fashion designers to have altered the essential components of classical fashion by conceptualisation, storytelling and a focus on experience design. For the fashion public these spaces have become a 'new' place for understanding the work of avant-garde fashion designers as well as for understanding fashion as part of our visual culture. These issues will be discussed and illustrated with a.o. the exhibition *Couture Graphique* (currently at show at MUDAC) as an example.

Keywords: conceptualisation, storytelling, experience design, avant-garde fashion design, fashion studies.

Alistair O'Neill

Alistair O'Neill is Reader in Fashion History and Theory at Central Saint Martins (University of the Arts London). He is the author of *London – after a fashion* (Reaktion Books) and writes on twentieth century and contemporary fashion. His most recent exhibition catalogue essays are for the Victoria and Albert Museum, London, and MOMU Fashion Museum, Antwerp. O'Neill is also a curatorial consultant for Somerset House, London, for whom he recently curated *Isabella Blow: Fashion Galore!* and edited the accompanying publication (Rizzoli Books). He is currently completing a book on fashion photography (Reaktion Books).

Staging Fashion At Somerset House

This paper extends from Christopher Breward's identification of the relationship 'Between the Museum and the Academy' (2008) as an interdisciplinary approach for fashion research engaging British higher education and the museum and galleries sector. It takes the development of Somerset House's contemporary design exhibitions programme since 2008 and the centrality of fashion exhibitions to this account.

It argues that there is an increasing triangulation at play, which involves funding and collaboration from the commercial fashion sector. While this form of financial sponsorship has courted controversy in the past (Silverman, 1986; Sudjic, 2003) the reduction in public funding for UK museums and galleries and the considerable costs in staging major fashion exhibitions has altered this view.

The programme will be considered against the operational aspects of Somerset House, recently described by Wallpaper magazine as 'a thriving commercial and creative hub' with tenants including the British Fashion Council who stage London Fashion Week twice a year around the courtyard. It will cover the exhibitions *Skin and Bones: Parallel Practices between Fashion and Architecture* (2008), *SHOWstudio: Fashion Revolution* (2009), *Maison Martin Margiela '20'* (2010) *Valentino: Master of Couture* (2012) and *Isabella Blow: Fashion Galore!* (2013).

Gabi Scardi

Gabi Scardi is an art critic and curator.

Her research is focused on the latest currents in artistic practice. She is also a writer and professor. Her fields of research include artistic multidisciplinary practices, particularly those that include an intersection between visual art and fashion, architecture, design, urban culture.

Among her exhibitions: *Sythetic Ritual*, North-eastern Illinois University, Chicago 2013, Prichard Art Gallery, Idaho, 2012, Pitzer Gallery, Pitzer College, Los Angeles, 2011 (cat.); *Aware: Art Fashion Identity*, Royal Academy, London (cat.); *Spazio*, MAXXI – National Museum of XXI Century, Rome (cat.); *Marina Ballo Charmet, Parco*, Triennale, Milano, 2008 (cat.); *Alfredo Jaar, It is Difficult*, Spazio Oberdan, Hangar Bicocca (cat.), and *Questions Questions*, Milan (cat.); *Wherever We Go*, Spazio Oberdan, Milan and SFAI San Francisco Art Institute (cat.); *LESS, Alternative Living Strategies*, PAC Padiglione d'arte Contemporanea, Milan (cat.); *LESS #1 Alternative Living Strategies*, Gwangju Design Biennale; Lucy and Jorge Orta, *Drink Water*, Bevilacqua La Masa Foundation, Venice (cat.).

She edited books and catalogues, among them: Scardi G., Orta L., Coppard A. *Aware, Art, Fashion, Identity*, 2011, Damiani, Bologna; *Landscape with figure, art, public sphere and social changes*, 2011, Allemandi, Turin.

Clothes are correlated to both the function and the sphere of human subjectivity. They are shelter, an element fundamental to physical survival, an interface between self and others, between what we are and what we wish to reveal of ourselves.

Clothes, and forms and methods of fashion design, lie at the core of research of many artists who are particularly attentive to new contexts and new values, to the social situations of their times and the transformations underway. In their interpretation clothes tend to be freed from the seasonality of collections and trends, from their commercial, consumerist and functional nature. Instead they may reveal our way of life and our unconscious, they may communicate position, aspirations and desires, needs and emerging aspects, visions of the world.

As both disciplines – art and fashion design – look back as much as forward, are vehicles of the main tendencies and needs of our day, researching this hybrid field means speaking of our experience of the present day with its pleasures, rapid transformations, urgencies and extreme conditions; and approaching wider themes, each time different, such as ecology, liveability, recycling, the relationship and fusion among cultures, the search for protection and safety, and others. But thanks to art and fashion's propulsive energy, it also means to nurture novel ideas and radically new uses and options.

Planning an exhibition on the relation between art and fashion design means to underline the expressive element of fashion and to relate it to present day key questions, such as natural environment, social sustainability and inter-cultural activities, connectivity and more.

That's what we tried to do in the case of *Aware, Art Fashion Identity*. The exhibition featured works by contemporary artists and by some of the most innovative fashion designers. It was conceived together with Lucy Orta and it took place at the Royal Academy, London, in December 2010.

Thierry-Maxime Lorient

Thierry-Maxime Lorient curated the exhibition *The Fashion World of Jean Paul Gaultier, From the Sidewalk to the Catwalk*. Prior to joining the Montreal Museum of Fine Arts team on special fashion projects, Lorient was a model for more than ten years, who walked fashion shows in New York, Milan and Paris and worked with leading photographers like Mario Testino, Peter Lindbergh and Ellen von Unwerth doing advertising campaigns for Giorgio Armani, Lanvin and Burberry. His extensive knowledge of the international fashion scene led Nathalie Bondil, the MMFA Director, to invite him to curate the exhibition *The Fashion World of Jean Paul Gaultier*. Lorient also wrote the exhibition catalogue that has just been awarded the Grand Prix du Livre de la Mode in Paris.

The Fashion World of Jean Paul Gaultier. From the Sidewalk to the Catwalk is a phenomenal success, having so far attracted more than a million visitors during its international tour. The exhibition at the Grand Palais in Paris in 2015, its tenth venue after Montreal, Dallas, San Francisco, Madrid, Rotterdam, Stockholm, Brooklyn, London and Australia, will represent a significant moment in Jean Paul Gaultier's career. Initiated by Nathalie Bondil, Director and Chief Curator of the Montreal Museum of Fine Arts and curated by Thierry-Maxime Lorient of the MMFA, *The Fashion World of Jean Paul Gaultier* features pieces that have never before been exhibited from the designer's haute couture and ready-to-wear collections created between 1970 and 2013.

Organized by the Fashion, Accessories and
Jewellery Design Programme, HEAD – Genève
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With the participation of
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