

PRESS KIT

World Premiere

# THIERRY MUGLER COUTURISSIME

Montreal Museum of Fine Arts  
March 2 – September 8, 2019



MONTREAL  
MUSEUM OF  
FINE ARTS

**World Premiere**  
**Thierry Mugler: Couturissime**  
**The first exhibition dedicated to Thierry Mugler**  
**Montreal Museum of Fine Arts**  
**March 2 – September 8, 2019**

**Montreal, February 26, 2019 – *Thierry Mugler: Couturissime* explores the multiple universes of Thierry Mugler, couturier, director, photographer and visionary perfumer. Initiated, produced and circulated by the Montreal Museum of Fine Arts (MMFA), in collaboration with the Clarins Group and Maison Mugler, this major exhibition traces the work of an original creative force who revolutionized fashion and haute couture.**

*Thierry Mugler: Couturissime* features some 150 outfits – most restored and exhibited for the first time – produced between 1977 and 2014, in addition to accessories, theatre costumes, videos, film clips, videos, archives and unpublished sketches. It also presents a hundred rare prints by the greatest fashion photographers and artists, including Max Abadian, Lillian Bassman, Guy Bourdin, Jean-Paul Goude, Karl Lagerfeld, Dominique Issermann, David LaChapelle, Luigi & Iango, Alix Malka, Steven Meisel, Mert & Marcus, Sarah Moon, Pierre et Gilles, Paolo Roversi, Herb Ritts, and Ellen von Unwerth. An entire gallery is dedicated to the collaboration between the couturier and photographer Helmut Newton. The exhibition also features a rotation of 16 of the costumes designed by Mugler for *La Tragédie de Macbeth*, shown here for the first time since the 1985 Comédie-Française production at the Festival d'Avignon.

“People have offered to exhibit my work a number of times, but the idea of simply looking back has never interested me. The MMFA with Nathalie Bondil and Thierry-Maxime Lorient were the right people, with the right approach, to reinvent the past with innovative staging, eclectic melanges and a new vision of my work. There is no future without a past, so I hope that this exhibition will inspire in its visitors a new creative future,” said **Manfred Thierry Mugler**.

**Nathalie Bondil**, MMFA Director General and Chief Curator, explains: “Paying homage to couturiers, those contemporary artists, both with them and for them, is a source of pride for the Montreal Museum of Fine Arts... and for me personally, because there are very few in this exclusive world of haute couture who have created their own fashion house. I am proud to be able to share the masterful creations of Thierry Mugler. Metamorphoses, superheroines and cyborgs inhabit the work of this designer who perceived early on, and with considerable humour, the coming transhumanist revolutions. His sleek, elegant creatures, his dangerous seductresses, populate a world of glamour at the edges of reality. Subjects, rather than objects, of their sexuality, these women possess devastating humour and irresistible power. It is a privilege to unveil as a world premiere in Montreal – before they embark on an international tour – these fragile, preserved outfits, totally inaccessible to the general public.

This exhibition was created with the designer. I want to thank Thierry Mugler for his confidence and his talent that has inspired us so much over the years. I want to acknowledge the excellent research carried out by Thierry-Maxime Lorient. Thank you to Clarins Group and Maison Mugler for having restored this fashion heritage. Thank you to all those who have revealed the secrets of these demanding creative and artistic métiers. Thank you to the many teams who have done a phenomenal job. Mounting a fashion exhibition is a complex endeavour. It includes not only thousands of works, pieces and accessories to be assembled, but also – because we opted for a spectacular dimension of installation and setting – immersive special effects and exceptional sets. Welcome to the theatre of fashion. The curtain is rising!”

“Thierry Mugler not only left his mark on his era, he revolutionized fashion with his creations in sculptural forms that are both futuristic and elegant. He staged the most spectacular fashion shows and breathed new life into haute couture, notably through the use of new materials such as metal, latex and faux fur. His distinctive style transcended trends, and continues to influence a new generation of couturiers,” notes exhibition curator **Thierry-Maxime Lorient**.

# ABOUT THIERRY MUGLER

Manfred Thierry Mugler revived French haute couture, at a time when it was competing with New York cool and Milanese expertise. He created an architectural style and bold silhouettes imbued with fantasy. His severe suits with superheroine shoulders and corseted waists clothe a woman who is sublimated, powerful and sensual. Mugler experiments with avant-garde techniques and materials – glass, plexiglass, PVC, faux fur, vinyl, latex, chrome – in his high-tech, “industrial couture” atelier-labs. His creations evoke by turns Hollywood glamour, dreams, fauna, eroticism and science fiction.

The couturier has been involved in numerous collaborations, working in particular with interior designer Andrée Putman for his boutiques. His creations have been photographed by the greats: Helmut Newton, Guy Bourdin, Ellen von Unwerth, Lillian Bassman, Herb Ritts, David LaChapelle, Pierre et Gilles, Sarah Moon, etc. Mugler directed the iconic “Too Funky” music video with singer George Michael, as well as short films with actresses Isabelle Huppert and Juliette Binoche. He was the first to stage fashion shows – the most spectacular of the period – with the generation of supermodels. He created the costumes for Shakespeare’s *Macbeth* for the Comédie-Française, and those of *Zumanity* for the Cirque du Soleil. He also has directed several musical revues such as *The Wyld*, at Friedrichstadt-Palast in Berlin. He has dressed a myriad of celebrities, including Diana Ross, David Bowie, Lady Gaga, Liza Minnelli, Diane Dufresne, Celine Dion, and Beyoncé.

## EXHIBITION CREDITS

An exhibition initiated, produced and circulated by the Montreal Museum of Fine Arts, in collaboration with the Clarins Group and the Maison Mugler.

## CURATORIAL CREDITS

The exhibition was curated by **Thierry-Maxime Loriot** under the direction of **Nathalie Bondil**, Director General and Chief Curator of the Montreal Museum of Fine Arts.

## EXHIBITION LAYOUT

The exhibition layout was overseen by **Sandra Gagné**, Head of Exhibition production at the MMFA. Conceived as an opera in six acts, the exhibition revisits Mugler’s iconic creations and collaborations in spectacular settings to which several people contributed:

- **Philipp Fürhofer**, German artist and designer of costumes and sets for major operas, is responsible for the layout of the “Futuristic & Fembot Couture” gallery. Recipient of the 2013 Laurence Olivier Award from the Society of London Theatre, he has collaborated with the Dutch National Opera in Amsterdam, the Royal Opera in Copenhagen, the Royal Opera House, Covent Garden, London, and the Kuntshalle in Munich.
- **Michel Lemieux**, designer, director for film and stage, and set designer for numerous digital productions and installations, notably for Cirque du Soleil, the *Cité Mémoire* urban circuit, and the MMFA, contributed a digital work of virtual projections entitled *The Incandescence of Lady Macbeth*, with music by Johann Johannsson.
- **Rodeo FX** created the visual imagery and special effects for the “Metamorphosis” gallery. Winner of prestigious awards, this Montreal studio has produced numerous special effects for international television and film productions, such as *Game Of Thrones* and the movies *Arrival*, *Birdman* and *Blade Runner 2049*, winner of the 2018 Oscar for Best Visual Effects.
- **Tord Boontje** created five monumental chandeliers, entitled *Cherry Blossom*, for the exhibition. Composed of Swarovski crystals, they dominate the ceiling of the “Belle de jour & Belle de nuit” gallery like glittering ivy. Objects and furniture created by this Dutch designer, whose studio is based in London, are in the collections of major museums such as the MMFA, the Victoria and Albert Museum and MoMA.

The mannequins in the exhibition were custom-made by **Hans Boodt Mannequins**, Rotterdam.

*Thierry Mugler: Couturissime* marks the first participation of the **Helmut Newton Foundation**, since its inauguration in Berlin in 2013, as lender to an exhibition designed by a foreign museum.

## TOURING

After Montreal, the exhibition will be presented at the Kunsthall Rotterdam (12 October 2019 – 8 March 2020); and at the Kunsthalle der Hypo-Kulturstiftung in Munich (April 3 – August 30, 2020).

## THE MBAM CREATES ANOTHER EXHIBITION CELEBRATING HAUTE COUTURE

With *Thierry Mugler: Couturissime*, Nathalie Bondil continues her series of major firsts in the fashion world, that led it to present *Yves Saint Laurent* (2008) and *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* (2011-2016), a phenomenal exhibition which has been seen by more than 2 million people in 12 cities around the world, and whose tour ended with *Love is Love: Wedding Bliss for all à la Jean-Paul Gaultier*, presented at the MMFA in 2017 and at Centro Cultural Kirchner (CCK) in Buenos Aires in 2018.

## PUBLICATION

### ***Thierry Mugler: Couturissime***

The perfect companion to the eponymous exhibition, *Thierry Mugler: Couturissime* is the first monograph dedicated to fashion designer Thierry Mugler. The result of extensive research, this book edited by Thierry-Maxime Lorient, contains essays by Jeanne Beker, Nathalie Bondil, Marie Colmant, Matthias Harder, Jack Lang, Amelie Nothomb, Lou Stoppard, Stefano Tonchi and Shelly Verthime. It includes more 350 archival images and previously unpublished photographs by the biggest names in fashion photography, in addition to photographs by Mugler himself. A co-edition of The Montreal Museum of Fine Arts Publishing Department and Phaidon. Graphic design: Paprika, Montreal.



## MONTREAL COUTURE

The museum visit continues with *Montreal Couture*. This exhibition, presented in parallel to *Thierry Mugler: Couturissime*, highlights creations by 10 established and emerging designers who are defining current Quebec fashion: Atelier New Regime, Philippe Dubuc, Fecal Matter, Denis Gagnon, Ying Gao, Helmer Joseph, Nathon Kong, Marie-Ève Lecavalier, MARKANTOINE and Marie Saint Pierre.

## ASSOCIATED PROGRAMMING

### → **Nuit blanche de Montréal**

March 2, on the occasion of the 20<sup>th</sup> Nuit Blanche of the MONTRÉAL EN LUMIÈRE festival, the MMFA will be open until midnight. Entry to the exhibition will be half price from 5 pm onwards.

### → **Educational Activities: The Boîte à Couture**

In a space adjacent to the exhibition, the *Boîte à Couture* offers young and old alike the opportunity to explore fashion professions and the origins of haute couture, in addition to participating in free creative workshops. Art workshops are also offered to families on weekends.

### → **Culture Wednesdays**

Complementing the exhibition, a rich program of films and lectures by international experts addresses, from various angles, Mugler's career and topics related to the fashion professions.



# ACKNOWLEDGEMENTS

- An exhibition presented by **RBC Royal Bank**.
- In collaboration with **Hans Boodt Mannequins, Christie, Tourisme Montréal, Audi**.
- Official Media Partner: **La Presse+**.
- Official Partners: **Michel Phaneuf, Holt Renfrew and Ogilvy, LaSalle College, Consulat général de France à Québec, Air Canada, the MMFA Angel Circle**.
- Media Partners: **Bell, Montreal Gazette**.
- Public Partners: **Ministère de la Culture et des Communications du Québec, Canada Council for the Arts, Conseil des arts de Montréal**.

Image: Alan Strutt, *Yasmin Le Bon*, Palladium, Londres, 1997 ; *Evening Standard Magazine*, octobre 1997. Photo : © Alan Strutt. Tenue : Thierry Mugler, collection La Chimère, modèle « La Chimère », haute couture automne-hiver 1997-1998.

- 30 -

**Press room:** [mbam.qc.ca/en/press-room](http://mbam.qc.ca/en/press-room)

**Official Hashtags:** #Couturissime #MBAMMUGLER

## Information:

Patricia Lachance  
Media Relations Officer | MMFA  
T. 514-285-1600, ext. 315  
C. 514-235-2044  
[plachance@mbamtl.org](mailto:plachance@mbamtl.org)

Maude N. Béland  
Media Relations Officer | MMFA  
T. 514-285-1600, ext. 205  
C. 514-886-8328  
[mbeland@mbamtl.org](mailto:mbeland@mbamtl.org)

## About the Montreal Museum of Fine Arts

Boasting more than 1.3 million visitors annually, the MMFA is one of Canada's most visited museums and the eighth-most visited museum in North America. The Museum's original temporary exhibitions combine various artistic disciplines – fine arts, music, film, fashion and design – and are exported around the world. Its rich encyclopedic collection, distributed among five pavilions, includes international art, world cultures, decorative arts and design, and Quebec and Canadian art. The Museum has seen exceptional growth in recent years with the addition of two new pavilions: the Claire and Marc Bourgie Pavilion, in 2011, and the Michal and Renata Hornstein Pavilion for Peace, in 2016. The MMFA complex also includes Bourgie Hall, a 460-seat concert hall, as well as an auditorium and a movie theatre. The MMFA is one of Canada's leading publishers of art books in French and English, which are distributed internationally. The Museum also houses the Michel de la Chenelière International Atelier for Education and Art Therapy, the largest educational complex in a North American art museum, enabling the MMFA to offer innovative educational, wellness and art therapy programmes. [mbam.qc.ca](http://mbam.qc.ca)

ACT

I

## MACBETH &amp; THE SCOTTISH LADY

On the July 6, 1985 opening night of the Festival d'Avignon, the troupe of the Comédie-Française took to the open-air stage of the Palais des Papes' Cour d'honneur, where the audience was about to see a new production of William Shakespeare's famous play *Macbeth*. First performed in 1606, the dark tragedy recounts the story of Macbeth, a victorious military commander in the Scotland of medieval times. Three witches who cross his path predict that he will become king. Consumed by the prophecy, along with his wife, Lady Macbeth, he instigates a series of crimes in order to usurp the throne; in the end, he will lose both his sanity and his life.

Given the biggest budget in the history of the Comédie-Française since it was founded in 1680, Mugler designed over seventy costumes, as well as accessories for the play. As the designer has said, "The actors were all in magnificent armour and breastplates, doublets that were a musculature, leather and metal, while underneath they were vulnerable." Made in the Paris institution's workshops, this exhibition offers a very special opportunity to see them. Directed by Jean-Pierre Vincent, *Macbeth* had a seven-night run outdoors, and was later presented in Paris.

Truly a golden cage, with its impressive self-supporting metal skeleton, the gown of the formidable Lady Macbeth opened to vividly reveal the deposed queen clothed in a simple chiffon one, bereft of her high platform shoes. Encased in huge pleated satin ruffs reminiscent of the blocks of guillotines, the three witches had shaved heads—traditionally, the ultimate punishment and humiliation for a woman. Their sublime, Renaissance-style gowns were torn and charred, latex appliqués creating the burnt effect of the blazing bundles of sticks in their trail.

*The Undoing of Lady Macbeth* was created by the multidisciplinary artist Michel Lemieux for 4D Art, Montreal. In this performance of *Macbeth*, the sleepwalking queen, increasingly stricken with feelings of remorse, is haunted by the blood she imagines on her hands; she ultimately descends slowly into madness.



Thierry Mugler, *Witches* sketches of stage costumes for *La Tragédie de Macbeth*, felt pen, watercolor, graphite on paper. Paris, collections Comédie-Française © Collections de la Comédie-Française.



Thierry Mugler, stage costume for the character of First Witch. Centre national du costume de scène, D-CF-2234G. Photo: © CNCS Pascal François.

ACT  
II  
STARS & SPARKLES  
STAGING FASHION

"My only true vocation is the stage." At far remove from the conventional haute couture shows held in private salons, Thierry Mugler revolutionized fashion with his spectacular runway productions and star models: "I always felt fashion wasn't sufficient in itself, and that it had to be shown in a musical and theatrical setting." His catwalk became a stage for musical comedies, scenes from comics, Hollywood movies and glamorous cabaret reviews, while his models embodied fictional characters and funny, liberated superheroines.

In 1984, importing a concept introduced by the Japanese couturier Issey Miyake in 1973, Mugler became the first designer to present a fashion spectacular to the public in the West. Over 6,000 people—4,000 of whom paid 175 francs—attended an unforgettable fashion opera in the hall of the Zénith arena in Paris that required 800 projectors and brought together 60 models wearing 350 designs, 18 sound technicians, 20 hairdressers and as many makeup artists, most of whom had come from Japan.

A former professional dancer, Mugler considered costume essential in the construction and enhancement of an individual—a way of staging one's everyday life and making it more beautiful, more fun. Fashion enabled him to impose his vision through a show's themes, casting, lighting and, above all, soundtrack. For the music of his runway presentations, Mugler devised an eclectic mix of sounds comprising African chants, Egyptian songs and minimalist pieces by the American composer Terry Riley or the German group Kraftwerk, all combined with the sounds of water, metal and laughter, as well as of Beethoven, Verdi or Wagner.

Mugler understood that with celebrities comes celebrity. Appearances by them were among the most memorable moments of his fashion shows, which he always directed. The trend of having guest stars was launched on his runways through his invitations to singers and Hollywood actresses, such as Diana Ross, Cyd Charisse, Tippi Hedren, Sharon Stone and others, to walk for him. Along with a generation of supermodels, such extravaganzas characterized the 1980s. Star performers like David Bowie, James Brown, Céline Dion, Diane Dufresne, Madonna, Lady Gaga and Beyoncé wore his designs, and the artistic direction of photography, opera, musicals, television programs, advertisements and videos extended his vision: "It's all about making people react and giving them great moments and great sentiments... [to] move them, love them."



Patrick Ibanez, cover for Diane Dufresne's album *Top Secret*, 1987. © 1987 AMERILYS INC. Photo © Patrick Ibanez. Outfit: Thierry Mugler, *Hiver russe* collection, prêt-à-porter fall/winter 1986-1987.



David LaChapelle, *Danie Alexander*; *London Sunday Times*, May 1998. Photo: © David LaChapelle. Outfit: Thierry Mugler, *Jeu de Paume* collection, haute couture spring/summer 1998.



Lady Gaga in the video for the song "Telephone" (*The Fame Monster* album), 2010, directed by Jonas Åkerlund. Outfit: Thierry Mugler, *Anniversaire des 20 ans* collection, prêt-à-porter fall/winter 1995-1996.

ACT  
III  
BELLE DE JOUR & BELLE DE NUIT

In the midst of the hippie movement with its flower power and ethnic looks, Mugler defied trends in the early 1970s by inventing his “glamazon,” a modern, stylish, urban, unconventional woman. Body-conscious cuts, architectural silhouettes, innovative materials: The Mugler woman made her mark with her oversized hats, extra-broad shoulders and form-fitting gowns, her cleavage and wasp waist, her gleaming corsets, skyscraper boots, dagger stilettos and even her “derrière décolletés.” In the couturier’s mind, “Elegance is guts, it’s nerve.... In the end, elegance is a way of inhabiting one’s body in action.”

Those working girls laid down the new concept of power dressing and dressed for success introduced in 1971 by Yves Saint Laurent with his scandalous *40* collection. From then on, the power of feminine seduction went hand in hand with professional achievement. The Mugler look made history with its austere garments and Mao collars: geometric figures with radically accentuated shapes drawn in space, as though by a laser or a single pencil line. As the designer himself declared, “The Mugler woman is a winner who is in command of her look and her life. She is free and sure of herself. She has fun.”

The myth of the perfect body came to the fore with the arrival of the “total look” and the commercially available elastane fabrics that enabled figure-hugging designs. Mugler adopted latex and vinyl, materials of the fetish and underground scenes, and turned them into classics. Beyond erotic maximization, self-awareness was asserted with body consciousness. In an interview with the couturier that was published in *The New York Times* in 1994, the American art historian and feminist Linda Nochlin summarized his style with: “It’s so extreme that these women aren’t sex objects, they’re sex subjects.”

***“I’m always amazed when I hear women talking about being “forced” to wear something. I mean, they don’t have to take it if they don’t want it. I never feel forced to wear anything. I adore clothes, but I am the least fashionable person in the world. I don’t have that kind of body; I’m 63. But of course, I’m speaking from a point of great privilege. I’m a sort of successful person in my field, and because I’m in the arts, I can look any way I want. I can go to a formal dinner party in a muumuu and it doesn’t matter. But I can’t imagine not being interested in clothing. I guess if you’re an intellectual woman, you’re not supposed to talk about how much pleasure you get out of clothing. But I have to admit, as an art critic and historian, there are times when I get much more pleasure out of looking at clothes and touching clothes than I do out of looking at some of the ridiculous art that I’m forced to confront. I mean, I find fashion an art form, and what I love about it is that it’s an art form that can be part of your body.”***

Linda Nochlin (1931-2017) was an eminent American feminist art historian, writer, critic and curator who at her death was the Lila Acheson Wallace Professor of Modern Art emerita at the New York University Institute of Fine Arts. Holly Brubach, “Whose Vision Is It, Anyway?” Originally published in *The New York Times*, July 17, 1994.



Ellen von Unwerth, *Eva Herzigová*, behind the scenes at the Thierry Mugler fashion show, Paris, 1992. Photo : © Ellen von Unwerth. Outfit: Thierry Mugler, *Les Cow-boys* collection, prêt-à-porter spring/summer 1992.



ACT  
IV  
THE PHOTOGRAPHER'S EYE  
NEWTON *ET AL.*

An inextricable part of the magazine boom, fashion photography, supplanting fashion illustrations, came into its own in the 1960s. At that time, advertisers did not belong to powerful luxury groups. The role of editors-in-chief grew in scope and they had free rein in throwing their support behind young talents, whether models, photographers or designers. At the helm of the French edition of *Vogue* from 1968 to 1987, Francine Crescent propelled Mugler's career forward. She also gave carte blanche to two masters who upended the norms of contemporary fashion photography: the German-Australian Helmut Newton and the Frenchman Guy Bourdin. Their "glamazons" were splashed across double-page spreads and held sway in a world without men. In the early 1970s, the emancipated women of the post-May 1968 liberation movement reigned supreme.

Newton photographed powerful—always formidable, if not intimidating—seductresses. Transcending traditional narrative modes, his images feature an intermingling of subtle and shocking elegance, diverse cultural references and pictorial wit. Both polysemantic and timeless, a number of Newton's photographs are regarded as veritable icons.

The trigger for Mugler's interest in photography came in 1976, when he asked Newton to do an advertising campaign for him. Mugler interfered constantly during the shoots, and remembers Newton retorting: "If you're so sure about what you want, then why don't you do it?" Mugler jumped right in and, inspired by his own extraordinarily unconventional world, created his own visuals for campaigns, while also collaborating with Newton for more than twenty years. He photographed his muses, including Iman and Jerry Hall, wearing his designs in far-off, unspoiled and hard-to-reach places: on an iceberg in Greenland, amid the dunes of the Sahara, atop the eagles of the Chrysler Building and on the roof of the Paris Opéra. Fascinated by breathtaking architecture and the immensity of natural settings, Mugler continued to be marked by the memory of the Gothic cathedral of his Strasbourg childhood, as well as Art Deco, Soviet and futuristic aesthetics.

Today, fashion photography has been freed from magazines and become a mode of artistic expression in its own right, one that is exhibited and collected. Diligent research, able to rely on only thinly documented archives from an era without digital resources, has made it possible to exhibit here many little-known prints from the greatest fashion photographers since the 1960s, including Herb Ritts, Jean-Paul Goude, David LaChapelle, and Pierre et Gilles, as well as from the new women in the field such as Sarah Moon and Dominique Issermann. Many contributors—including, for the first time, the Helmut Newton Foundation in Berlin—helped make this exhibition a reality.



Helmut Newton, photo shoot for the catalogue of the collection *Lingerie Revisited*, Monaco, 1998. Photo: © The Helmut Newton Estate. Outfit: Thierry Mugler, *Lingerie Revisited* collection, prêt-à-porter fall/winter 1998-1999.



Helmut Newton, *Jerry Hall et Thierry Mugler*, Paris, 1996. Photo: © The Helmut Newton Estate.



ACT  
V  
METAMORPHOSIS  
FANTASY BESTIARY

"I've always been fascinated by the most beautiful animal on earth: the human being." Mugler loves rhythm and instinct, that of Fauve painting, of *bêtes de scène*—those creatures born to be on stage—of "magnificent animals." An exception in the game of sexual competition, "the aesthetics of clothing and adornment, despite its wholly artificial character, is one of the biological traits of the human species most profoundly linked to the zoological world," wrote the ethnologist André Leroi-Gourhan.

In Mugler's view, human seduction is informed by the animal world animating his fantastical creations. Water nymphs haunted the ocean depths of his *Les Atlantes* collection, with its spiky "shell" glass bustiers, pareo skirts, "sea urchin" accessories, manta ray-look dress, bright fishbone-look stitching and raised swordfish-blue crests. Suit jackets with peplums over the hips opened up like fish gills and his spectacular *Méduses* gowns, resulting from a new technique using organza that was pleated and rounded by hand, then given a coating, had rubber inserts calling to mind tentacles.

Mugler's bestiary took its inspiration from reptiles and insects, birds and butterflies. An innovator, he used synthetic materials rather than real fur, and declined to work with luxury exotic skins or rare feathers. Instead, he mimicked plumage and carapaces, as in the ingenious *trompe-l'oeil* piecing together of his "crocodile" dress. In shades of ochre and chocolate, his embossed leather jumpsuits conjured up scarified second skins.

In 1997–1998, two extraordinary collections by Mugler reinvigorated French haute couture. *Les Insectes* included a breath-taking sheath with a black velvet train, which was adorned with butterfly wings of cock feathers from Maison Lemarié, specialists in feather work. *La Chimère* unveiled a mythical creature with jointed armour and scales embellished with crystals, rhinestones, feathers and horsehair, a masterpiece made in collaboration with the corsetmaker Mr Pearl and the artist Jean-Jacques Urcun that required thousands of hours of work in the atelier.

The immersive visual installation is a creation of Rodeo FX, Montreal.



Paolo Roversi, Audrey Marnay, *W*, April 1997. Photo: © Paolo Roversi. Outfit: Thierry Mugler, *Les Insectes* collection, haute couture spring/summer 1997.



Alan Strutt, Yasmin Le Bon, Palladium, London, 1997; *Evening Standard* Magazine, October 1997. Photo: ©Alan Strutt. Outfit: Thierry Mugler, *La Chimère* collection, haute couture fall/winter 1997–1998.

ACT  
VI  
FUTURISTIC & FEMBOT COUTURE

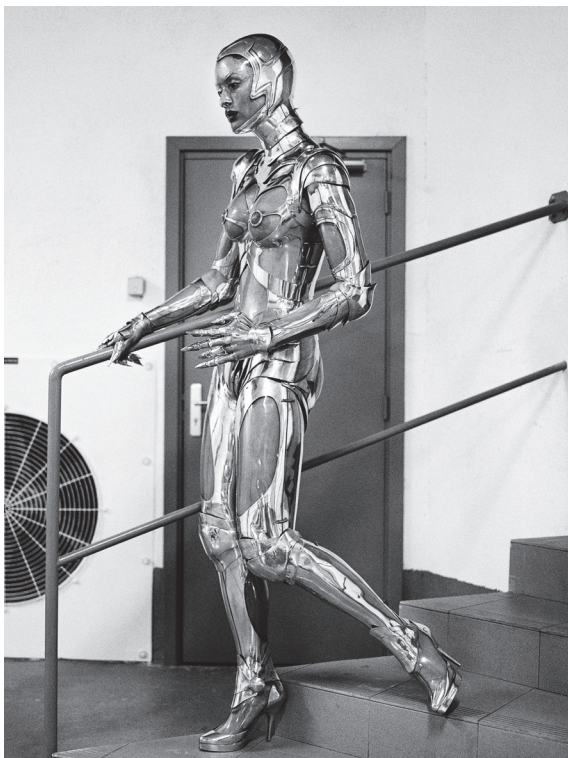
"In my work I've always tried to make people look stronger than they really are." The aerodynamic and robot-style looks invented by Mugler are now iconic. He took his inspiration from science fiction and comic-book heroines, from medieval armour and uniforms, from industrial design and futuristic vehicles. At the frontiers of reality, his automotive bodywork-clad creatures and cyborgs foreshadow transhumanist revolutions.

In 1989, Mugler presented his *Hiver Buick* collection in homage to the American Harley J. Earl, the designer of the 1959 Cadillac Eldorado's famous tail fins. For it the couturier playfully devised detachable or "convertible" sheath gowns, "fender" bustiers and "radiator" belts, not to mention a "tailfin" bag.

Mugler later collaborated with Jean-Pierre Delcros, an aircraft bodywork specialist, and Jean-Jacques Urcun, an industrial designer, in using novel techniques to create magnificent robot-creatures seemingly poured into chrome bustiers and Plexiglas catsuits. His all-time masterpiece is the *Maschinenmensch* [robot-woman]: in 1995, at his fashion house's twentieth-anniversary show, the model, wearing a large hat and black chiffon gown under a purple satin evening coat, revealed her robotized body. Paying tribute to the character of Futura from the dystopian novel *Metropolis*—written in 1925 by Thea von Harbou and adapted for film by Fritz Lang in 1927—the outfit required six months of intensive work. Like a crab's shell, its body armour is jointed by way of pieces attached by leather and rubber, and a plastic internal framework facilitates its movement over skin.

These remarkable couture objects continue to fascinate. The chromed bikini, fembot outfit and crystal-adorned gold bodysuit with matching articulated armpieces and glove have been immortalized by leading photographers, from Helmut Newton to Herb Ritts, and worn by numerous stars, from Beyoncé to Lady Gaga.

The gallery design was created by Philipp Fürhofer, Berlin.



Helmut Newton, *Johanna*; *Vogue* (US), November 1995. Photo: © The Helmut Newton Estate. Outfit: Thierry Mugler, *Anniversaire des 20 ans* collection, prêt-à-porter fall/winter 1995–1996.

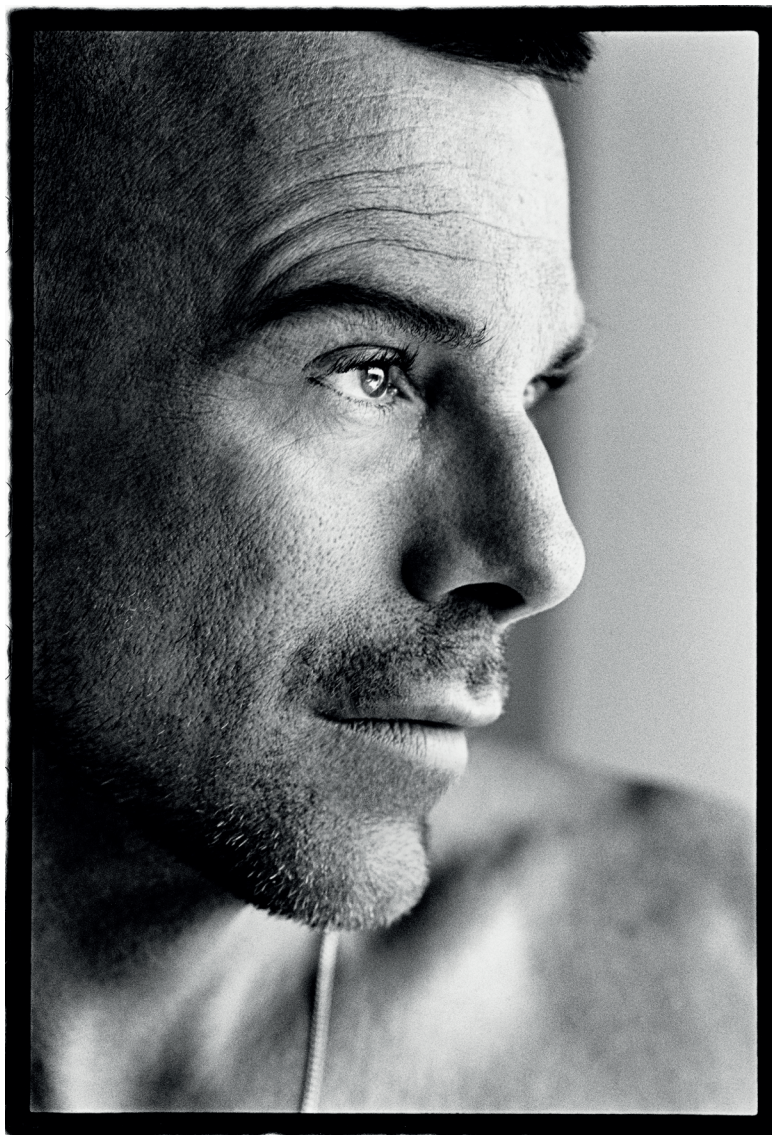


Karl Lagerfeld (1933–2019), Toni Garrn; *Vogue* (Germany), 2009, digital print. Photo: © Karl Lagerfeld. Outfit: Thierry Mugler, *Anniversaire des 20 ans* collection, prêt-à-porter fall/winter 1995–1996.



ABOUT  
THE ARTIST

# MANFRED THIERRY MUGLER



Dominique Issermann, *Thierry Mugler*, New York, 1995; Stern, Germany, 1995. © Dominique Issermann.

Thierry Manfred Mugler is born in Strasbourg, France.

- 1962** The young Mugler joins the Ballet of the Opéra national du Rhin, and tours with the company for six years as a professional dancer in classical and character roles. He immerses himself in the magical world of the stage—the music, the backstage scene, the lighting and the performers glorified by costumes and makeup—which will influence his work. He goes to the École supérieure des arts décoratifs in Strasbourg and starts making his own clothes and defining his style.
- 1967** After years in productions of *Swan Lake* and other ballets, he begins looking for a more creative outlet and decides to move to Paris to audition for contemporary ballet companies. His first week there, he discovers that fashion design can be an actual job, and very quickly sells his sketches to Dorothee Bis and Cacharel.
- Hired by the first “hip” store in Paris, Gudule, located on Rue de Buci, he creates a new style with his first maxicoats and extremely broad-shouldered silhouettes, which meet with immediate success.
- He takes his first trip to the United States and Mexico, which is followed by a sojourn in India to learn Kathakali, a type of dance-drama from the southern state of Kerala that incorporates mime and martial arts.
- He becomes a freelance stylist for various ready-to-wear houses and for seven years will work in Paris, London, Milan and Barcelona, designing up to eight collections for women, men and children per season.
- 1969** He divides his time between London and Amsterdam. In the British capital he sells his designs to the King’s Road, Chelsea boutiques Mr Freedom and Granny Takes a Trip, the latter a mecca of hippie eccentricity whose clothes are worn by Jim Morrison, Jimi Hendrix, Lou Reed, David Bowie, John Lennon and the members of Pink Floyd.
- 1973** He creates the initial collection for his first label, *Café de Paris*. His clothes are sold in the Créateurs & Industriels concept store on Rue de Rennes in Paris conceived by the French interior designer Andrée Putman and businessman Didier Grumbach. He shows two collections that are huge hits with the press as well as buyers from major department stores such as Browns in London and Bergdorf Goodman in New York.
- Along with Alain Caradeuc, who finances part of its operations, he founds the Thierry Mugler company in a small studio. The following year, he presents the first collections bearing his name in a completely white photo studio—a total production even at this early date—and creates his own label and the house of Thierry Mugler in his combined studio space and apartment.
- Establishing a return to body-conscious, defined shapes during a time when outlandish, unstructured looks reign in the fashion firmament, he designs a highly stylized and flattering silhouette. He declares: “Dance taught me a lot about body language, the importance of shoulders, how to hold the head, walk, and place your legs; these sensations helped me create an essential fashion style that is both functional and refined. Fashion is like a daily personal ‘performance.’”
- 1974** On the advice of Pierre Bergé, Didier Grumbach takes an interest in Mugler and with Michel Douard forms a partnership: while also producing Valentino, Saint Laurent, Lanvin and Chanel prêt-à-porter, beginning in 1978—and for twenty subsequent years—he becomes president of the Thierry Mugler label. Grumbach will propose Douard become chief executive the same year. Added to these new investors will be a prestigious Italian knitwear manufacturer, Ginocchietti, which will enable the Mugler house to grow, as well as to fit out offices and studios, and therefore to develop the concept of the fully produced fashion show spectacular.
- 1976** The German photographer Helmut Newton is hired to photograph the first Thierry Mugler advertising campaign. Irritated by the designer’s constant suggestions, Newton suddenly hands over his camera and tells him to shoot the campaign himself, which Mugler does.
- 1978** Mugler sets out on his first advertising campaign as a photographer. His search for the ideal setting in which to place his dramatis personae leads him to extraordinary spots around the world, including the Sahara, China, Japan, Greenland, Russia, Africa, the Middle East, and North and South America. Fascinated by the boundlessness of natural and human architecture, and by the graphic character of nature, his photographer’s eye manifests a highly personal point of view, a resolutely poetic and vivid take on life and the urban world. “For me,” he says, “a photograph is not reality. It’s an art that captures the feeling of reality and that can be reworked as many times as need be to achieve perfection. I am rarely satisfied.”

Mugler opens his first boutique at 10 Place des Victoires in Paris. In his first collections “from space,” followed by those with his Amazons and “insect women,” Mugler shows a strong, triumphant, sensuous woman with swagger. He creates an anatomically structured cut of an impeccably sophisticated and sexy style, and launches the unisex look. The splendor of the “new woman” is soon echoed by the clean look and resolutely modern style of the “Mugler man,” with its simple, precise and structured cut and broad-shouldered shape, slim and pure—a new classic. From 1983 to 1986, over fifty stores and in-store boutiques will be opened worldwide, from Geneva to New York to Tokyo.

He designs the uniforms for the waiters of the legendarily hip Le Palace discotheque, the mecca of Parisian nightlife from 1978 to 1981.

His first fashion show to be presented abroad takes place in Tokyo.

**1979** David Bowie appears on the television program *Saturday Night Live* along with performer Joey Arias and singer Klaus Nomi, who are both wearing dresses by Mugler. The same year, Bowie dons a Mugler-designed, mermaid-style sequined gown for his “Boys Keep Swinging” video. Throughout his career, the singer will wear Mugler’s creations on stage, in his videos and for his public appearances, on the red carpet and elsewhere, including at his marriage to Somali model Iman in 1992.

**1982** In parallel with his career as a designer, he enrolls in the Cours Florent drama school, which he will attend for four years and where he will also mount his first productions. There he meets Quebec-born French singer Mylène Farmer, with whom he will collaborate over the years on her videos and concerts.

**1984** He celebrates the tenth anniversary of his fashion house by organizing a show for his fall/winter collection, which he opens to the public at the inauguration of the Zénith in Paris. More than six thousand people—four thousand of them buying their tickets—attend this first “fashion show of operatic proportions,” which presents 350 different outfits.

**1985** He designs the costumes for the musical *Émilie Jolie*, which has a five-year run, and also creates an opera, *Nuits d’été* [*Summer Nights*], presented at the Festival d’Uzès in France. In addition, for twelve years he designs the costumes for the French actress and comedian Sylvie Joly’s shows.

He designs the costumes for a staging of Shakespeare’s *Macbeth* by the celebrated Comédie-Française. The production is given the biggest budget ever provided by the Comédie-Française since its founding by Louis XIV. It opens France’s famous Festival d’Avignon in the summer at the Cour d’Honneur of the Palais des Papes, and is then presented at the Parisian institution’s theater the following fall and winter.

In April, the French Minister of Culture, Jack Lang, sparks a scandal by appearing at a sitting of the National Assembly, where wearing a tie is mandatory, in a Mugler-designed black suit with a Mao collar. This causes great astonishment and hilarity among the deputies, and his suit is variously described by some journalists as “eccentric,” or being a look for “a vaguely Islamic clergyman.” The incident even makes the national headlines.

**1987** He directs *L’Antimentale* [*The Unsentimental One*], a short film featuring his muse Dauphine de Jerphanion and the boxer Stéphane Ferrara; music is by Gabriel Yared.

**1988** Publication of the book *Thierry Mugler: Photographer*.

**1989** He designs the costumes for Mylène Farmer’s first major tour, *Tour 89*.

In Moscow, he presides over the first national supermodel contest—Iman acts as the mistress of ceremonies—and puts on a fashion show with Russian models only.

**1990** Mugler directs four short films for Canal+ with four actresses: Juliette Binoche (*The Trial of Joan of Arc*), Isabelle Huppert (*The Human Voice*), Viktor Lazlo (*Put the Blame on Me*) and Dauphine de Jerphanion (*Marie-Antoinette at the Temple*). He also directs his first television advertisement for Gauloises cigarettes, *Gauloises Aventures*.

Thierry Mugler and the cosmetics company Clarins Group join forces to create Thierry Mugler Parfums.



- 1991** He presents two spectacular fashion shows in Tokyo.
- 1992** He shows his first haute couture collection at the Ritz in Paris.
- He scripts and directs pop star George Michael's video "Too Funky." In this satire of the fashion world, Mugler presents his vision of "heaven" (the catwalk) and "hell" (backstage). Featuring in it are celebrities, actors and actresses, performers and supermodels, among them Nadja Auermann, Tyra Banks, Linda Evangelista, Eva Herzigová, Estelle Hallyday, Rossy de Palma, Djimon Hounsou, Bob Paris, Julie Newmar, Joey Arias and Rod Jackson. As a result of a conflict during its shooting, two versions of the video will be produced, one by the French couturier and the other by the British singer.
- He presents a fashion show in Los Angeles for APLA (AIDS Project Los Angeles). Many musical, fashion and entertainment icons take part in it: Lady Miss Kier from the group Deee-Lite and Oelia Cruz sing, Lypsinka puts on a show, and Jeff Stryker, Daryl Hannah, Ivana Trump, Michelle Phillips, Debi Mazar, Brigitte Nielsen, Talisa Soto, Diane Brill, Traci Lords, Linda Hamilton and Sharon Stone, among others, walk the runway. The designer, as is his wont, is behind everything, from the music and staging to the choreography and lighting.
- The fragrance *Angel* is launched in the fall. In just a few years, *Angel* ranks among the world's ten best-selling perfumes and achieves the top spot in France, a feat unmatched to date. This first fragrance is created by Grasse perfumer Olivier Cresp according to Mugler's guidelines. The designer wants "a scent that makes you want to eat up the person wearing it," with notes evoking the emotions surrounding things such as childhood, food, chocolate and cotton candy that are familiar to everyone. Following over six hundred trials, to an initial formula composed mainly of vanilla and patchouli Cresp adds ethyl maltol (also known as veltol). Developed in 1969 by the laboratories of the Swiss company Firmenich, that compound produces scents reminiscent of candied fruit, sugared almonds and caramel. Used until then in the food industry as a flavoring, ethyl maltol makes its debut in perfumery with *Angel*, creating a whole new category of what are called "gourmand" fragrances.
- 1993** He becomes the first and only French designer to be the proprietor of his own, state-of-the-art manufacturing facilities—one of them a 2,300-square-meter (24,750-square-foot) plant in Angers, France—where his high-end prêt-à-porter, which he himself dubs "industrialized couture," is made with a remarkable precision that extends to every aspect of garment construction, including inside finishing.
- He organizes a benefit fashion show for amfAR at Saks Fifth Avenue in New York starring Diana Ross as a model.
- He presents a fashion show in Vienna for the first Life Ball.
- 1994** He appears in the film *Ready to Wear* by Robert Altman, who allowed Mugler to write the scene in which he plays himself.
- 1995** He pulls out all the stops with the presentation of a spectacular fashion show at Paris's Cirque d'Hiver celebrating the label's twentieth anniversary. James Brown performs during the finale, while the greatest supermodels of every era, from Carmen Dell'Orefice and Jerry Hall to Kate Moss and Claudia Schiffer, as well as legendary American actress and Hitchcock muse Tippi Hedren and heiress Patty Hearst, walk the runway.
- He comes up with the concept for the opening number of the first VH1 Fashion Awards.
- 1996** Launch of *A\*Men*, the first Mugler fragrance for men.
- 1997** He becomes an invited member of Paris's Chambre syndicale de la haute couture. For the haute couture spring/summer season, he broadcasts the show for his *Les Insectes* collection live to New York for his American clients. Along with regulars Saint Laurent, Valentino, Versace and Chanel, the new guard made up of Thierry Mugler, Jean Paul Gaultier, John Galiano at Christian Dior and Alexander McQueen at Givenchy marks an historic week. In all, 850 journalists and 320 photographers from 40 countries travel to France, putting the City of Light back at the forefront of the fashion industry.
- The Clarins Group acquires the majority share in the house of Thierry Mugler.
- 1998** He settles in New York.

<b>1999</b>	He produces for the fortieth anniversary of <i>Playboy</i> a series of photographs that make him a leading artist of the concept of “sex couture.”
<b>2000</b>	He presents a fashion show on Rome’s famous Spanish Steps; Sophia Loren is the patron of the event.
<b>2002</b>	He leaves his own couture house and withdraws from the fashion world to devote himself to directing and producing projects.  From now on his name is Manfred Thierry Mugler.
<b>2003</b>	He forms part of the creative team for <i>Zumanity</i> , the first and only Cirque du Soleil show for adults only. He also designs its costumes, in collaboration with Stefano Canulli, among others, and directs the final “Extravaganza” scene. The show is still playing at the New York-New York hotel and casino in Las Vegas.
<b>2005</b>	Launch of the fragrance <i>Alien</i> .
<b>2008</b>	He designs the stage costumes for the American pop singer Beyoncé’s <i>I Am...</i> world tour. He also directs several of the numbers in the show and plays a part in its choreography and artistic direction, as well as in the shooting of the concert videos.  Launch of the Thierry Mugler Beauté line.
<b>2009</b>	He contributes to developing the show <i>Arias With a Twist</i> , presented in New York, and creates the costumes for it.
<b>2013</b>	He creates and stages the <i>Mugler Follies</i> —a new kind of revue that will be presented for close to two years at Le Comédia theater in Paris—for which he also designs the costumes and writes most of the songs.
<b>2014</b>	He develops and stages a new show, called <i>The Wyld</i> , at Berlin’s Friedrichstadt-Palast, which will run until 2016. It has the biggest budget of any production at the theater since it opened in 1919 and, with 500 performances and 800,000 spectators, at that time will be its biggest hit to date.  He settles in Berlin.
<b>2019</b>	The exhibition <i>Thierry Mugler: So Couture</i> is developed, produced and circulated by the Montreal Museum of Fine Arts.

## BIOGRAPHICAL NOTES



Photo: André Tremblay

### NATHALIE BONDIL

Dual French and Canadian citizen Nathalie Bondil (born in Barcelona, Spain) is the Director General and Chief Curator of the Montreal Museum of Arts. Under her leadership, the Museum has stood out for its notably active policy of designing, producing and circulating exhibitions internationally (thirty-five cities in ten years). An art historian and curator, she has developed and mounted numerous exhibitions and authored many books and articles; she initiated and directed the first retrospectives *Yves Saint Laurent* and *The Fashion World of Jean Paul Gaultier*, whose twelve-stop tour around the globe generated outstanding media coverage and reviews. Moreover, thanks to a program of innovative multidisciplinary exhibitions, Nathalie Bondil also brought music and film into the Museum.



Photo: Max Abadian

### THIERRY-MAXIME LORIENT

Born in Quebec City, Canada, Thierry-Maxime Lorient curated the exhibitions *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* (2011-2016) and *Love is Love: Wedding Bliss for All à la Jean Paul Gaultier* (2017-2018), organized and toured by the Montreal Museum of Fine Arts. The official catalogue of the *Fashion World of Jean Paul Gaultier*, which he edited, won numerous awards. Thierry-Lorient was also the curator of the travelling exhibition *Peter Lindbergh: A Different Vision on Fashion Photography*, presented at the Kunsthall in Rotterdam, La Venaria Reale in Turin and the Kunsthalle der Hypo-Kulturstiftung in Munich from 2016 to 2018. He also curated the exhibition *Viktor&Rolf: Fashion Artists*, presented at the National Gallery of Victoria in Melbourne in summer 2018 and the Kunsthall de Rotterdam to mark the 25<sup>th</sup> anniversary of the duo. Thierry-Maxime Lorient collaborated on exhibitions with the Fashion Institute of Technology (FIT) in New York and the London College of Fashion, and fulfilled the function of artistic director of Rufus Wainwright's "All These Poses World Tour". He has been the guest curator in fashion at the Montreal Museum of Fine Arts and guest curator in fashion and textiles at the National Gallery of Victoria in Melbourne.



Photo: Steven Kohlstock

### PHILIPP FÜRHOFFER

Born in 1982 in Augsburg, Germany, Philipp Fürhofer's multidisciplinary artistic practice combines paintings, sculptures, installations and set designs. His works are created with a singular language that combines modern materials mixed with traditional and historical elements from operas charged with associations that place the influence and heritage of 19<sup>th</sup>-century German and Nordic Romantic painters in a contemporary context. Since 2008 he has continuously worked as a stage and costume designer for operas. He created set designs among others for the Dutch National Opera, the Royal Opera House and the Finnish National Opera. In 2013 he worked on *Les Vêpres Siciliennes*, which was awarded the prestigious Laurence Olivier Award for best opera production. In 2018 Munich's Kunsthalle invited him to create the concept and the scenography for the exhibition *Du bist Faust*. Fürhofer's works have been exhibited in numerous museums and galleries around the world. He lives and works in Berlin.

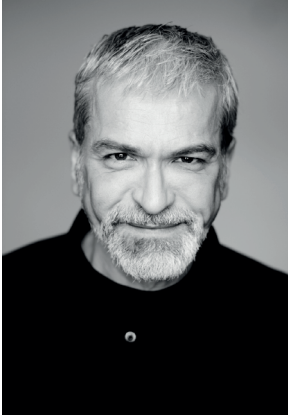


Photo: Jean-François Gratton, Shoot Studios

## MICHEL LEMIEUX

Michel Lemieux has been astounding audiences with the originality and scope of his creative works for over three decades. A creator, set designer, director, composer, performer and videographer, Lemieux continues to be at the forefront of the performing arts. With the production company Lemieux Pilon 4D Art, founded in 1990, he and Victor Pilon devise singular shows and digital creations in which new technologies intensify the audience's sensory and emotional experience. Since 2016, *Cité Mémoire*, the longest narrative pathway of video projections in the world, comes alive every evening on the walls of the buildings of Old Montreal.



Sébastien Moreau

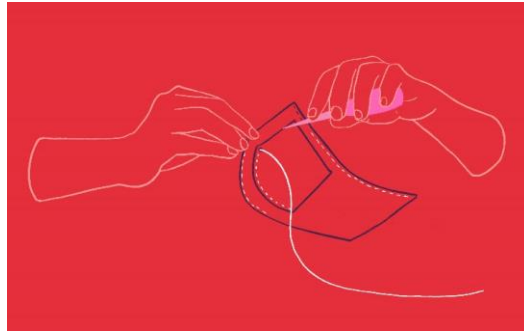
## RODEO FX

Rodeo FX is an award-winning visual effects studio providing complete services for celebrated films, revolutionary series, unforgettable advertisements and much more. Awarded three Emmys for their work on *Game of Thrones*, Rodeo FX has pushed the boundaries of visual effects in collaboration with iconic directors such as Denis Villeneuve (*Blade Runner 2049*), Luc Besson (*Valérian et la Cité des Mille Planètes*, *Anna*) and Xavier Dolan (*My Life with John F. Donovan*). Founded in 2006 by Sébastien Moreau, Rodeo FX now employs more than 500 talented artists in their studios in Montreal, Los Angeles, Quebec City and Munich. Moreau started as an artist more than 25 years ago in the world's greatest studios. He is also the president of Rodeo FX and was supervisor of visual effects in the films *Aquaman* and *Blade Runner 2049*, the winner of the Oscar for Best Visual Effects in 2018.

## EDUCATIONAL ACTIVITIES

### THE BOÎTE À COUTURE

#### Free creative and educational family activities



In a space adjacent to the *Thierry Mugler: Couturissime* exhibition, the Boîte à Couture lets young and old explore a number of fashion professions – embroidery, millinery, tailoring, lace, textile development, felting, leather goods, dyeing, weaving, and knitting – and the origins of haute couture, and to participate in free creative workshops.

Haute couture originated in the 19th century, at the same time as the sewing machine, fashion catalogs and department stores. **Véronique Borboën**, an UQAM Theatre School professor who specializes in set design and costume history, explains the construction of an outfit of the period, like that of Mrs. Newton in James Tissot's famous painting *October* from the MMFA collection: from its undergarments to the ruffled skirt, the “corsage cuirasse”, the capelet and the ostrich feather hat.

Behind every outfit, a number of experts contribute to the finesse and precision of the work. Come meet some of the people who work in the fashion trades. **Jeanne Bellavance**, embroidery specialist; **Joanna Berzowska**, founder and research director of XS Labs; **Serge Boivin** master tailor; **Rosie Godbout**, artist and textile designer; **Roger Hassrouty**, technician dyer at Cirque du Soleil; **Claire Kusy**, leather artisan and general manager of the Centre des métiers du cuir de Montréal; **Lysanne Latulippe**, textile designer specializing in knits; **Lucie Leroux**, textile designer; **Samantha-Tara Mainville**, milliner; **Isabelle Sentenne**, weaver, along with illustrations by **Mathilde Corbeil**, demonstrate the know-how and talent of our local artisans. Visitors can also admire three outfits created by talented students from **LaSalle College**, designers of tomorrow, and sample a variety of fine textiles.

At three creative workshops in March and April, families can give free rein to their imagination while tinkering and drawing miniature clothing.

#### EVERY DAY

#### DROP-IN WORKSHOP: WILD THINGS

Reveal your wild side by designing an ephemeral outfit inspired by the fantastical world of Thierry Mugler. Ages 6 and up



## ON WEEKENDS

### **FOUR-HANDED WORKSHOP: MR. AND MRS. DRESS-UP**

The four-handed workshop is custom-designed for young children and their parents. Using collage, dress up a paper doll with imaginative clothes designed to keep the wearer warm, cool, comfortable or fashionable.

2 to 5 years old, accompanied by an adult

Duration: 45 min

Free admission, spots are limited. Bilingual

Passes and information at the ticket counter: 1380 Sherbrooke St. West

### **THEMED WORKSHOP: WE CAN BE HEROES**

A one-hour workshop based on the themes of current exhibitions. Who are the new strong-minded heroes and heroines? Design and colour your own Pop comic character inspired by the world of Thierry Mugler.

For children ages 6 and up, accompanied by an adult

Duration: 1 h

Free admission, spots are limited. Bilingual

Passes and information at the ticket counter: 1380 Sherbrooke St. West

### **Credits**

The Boîte à Couture was curated by **Véronique Borboën**, professor and scenographer at UQAM Theatre School. The scenography of the coral-coloured space was created by **Catherine Nadeau** and **Melissa Thompson** of Cirque du Soleil, Montreal.

### **Acknowledgments**

The Michel de la Chenelière International Atelier for Education and Art Therapy would never have come into being without the generous and vital support of the Fondation de la Chenelière. The Museum also wishes to acknowledge the loyal commitment of the BMO Financial Group to providing accessibility to families, and thanks DeSerres for providing the art materials used in all the workshops. Le Museum also thanks the LaSalle College, proud partner of the exhibitions *Montreal Couture* and *Thierry Mugler: Couturissime*.

Illustration: Mathilde Corbeil

## VIP PROGRAMMING

For Museum VIP members only. Reservations required.

## LECTURES

- THURSDAY, FEBRUARY 28 | 11.30 a.m. | F  
**THIERRY MUGLER HABILLE LA SCÈNE**  
By **Delphine Pinasa**, Director of the Centre national du costume de scène
- THURSDAY, FEBRUARY 28 | 2.30 p.m. | E  
**HELMUT NEWTON: FASHION PHOTOGRAPHER**  
By **Matthias Harder**, curator in chief, Helmut Newton Foundation, Museum of Photography, Berlin
- FRIDAY, MARCH 1 | 11.30 a.m. | E  
**TIMELESS FASHION**  
By **Eva Klein**, Professor, Department of Psychiatry and Behavioural Neurosciences, Faculty of Health Sciences, McMaster University
- FRIDAY, MARCH 1 | 2.30 p.m. | F  
**CRÉATEUR DE MODE ET ARTISAN D'ART : DEUX UNIVERS AU SERVICE D'UN RÊVE**  
By **Eric Charles-Donatien**, feathercraft designer  
\* This lecture is presented thanks to the support of Magdeleine Loevenbruck.

## FILM

- THURSDAY, FEBRUARY 28 | 6 p.m. | F  
**FASHION! GOLDEN EIGHTIES**  
France, Olivier Nicklaus, 2012, 54 min

F – in French  
E – in English

---

## NUIT BLANCHE DE MONTRÉAL

- **SATURDAY, MARCH 2 | 5 p.m. to midnight!**  
For the 20<sup>th</sup> edition of the Nuit blanche de Montréal of the MONTRÉAL EN LUMIÈRE festival, the Montreal Museum of Fine Arts is offering half-price admission to its major exhibition *Thierry Mugler: Couturissime*. In the course of the evening you can enjoy hands-on workshops, tastings and a musical performance.

## MONTREAL COUTURE

- **MARCH 2 TO SEPTEMBER 8, 2019**  
Presented in conjunction with the retrospective *Thierry Mugler: Couturissime*, the exhibition features the creations of a selection of established and emerging designers whose distinctive styles define current Quebec fashion: Atelier New Regime, Philippe Dubuc, Fecal Matter, Denis Gagnon, Ying Gao, Helmer Joseph, Nathon Kong, Marie-Ève Lecavalier, MARKANTOINE and Marie Saint Pierre.

# CULTURE WEDNESDAYS

- Lectures, films... and so much more!  
Unless otherwise specified, the cultural activities will be held in the Maxwell Cummings Auditorium and Cinéma du Musée.
- 

## FREE ACTIVITIES

Reserved seating optional: You may choose to reserve a pass to guarantee your seat at the lectures. Service charges apply. An hour before the event, passes for the remaining seats will be distributed free of charge on a first-come, first-served basis. Service charges (per pass): General public \$5.00 / VIP \$4.00, taxes included.

---

## LECTURES

- WEDNESDAY, MARCH 6 | 5.30 p.m. | F  
→ WEDNESDAY, MARCH 13 | 5.30 p.m. | E

### **THIERRY MUGLER: COUTURISSE**

By **Thierry-Maxime Loriot**, exhibition curator

Exhibition curator Thierry-Maxime Loriot presents the career of an exceptional designer who revolutionized the fashion world with morphological and futuristic cuts, and glamorous, sculptural and elegant silhouettes: strict lines and super-heroine shoulders; and a corseted waist dressing a sublime, sensual and powerful woman in constant metamorphosis.

- WEDNESDAY, APRIL 3 | 5.30 p.m. | F

### **L'HISTOIRE DE LA MODE ET DES STYLES DE 1850 À NOS JOURS**

By **Luca Marchetti**, professor, École supérieure de mode de l'ESG UQAM and author of *Fashion Curating: Understanding Fashion Through the Exhibition*

The modus operandi and sociocultural issues specific to the fashion world took shape in Europe around the middle of the 19<sup>th</sup> century. We will discuss the close ties between clothing design and society, touching on the main creative profiles in fashion in the past two centuries and the major cultural shifts that have come with them.

- WEDNESDAY, APRIL 24 | 5.30 p.m. | E

### **MUGLER, THEATER OF FASHION**

By **Jeanne Beker**, journalist and fashion entrepreneur

Daring and determination: the two musts in clothing design. Thierry Mugler has always been brimming over with both. But beyond the vibrant, lavish outfits he unveils every season, his passionate theatrical vision and flair for the dramatic have shaken up the fashion industry and informed the transformational possibilities that will be the subject of this presentation.

- WEDNESDAY, MAY 1 | 5.30 p.m. | F

### **L'ÉPOPÉE DU PARFUM : UNE HISTOIRE DES CIVILISATIONS**

By **Elisabeth de Feydeau**, writer, historian and perfume expert

To tell the story of perfume is to delve into the entire history of humanity, from the early days of deity worship to modern seduction methods. Past civilizations burned fragrant materials as offerings to the gods. In fact, the word "perfume" comes from the Latin *per fumum*, meaning "through smoke." Specific scents have long been used to accompany all manners of rituals, myths and religious observances. Originally considered sacred and reserved for the divine, perfume eventually became a means of promoting hygiene and fighting outbreaks of disease. But it is also, and most notably, one of the oldest weapons in the arsenal of seduction—a conveyor of passion and the very essence of romance. The story of perfume is thus the story of civilization, seen from an intimate point of view. As Paul Valéry once remarked, "there is nothing deeper than skin." And the drop of perfume we put on this skin is a drop of immortality wrested from the gods.

→ WEDNESDAY, MAY 8 | 5.30 p.m. | F

### **DROIT SUR L'ART – LE CORPS, LE VÊTEMENT**

#### **CE QUE L'ART DE MUGLER FAIT AU CORPS: SUBVERSION ET PACIFICATION**

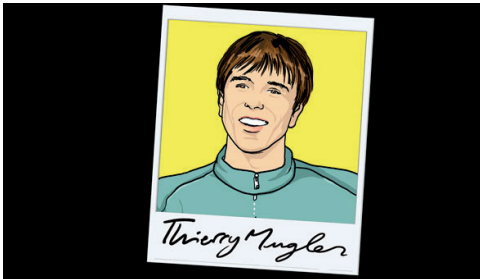
By **Mathieu St-Jean**, professor of sociology, Cégep régional de Lanaudière

*Follow by*

#### **LA MODE ET LA PROPRIÉTÉ INTELLECTUELLE**

By **Daniel S. Drapeau**, attorney and trademark agent

## **FILMS**



→ WEDNESDAY, MARCH 6 | 7.30 p.m. | OVF

#### **FASHION! GOLDEN EIGHTIES**

France, Olivier Nicklaus, 2012, 54 min.

Richly documented from archives, the film takes viewers into the euphoric atmosphere of the 1980s and its “return to couture” through images of runway shows and first-hand accounts from four famous designers.



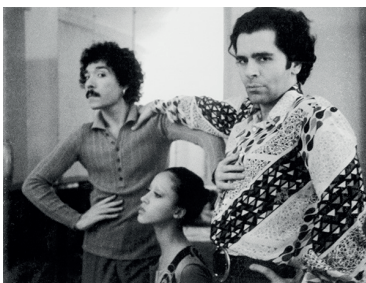
Helmut Newton. Photo : © Alice Springs

→ WEDNESDAY, MARCH 13 | 7.30 p.m. | OVE

#### **HELMUT BY JUNE**

France, June Newton (alias Alice Springs), 1995, 52 min.

June Newton (alias Alice Springs), pioneer among contemporary women photographers, looks back at the life and work of her life partner. A knowing perspective, imbued with humour and admiration, makes for a unique and exceptionally amusing portrait.



Antonio Lopez, Pat Cleveland and Karl Lagerfeld, Paris, 1970.  
Photo: Juan Ramos, 2012, from the movie *Sex Fashion & Disco* directed by James Crump. © Copyright The Estate of Antonio Lopez and Juan Ramos. Used by permission.



Photo: William Klein

→ MERCREDI 20 MARS | 18 h 30 | VOA

#### **ANTONIO LOPEZ 1970: SEX, FASHION & DISCO**

United States, James Crump, 2017, 95 min.

An intimate portrait of Antonio Lopez, the most influential fashion illustrator of the 1970s in Paris and New York, and his colorful and sometimes outrageous milieu.

→ WEDNESDAY, APRIL 3 | 7.30 p.m. | OVF

#### **IN AND OUT OF FASHION**

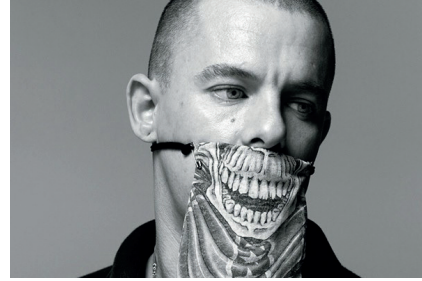
France, William Klein, 1993, 90 min.

William Klein as seen by William Klein. A multifaceted exploration of the various aspects of his career, from advertising to costume design to street fashion. A joyful look at his journey as an artist and his fascination for the world of fashion.



→ WEDNESDAY, APRIL 10 | 6.30 p.m. | OVE  
**PRÊT-À-PORTER (READY TO WEAR)**  
 United States, Robert Altman, 1994, 133 min.

Filmed during one of the most glamorous events of the year, *Ready to Wear* offers a glimpse into the world of fashion with an impressive number of international stars such as Anouk Aimée, Marcello Mastroianni, Sophia Loren, Kim Basinger, Stephen Rea, Lauren Bacall, Julia Roberts, Tim Robbins, Lili Taylor, Sally Kellerman and the inimitable Thierry Mugler.



→ WEDNESDAY, APRIL 17 | 6.30 p.m. | OVE  
**McQUEEN**  
 United Kingdom, Ian Bonhôte et Peter Ettedgui, 2018, 111 min.  
 Mirroring the savage beauty, boldness and vivacity of his design, this stunning documentary offers a vivid portrait of the artist and celebrates a radical and mesmerising genius of profound influence.



→ WEDNESDAY, APRIL 24 | 7.30 p.m. | OVE  
**ABOUT FACE: SUPERMODELS THEN AND NOW**  
 United States, Timothy Greenfield-Sanders, 2012, 75 min.  
 \* Selected at Sundance 2012

*About Face* explores beauty and aging through the stories of the original supermodels: women, now between fifty and eighty years old, whose images defined our sense of beauty over the last half-century.



*Paris couture, 1945-1968* © Arte

→ WEDNESDAY, MAY 1 | 7.30 p.m. | OVF  
**PARIS COUTURE (1945-1968)**  
 France, Jean Lauritano, 2016, 55 min.  
 Through its depiction of the great designers of the time and their eccentric clients, this archival film recalls a golden age that has disappeared forever.



## THIERRY MUGLER: COUTURISSIME

March 2 to September 8, 2019

Jean-Noël Desmarais Pavilion – Level 3

### THE MONTREAL MUSEUM OF FINE ARTS

Main entrance: Jean-Noël Desmarais Pavilion

1380 Sherbrooke St. West, Montreal

+1 514-285-2000 | [mbam.qc.ca](http://mbam.qc.ca)

## OPENING HOURS

Monday	Closed (open during the summer: July 8 to August 26, 2019)
Tuesday	10 a.m. to 5 p.m.
Wednesday	10 a.m. to 9 p.m.
Thursday	10 a.m. to 5 p.m.
Friday	10 a.m. to 5 p.m.
Saturday	10 a.m. to 5 p.m.
Sunday	10 a.m. to 5 p.m.

(The Ticket Counter closes one hour earlier.)

## ADMISSION

### INDIVIDUAL FEE (taxes included)

VIP Members*	Free
General Admission	\$24 (\$12.00 on Wednesdays as of 5 p.m.)
Age 18 to 30	\$16 (\$12.00 on Wednesdays as of 5 p.m.)
Children age 17 and under**	Free

### GROUPS OF 20 PEOPLE OR MORE (taxes included)

Age 31 and over	20 \$ / pers.
Age 13 to 30	13.50 \$ / pers.
Children age 12 and under	2.50 \$ / pers.

\*Museum VIP members enjoy many privileges, including free admission to all exhibitions at all times upon presentation of their membership card. \*\*Accompanied by an adult. Does not apply to groups.

## TICKETS ON SALE

In person: at the Ticket counter of the Montreal Museum of Fine Arts

Online: [mbam.qc.ca](http://mbam.qc.ca)

By phone: 514-285-2000, Monday to Friday, 9 a.m. to 5 p.m.

## MOBILE APP

Don't forget your headphones as you set out on your Museum discovery. Enjoy an enriched auditory experience.

The MMFA Wi-Fi network is free and available throughout the Museum to connect you to the app.

Download the app now: iOS: [itunes.apple.com](https://itunes.apple.com) // Android: [play.google.com](https://play.google.com)

## GUIDED TOURS

The Museum offers guided tours of the exhibition, led in French or in English by one of the 150 active members of the Association of Volunteer Guides (AVG) of the MMFA. Access to guided tours at fixed hours is included in the entrance fee.

Meeting point: Main entrance: Jean-Noël Desmarais Pavilion, 1380 Sherbrooke St. West, Montreal

Schedules available at [mbam.qc.ca/calendrier/en](http://mbam.qc.ca/calendrier/en)

## Instructions for use

The image is to be reproduced in its entirety without cropping, bleeding, guttering, overprinting or other alteration of any kind, and must be accompanied by the caption and the copyright.

[mbam.qc.ca/en/press-room](http://mbam.qc.ca/en/press-room)



**FIG\_081**

Patrice Stable. Photo: © Patrice Stable.  
Outfit: Thierry Mugler, *Les Insectes* collection, haute couture spring/summer 1997.



**FIG\_087**

Thierry Mugler, stage costume for the character of First Witch. Centre national du costume de scène, D-CF-2234G.  
Photo: © CNCS Pascal François



**FIG\_117**

David LaChapelle, *Danie Alexander*; *London Sunday Times*, May 1998. Photo: © David LaChapelle. Outfit: Thierry Mugler, *Jeu de Paume* collection, haute couture spring/summer 1998.



**FIG\_123**

Christian Gautier, stage costumes for the show *Mugler Folies*, 2013. Photo: Christian Gautier / © Manfred Mugler. Outfits: Thierry Mugler.



**FIG\_144**

Lady Gaga in the video for the song "Telephone" (*The Fame Monster*), 2010, directed by Jonas Åkerlund. Outfit: Thierry Mugler, *Anniversaire des 20 ans* collection, prêt-à-porter fall/winter 1995-1996.



**FIG\_203**

Helmut Newton, photo shoot for the catalogue of the collection *Lingerie Revisited*, Monaco, 1998. Photo: ©The Helmut Newton Estate. Outfit: Thierry Mugler, *Lingerie Revisited* collection, prêt-à-porter fall/winter 1998-1999.



**FIG.223**

Pierre et Gilles, *Le Papillon noir* (Polly Fey), 1995, painted photograph. Paris, collection Noirmontartproduction. Photo: © Pierre et Gilles, Courtesy Noirmontartproduction



**FIG.226**

Pierre et Gilles, *Bionio Sayoko* (Sayoko Yamaguchi); *Façade*, 1977, painted photograph. Photo: © Pierre et Gilles



**FIG\_258**

Karl Lagerfeld (1933 –2019), *Toni Garrn*; *Vogue* (Germany), 2009, digital print. Photo: © Karl Lagerfeld. Outfit: Thierry Mugler, *Anniversaire des 20 ans* collection, prêt-à-porter fall/winter 1995–1996



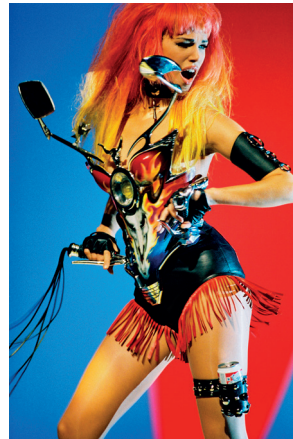
**FIG\_298**

Dominique Issermann, *Jerry Hall*. Photo: © Dominique Issermann. Outfit: Thierry Mugler, *Les Insectes* collection, haute couture spring/summer 1997.



**FIG\_260**

Alan Strutt, *Yasmin Le Bon*, Palladium, London, 1997; *Evening Standard* Magazine, October 1997. Photo: © Alan Strutt. Outfit: Thierry Mugler, *La Chimère* collection, haute couture fall/winter 1997–1998.



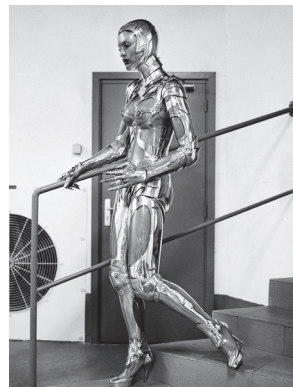
**FIG\_339**

Patrice Stabile, Emma Sjöberg during the shooting of the video for George Michael's song "Too Funky," Paris, 1992, directed by Thierry Mugler. Photo: © Patrice Stabile. Outfit: Thierry Mugler, *Les Cow-boys* collection, prêt-à-porter spring/summer 1992.



**FIG\_423**

Paolo Roversi, *Audrey Marnay*; *W*, April 1997. Photo: © Paolo Roversi. Outfit: Thierry Mugler, *Les Insectes* collection, haute couture spring/summer 1997.



**FIG\_507**

Helmut Newton, *Johanna*; *Vogue* (US), November 1995. Photo: © The Helmut Newton Estate. Outfit: Thierry Mugler, *Anniversaire des 20 ans* collection, prêt-à-porter fall/winter 1995–1996.





**FIG\_502**

Inez and Vinoodh, *Kym*; *BLVD*, 1994. Photo: © Inez & Vinoodh. Outfit: Thierry Mugler, *Longchamps* collection, prêt-à-porter spring/summer 1994.



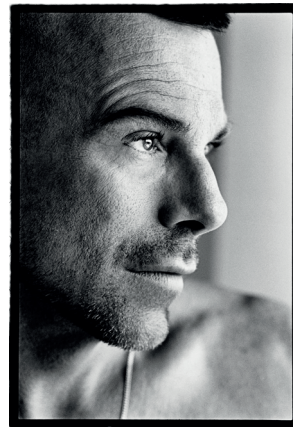
**FIG\_550**

Patrice Stable, Linda Evangelista on the shooting of the video for George Michael's song "Too Funky," Paris, 1992, directed by Thierry Mugler. Photo: © Patrice Stable.



**FIG\_530**

Patrick Ibanez, cover for Diane Dufresne's album *Top Secret*, 1987. © 1987 AMERILYS INC. Photo © Patrick Ibanez. Outfit: Thierry Mugler, *Hiver russe* collection, prêt-à-porter fall/winter 1986-1987.



**FIG\_683**

Dominique Issermann, *Thierry Mugler*, New York, 1995; *Stern* (Allemagne), 1995. Photo: © Dominique Issermann.



**FIG\_654**

Helmut Newton, *Jerry Hall and Thierry Mugler*, Paris, 1996. Photo: © The Helmut Newton Estate.



**FIG\_790.27**

Thierry Mugler, *Witches* sketches of stage costumes for *La Tragédie de Macbeth*, felt pen, watercolor, graphite on paper. Paris, collections Comédie-Française © Collections de la Comédie-Française.



**FIG\_691**

Ellen von Unwerth, *Eva Herzigová*, behind the scenes at the Thierry Mugler fashion show, Paris, 1992. Photo: © Ellen von Unwerth. Outfit: Thierry Mugler, *Les Cow-boys* collection, prêt-à-porter spring/summer 1992.



**FIG\_966**

Thierry Mugler, *Claude Heidemayer*, New York. Photo: © Thierry Mugler. Outfit: Thierry Mugler, *Les Infernales* collection, prêt-à-porter fall/winter 1988-1989.



**10913 1**

Manfred Thierry Mugler, creator. Photo:  
© Max Abadian.



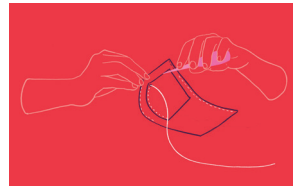
**10974 1**

Thierry-Maxime Lorient, Curator;  
Manfred Thierry Mugler, creator;  
and Nathalie Bondil, Director General  
and Chief Curator, MMFA.  
Photo : © Max Abadian.



**CAT\_01**

Cover of the publication *Thierry  
Mugler: Couturissime*, edited by  
Thierry-Maxime Lorient, 2019.  
Publishers: the Montreal Museum of  
Fine Arts Publishing Department in  
association with Phaidon Press Limited



**BTE\_01**

Illustration: Mathilde Corbeil



# THIERRY MUGLER COUTURISSIME



## The first monograph dedicated to Thierry Mugler

**Couturier, director, photographer and visionary perfumer, Thierry Mugler has left his mark on the history of fashion and haute couture with his architectural and futuristic silhouettes. The fruit of extensive research, *Thierry Mugler: Couturissime* is a fascinating foray into the fantastical worlds of this exceptional creative force. More than 350 archival images and previously unpublished photographs document his most emblematic creations and collaborations.**

A companion to the exhibition *Thierry Mugler: Couturissime*, the publication was realised under the editorship of Thierry-Maxime Lorient. It contains essays by Jeanne Beker, Nathalie Bondil, Marie Colmant, Matthias Harder, Jack Lang, Amelie Nothomb, Lou Stoppard, Stefano Tonchi and Shelly Verthime.

It also features images by international masters of photography, including Lillian Bassman, Jean-Paul Goude, Dominique Issermann, David LaChapelle, Luigi & Iango, Alix Malka, Steven Meisel, Mert & Marcus, Sarah Moon, Pierre et Gilles, Paolo Roversi, Herb Ritts, Francesco Scavullo, Ellen von Unwerth, and Bruce Weber, in addition to photographs by Mugler himself. Additional images have been specially created for this book, notably by Max Abadian and Emil Larsson, as well as with Gisele Bündchen photographed by Luigi & Iango, and Irina Shayk by Alix Malka.

Two chapters focus on Mugler's collaboration with German photographer Helmut Newton (1920-2004) and French photographer Guy Bourdin (1928-1991). Numerous sketches and documents, as well as reverse polaroid shots and other photos taken in the wings and during fashion shows, are published here for the first time.

The book was published by the Montreal Museum of Fine Arts in association with Phaidon Press Limited to accompany the exhibition *Thierry Mugler: Couturissime*. It was designed by the Montreal-based firm Paprika, which has received national and international recognition for design excellence more than 800 times, including awards from *Applied Arts*, the Art Directors Club and the Type Directors Club of New York, the British Design & Art Direction, and *Communication Arts*.

---

Title: *Thierry Mugler: Couturissime*

Edited by Thierry-Maxime Lorient.

Authors: Jeanne Beker, Marie Colmant, Matthias Harder, Jack Lang,

Thierry-Maxime Lorient, Amélie Nothomb, Lou Stoppard, Stefano Tonchi and Shelly Verthime.

Publishers: The Montreal Museum of Fine Arts Publishing Department and Phaidon.

400 pages and over 350 illustrations

ISBN 978 2 89192 418 4 | ISBN 978 0 7148 7941 3

Release date: March 2019

Price (retail): \$150 | €130

Available at the MMFA Boutique and Bookstore at a special price of \$95.99

---

## ABOUT THE AUTHORS

### JEANNE BEKER

#### Born in Toronto (Canada)

Beginning a professional career at the age of sixteen, Jeanne Beker studied acting in New York and mime in Paris before moving to St. John's, Newfoundland in 1975 to cover arts and entertainment for CBC (Canadian Broadcasting Corporation) Radio. Three years later, she landed a job at Toronto's CHUM radio station and, in 1979, helped launch the innovative series *The New Music* on CITY-TV, which she cohosted for six years. A member of the founding team at MuchMusic, Canada's music video channel, in 1985 she began her twenty-seven-year-long stint as the host of the legendary show *Fashion Television*, which went on to be aired in over 130 countries. Also a newspaper columnist and features writer, she was editor in chief of *FQ* and *SIR* magazines from 2003 to 2008 and has authored five books.

### NATHALIE BONDIL

#### Born in Barcelona (Spain)

Dual French and Canadian citizen Nathalie Bondil is the Director General and Chief Curator of the Montreal Museum of Arts. Under her leadership, the Museum has stood out for its notably active policy of designing, producing and circulating exhibitions internationally (thirty-five cities in ten years). An art historian and curator, she has developed and mounted numerous exhibitions and authored many books and articles; she initiated and directed the first retrospectives *Yves Saint Laurent* and *The Fashion World of Jean Paul Gaultier*, whose twelve-stop tour around the globe generated outstanding media coverage and reviews. Moreover, thanks to a program of innovative multidisciplinary exhibitions, Nathalie Bondil also brought music and film into the Museum.

### MARIE COLMANT

#### Born in Paris (France)

Marie Colmant is a French journalist and commentator. After studying English and Russian in order to become an interpreter, she joined the Agence France-Presse news agency and began a career as a journalist. She later worked for *Actuel*, a magazine that was a leading light in the French counterculture, and then made her debut on radio on the station Radio Nova. In 1985 she became a member of the staff at the newspaper *Libération*, where she met the film critic Gérard Lefort, whom she would join on the airwaves at the France Inter radio channel in 1990. In 1993 she became a commentator on the books program *Jamais sans mon livre*, broadcast on the public television channel France 3. After a stint beginning in 2001 as the deputy editor in chief of the magazine *Télérama*, in 2004 she joined the team at the morning show *La Matinale*, televised on Canal+, as a cultural commentator. Since then she has continued in her career as a commentator for various radio and television shows, including *L'Édition spéciale* and the cultural program *Un autre midi* at Canal+, *Avant-premières* and *Vous trouvez ça normal ?!* at France 2, *Team Toussaint*, *la matinale info* at iTélé and, most recently, the morning program on France Info. She is also the author of a number of books, among them *Tapis vert*, published in 1999.

**DR MATTHIAS HARDER****Born in Kiel (Germany)**

Harder studied art history, classical archaeology and philosophy in Kiel and Berlin. He is a member of the German Photographic Association (DGPh) and has sat on the board of the organization that directs the European Month of Photography. Chief curator of the Helmut Newton Foundation in Berlin since 2004, he has written numerous articles for books, including exhibition catalogues, and internationally respected magazines such as *Art in America*, *Foam Magazine*, *Aperture*, *Eikon* and *PHOTONEWS*.

**JACK LANG****Born in Mirecourt (France)**

Jack Lang is a French politician. He served, notably, as minister of culture (1981–1986 and 1988–1992) and government spokesperson (1991–1992) during the presidency of François Mitterrand, councillor of Paris under its then mayor Jacques Chirac (1983–1989), and minister of national education during the latter's presidency (2000–2002). Elected in May 1981, during its first years in power François Mitterrand's socialist government took many measures fostering the revitalization of the French fashion industry. In Paris, it created the Musée des arts de la Mode, inaugurated in 1986 in the Musée des Arts décoratifs, as well as Paris Fashion Week, which sees fashion shows held in prestigious settings such as the Louvre's Cour Carrée. Jack Lang, then minister of culture, encouraged that stimulus. In 1985, he appeared for a sitting of the National Assembly, where wearing a tie is mandatory, in a Thierry Mugler-designed black suit with a Mao collar. This prompted great hilarity and heckling on the part of the deputies, and the incident even made the national headlines.

**THIERRY-MAXIME LORIOT****Born in Quebec City (Canada)**

Thierry-Maxime Lorient curated the exhibition *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*. Organized and circulated by the Montreal Museum of Fine Arts, it was hailed throughout the world. The exhibition's official catalogue, edited by Lorient, garnered many accolades, including the Grand Prix du Livre de Mode awarded by the students of the master's program in fashion and design at Lyon's Université de la Mode. He also curated the traveling exhibition *Peter Lindbergh: A Different Vision on Fashion Photography*, presented at the Kunsthall Rotterdam in 2016, as well as at La Venaria Reale in Turin and the Kunsthalle der Hypo-Kulturstiftung in Munich in 2017. In addition, he was the curator of the exhibition *Viktor&Rolf: Fashion Artists* held at the National Gallery of Victoria in Melbourne in 2016, which was followed by its presentation in the summer of 2018, to mark the twenty-fifth anniversary of the design duo, at the Kunsthall Rotterdam. Lorient is also guest curator of fashion and textiles at the National Gallery of Victoria in Melbourne and guest curator of fashion at the Montreal Museum of Fine Arts.

**LINDA NOCHLIN****New York (1931 2017)**

Nochlin was an eminent American feminist art historian, writer, critic and curator who at her death was the Lila Acheson Wallace Professor of Modern Art emerita at the New York University Institute of Fine Arts. She also taught at Yale University, Vassar College and the Graduate Center of the City University of New York, among other institutions. She gained international attention in January 1971 with her groundbreaking *ARTnews* article "Why Have There Been No Great Women Artists?" Considered the first major work of feminist art history, it had a major impact on succeeding generations of both feminist artists and scholars. The issues it raised led to changes in the way art history was researched and analyzed, as well as in curatorial practices.

**AMÉLIE NOTHOMB****Born in Kobe (Japan)**

Daughter of a Belgian diplomat, Amélie Nothomb was born in Japan. A best-selling, internationally renowned author, her first novel, *Hygiene and the Assassin*, published in 1992, was lauded by critics and the public alike. She is an elected member of Belgium's Royal Academy of French Language and Literature. The twenty-five novels she has written have been translated into over forty languages, and many of them have been adapted into plays and films.

**LOU STOPPARD****Born in Luton (England)**

Stoppard is a writer, curator and broadcaster with an interest in what fashion objects and images communicate about broader aspects of society, politics and culture. She served as editor of online fashion platform SHOWstudio for seven years, working closely alongside its founder and director, British photographer Nick Knight. She is a contributing editor at GQ and writes regularly for such publications as the *Financial Times* and various international editions of *Vogue*. She has curated a variety of photography and fashion exhibitions, including, most recently, *North: Fashioning Identity*, an exploration of visual representations of the North of England, which was presented at Open Eye Gallery in Liverpool and Somerset House in London. Her first book, *Fashion Together*, an examination of collaborations in fashion, was published in 2017.

**STEFANO TONCHI****Born in Florence (Italy)**

Stefano Tonchi has been editor in chief of *W* magazine since March 2010. Prior to *W*, Tonchi was the founding editor in chief of *T: The New York Times Style Magazine*, launched in 2004, after serving as style editor at *The Sunday Times Magazine* in London. From 1998 to 2003, he was the fashion creative director for *Esquire*. Tonchi has cocurated a number of exhibitions, as well as coedited and contributed to their accompanying catalogues. They include: *Uniform: Order and Disorder* (presented at MoMA PS1); *Excess: Fashion and the Underground in the '80s* (shown at Stazione Leopolda in Florence); *Human Game: Winners and Losers*; *Bellissima: Italy and High Fashion 1945–1968* (presented at the MAXXI museum in Rome and NSU Art Museum in Fort Lauderdale); and, most recently, *Italiana: Narrating Italian History Through Fashion, 1971–2001*. He also coedited and contributed an essay to the book *Total Living*, and is the coauthor of *Walter Albini and His Times: All Power to the Imagination*.

**SHELLY VERTHIME****Born in Sofia (Bulgaria)**

A cultural and art historian, Shelly Verthime is also a creative consultant within the world of contemporary fashion in Paris, London and China. Awarded a BA in Sociology from Tel Aviv University, a BA in Fashion Design from the Shenkar College of Fashion and Textile Technology, where she also taught, and an MA in Art and Fashion from the Royal College of Art, London, she holds a Visiting Fellowship at the University of the Arts London. The curator of the Guy Bourdin Estate, Verthime has organized and curated retrospective exhibitions of the French photographer's work that have been shown in over thirty museums around the world. She has also edited and contributed to more than seven publications on Guy Bourdin's legacy.