COUTURE GRAPHIQUE
7 Marche – 9 June 2014
PRESS KIT

Dress by Viktor & Rolf
PRESS KIT
Lausanne, February 2014

COUTURE GRAPHIQUE
7 March – 9 June 2014

PRESS CONFERENCE: THURSDAY 6 MARCH AT 10 A.M.
IN THE PRESENCE OF JOSÉ TEUNISSEN, CURATOR OF THE EXHIBITION
AND MIEKE GERRITZEN, DIRECTOR OF THE MOTI

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High-resolution visuals available on www.mudac.ch/press (login: presse2013/images2013)

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COUTURE GRAPHIQUE

7 March – 9 June 2014

Couture Graphique, organised by the MOTI – Museum of the Image in Breda (NL), is the first exhibition to explore the relationship between fashion and graphic design. It underlines an interesting phenomenon that until now has attracted relatively little interest: the use of fashion clothing and accessories as a means of communication in their own right.

The link between graphic design and fashion emerged in the 1920s, when Sonia Delaunay applied her designs to textiles. The connection was further strengthened by the top couture houses, who began to treat their brand and their visual identity as fashion products in themselves. The curators of this exhibition hope to show how the relationship between graphic design and fashion has developed over the last century.

The exhibition was designed for the MOTI – Museum of the Image, in Breda (Netherlands) by José van Teunissen, a professor of fashion theory at Arnhem and the University of the Arts in London. A specially adapted version of the exhibition opens at the mudac in spring 2014, with a new section, created by the mudac, presenting a selection of work by young stylists from the art and design institutes of Basel and Geneva.

Couture Graphique is in three parts. The first examines the phenomenon of the “total look”. Through historical examples such as the garments of Coco Chanel and Burberry prints, it looks at how some brands have developed a style so personal that they no longer need logos to be recognised. Up-to-the-minute examples such as the hand-painted garments of Dries Van Noten, a wedding dress by Victor and Rolf, a Raf Simons ensemble and an installation by A.F. Vandevorst inspired by the hospital environment continue the trend set by designers now considered to be among the greats.

The exhibition continues with the work of several fashion designers who habitually combine graphic design in the widest sense of the term – brand identity, the visual arts, comic strips, etc. – with fashion: Walter Van Beirendonck, Bernhard Willhelm, Henrik Vibskov and Bas Kosters. Visitors are introduced to a selection of clothing, as well as a wide range of communication tools – flyers, brochures, invitation cards, etc. – that document how the brands market themselves. This section also features a collection of t-shirts, probably the most iconic association of fashion with graphic design.

Finally, the third section attempts to identify what tomorrow’s fashions might look like. It shows how a number of contemporary designers incorporate state-of-the-art technology, including laser cutting and intelligent textiles, into their work. Visitors can also watch a series of promotional films created by prominent directors.

The Tech[x]tiles zone contains a number of pieces designed especially for this exhibition, illustrating their Flemish stylists’ vision of the clothing of the future. From a leather armchair transformed into an evening gown, to a hologram dress, the exhibits give an insight into these young designers’ thoughts about the garments of tomorrow.

The majority of the exhibition spaces have been decorated by Gijs Frieling and Job Wouters, who collaborated with couturier Dries Van Noten on the men’s collection of his 2012-13 fashion show. The murals on Level 1 were painted by Paul Boudens, a Flemish graphic artist who often works for couture houses. The entire atmosphere, even down to the walls, is saturated with graphic art and print.
The Swiss textile industry can boast a number of extremely prominent figures. The world’s greatest couturiers often come to seek inspiration and materials from renowned designers such as Jakob Schlæpfer and Forster Rohner.

Moreover, the presence of two institutes whose international reputation continues to grow – the HEAD-Geneva and the Academy of Art and Design Basel – has contributed to the rise of fashion design in Switzerland in recent years.

This phenomenon was picked up by the mudac, which has incorporated into the exhibition a number of fashion creations that illustrate the themes of *Couture Graphique*. Each of the institutes presents a selection of recent work by its students in a setting of their own design. The pieces were chosen by the directors of the institutes (Christiane Luible and Luca Marchetti for the HEAD and Priska Morger for the Institute of Fashion Design) and the mudac to showcase the latest in Swiss fashion trends to a local, national and international audience. This part of the exhibition provides a unique opportunity to discover the strong association between graphic design and fashion in the creations of up-and-coming young Swiss couturiers.
THEMES

COUTURE GRAPHIQUE

Fashion is not only about beautifying the body. With fashion and clothing, we give ourselves an identity and communicate who we are. Today, there is hardly any clothing without a brand name. In recent decades, we have increasingly become the intermediary of a fashion brand. Even the lowliest brand has not only a recognisable logo, but also a total visual style (a brand image) which is applied in packaging, cosmetics, website and shop design. Couture Graphique illustrates how fashion, communications and graphic design have become intertwined in the twenty-first century and become a component of the complex media landscape in which we live.

FASHION AND GRAPHIC DESIGN

Since the eighties, every fashion company works with an art director who designs special invitations, look-books, packaging and advertisements. Since then, fashion houses have changed the emphasis from an item of clothing to a ‘total look’: a clear, all-embracing visual style that emphasises the image and the signature of the designer. Small, conceptual avant-garde brands take the lead in this. Famous collaborations resulted.

FROM LABEL TO TOTAL LOOK

The way fashion brands develop their brand image differs, but all fashion houses today have a clearly recognisable visual style. While classic fashion houses largely turn to their heritage and invite designers to redefine this, younger fashion brands such as Viktor & Rolf and Paul Smith choose for a brand image that is connected to the philosophy that the brand wishes to emanate.
FASHION AS GRAPHIC WORK

Today we know fashion designers who build up a graphic universe in all their collections and apply that as an experiment on a body. These designers say that they have been inspired by visual arts, literature, strips and ethnic influences which they convert into the own visual language. In this way, they create a recognisable world. Walter Van Beirendonck, Bernard Willhelm, Henrik Vibskov and Bas Kosters are examples of this. What is striking about Vibskov and Koters is that they do not only present themselves as fashion designers, but also as musician and artist. All disciplines come together in their work.

THE T-SHIRT AS PAMPHLET

Since the ‘sixties it is impossible to imagine fashion without the T-shirt. The T-shirt, originally underwear, became one of the symbols of the protest generation. The pamphlet-like character of the T-shirt became even more pronounced during the punk movement when it was used for slogans. Vivienne Westwood and Malcolm McLaren (1977) and slightly later Katharine Hamnett (1983) brought the T-shirt into the fashion world and turned it into a core item of clothing in their collection. Today, the T-shirt (with logo, drawing, text) is much used by street-wear labels such as Bape, OriginalFake by KAWS and Rockwell by Piet Parra, who market them in limited editions for their fans.

MODE, TECHNOLOGY AND THE FUTURE

A number of fashion designers use digital technologies and materials for their clothing design. They are experimenting with 3D-printers, apps and digital weaving techniques and thus arrive at a completely different way of arriving at a clothing product. What is remarkable is that fashion for them is not about creating ‘the fashionable woman’, they study the experience of the clothing on the body and ask themselves how the virtual world is achieving an increasingly important role in our daily lives.
PRINCIPAUX CRÉATEURS

HENRIK VIBSKOV
Copenhagen since 2003

The Danish fashion designer Henrik Vibskov (1972) not only designs collections, but is also drummer in a live band and, together with visual artist Andreas Emenius, forms The Fringe Project. Everything Henrik Vibskov does has a single aim: to create his own surreal universe. Vibskov finds his inspiration in Scandinavian folk tales and memories of his Danish childhood. For Henrik Vibskov, it is not just about the clothes: he creates extravagant stories around them with bicycles, wooden boats and sparkling tits on a catwalk. Vibskov’s world looks as if it is made of Lego, but his colourful designs are always wearable.

WALTER VAN BEIRENDONCK
Antwerp since 1983

Fashion designer Walter Van Beirendonck (Brecht, 1957) is a key figure within the Belgian fashion culture. The collections of Van Beirendonck are characterised by striking graphic prints, specific colour usage, absurd silhouettes, a humorous perspective and a positive personality. But behind his creations can be found social themes such as aids, gender, terrorism, ecology, mass consumption or the fashion system in which he operates as entrepreneur. Van Beirendonck’s creative mind feeds on inspiration from all places. From ethnic tribes such as the Mayans, Zulus and Papuas to American super-heroes and avatars, but also current affairs, film, pop music and politics can act as inspiration.
BAS KOSTERS  
Amsterdam since 2003

The colourful, chaotic world of multi-talented Bas Kosters (Zutphen, 1977) knows no limits. His preference is to combine his fashion with music and theatre. In 2005, Kosters founded his own label: Bas Kosters Studio. The multi-disciplinary approach is characteristic for Kosters and enables him to build a complete universe where gender, race, creed and political conviction are irrelevant. The visual language of Kosters can be recognised from its exuberant colours, hand-painted fabrics and slogans such as ‘As if I knew’, ‘Can I wash my penis here?’ and ‘That puts the u in ugly’. Together these typical Kosters elements form a total look with which the designer creates his own, complete universe.

BERNHARD WILLHELM  
Paris since 1999

Since 1999, Bernhard Willhelm (Ulm, 1972) and Jutta Kraus (1972) have shaped the Bernhard Willhelm label. Juggling with illustrations, iconography, conflicting colours, contrasting designs and ditto styles results in explosive collections. The comprehensive artistic approach, the visual and verbal game with paradoxes and an ‘aesthetic barbarity’ are characteristic for the Bernhard Willhelm label. Willhelm grew up in the German Bavaria with the fairy-tales of Grimm, the woods and nature. He was fascinated by biology and botany and as a child he enjoyed viewing the world through his microscope. Ghosts, yodelling broomsticks, pictures of pop stars, commercial logos, no-entry tape, everything can appear in the work.
At the HEAD-Geneva, fashion sits at the crossroads of design and art, science and new technology. The determining influence of contemporary culture and social change on the aesthetics of fashion is given full recognition.

“Fashion is not just clothing. Fashion is a creative process. The fashion designer explores the body, experiences its form and content, formulates concepts and applies a focused idea or method with a view to discovering a new direction or an original aesthetic. Fashion is a symbolic social language. Fashion, being intimately associated with the body, embodies social currents, and defines and crystallises the Zeitgeist better than any other design medium. Fashion designers use their strong intuition for new trends to anticipate the innovations of tomorrow. The issues of personal identity and social status, people’s activities and needs, lifestyle and body image are essential concerns.

Fashion represents a complex economic sector. Fashion designers understand the dynamics of the major economic movements and appreciate the value of a finely tuned production network, marketing and sales strategy. They are responsible not only for the product itself, but also for creating and protecting its image.

At the HEAD-Geneva we give future fashion designers the ability, expertise and tools to succeed in this multifaceted domain. The development of a personal style vocabulary and an understanding of the needs of a multicultural market are the focus of our shared passion for fashion.”

www.head-geneve.ch

"We believe in detours, in creative side trips. They enrich and renew, pique curiosity and create surprises and diversity. A loose collection of ideas, amplified by external features from artists and projects from our environment. An overview of ongoing events at the Institute, of the things our students are involved with, but ephemeral as fashion and contradictory like the strong characters who shaped it.

"Doing Fashion" means to be involved and to responsibly participate in the culture, art and design of the present and future. The BA-program demands and fosters fashion as overall perception in all its body-related forms. In the autumn semester 2013-2014 started our new MA Studio Fashion Design. The Graduate Show 2014 will take place on march 22nd."

www.doingfashion.ch
www.fhnw.ch/hgk

Christian Hersche, *No pic No chat*, Graduate Student 2014
Image : Linda Giezendanner

DOING FASHION PAPER NO.1. Image: Dan Solbach

DOING FASHION PAPER NO.2. Image: Dan Solbach
PARTICIPATING DESIGNERS & BRANDS:

About Creative / Alan Aboud
Bape
Berber Soepboer
Paul Boudens
Burberry
Chanel
COMME des GARÇONS
Marijke de Bie
Freudenthal / Verhagen
Hendrik-Jan Griefink et Coralie Vogelaar
HEAD – Geneva University of Art and Design
Institute of Fashion Design, Academy of Art and Design Basel
Kaws
Jacob Kok
bas Kosters
Maison Martin Margiela
Issey Miyake
Iris Nijenhuis
Marius op 't Eynde
Piet Paris
Parra
Antoine Peters
Raf Simons
Paul Smith
Simon Thorogood
Walter van Beirendonck
A.F. Vandevorst
Pauline van Dongen
Dries Van Noten
Henrik Vibskov
Viktor and Rolf
Louis Vuitton
Vivienne Westwood
Bernhard Willhelm
PRACTICAL INFORMATION

Press conference Thursday 6 March 2014 at 10 a.m.

Opening Thursday 6 March 2014 from 6 p.m.
From 6 p.m., performance by the Basel Institute of Fashion Design, An Encyclopedia of Doing Fashion Detours

Opening hours 7 March – 9 June, 2014
Tuesday – Sunday, 11 a.m. to 6 p.m. Open public holidays, including Mondays.

Guided visits Tuesday 11 March 2014 at 12.15 p.m.
Saturday 3 May 2014 at 11 a.m.
Guided visits are free with a paid museum entrance.

Design education In the footsteps of Vivienne Westwood and Paul Smith
Family workshops for ages 6 to 96
Print your graphical composition or message on a cotton canvas bag and create your own brand!
Saturday 22 March 2014, Sunday 23 March 2014, Sunday 4 May 2014
2 to 4.30 p.m.

Technicolour workshop
Children’s workshops, 8-13 years
Explore the multi-coloured geometrical designs that cover the walls of the exhibition and create your own textile design.
Wednesday 19 March and 14 May, 2014
2 to 4 p.m.

Price: CHF 10 per participant, per workshop.
Phone 021 315 25 30 to book your place.

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Visuals High-resolution visuals available on www.mudac.ch/press
Login: presse2013 / images2013

PARTNERS
VISUALS


All exhibition views:
INSTITUTE OF FASHION DESIGN, ACADEMY OF ART AND DESIGN BASEL

Christian Hersche, *No pic No chat*, Graduate Student 2014
Image © Linda Giezendanner

Tuyet Trinh Ly, 2nd bachelor year, work in progress

DOING FASHION PAPER NO.1
Image © Dan Solbach

DOING FASHION PAPER NO.2
Image © Dan Solbach
Anaïs Pierquet, *Bruises of Soul*, 2013
Cape drapée à capuche en jersey imprimé
Débardeur en silicone, dos en silicone incrustée de motifs organiques
Leggings imprimé avec bord côtes en silicone
Chaussure teintes

Model: Gabriella Eichinger
Hair and Make up: Francis Ases
Assistant shooting: Loïc Van Herreweghe
Image © Nicolas Haeni and Thomas Rousset

Camille Kunz, *The boy vanishes*, 2012
Veste gauche: Veste en softshell, imprimé en sérigraphie et recouverte sur la partie supérieure de silicone.
Veste droite: Manteau gaufré en soie recouverte entièrement de silicone.
Models: Florian Chavalet, Julien Nagel
Image © Nicolas Haeni

Maxime Rappaz, *Finalement, j’ai opté pour le carré*, 2011
Robe plissée en organza de soie
Brassières en bois et agneau
Chaussures en bois et vachette

Model: Madlaina Boillat
Image © Baptiste Coulon

Sophie Colombo, *[...] Quand je mets un bleu, ça ne veut pas dire le ciel*, 2013
Model: Justine Warembourg
Image and graphic design © Krol Studio - Cédric Paquotte

Jeremy Gaillard, *I heard about a shell who wanted to be a molt*, 2013
Corsage en cuire double-face blanc/noir coupé en lanières et torsadé à la main, pan en mousseline
Robe en maille et organza
Minerve en cuir et fourrure

Model: Niki Tphticogou
Image © Philippe Fragnière

Jasmina Barshovii, *The birds are silent*, 2011
Image © Eric Rossier, George Altman
Xénia Laffely, *Tu n’auras pas d’autre icône que moi et tu mangeras ton père*, 2012
Photography, editing and design © Xénia Laffely
Model: Karl von Hammerstein

« (...) ça semblait pourtant si austère (...) »
Cape à col tailleur, satin de coton imprimée - motif noir & blanc « lainage & ornementation »
Pantalons droit, satin de coton imprimée - motif noir & blanc « lainage & ornementation »
Chaussettes courtes blanches jersey de coton
Chaussettes classiques en cuir noire, ornées de perles swarovski
Casquette en satin duchesse ornée de perles swarovski

« (...) sont devenus ton homme (...) »
Manteau à col montant, gabardine de coton imprimée - motif noir & blanc « poils & rosaces »
Top à manches courtes, velours de coton imprimé - motif noir & blanc « poils & rosaces »
Mini short, gabardine de coton imprimée - motif noir & blanc « poils & rosaces »
Chaussettes courtes blanches jersey de coton
Chaussettes classiques en cuir noire, ornées de perles swarovski
Casquette en satin duchesse ornée de perles swarovski