



LA MODA CONTEMPORANEA
DELLA COLLEZIONE PERMANENTE
DEL LOS ANGELES COUNTY
MUSEUM OF ART

FIRENZE
PALAZZO STROZZI
12 Ottobre 2007
20 Gennaio 2008

Press Release

Over 200 sensational creations by such contemporary fashion designers as Armani, Balenciaga, Dior, Ferragamo, Gaultier, Lagerfeld, Missoni and Westwood, to name but a few, will be on display at the Palazzo Strozzi, Florence, in an exhibition entitled ControModa: Contemporary Fashion from the Permanent Collection of the Los Angeles County Museum of Art from 12 October 2007 to 20 January 2008. This exhibition confirms Florence's reputation as an international fashion centre and is the centrepiece of the city's fashion season which culminates with the Pitti Uomo in January.

The exhibition and the accompanying catalogue are dedicated to the memory of Gianfranco Ferré, the legendary master of Italian fashion, who died on 17 June 2007.

James Bradburne, director of Palazzo Strozzi, states: 'Fashion is inseparable from the Italian identity. The Palazzo Strozzi has a long history of involvement with Italian fashion, having provided the backdrop to some of LIFE magazine's most striking fashion photographs in the 1950s as well as hosting exhibitions of Salvatore Ferragamo in 1985 and Roberto Capucci in 1990. This exhibition underlines our commitment to contemporary culture in which fashion plays a major role.'

ControModa examines how far traditional concepts of style and fashion have changed in the past three decades. The works of designers featured demonstrate that fashion is a way of interpreting the world and a vital record of cultural and social change. The exhibition illustrates how conventional ideas of beauty have been challenged in recent years and the questions that have been asked about the concept of taste. New developments in fashion engendered a different way of thinking, and overturned the old rules regarding shape, proportion and ornamentation.

ControModa looks at contemporary fashion from four perspectives:

Construction: The study of the traditional aspects of construction has led to new canons of beauty based on asymmetry, startling contrasts and the exposure of inner structural details.

Materials: New materials from rapidly advancing developments in textile technology changed the need for precise construction details; moulding and sculpting the body or creating volumetric shapes could be accomplished solely with the structural properties of synthetic fibres. Heat or chemical processing produced unique and visually exciting textural surfaces and decoration.

Form: New concepts about form accompanied innovative developments in both construction and technology. With unconventional or idiosyncratic focus on limbs and torsos, designers challenged the tyranny of the traditional body image.

Fact Sheet

Realized and Promoted by	Fondazione Palazzo Strozzi
Organized by	Los Angeles County Museum of Art
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Curatorial collaboration Italian edition	Maria Luisa Frisa
Scientific Committee	Holly Brubach, Maria Luisa Frisa Franca Sozzani, Kaye Durland Spilker, Sharon Sadako Takeda, Stefano Tonchi
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Information	Tel.+39 055 2645155
Admission:	<p>Full price: €10.00; Reduced: €8.50 (Seniors 65+, organized groups of at least 15 people, members of categories that have a special arrangement*, young people 7-18 years old, university students, the disabled resident of Florence)</p> <p>reduced €8.00 family discount</p> <p>reduced €7.50 clients Banca CR Firenze</p> <p>reduced € 4.00 schools and Maggio Card</p> <p>free children up to 6 years of age, people escorting the disabled, group leaders, teachers with classes, journalists with press card, Florence tourist guides.</p> <p>Advance ticket sale €1,10</p> <p>*Categories with special arrangements Soci Aci, Soci Arci, possessori biglietto FirenzeParcheggio, possessori dei biglietti o abbonamenti ATAF, Carta Agile ATAF, Soci FAI, Soci Touring Club, possessori biglietto Museo Salvatore Ferravamo, Galleria del Costume di Palazzo Pitti, Museo del Tessuto di Prato, Museo Stibbert, Fondazione Roberto Capucci</p>
Exhibition Website	www.contromodafirenze.it
Thecnical Sponsors	<p>APT Firenze</p> <p>ATAF</p> <p>Emilio Pucci</p> <p>Firenze dei Teatri</p> <p>Firenze Parcheggio</p> <p>Fondazione del Teatro del Maggio Musicale Fiorentino</p> <p>Starhotels</p> <p>Toscana Promozione</p>
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Concept: The concept behind the garment became a focus of creative energy. Some designers mined and manipulated elements of costume history, some collaborated with artists, while others used their work as vehicles for social commentary.

An unusual and appealing element of the exhibition will be the special educational gallery filled with costumes designed by Issey Miyake for William Forsythe and the Frankfurt Ballett. Visitors will have the opportunity to try on these costumes – what better way to experience contemporary fashion than wear the clothes.

Fashion houses and designers include:

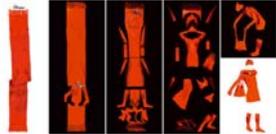
Gilbert Adrian, Azzedine Alaïa, Giorgio Armani, Christopher Bailey, Cristóbal Balenciaga, Geoffrey Beene, Jean-Charles de Castelbajac, Hussein Chalayan, Jean Dessès, Christian Dior, Salvatore Ferragamo, Gianfranco Ferré, Dolce & Gabbana, James Galanos, John Galiano, Jean Paul Gaultier, Rudi Gernreich, Romeo Gigli, Madame Grès, Gucci, Yoshiki Hishinuma, Akihiko Izukura, Charles James, Norma Kamali, Rei Kawakubo, Patrick Kelly, Krizia, Lachasse Ltd., Christian Lacroix, Karl Lagerfeld, Hervé Léger, Martin Margiela, Antonio Marras, Missoni, Franco Moschino, Issey Miyake, Thierry Mugler, Alexander McQueen, Prada, Emilio Pucci, Reiko Sudo, Takezo, Philip Treacy, Gianni Versace, Junya Watanabe, Vivienne Westwood, Yohji Yamamoto and Andrea Zittel.

Visitors will be able to see fabulous designs by this rollcall of designers that revolutionised the world of fashion in the stunning historic rooms of the Palazzo Strozzi, a masterpiece of Italian Renaissance architecture, situated in the heart of Florence facing the Piazza Strozzi and Via Tornabuoni. The Palazzo Strozzi is fast becoming the cultural platform for the city, with a series of exciting and varied exhibitions and events.

ControModa was organised by the Los Angeles County Museum of Art; curated by Kaye Spilker and Sharon Takeda. The Fondazione Palazzo Strozzi installation was coordinated by curator Maria Luisa Frisa in consultation with Holly Brubach, Franca Sozzani and Stefano Tonchi. The exhibition catalogue, available in English and Italian, is published by Skirà editore.

The exhibition is promoted by the Regione Toscana, Provincia di Firenze and the Comune di Firenze with the generous support of the Cassa di Risparmio di Firenze.

CAPTIONS FOR IMAGES

Number	Section	Object	
1	Introduction	<p>Issey Miyake, Dai Fujiwara, Textile, Per A-POC Queen, spring/summer 1999 nylon and cotton</p> <p>M.2002.107.1 Costume Council Fund © Issey Miyake</p>	
1b	Introduction	<p>Issey Miyake, Dai Fujiwara, Per A-POC Queen, spring/summer 1999 nylon and cotton</p> <p>M.2002.107.2a-j Costume Council Fund © Issey Miyake</p>	
2	Construction	<p>Gaultier Jean Paul, Woman's blouse and skirt Autumn-Winter 1999-2000 Leather with cotton batting; Polyamide nylon and polyester plain weave with down fill</p> <p>M.2005.139.3; M.2002.185.1 Gift of Mr. and Mrs. Lee Ambrose © Jean Paul Gaultier</p>	
3 3b	Construction	<p>McQueen Alexander, Woman's two-piece suit spring-summer 1999 Wool ribbed plain weave, with nylon and spandex net</p> <p>M.2005.130a-b Purchased with funds provided by Iris Bovee © Alexander McQueen</p>	
5	Construction	<p>Yamamoto Yohji, Woman's two-piece suit autumn-winter 1993-1994 wool gabardine with wool and goat hair canvas trim</p> <p>AC1997.179.1.1-2 Gift of Mrs. H. Grant Theis © Yohji Yamamoto</p>	
6	Construction	<p>Watanabe Junya, Woman's jacket autumn-winter 2002-2003 Cotton denim</p>	

		M.2005.170.3 Gift of Ricki and Marvin Ring © Junya Watanabe	
7 7b	Construction	Moschino Franco, Woman's garment bag coat 1989 Polyester, silk, rayon, metal studs and metal hooks M.2005.101.1 Costume and Textiles Deaccession Funds © Franco Moschino	
8 8b	Construction	Chalayan Hussein, Woman's dress from the "Medea" collection spring-summer 2002 Cotton plain weave with metal zippers and metal D-rings M.2002.223.2 Costume Council Fund © Hussein Chalayan	
9 9b	Construction	Teng Yeohlee, Woman's "Harness" dress spring 2007 Teflon coated Egyptian cotton TR.14979 Gift of Yeolhee Teng © Yeohlee Teng	
10	Materials	Miyake Issey, Woman's dress from "Pleats Please, guest artist series no.3" 1998 Polyester knit, printed and pleated and heat- and pressure-set AC1999.99.2 Gift of Dale and Jonathan Gluckman © Issey Miyake	
11	Materials	Pucci Emilio, Woman's cape 1965 - 1970 Cotton terry cloth M.2004.30.1 Gift of Mrs. Craig Castilla © Emilio Pucci	
12	Materials	Margiela Martin, Woman's dress autumn-winter 2001 - 2002 Polyester knit swimsuits M.2005.168	

		Gift of Rini Kraus © Martin Margela	
13 13b	Materials	Watanabe Junya, Woman's dress autumn-winter 2002-2003 Cotton denim M.2005.170.2 Gift of Ricki and Marvin Ring © Junya Watanabe	
14 14b	Materials	Mugler Thierry, Woman's two-piece suit, "Anatomique Computer" Autumn-Winter 1990- 1991 Rayon/cotton velveteen with plastic cord trim AC1997.278.2.1-.2 Costume and Textiles Special Purpose Fund © Thierry Mugler	
15	Materials	Hishinuma Yoshiki, Woman's coat Autumn/Winter 1997-1998 Polyester plain weave; laminated with urethane M.2002.185.10 Gift of Mr. and Mrs. Lee Ambrose © Yoshiki Hishinuma	
16	Materials	Kamali Norma, Woman's coat and skirt 1988 Synthetic fur M.2004.252.5a-c Gift of Gale Hayman © Norma Kamali	
17	Materials	Kawakubo Rei, Woman's Skirt Spring/Summer 1997 machine-made paper with woven plastic backing AC1997.155.1.2 Gift of Caroline Schwarcz © Rei Kawakubo	
18	Form	Miyake Issey, Woman's dress, "Zig Zag" Autumn/Winter 1994-1995 polyester plain weave; pleated and heat-and pressure-set AC1996.158.1 Costume Council Fund © Issey Miyake	

19 19b	Form	<p>Alaia Azzedine, Woman's dress Spring/Summer 1992 rayon and polyamide spandex knit</p> <p>M.2006.71 Gift of Sue Tsao © Azzedine Alaia</p>	
20	Form	<p>Miyake Issey, Woman's two-piece dress from the "Flower pleats" series Spring/Summer 1990 polyester plain weave; pleated and heat-and pressure-set</p> <p>AC1998.161.1.1-2 Gift of Mr. and Mrs. H. Grant Theis © Issey Miyake</p>	
21 21b	Form	<p>Miyake Issey, Woman's dress, "Minaret" Spring/Summer 1995 polyester plain weave; pleated and heat-and pressure-set; plastic hoops</p> <p>M.2007.101.7 Gift of Issey Miyake Studio © Issey Miyake</p>	
22	Form	<p>Miyake Issey, Woman's dress, "Flying Saucer" Spring/Summer 1994 polyester plain weave; pleated and heat-and pressure-set</p> <p>M.2007.101.3 Gift of the Issey Miyake Studio © Issey Miyake</p>	
23	Form	<p>Westwood Vivienne, Woman's blouse, "Statue of Liberty", and skirt, "mini crini" Autumn/Winter 1987-1988 cotton and polyamide spandex and machine-embroidered appliqué; cotton velveteen</p> <p>M.2002.185.18; M.2003.153.4 Gift of Mr. and Mrs. Lee Ambrose (blouse) Gift of Carole Raphaele Davis (skirt) © Vivienne Westwood</p>	

24 24b	Concept	<p>Margiela Martin, Woman's trench coat and pants Spring/Summer 2005-Spring/Summer 2006 cotton ribbed twill; silk satin and cotton plain weave</p> <p>M.2006.35; M.2006.24 purchased with funds provided by Lanye Bernhard and Jacqueline Avant © Martin Margela</p>	
25	Concept	<p>Watanabe Junya, Woman's jacket and skirt "Modified trenchcoat", shirt "Avaricious";</p> <p>Spring/Summer 2006 cotton twill; woll twill; printed cotton plain weave</p> <p>M.2006.72.1a-b; M.2006.72.3; M.2006.72.2</p> <p>Gift of Mauren Shapiro and Bennett Rosenthal © Junya Watanabe</p>	
26	Concept	<p>Yamamoto Yohji, Woman's three-piece ensemble Spring/Summer 1999 Modified coat: polyester and silk satin with rayon and nylon lace; blouse: rayon and nylon lace; pants: polyester and silk satin M.2002.185.39a-c Gift of Mr. and Mrs. Lee Ambrose</p> <p>Adolfo, Woman's profile hat 1967 straw, silk chiffon M.80.65.41 Gift of Frederick Brisson in memory of Rosalind Russell</p> <p>Anonimo, Woman's scarf silk EX.2369.02 © Yamamoto Yohji</p>	
27 27b	Concept	<p>Moschino Franco, Woman's ensemble, "Dinner Jacket" Autumn/Winter 1989-1990 woll, wool and acetate, linen, and metal flatware</p> <p>M.2005.82.1a-c Gift of Leslie Prince Salzman © Franco Moschino</p>	

28	Concept	<p>de Castelbajac Jean-Charles, Woman's skirt metà anni '80 silk gazar; hand-painted</p> <p>M.2006.30 Purchased with funds provided by Cathy Bachrach © Jean-Charles de Castelbajac</p>	
29	Concept	<p>Miyake Issey, Woman's dress from "Pleats Please, Guest Artist series n°1" 1996 polyester knit; printed and pleated and heat- and pressure-set</p> <p>AC1999.104.2 Gift of Jun I. Kanai © Issey Miyake</p>	
30	Materials	<p>Missoni Ottavio e Rosita, Woman's two- piece dress spring/summer 1973 rayon knit</p> <p>TR.15002a-c Gift of Missoni © Missoni</p>	
31	Materials	<p>Mandelli-Krizia Mariuccia, Woman's jumpsuit (inspired by the decorative arches atop the Chrysler Building) 1983 silver metallic polyester, pleated</p> <p>TR.15010.1a-b Gift of Krizia © Krizia</p>	
32	Materials	<p>Mandelli-Krizia Mariuccia, Woman's dress 1983 silver metallic polyester, pleated</p> <p>TR.15010.2a-b Gift of Krizia © Krizia</p>	

33	Materials	<p>Marras Antonio, Woman's ensemble, "Eleonora d'Arborea" Autumn/Winter 2003-2004 Jacket: silk, polyester, felt, sequins, beads; Skirt: cotton eyelet, lace, silk faille, polyester, felt, sequins, beads; Hat: felt; hat ornaments: coral</p> <p>TR.15003a-f Gift of Antonio and Patrizia Marras © Antonio Marras</p>	
34	Materials	<p>Prada Miuccia, Woman's coat and skirt Autumn/Winter 2007-2008 Coat: silk, mohair, plastic paillettes, feathers; Skirt: polyester-coated mohair; sock: silk</p> <p>M.2007.95a-d Gift of Prada © Prada</p>	
35	Materials	<p>Miyake Issey, Woman's coat, "Pao" spring/summer 1995 polyester plain weave; appliquéd and pleated and heat-hand pressure-set</p> <p>M.2005.210.1 Gift of Mrs. Cindy Canzoneri © Issey Miyake</p>	
36 36b	Form	<p>Giannini Frida, Woman's evening dress autumn-winter 2006-2007 dress: lacquered viscose jersey; belt: leather and mirrors</p> <p>M.2007.91a-b Gift of Gucci © Gucci</p>	
37	Form	<p>Ferrè Gianfranco, Woman's "Cloud" jacket ensemble autumn/winter 1986-1987 silk organza, silk, silk/wool blend</p> <p>TR.15009a-d Gift of Gianfranco Ferrè © Gianfranco Ferrè</p>	
38	Concept	<p>Domenico Dolce, Stefano Gabbana, Woman's "Corset" dress autumn-winter 1995-1996 elastic, polyester, velveteen, boning</p> <p>TR.15004.2 Gift of Dolce&Gabbana</p>	

		© Dolce&Gabbana	
39	Concept	Armani Giorgio, Woman's ensemble Spring/Summer 1987 Jacket-pants: linen/cotton blend; blouse: silk crepe TR.14987.1a-c Gift of Giorgio Armani, S.p.A. © Giorgio Armani	
40	Concept	Armani Giorgio, Woman's suit and hat autumn/winter 1990-1991 Jacket: silk with metallic thread; pants: crepe-backed satin; hat: metallic cording TR.14987.2a-c Gift of Giorgio Armani, S.p.A. © Giorgio Armani	
41 41b	Concept	Versace Gianni, Woman's ensemble Autumn1991-Summer1992 shirt: cotton denim, brass buttons; skirt: printed silk twill, silk lace; belt: leather TR.15006a-c Gift of Gianni Versace Archive © Gianni Versace	
42	Concept	Domenico Dolce, Stefano Gabbana, Woman's two-piece suit autumn-winter 1996-1997 worsted wool; cotton TR.15004.1a-c Gift of Dolce&Gabbana © Gianni Versace	

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The exhibition

The design of clothing has undergone dramatic changes over the past twenty-five years. Designers have introduced subversive elements into the fashion system, examining and deconstructing its entrenched conventions and changing the rules about what is aesthetically pleasing and fashionable. *Breaking the Mode: Contemporary Fashion from the Permanent Collection* (Italian title in italics) is about designers who revolutionized methods of garment construction or challenged the existing canons of the body's form, proportion, and fashionable silhouette.

Traditional aspects of **CONSTRUCTION**—the cutting, padding, and tailoring characteristic of the 1950s through the 1980s—were rigorously scrutinized. And contrary to haute couture's dictates of elegance, luxury, and meticulous finish, designers created new definitions of beauty with asymmetry, exposed seams, perceived disorder, mismatching, even exposure of the garment's hidden interior details.

New **MATERIALS** from rapidly advancing developments in textile technology changed the need for precise construction details; molding and sculpting the body or creating volumetric shapes could be accomplished solely with the structural properties of synthetic fibers. Heat or chemical processing produced unique and visually exciting textural surfaces that engendered novel approaches to traditional ornamentation.

New concepts about **FORM** accompanied innovative developments in both construction and technology. With unconventional or idiosyncratic focus on limbs and torsos, designers challenged the tyranny of the traditional body image. The accepted standard for the natural or artificially enhanced body's contour, as well as its fashionable silhouette, entered into a state of flux.

The **CONCEPT** behind the garment became a focus of creative energy. Some designers mined and manipulated elements of costume history, some collaborated with artists, while others used their work as vehicles for social commentary. By exploring the conceptual, designers created new perceptions about what is worn today. The chaos of the last twenty-five years is now fashion's common parlance.

CONSTRUCTION

The method of construction is a fundamental component of the design of a building, sculpture, or garment. Couture-dressmaking construction techniques of the early to mid-twentieth century were fundamental to Western fashion; traditional methodology determined the quality and appearance of clothes.

Christian Dior's 1947 "New Look" mandated an hourglass figure with round shoulders, narrow waist, and voluminous skirts, achieved with meticulously designed and crafted understructures. Dior's contemporary, Cristóbal Balenciaga, instead relied on the substance and texture of the fabric and his knowledge of construction techniques to create a garment's volume and fit. With another vision of the ideal, Charles James produced complex architectural monuments of fabric.

In contrast to traditional Western methods of cutting, padding, and fastidious tailoring to fit an idealized silhouette, in the 1980s Japanese designers Rei Kawakubo, Issey Miyake, and Yohji Yamamoto, in particular, introduced a new aesthetic based on the Eastern concept of asymmetry. They used draping and construction techniques not for perfect fit, but to craft shapes that were in concert with, or in opposition to, existing body parts.

More recently, inner-construction details that previously were hidden have been exposed as part of the “finished” garment. Deconstruction and construction became unified in a functional and aesthetic goal: both remain vital to the garment’s structural integrity, and both are integral to its design and decoration.

The Interactive Garment

Haute couture was founded on the principle that the designer’s concept was paramount and immutable. Throughout the last century, styles have been generated and linked to specific designers, some of whom have been more dictatorial than others in mandating the details and accessories that complete the final look of their creations.

Conversely, some late-twentieth-century designers regard their work as incomplete until worn. Transience and transformation characterize contemporary existence, and fashion, embodying both qualities, is at the vanguard. Not only are pieces in the same collection designed as separates to be selected and assembled by the wearer, but some garments are conceived to be interactive as well. The designer’s original idea becomes open to the wearer’s interpretation—thus making fashion a vehicle for creative collaboration.

MATERIALS

Remarkable advancements in textile technology have altered or diminished the authority of traditional construction techniques. Heat, instead of labor-intensive hand-pleating techniques, was used on thermoplastic fibers to create pleats, gathers, and tucks; new technology thus encouraged a radical expansion of the vocabulary of form and the design of the garment as a whole.

Some designers explored new approaches to traditional methods of construction, reinterpreting time-honored techniques such as lace making. By featuring synthetic ornamentation, by combining incongruous materials, or by integrating traditional materials and practices with innovative ideas, designers assaulted conventional notions of luxury and elegance. The dictates of what was “suitable” or “appropriate” were sabotaged.

New textiles for fashion and interiors include three-dimensional structures designed by computer with sculpted surfaces that replace the traditional techniques of embroidery and beading. Topographical surfaces are achieved with such processes as chemical blistering, spatters and laminates of metallic particles, heat molding and treating, and various complex novelty weaves. With rapidly evolving technology, the potential for textile development will continue to change the look and perception of fashion.

FORM

History has borne witness to the oscillating extremes of fashion relating to the parts of the human body. Focus on, and consideration of, the torso and its component parts—bust, waist, hips, derriere—changed with regularity.

At the beginning of the twentieth century, the idealized female form in the West was sculpted by artifice, with restrictive corsetry and voluminous petticoats. During the century, with the exception of the 1950s, fashion’s approach to the torso grew progressively more lenient. Developments in elasticized textiles that mold to the body’s natural curves assisted contemporary designers, including Azzedine Alaïa and Hervé Léger, in realizing their paradigms of the female form.

Although costume history is rife with sculptural manipulations of the body, the symmetry of the human armature was rarely questioned. Rei Kawakubo, Yohji Yamamoto, and Issey Miyake, addressing the body as only part of the integral whole of the garment, have used asymmetry as the core design concept in creating garments that virtually stand alone—alternative forms dependent on, but not defined by, the body.

Reminiscent of the architectonic turn-of-the-twentieth-century underwear, contemporary garments also rely on additive structures or structural textiles to create extensions to the natural silhouette and change the perceived shape of the body.

The result may be an ingenious twist on the historical figure, a freestanding geometrical model, or a piece of kinetic sculpture.

CONCEPT

Designers wrestling with new concepts, evoking definitive positive or negative responses, are not committing transgressions against the established canons of fashion. These designers examine and deconstruct fashion's entrenched conventions, scrutinizing the origins of preconceptions—the "hows" and "whys" of traditional fashion rules—and consider any building block in the process fair game for subversion and conversion.

For some designers, historical sources are analyzed, taken apart, and re-created, yielding recombinant forms of old and new in unique configurations seen, for example, in trenchcoats by Burberry, Maison Martin Margiela, and Junya Watanabe. For others, social conventions are the subjects of inquiry. For example, society's ambivalence and fascination with underwear has been exploited by many post-1980s designers. Some designers make critical or confrontational assertions with their work or, like Franco Moschino, introduce wit and incongruity into their fashion statements. Issey Miyake chose to engage a series of artists because he sought fertile collaboration with other creative people whose concern was the body. A number of contemporary artists incorporate the complex visual language of fashion into their work because of its plethora of cultural, political, and economic associations.

Fashion is conceptual and functional; its compelling nature is that it can be either or both.

Underwear as Outerwear

The corset has been an element of dress since medieval times. Constructed of such materials as pierced metal, boiled leather, wood, linen, silk, and elastic, these cages for both male and female torsos have been reinforced variously with wire, steel rods, whalebone, and, finally, lightweight plastics.

The corset always has been considered underwear, but at different times in the history of fashion its design has been repeated in the form and structure of the outer bodice, belying its exclusive role as an intimate garment. Dress of the eighteenth century followed the corset's line, and the hourglass bodices of the late nineteenth century mimicked the structure of the tightly laced corset beneath. Contemporary designers, such as Thierry Mugler and Vivienne Westwood, have employed the corset as a symbol of flamboyant female sexuality, a garment of liberation to be chosen—not mandated—for wear.

"Pleats Please"

Issey Miyake Guest Artist Series

In 1994 Issey Miyake launched his "Pleats Please" label, composed of basic clothing pieces designed to be practical yet stylish enough to complement his signature-label garments. Before pleating, these polyester garments are several times larger than the final product. They are sandwiched between two pieces of paper and hand-fed into a heat press. What emerges is permanently pleated clothing that stretches to adapt to the shape of the wearer but also has enough textural body to take its own independent forms.

Between 1996 and 1999, Miyake invited four contemporary artists to use "Pleats Please" garments as blank canvases. The artists chose body imagery from their own work and collaborated with Miyake's design staff to transfer those images onto the garments. The resultant creations focused on the human figure—images of a body worn on another body. Each work is interesting, playful, and beyond what either Miyake or the individual artists would have created on their own.

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Fashion is inseparable from the Italian identity, and Florence is the city in which fashion's Italian identity was first affirmed and given international exposure when visionary businessman Giovanni Battista Giorgini hosted the first exhibition of Italian high fashion in 1951. The Palazzo Strozzi has a long history of involvement with Italian fashion: it provided the backdrop for some of Life magazine's most striking fashion photographs of the 1950s and hosted exhibitions of Salvatore Ferragamo in 1985 and Roberto Capucci in 1990, as well as La Sala Bianca, nascita della moda italiana in 1992. Now, in 2007, fashion returns to the Palazzo Strozzi with ControModa, an exhibition of innovative contemporary fashion that changed the face of fashion itself. Why has the Fondazione Palazzo Strozzi chosen this exhibition to follow the success of its inaugural show, Cézanne in Florence? For two reasons: first, to underline our commitment to contemporary culture, in which fashion plays a major role, and second, to signal a willingness to open the Palazzo Strozzi to a wide variety of audiences with a wide variety of interests.

The exhibition ControModa features works from the permanent collection of the Los Angeles County Museum of Art (LACMA). The exhibition was organized by LACMA curators Kaye Spilker and Sharon Takeda, and originally opened as Breaking the Mode at the Los Angeles County Museum of Art in September 2006 highlighting the innovations of international designers in the 1980s and 1990s. The Palazzo Strozzi installation was coordinated by curator Maria Luisa Frisa in consultation with Holly Brubach, Franca Sozzani, and Stefano Tonchi, and shows how Italian designers, too, had been blazing new trails in contemporary fashion. A series of recent additions to LACMA's collection sheds further light on the creativity of Italian fashion in the last three decades and completes the picture of how fashion continues to respond to the social, political, and cultural changes of the times.

ControModa is deeply rooted to its time and place. ControModa is the centerpiece of a Florentine fashion season that traditionally begins in mid- June with Pitti Uomo and finishes with Pitti Uomo in January. Throughout this extended season, the Fondazione is promoting and hosting events that link all of Florence's fashion players, in order to shine a spotlight on the creativity, vitality, and innovation of fashion "Made in Italy"—and born in Florence. The Palazzo Strozzi is committed to bringing international quality cultural events to Florence, and ControModa is an expression of the Fondazione's ambitions.

In addition to all the professionals who helped bring Breaking the Mode to Florence, the Los Angeles County Museum of Art, its Director Michael Govan and its staff, and the Director of the Indianapolis Museum of Art, Maxwell L. Anderson, who will be hosting the exhibition after it leaves Florence, the Fondazione Palazzo Strozzi would especially like to thank the exhibition's public and private partners and sponsors, including the Regione Toscana, the Province of Florence, the City of Florence, and the Florentine Chamber of Commerce, all of whom strongly supported the exhibition from the outset.

We would also like to thank the Cassa di Risparmio di Firenze, as well as the Association of Private Partners of the Palazzo Strozzi, who generously provided both moral and financial support at every stage of the development of the exhibition. Finally I would like to thank the entire Fondazione Palazzo Strozzi team—its Board of Trustees, its Advisory Board, its Director James M. Bradburne, and his staff—for having worked so hard to create an exhibition that gives real meaning to the slogan "think global, and act local." ControModa certainly does both.

Lorenzo Bini Smaghi
*Chairman of the Board, Fondazione
Palazzo Strozzi*

CONTEMPORARY FASHION – CONTEMPORARY CULTURE

Fashion is an integral part of everyday life and within the world of fashion, design and market are inseparable.

ControModa is an exceptional exhibition, not only in terms of the quality and excitement of the garments shown, but in the way in which the exhibition's themes – the fashion revolutions of the 1980s and '90s – are presented. Dedicated to the memory of, Gianfranco Ferrè, 'known as 'the architect of fashion', the exhibition looks at innovations in fashion through four 'lenses' – construction, materials, form and concept - and shows how closely contemporary art, technology and consumer culture are interconnected in the world of fashion.

ControModa is not a traditional, austere exhibition of paintings on the wall. It is a total environment designed to appeal to followers of fashion of all ages. The installation of the exhibition was conceived by one of Italy's leading architects, Italo Rota, and sets the designs of the world's leading designers in an environment of flowing, liquid white forms and serenely glowing circles of light that frame individual garments. The texts that guide the visitor through the exhibition are a visible conversation between the exhibition's curators, Kaye Spilker and Sharon Takeda, and six of the world's leading fashion critics, including Suzy Menkes and Giusi Ferrè.

Like the Fondazione Palazzo Strozzi's first exhibition, *Cézanne a Firenze*, *ControModa* offers a wide variety of experiences for visitors of all ages and interests. The exhibition will be accompanied by an extensively illustrated catalogue and audioguides in both Italian and English. In the Laboratory section visitors will be able to try on a selection of Issey Miyake costumes made for Bill Forsythe's Ballet Frankfurt in the 1990s. There will be regular weekly workshops for children and workshops every Thursday for adults organised by Florence's fashion institute, Polimoda. In addition there will be an extensive programme of lectures, performances and films, shown at the neighbouring Odeon theatre.

Finally, the *ControModa* experience does not end at the exhibition exit. Since June, the Fondazione Palazzo Strozzi has been collaborating with a wide range of institutions to put fashion in the spotlight: the Galleria del Costume, the Museo degli Argenti, the Museo Stibbert, the Museo Salvatore Ferragamo, the Fondazione Roberto Capucci, the Museo del Tessuto di Prato, the Maggio Musicale Fiorentino, the Gruppo CineHall and the Polimoda. All these initiatives will be featured in a special catalogue that invites visitors to explore the wide variety of fashion-related institutions in and around Florence. We also recognise that in the months before Christmas, visitors come to Florence not just for its exhibitions but to shop. To encourage shoppers to include *ControModa* in their spree, we will be launching a special 'Passport to Fashion' on 1 November which, combined with special labels in the store windows of the designers featured in the exhibition, will allow fashion consumers to explore the radical experiments that made contemporary fashion what it is today.

James Bradburne
General Director
Fondazione Palazzo Strozzi

Some Random Notes on Italian Fashion The Fashion of Postmodernism

by Paola Colaiacomo and Maria Luisa Frisa

Breaking the Mode

"Since it's cold and I don't intend to ruin my manicure, I slip on a pair of Armani buckskin gloves. Finally, I put on a black leather trench coat by Gianfranco Ferré, which cost me \$4,000."

Bret Easton Ellis

At what point between the two extremes expressed by a garment described, photographed or paraded on the catwalk, and one actually worn, can we place a garment intended to form part of an exhibition? What is its theoretical status once it has been selected to be a part of an "exhibition"? The structure of the real garment is technological: it can be analyzed at the level of matter and of its transformations.

"A stitch is that which has been sewn, a cut, that which has been cut."

Roland Barthes

The real garment leads back to the deeds that have guided its creation: understanding it means measuring, dismembering, and dissecting it, even if only in the mind. Anyone studying fashion is trained to do this. When working with the pupils of the Domus Academy, Gianfranco Ferré once said: ". . . I suggest analyzing clothing through the newest systems, such as computerization and welding, which will one day perhaps replace stitching . . . I want to analyze the problem of designing a garment with precise intentions, by which I decide to design a T-shirt because it is elastic, basic, cheap, etc."

With a slash or a drape, great designers such as Versace or Ferré can demonstrate a constructive detail within a garment, creating a meta-garment that plays with its own evolutionary history, displaying the various phases. Ferré needs only add an extra panel to the front of his Cloud-blouse to reveal the liturgical "intentionality" of the experiment. The silk of the top rests over the organza of the blouse like the stole of the celebrant on the starched cassock for a solemn mass. What emerges are figures buried deep in childhood memories of books: that of Friar Faria in the *Count of Monte Cristo*, for example.

The Curator's Risk

The planning and installing of an exhibition marks an intermediate act lying between the detached approach of interpreting a garment as the interior mark of major ethnic, historical, and semiological systems and in this sense, the museum is itself a process of interpretation and the approach of sartorial anatomy adopted by trade operators: like the museum interpretation, it presupposes a contemplative detachment, just as the anatomical inspection requires a preliminary cutting operation. A cut executed not yet on the garment, but through it.

An exhibition of contemporary fashion has the effect of suddenly illuminating the visitor's own image of himself. We discover ourselves—in terms of "look"—as being born from the destruction of a previous image: we learn that "curator's risk" (M. L. Frisa) lies in taking on the responsibility of bringing about this awareness, which can be painful. Once identified, lifted from a given historical, artistic, and cultural context and inserted in the planned exhibition layout, a style is no longer "innocent." The exhibition intervenes in our daily experience of dressing to go out. In this sense, all exhibitions are of today and about today, and it is in this sense that Richard Martin could speak of the seventeenth century as the incessant century of fashion.

If, as in the case of *Breaking the Mode*, the period under consideration is characterized by strong, conflicting innovative currents, the acts of violation the curator must take into account are two: there is the rupture with the tradition followed by the designer, and there is the equally radical gesture of the user who decides to allow himself to be drawn into the rhetoric of new glamour.

"The fashion parade is at Bryant Park . . . Wearing the new models that hark back to the punk/New Wave/Asia meets East Village 1970s, there are Kate Moss with Marky Mark, David Boals with Bernadette Peters, Jason Priestley with Anjanette, Adam Clayton with Naomi Campbell, Kyle MacLachlan with Linda Evangelista . . . However, all eyes will be turned to Chloe so it is all purely rhetorical."

Bret Easton Ellis

Everyday Gestures

He responds to this *Breaking the Mode* challenge by arranging the “pieces” in his mind into four sections: Construction, Materials, Form, Concept. Obviously, this is not a diachronic sequence, but a conceptual paradigm that, applied to Italy, is characterized by a dramatic sense of contrast. The great creativity of Italian fashion in the 1970s onwards lives alongside the radical, conflictual social, political, and economic changes of the country. Traditionally the targets of fashion, women became active and passive subjects in the change in costume, a change that other Western countries had already experienced.

“A feature of the years in which the look that would be favorably accepted around the world from 1975 onwards was still being fine-tuned is the co-existence of two contradictory elements: the extraordinary desire for radical political change and the equally extraordinary attachment to the new prosperity that had been achieved. Italians wanted to be rich, to show they were rich, and at the same time dissociate themselves from the values and social system that had enabled them to become so.”

Silvia Giacomoni

It is against the backdrop of these contradictory and continuous changes that Versace’s statement needs to be understood: the fashion designer has the power to “revolutionize everyday gestures.” In his design are inscribed the gestures, movements, and poses that will render the body visible. Thanks to his special “intuition,” the creator dictates the modes of socialization of the figure: adopting a particular style is equivalent to adopting a particular manner of being and of being seen. A “revolutionary” style lives on a revolutionary body. And vice-versa. Promoting this symbiosis means making culture out of the everyday. The power of the fashion designer passes via an infusion of life into an inanimate object.

“Anyone changing the movement of women changes something important. This is what I mean when I speak of everyday culture made by the creator of fashion.”

Gianni Versace

But in Italy in the 1970s, the movements of women and, we might add, also of men were stratified and expressed culturally and socially diversified levels. The cities still expressed their highly diversified history, including that of fashion and ways of dressing. It was from this richness that fashion design learned to gain inspiration. “In France, fashion is only Paris, but in Italy it is Milan, Florence, and also Rome. It is an integrated process in which every part works together with the others and makes its own contribution to the entire system.”

Mario Boselli

Fashion and Elegance

Paradoxically, while the chaotic society of Italy produces a fashion that has wisdom, style, and elegance, an educated, cultured, and efficient society beyond the Alps expresses a fashion that is all brilliance and immoderation. A paradox that the sociologist, Francesco Alberoni, explains thus: “French fashion can be avant-garde and capricious for the precise reason that society is stable there. Creators are asked to experiment, to break the mold; they have to succeed in liberating emotions, stimulating the imagination. In Italy, fashion has not emerged from the avant-garde, but from an ancient and widespread small-scale production system. This system has had to learn how to tackle a modern, disordered, hostile world how to fight to survive. Italian fashion was not born as spectacle, provocation, or merely as fun, but as industry, to make itself useful, to dress. It did not aim to thrust identity into crisis; it aimed to give it one. And since everybody is overwhelmed nowadays, fearful of the excess and in search of a new rationalization, with its reassuring approach, Italian fashion has scored a bull’s-eye.”

The “Made in Italy” formula as a definition of a quality product in terms of form and content has found one of its most significant expressions in fashion. In the mid-1980s, Milan was internationally recognized as the capital of prêt-à-porter. Krizia, Missoni, Giorgio Armani, Luciano Soprani, GianMarco Venturi, Enrico Coveri, Gianfranco Ferré, Gianni Versace, Moschino, later joined by Romeo Gigli and Dolce & Gabbana, are known throughout the world, not just as creators of clothes, but as masters of style. Each of them offers a clear style that is unmistakable and so totalizing as to be completely identified with its creator.

Then people began discussing “lifestyle.” Design made its appearance everywhere. The front covers of *Domus* in those years (edited by Alessandro Mendini) were designed by Occhiomagico and they evoked the new ways of living and of inhabiting concepts in accordance with the exclusive dictates of postmodern design. This postmodern design manifested itself in flesh and blood, dress and music even at the popular national songfest, the Festival di Sanremo. Matia Bazar, an elegantly cultured band, presented themselves as the snapshot and soundtrack of this trend and won the Critics’ Prize for 1985 with their song “Souvenir,” made up of elegant electronic melodies.

Flexible Bodies

It is clearly evident to everyone that over the past three decades the expressiveness of women has changed in synch with fashion and that everything is moving toward standardization. The glorious prêt-à-porter of the 1970s had already started to move in this direction, although maintaining a certain decorative sense that was still external to the figure, but which accorded with the grammar of the figure.

“An artist *sui generis*, an anti-artist artist, always determined to maintain a distance from any label, definition, and limitation in expressive freedom, Moschino shrugged off stereotypes of fashion and art, rebounding between a rupture in linguistic syntax and an evasion of traditional meanings, simultaneously substituting these with a personal reconstruction of images and words. Extraneous to the world of convention and of the predictability of Western myths, this designer of restyling, inventor and re-inventor of new cultural, chromatic, and formal pairing, remains one of the most intellectual figures. At the same time, however, he showed himself averse to intellectualism, active on the fashion scene from the post-war period to the third millennium.”

Mariuccia Casadio

With the graphic phase of the prêt-à-porter over, the design of Italian fashion made an ever deeper impression on human anatomy, conforming the body to it. Women had entered social change with a vengeance: in like manner, Mariuccia Mandelli pointed out “the need to consider the entire woman and not merely, as had been the norm before, single skirts or blouses.”

It is this thrust toward the “complete woman” that leads to a definitive break with the past. It is this shift away from tradition that “made” Italian fashion so famous around the world today. A world that welcomes it as though it were a figurative gift, one of many appearing through history. But the situation was harder in Italy. The bodies of British women, for example, had already been remodeled by twenty years of independent work, contraception, abortion, and unmarried love. Once started, there was no stopping the pendulum of swinging London; indeed, it had become formalized by a widespread style of urban living. The bodies of Italian women, instead, aimed in this sense to be virgin, or almost, and as such were communicated by the media. And like virgin wax, fashion could restyle them, to excess, resulting in the shameless offering of the almost nude portrayed as the new mass luxury. The lack of resistance those bodies seemed to offer became amplified internationally. The Italian look was the look in a movement that everybody wanted to join at some point or other; from France to the UK and the USA. Different, radically different, was the silhouette that arrived from Japan. What we often forget is that those bodies were so responsive to fashion not out of a simple sense of decoration, but through a wish for ostentation in elegant terms of the agitation stirring within them. Fashion declares the depth of bodies that are themselves the artifices of change, at least to the same extent that they are its receptors.

Democratic Fashion

Provocative actions such as burning bras in the streets, the battles fought to wrest control of one’s own body, feelings, and time and which required political lucidity and cohesion led to divorce, the liberalization of abortion, a new family condition, equality at work . . . even now. The real and direct knowledge of one’s body leads to safer contraception. At the same time, the appearance of small self-awareness groups and consultation offices revealed how what appear to be individual problems are the same as everybody’s a fact that could transform the conquest of a few into common knowledge.

Because, as the theorists of feminism, such as the Lacanian Luce Irigaray write: “The female has no place except within models and laws emanated by male subjects.”

“Between a cry and silence, we choose the word,” officially declares the Tribunale 8 marzo, founded in Rome in 1979, which aims to give a voice to women and reveal the obvious and not so obvious conditioning that prevents full freedom for women. At the beginning of the 1980s, the image of hysterical, excited, radical women gave way little by little to the image of the new woman, to a different image that the media have helped to spread.

Women who have reconciled themselves to men and succeed in their professional lives were soon seen as models. Marisa Bellisario, the first woman to become managing director of a major company (Italtel), was the figurehead: Giorgio Armani outfit, punk hairstyle, firm gaze. A perfect look for the media.

Democratic fashion offered women the means to follow any avenue they chose to explore. Fashion—and not just clothes but also lifestyle—made an explosive entry into how an individual character defined himself, or herself. There was a garment for every type of woman, just as there was a garment for every occasion. While the prime necessity during the day, for work, is to have a uniform communicating calm authority, in the evening and for fun the woman longs to seduce. She wants to taste the pleasure of the hunt. In her bestseller *Fear of Flying*, Erica Jong describes the pleasure of screwing without zips.

A dress was sexy in this case, but succeeded in preserving a structure that followed the female form, highlighting it and rendering it autonomous in the eyes of a man. These were garments that did not require a body transformed by gym and plastic surgery, because they had a design, a form that rounded off the silhouette and carved it like an erotic icon and not like the caricature of a femme fatale. Every woman could at last draw up a list of her desires. Awareness and passion at the same time. The pleasure of at last having the chance to consume her desire in equal fashion to a man and to break the rules imposed by male society. Sex was not yet the fundamental element of life, although contemporary society wished to convince itself that this was indeed the case, and so highlighted and then sublimated it in consumption and a patina of marketing. It was still a dark and secret fact that heeded the energy and aggressiveness of nature.

1983: the Miss Italy contest returned after a twelve-year interruption.

In an Italy that was charging ahead, the cult of the image exploded. From a survey conducted by Makno on the theme of the body and seduction, it turned out that 80 percent of Italian men and women considered the physical aspect as being decisive in appraising oneself and others. The period of the triumph of the body, of appearance, of the pleasure in being looked at, had truly arrived. Seduction was no longer just a female thing. And in advertising, the man's body appeared alongside that of the woman. The categories of sex and gender and their respective roles, rigidly identifying what belongs to each group and assigning obligations, duties, and pre-established models of behavior, underwent rulefree assaults from all sides.

A Total Look

The shift from "Made in Italy" to the Italian look forms the major collective episode Silvia Giacomoni writes about: not something "new," not a new look that can theoretically be traced back to an "old" one, but instead an irreversible break with respect to the traditional vision of the female body as a changing and eternally capricious one. If a collector of differences like Calvin Klein could count on women "who buy one thing at a time, without buying into a global look," an architect of the dressed body like Ferré already looked forward to a "basic comprising three blouses, two slacks, and a few skirts." All of which was quite "normal." This was a revolutionary normality, in which the clothes from the last season were not thrown away, but were worth keeping in reserve. More than a stylist, he felt himself the designer of a look.

Since it is a total look, the Italian approach involves the person together with the occasion, the garment with the body, the design with the look, in line with the happy intuition of Emilio Pucci in the 1960s, when he had begun wrapping the female body in light silk links, whose subtle, sumptuous color effects were in themselves enough to "make" the garment. In these thematic studies of single ranges or kaleidoscopic evolutions of entire color hierarchies, there was a specific reference to the clarity of the finest humanist Florentine painting, which had become an "evergreen" style. The human frame had to do nothing other than prepare itself through exercise and visits to the gym in order to absorb so much history and riches: the simple lines and lightness of the materials rendered the garments suitable for all occasions and infinitely versatile. For the increasingly frequent trips away for work or pleasure, only a small suitcase was needed; moreover, what made the difference was the body one carried around, one that was to be well taken care of, agile, reactive. Ready for sports as for society events. Proud to give form to the light silky veil laid over it like a tattoo. The era of the body viewed as garment had already started with Marchese Pucci, just after the war.

Trying to record the specific aspects of Italian fashion in the past three decades is like creating a phenomenology of these "fashioned" bodies, or bodies modeled by fashion. Bodies that bear the imprint of their worldly experience and modeled by designers requiring inventiveness, technical skills, and artisan precision.

"I see increasing need for specialization and creativity in the fashion designer, applied to a pseudo-artisan or mass production, and backed by a constant stimulus toward research. The time for improvisation and spontaneity is over. Rather than a vague, make-do creator, I believe instead in a rigorous, controlled one. I reject half-measures and am against inventions made for their own sake, especially as I believe there is truly little to invent in terms of clothing.

On the other hand, the work of the designer has become one of conditioning everything that has been done in terms of new forms. The condition of the clothes designer is that of an individual design that modifies and grows through the manners and possibilities of assembly provided by technology. Underlying all is a personal intuition, and hence the interventions that determine the transformation of original matter, associated with a choice of image or to particular phenomena taking place during the phase of transformation: all depending upon the industrial resources enabling large-scale reproduction."

Gianfranco Ferré

Renaissance Figurative Art

The link with Renaissance figurative art, and through this to the world of antiquity on the one hand, and to the latest results of modern art on the other, is not the exclusive prerogative of a single aristocratic designer: each of the creators shown here finds his own way to this inherited heritage, and in this sense, the coming of *Breaking the Mode* to Florence was necessary, rather than simply important, since it was in Florence that everything began. Not sixty but six hundred years ago. And just as humanism was, with respect to the centuries preceding it, a total revision and re-invention of all that was human, so the total look Italian fashion has given the male and female figure in recent decades takes its inspiration from the original layers of our figurative culture and injects new elements into it.

“The idea of a power saving and protecting fashion also encloses an invitation to re-evaluate gestures that flatter not only the body but also the soul, according to Marras: hardly any garments by this designer do not require the participation of the person wearing them: embracing oneself in a cape, tying a kimono, buttoning a series of buttons, tightening a skirt with coulisse and tapes, holding back the sacred falls of a cape with one’s hand, closing a collar, hooking buttons, wrapping oneself in a shawl. All is soft, fluid, ‘surrendering,’ but with a single move, it transforms itself into a shield, armor, defense. Strong and fragile, Marras’s creatures live their interior nature by transferring it to the garment, in which layers, overlapping layers, applications, and encrustations triumph. The poem Blaise Cendrars dedicated to Sonia Delaunay, who made ‘simultaneous garments’ using patchwork, comes to mind: ‘Sur la robe elle a un corps,’ on the dress, she has a body.”

Antonio Macinelli

The figuration of the human as it emerges from fifteenth-century Florentine paintings would have been unthinkable without the technical innovations of the period, including those in textile crafts: in the dyeing and preparation of the yarns, for instance. In Missoni’s “chanellini,” and in the casually “put-together” look they embody, Arturo Carlo Quintavalle recognizes the traces of the “innervation” of the culture of textures in our modern society.”

In this “textural innervation” there is a great promise of inventive freedom.

“Missoni’s vision stimulates me to write.”

Anna Piaggi

But there is also a promise of liberation of movement in the corporeal volumes, through pleasure.

“The success of Missoni is exemplary: his knitwear appeared like a paean to joy in regained freedom of movement; it laughed at the rigidity and formality of jackets and suits, but at high cost, one only the rich could afford. The brilliance of Missoni lay in picking on one element of costume and transforming it into fashion; it is not an isolated fact.”

Silvia Giacomoni

Bad Taste

But once the total look has been opted for, there are an infinite number of types: even looking from above, one is struck by the variety of characters of this “woman” who is, more than anything else, a projection of the imagination, a screen on which the desires are glued through the act of looking. Even the conventional rankings of beautiful and ugly are challenged. The effect can even be provoking.

“Since I detest imagining myself in this job, I have avoided the typical choices that make one famous: parades on the catwalk, society events, interview galore. And since I love this job, I have put everything possible into it. A reconciling of opposites that has also guided me in my creative choices. The little backpack that made me famous is nothing more, when all is said and done, than a mixture of industrial materials and attractive trimmings, nylon, and crocodile. On the other hand, I don’t like good taste, I don’t like beauty.

Refinement and taste come easily to me, but it irritates me to surrender to them. When I do, collections come out that are even too popular, like the Chinese one ten years ago, or the very feminine 1940s one. But I’m fonder of my trash soul, because I maintain that, since the 1960s, good taste is dead and buried. I want to analyze the ugly. Artists do it, filmmakers do it; why not a fashion designer, too?”

Miuccia Prada

It is toward this trash direction, rather than a blander one that the revolution of the everyday that Versace speaks of lies. And he speaks of it with great authority, given that nobody has pushed for change almost violation in the female form through clothes more radically than himself. He did so without half-measures, in a single move, when he moved the image of the prostitute into the field of fashion design: as visual icon and not, as some pretend to believe at times, as a commonplace sociological affirmation. This point is worth making given the recent furore concerning a hasty journalistic judgment of Italian fashion as "trollop fashion." For streetwalkers or for women walking in streets, which is what fashion is. But in modern Western and Oriental culture, the icon of the prostitute is an all-encompassing one, charged with symbolism and not without authority: from Mary Magdalene to the women of Manet and Renoir and to the pretty woman in the film, via the geishas of Hokusai and the Chinese red lanterns.

The faithfulness to the icon of the prostitute as a major figurative icon saves the creator from the petit-bourgeois humor of facile commiseration or indignation. And he saves his public from misunderstanding that the explicit sexualization of the garment was doable at low cost, without trying. Actually, as is apparent in Chanel also, sex does not appear in fashion without a preparation of the body requiring some suffering: a small daily ascesis. We are reminded of this by the sizing, nurses' safety pins, openings, various breaks and mixings, like those anticipating punks and saris, with which Versace is so prodigious: each of these styles being interpretable as the independent and ambivalent witness of clothing mortification-glorification.

The already rich visual pedigree of the Versace prostitute figure takes on a new quality of power, which appears in a radically new context: in the autonomy of work and everyday pleasures. According to the etymology, after all, "to prostitute oneself" means "putting oneself forward": setting oneself up as the object of another's gaze. Understood as right and not as duty, the striving for pleasure provides impetus for the figurative tradition of the female figure. The explosion of graphic and colored insubordination easily noticeable in Versace's style and fabrics cancels the stigma of social and physical inferiority impressed for centuries on the image of the prostitute; this stigma that is one of the main sources of the attraction provoked by the body supporting that image.

Medusa

Versace has printed an ancient and yet "new" mask on the thousand well-known ones of the prostitute: that of Medusa. A good-luck talisman in legend, assigned the position between looking and being looked at, the icon of Medusa translates perfectly into the world of "the look." The cut-off head with snake hairdo, the face that has the power to petrify those who look at it but which is so beautiful it is impossible not to look, is re-interpreted here as a gadget and proposed in brooches, buckles, decorations of all sorts. The logo worked as an intensely figurative jewel, in which the human becomes a hybrid of the animal, and is equally able to communicate the abstract, futuristic "swoosh" of Nike. The horror-fascination that Versace kitsch provokes becomes an instrument of power in the world now dominated by the look as extreme experience: as a neurosis of looking and knowing oneself to be looked at. As though it were a find from an ancient excavation to which it truly belongs, the Medusa head is embraced by Versace and boldly transformed into the symbol of a new, impudent elegance; an elegante of bad taste that barges forward to be admired by all. Rich and poor alike.

Armani

"Women needed a uniform that corresponded to the new mentality they were acquiring."
Ingrid Sischy

It was Armani who designed this uniform, for all of them. In terms of exposure, the task operated by Armani with the female body was an operation that ran counter and parallel to that of Versace. While in the latter, sex is directly power, in Armani it was via power. An approach toward power, but no less decisive for all that.

This can be already detected from the use of materials: wool, silk, and linen are for Armani compact, for the most part monochromatic, surfaces. Opaque or shiny, they are always extremely flexible because treated to a large number of hard-wearing processes. Beaten, twisted, combed, shaved, the raw material loses the memory of its origins: of the disorder, of the irregularity of its origins, whether vegetable or animal. Made into fabric, the fiber minimizes its own tactile and color impact. The famous neutral palette of "greige" (gray + beige) leaves the room free for the skilled tailoring the fabric must undergo so that the body beneath may receive a form.

The material has its revenge in arising anew in an ambiguous silhouette, open to an infinity of interpretations. But always absorbed in the sacred ceremony of the command by which the designer's eye invites us to participate: always on behalf of an imaginary "she."

In Armani as in Versace, the alignment between invention and media time is perfect in this truly twin-like couple of Italian fashion. Thanks to a sort of miracle, the media do not limit themselves to intensifying the consumption of fashionable bodies, but generate them directly themselves, so that the projection of the image takes place in real time and on a global scale. And what is overwhelmed through the chain of imitations and copies is not just the world of celebrities, but the upper, middle, and lower-middle classes. The codified roles of rank and gender thus pass into the background.

The labels are the aesthetic key to the new consumption and, in absence of other, perhaps more certain but difficult to codify elements, they become status symbols. Because the new elegance is aggressive and communicates its significance and cost in direct manner. "Fashion is fashion." And it draws in men and women in equal manner.

"If in the war of the sexes there has been a winner, then that person is Giorgio Armani. For the past twenty years, his clothes reflect the constant changing of society's stance with regard to the sexual identity of men and women. One might even maintain that the designer has literally shaped the very idea of sexuality in the 1980s. Trends come and go, great tailors and designers characterize a moment in time, but perhaps never in the history of fashion has a designer exercised such a stylistic influence over a whole decade with such breadth and depth as did Armani in the 1980s. The power of ambiguity is a strength of which Armani is well aware and, in order to exploit it fully, he does not hesitate to tackle the question of sexual identity, exploring the contemporary sexual paradox using the arms of tailoring."

Richard Buckley

These extraordinary years also witnessed the male image become more feminine and the female one more male, as well as the emergence of a hitherto denied homosexual identity. The word "androgynous" entered everyday language and acquired a range of meanings. Playing with sexual ambiguity was fashionable, but not only. If a woman in jacket and slacks shifted her erotic charge, it was the man who emerges as sexual object par excellence. And the depiction of the nude male body, in underwear or dressed in clinging clothes, passed from a homosexual iconography to the visual language of the mass media.

Last but not least, in this new iconography, the designer found his own point of representation. He himself became an icon of style.

"The Italian designer shrinks from a way of considering homosexuality in a way that the evolution of customs has rendered ridiculous. But he does not have another working model for the sublime image he wishes to create to hand. So he denies his diversity to the public and limits it within the space allowed by money and power. He fears disdain but cannot hide himself, nor does he wish to. He offers himself in the transfigured image of photographers: beautiful, but above all male."

Silvia Giacomoni

Post Scriptum

We have not intended these notes as captions for images, but as an attempt to restore an ontology of the garment, of its having lived alongside and together with those bodies, those decades that are now over. Of its the garment's—having made those bodies into the visual expression of a desire and an intention. Desire and intention which for the creators have been defined through the colors and lines they have succeeded in projecting, like so many successive visions, on the surrounding shadows.

Introduction

by Kaye Durland Spilker

Clothing design has undergone dramatic changes over the past thirty years. Since the late 1970s, designers have introduced subversive elements into the fashion system, examining and deconstructing its entrenched conventions and changing beliefs about what is aesthetically pleasing and stylish. *Breaking the Mode: Contemporary Fashion from the Permanent Collection, Los Angeles County Museum of Art* considers the work of those designers who revolutionized methods of garment construction or challenged the existing canons of the body's form, proportion, and fashionable silhouette. Most of the objects selected for this exhibition and its accompanying catalogue have been collected over the last twelve years; these articles of dress illustrate the visions and re-visions of creative thinkers whose work deserves to be investigated, displayed, and remembered.

Fashion, as a multifaceted social phenomenon, has captured the attention and financial resources of people for hundreds of years. Recounting fashion's trajectory from a historical perspective is the focus of a number of costume museums; this postulates a chronological and broad-based approach to collection development, but the mission, method, and purpose of collecting costume for a museum of art are somewhat different. While always interpreting fashion in its sociological and historical context, the art museum's primary enterprise is the search for objects that meet the same criteria applied to other forms of art in its collection, criteria that may or may not be present in all phases of fashion's continuum.

The acceptance of costume and fashion as art is not at issue in this book. The presence of costume, to a greater or lesser degree, in the greatest art forms of myriad cultures affirms that it exists as a critical and integral subject addressed by the artist. Curators approach contemporary costume as an intriguing form of art—variable, transitory, pregnant with possibilities, but also burdened by standard perceptions that deem its purpose to be only function or vanity. Exciting developments in fashion have occurred in the recent past that merit analysis, because, like other forms of art, they have left indelible imprints and changed the way we see.

A number of contemporary fashion designers take a conceptual approach in their work. With strategies similar to that of the fine artist, they examine conventional notions for origins—the “how” and “why” of the rules of fashion—then proceed to invalidate the rules with insidiously subtle or outrageously radical garments so firmly couched in tradition that the designers' subversions are truly startling. In rejecting the formulaic use of media and technique, they have established new aesthetic principles of fashion—in construction, materials, form, and ultimately, in the concept or meaning of clothes to the designer, wearer, and audience.

The Paris fashion establishment suffered an identity crisis around 1980 with the emergence of Japanese designers Issey Miyake, Rei Kawakubo, and Yohji Yamamoto, who challenged the venerable standards of construction and fit by suggesting a different vision for dressing the body. The fundamentals of Western European fashion have customarily required complex methods of cutting, padding, and precise tailoring to emphasize contours of the figure. These artists, however, used the characteristics of traditional Japanese clothing to drape and wrap textiles that concealed, if not obliterated, the body's outline. Body parts were integral, but sometimes subordinate to the desired sculptural effect.

The disorder, anarchy, and perceived dishevelment of the work of these three designers was especially shocking because the fashion world was so comfortable with the formula of traditional couture dressmaking established in the early to mid-twentieth century. In 1947, Christian Dior's first collection proclaimed “The New Look” by the fashion press—reintroduced women to the hourglass contour that dominated late nineteenth-century dress. The natural body did not dictate the design; constructing the garment from the inside out, the couturier sculpted the contrived body he envisioned. The achievement of the extreme proportions of this idealized shape, with its exaggerated hip and bust and minimized waist, required the tailor's sleight of hand and an element of deceit. Stitching, padding, and manipulation of the fabric through steaming and stretching were used to create a garment that did not necessarily reflect the reality of the body beneath. Multiple yards of horsehair, crinoline, netting, and tulle created elaborate understructures for the architectural ball gowns of Dior and Charles James. These elements formed the structure concealed under the finished surface.

Gowns by James and tailored suits by Jean Dessès, Gilbert Adrian, and the British firm Lachasse Ltd. (pp. 42, 36, 52–53) are consummate examples of masterful tailoring, the standard by which couture was (and is) measured. Internalizing and revising these standards, Jean Paul Gaultier,

Rei Kawakubo, Alexander McQueen, and John Galliano (pp. 47, 57, 55, 54) paid homage to the antecedents, but rethought them from a contemporary perspective either by revising the expected silhouette or by flouting the conventional definition of textiles appropriate to elegance and opulent display. Issey Miyake and Dai Fujiwara even went so far as to completely eliminate construction details in A-POC ("A Piece of Cloth") Queen (pp. 40–41), a tubular-knit cloth, produced with computer-generated perforations, which could be cut into multiple pieces of a complete ensemble.

In challenging the traditional methods of construction and tailoring, a number of designers deconstructed the fundamentals and laid bare the inner details, which, although components of the unfinished garment, were often as aesthetically interesting as the finished exterior. Such exposure of the tailor's secrets was tantamount to revealing the intimate underwear of the dress; techniques and materials used inside the garment to give shape and substance now became legitimate elements of ornamentation. Interfacing fabrics appeared on the outside. Lapels, buttons, and collars were reassembled and set awry in relation to their traditional placement and function. The lines of wrinkles and creases created patterns on the garment, a role similar to that of lines on a drawing; slashing, tearing, incompatible textures, and frayed edges realigned the sections of a garment's traditional format, making abstraction and asymmetry the dominant criteria of clothing design.

Yohji Yamamoto and Rei Kawakubo promoted muslin, the fabric employed by designers for their "rough drafts," to a textile acceptable for daywear. Kawakubo's soft armor (p. 60), constructed of padded sections deceptively tacked together, refers to the basic materials for shaping as well as the paper pattern pieces of the garment in its infancy.

Yamamoto's meticulous stitches writ large, interfacing redefined as fine fabric, and common fasteners reconceived as jewelry (p. 65) demand more than a casual dismissal of these elements as experimental: when hierarchies are destroyed, alternative approaches, new ways of seeing, and aesthetic flexibility must fill the void. Contemporary fashion shares its methodology with the fine arts—making a painting requires the constant re-evaluation of the whole with each successive brushstroke—and the process itself is integral to the product.

Many of the pieces in this exhibition are by Belgian Martin Margiela, a member of the "Antwerp Six" whose work has been characterized as a paradigm of antifashion, or worse, as a harbinger of fashion's destruction. Instead, Margiela interrogates every aspect of fashion, of clothing construction, even of the very idea of clothing. He collects the fleeting moments of the past and mingles them with moments of the present, reconstructing timeless oxymorons that resist classification and prompt inquiry into the designer's thought process. Exploring the skewed perceptions that come from rejecting uniformity and balance, Margiela may, in a single garment, adhere to traditional construction techniques on one side and abandon them completely on the other (p. 180).

Vintage garments are recycled and hand-worked with new ones into unique re-creations, such as his Swimsuit Dress, which incorporates the histories of its varied component parts (p. 100). Interiors and exteriors of garments may be alternatively exposed: nothing is sacred, everything is opportunity.

Like Margiela, other designers are fascinated with ambiguity and transformation. The traditional couturier's finished work of art was inviolate and allowed no intervention; conversely, for many contemporary designers the garment's interaction with the wearer is one of the important elements of creation, and this change of concept is perhaps one of the most significant milestones in fashion's recent history. Examples by Issey Miyake, Takezo Toyoguchi, Domenico Dolce and Stefano Gabbana, Yeohlee Teng, and Hussein Chalayan (pp. 73–77, 80–83) provide, with variations of layers and fastenings, a myriad of choices to determine the way the garment is worn, allowing the wearer to decide, according to moment, mood, and self-perception, how she will interpret the designer's work.

Choices available to designers have increased exponentially in the last decades because of rapidly expanding advances in fiber and textile technology. An unbiased and creative approach to media was also an impetus for inventive use of materials and techniques. An early innovator, Emilio Pucci fused the luxury of brilliantly patterned silk jersey with simple dress design to create multipurpose garments for the modern woman. By exploiting the manifold properties of polyester, Issey Miyake revolutionized the venerable technique of pleating with his 1994 "Pleats Please" collection; a finished garment of polyester constructed two to three times oversize was tightly pleated and heat set in a press. Not only did the smaller, permanently pleated and stretchable garments adapt to a number of body types, they also suggested cubist sculpture—the interaction of pleated planes created an alternative structure, perpetually shifting with motion, but always referring to the body underneath.

Contemporary designers have referenced the past while applying modern methods; others have utilized traditional materials in exaggerated proportions. Miyake and the Japanese textile studio Nuno Corporation brilliantly explored another ancient, yet enduring, medium by continuing the Japanese tradition of incorporating handmade paper into clothing and textiles. Another unexpected use of a commonplace material is seen in the metamorphosis of black nylon stockings into Junya Watanabe's bodice and Gaultier's fluttering skirt (pp. 94–95). The ageless and labor-intensive technique of drawn work is reinterpreted by Watanabe in shredding away the warp on the prominent feature of his denim dress: the "lace" decoration on its bodice (p. 102). Visualizing the garment as a three-dimensional collage, Antonio Marras creates textile mosaics of vintage fabrics and beads. Yohji Yamamoto and Patrick Kelly approach ornamentation from opposite directions: Yamamoto uses only the fabric from the dress itself, elegantly twisted and knotted to form its own decoration (p. 59), whereas Kelly turns regiments of buttons and fake pearls into jeweled trompe l'oeil garments superimposed on the very garments they decorate (p. 108).

Very different aesthetically and structurally than woven fibers, novel textiles with intricate and exquisite surfaces created by designers such as Yoshiki Hishinuma have paved the way for a new generation of innovative design that breaks away from what are considered typical luxury fabrics. Heat and chemical processing have created complex and visually exciting textures that complement or replace beading, embroidery, and other traditional types of ornamentation.

Structural textiles, such as Miyake's pleats and Rei Kawakubo's plasticized paper (p.118) allowed designers to explore the relationship of the body to its covering, to reconsider the inner and outer dimensions of the body's contour, and to develop volumetric shapes that relinquished their roles as mere envelopes and merged with, or remained independent of, the living armature beneath. With this freedom, designers relished in choices: to idealize the natural form of the female body with miraculously elasticized or clinging textiles, as in the work of Azzedine Alaïa and Hervé Léger; or to expand its territory with geometrical structures such as Miyake's staircase "Zig Zag" dress or his "Minaret" built on successive circles (pp. 131, 163)—like Yamamoto's hoop dress (p. 161), directly quoting the architecturally constructed petticoats from the eighteenth and nineteenth centuries.

The extent to which the proportions of the female form—the size and placement of its traditional demarcations of breasts, waist, hips, and derriere—have played a part in creating or defining the fashionable silhouette has oscillated throughout the history of fashion. Additive structures such as bustles, *paniers*, and cage crinolines maximized, while laced corsets minimized the artificially enhanced body contour. With new textiles and new concepts of construction, designers challenged or mocked the tyranny of the traditional body image, especially the cardinal rule that mandated symmetry of the body's parts. In rethinking the accepted norms of the relationship between body and dress, Rei Kawakubo made clothes with random protrusions, or "bumps" (p.159). On the woman, the garment was a shape of interacting forms and masses; Kawakubo conceived of the dress and body as seamlessly fused into an abstract sculpture. Kawakubo's quest for a new aesthetic of dress is an example of the focus, for many contemporary designers, on the concept behind fashion design. Many of the objects discussed previously are manifestations of a designer's thoughtful examination of the physical or social environment; many of the objects in this exhibition can be seen on multiple levels because they are so rich in allusions or illusions. Some designers trampled societal taboos about mandatory concealment of certain articles of clothing; risqué underwear became outerwear for Vivienne Westwood, Dolce & Gabbana, and Martin Margiela, who exposed and manipulated the identity of "unmentionables," which are now commonplace in the vocabulary of fashion. Characteristics of the traditionally masculine and feminine versus the ambiguity of androgyny played a significant part in the examination of gender roles expressed through dress, which is illustrated here by Yamamoto's ensemble with trousers engulfed by voluminous yards of lace (p. 187), Gianni Versace's rugged denim shirt paired with skirts of luxurious silk, and Kawakubo's man-tailored suit with embroidered net, which features a wool bra worn on the outside (pp. 188–189, 177).

Costume itself frequently provided inspiration as designers mined rich sources of sartorial function and folly in the history of dress. Christian Lacroix, Thierry Mugler, Gianni Versace, and Gilbert Adrian utilized the panier (a wide-hipped understructure of the eighteenth century named after the French word for "basket"), not only as a model for the architectural form of the garment, but also to experiment with placing a historical silhouette in a modern context. Christopher Bailey, Junya Watanabe, and Martin Margiela deconstructed the classic trench coat developed by Thomas Burberry in 1914 and produced wildly disparate interpretations of this fashion standard. Franco Moschino approached the idea of fashion itself with humor and critique sometimes subtle, as in his Chanel-style suit with enormous buttons, and sometimes glaringly obvious, as in his "Dinner Jacket" laden with golden flatware, an ironic referent to excessive military ornamentation (pp.191, 193).

A conceptual approach blurs the line between fashion and the fine arts, and indeed, many contemporary artists use fashion and its sociological ramifications as a core subject in their work. Conceptual artist Andrea Zittel made dresses completely by hand in a variety of materials and techniques as part of her exploration of issues of self-sufficiency from tools and wardrobes to complete living spaces. Miuccia Prada, Antonio Marras, and Martin Margiela seek to retain the artisan's mark by including hand-worked elements in their ready-to-wear lines. Issey Miyake engaged a number of artists for his "Pleats Please Guest Artist Series" to create works in which the dress and its decoration were mutually dependent. With Miyake's "Pleats Please" garments, Yasumasa Morimura, Nobuyoshi Araki, Tim Hawkinson, and Cai Guo-Qiang (pp. 201–205) created ingenious interpretations of a body upon a body: the garment's two-dimensional printed body moving in cadence with, and transformed by, the human body wearing it.

Dynamic changes in the approach to fashion, in construction, materials, form, and concept have created new perceptions about what is worn today: what was radical in the 1980s is now fashion's common parlance. Conventional barriers have been razed, aesthetic demands on designers and the audience have been raised, and ultimately, it is through the reinterpretation, and at times rejection, of fashion's standard vocabulary that contemporary designers have broken and continue breaking the mode.

Breaking the Mode: Contemporary Fashion from the Permanent Collection, Los Angeles County Museum of Art examines the far-reaching changes that have taken place in clothing design during the past three decades. Utilizing the rich holdings of LACMA's Department of Costume and Textiles, the exhibition was organized by curator Kaye Durland Spilker and senior curator and department head Sharon Sadako Takeda, with the collaboration of curatorial assistants Michelle Webb Fandrich and Melinda Webber Kerstein.

Organized into four thematic sections construction, materials, form, and concept. Breaking the Mode focuses on the myriad of innovative methods that designers have used to turn fashion completely upside down and inside out. Through reinterpreting historical elements in surprisingly new ways, harnessing modern technology, and pushing the boundaries of conventional norms of dress, contemporary fashion designers have tackled the same issues as contemporary painters and sculptors. This exhibition beautifully brings these issues to the forefront and confirms their importance.

The original exhibition opened with great fanfare and generated much excitement and interest throughout its installation in the fall of 2006 at LACMA. It is gratifying to know that the exhibition will now be seen by an international audience as *ControModa: La moda contemporanea della collezione permanente del Los Angeles County Museum of Art*. LACMA would like to thank the Fondazione Palazzo Strozzi in Florence, Italy, and its Director James M. Bradburne for initiating the tour of Breaking the Mode and this publication. We are also grateful to the Indianapolis Museum of Art and its Melvin and Bren Simon Director and CEO, Maxwell L. Anderson, for bringing this intellectually stimulating exhibition to another venue in the United States.

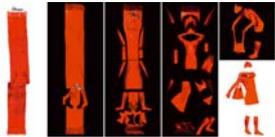
The challenge of coordinating and installing a major costume exhibition was skillfully met by numerous talented staff members at LACMA, whose names are listed in this volume separately.

We are appreciative and proud of their work. LACMA's Steven Oliver deserves special commendation for the numerous hours he spent tirelessly creating beautiful photographs for this catalogue.

The presentation of Breaking the Mode at LACMA was generously sponsored by the museum's Costume Council. Over the years the Costume Council has steadfastly supported the Department of Costume and Textiles in many ways, especially with programming and acquisitions. We are indebted to the Council as well as its individual members who, together with private collectors and fashion designers, have donated the works of art seen in Breaking the Mode. Their lasting contributions have made LACMA's costume and textiles collection one of the strongest in the United States.

Michael Govan
CEO and Wallis Annenberg Director
Los Angeles County Museum of Art

LIST OF THE WORKS

Section	Object	
Introduction	Dessès Jean, Woman's two-piece suit 1952 - 1953 Wool patterned twill M.67.46.2a-c Gift of Fay Hammond	
Introduction	Gernreich Rudi, Woman's dress 1953 ca. Knitted Wool M.73.102.6 Gift of the Fashion Group, Inc.	
Introduction	Kawakubo Rei, Woman's dress 1983 wool jersey knit AC1997.152.1 Gift of Mary Levkoff in memory of Akira Kimura	
Introduction	Issey Miyake, Dai Fujiwara, Textile, "A-POC Queen" spring-summer 1999 Nylon and cotton knit M.2002.107.1 Costume Council Fund	
Introduction	Issey Miyake, Dai Fujiwara, Woman's Ensemble, "A-POC Queen" spring-summer 1999 Nylon and cotton knit M.2002.107.2a-j Costume Council Fund	
Construction	James Charles, Woman's Evening Gown 1951 Silk chiffon, silk satin and nylon chiffon 55.75 Gift of Mrs Morton Lee	
Construction	Gaultier Jean Paul, Woman's blouse and skirt Autumn-Winter 1999-2000 Leather with cotton batting; Polyamide nylon and	

	<p>polyester plain weave with down fill</p> <p>M.2005.139.3; M.2002.185.1 Gift of Mr. and Mrs. Lee Ambrose</p>	
Construction	<p>Kawakubo Rei, Woman's evening dress Autumn-Winter 1991 - 1992 Silk taffeta with synthetic fiberfill and gold lamé trim: hand-painted with ink</p> <p>M.2005.112 Costume Council Fund</p>	
Construction	<p>Dior Christian, Woman's cocktail dress Autumn-Winter 1957 - 1958 Silk faille</p> <p>M.65.39 Gift of Mrs. Robert Rowan</p>	
Construction	<p>Gaultier Jean Paul, Woman's dress Spring-Summer 2003 Acetate and polyester plain weave</p> <p>M.2005.140.14 Gift of Lee and Mariana Ambrose</p>	
Construction	<p>Balenciaga Cristobal, Woman's cocktail dress and coat 1958 - 1960 Warp-printed chiné silk taffeta</p> <p>M.59.18.2a-b Gift of Mrs Frank Fuller</p>	
Construction	<p>Kawakubo Rei, Woman's dress 2000 ca. Polyester plain weave; printed</p> <p>M.2002.185.24 Gift of Mr and Mrs Lee Ambrose</p>	
Construction	<p>McQueen Alexander, Woman's dress autumn-winter 2003 - 2004 Wool fleece and nylon polyimide spandex with silk satin ribbon</p> <p>M.2005.208 Gift of Mrs Richard E. Grey</p>	

Construction	<p>Watanabe Junya, Woman's skirt 2001 ca. Cotton plain weave</p> <p>M.2002.185.29 Gift of Mr and Mrs Lee Ambrose</p>	
Construction	<p>Adrian Gilbert, Woman's two-piece suit 1946 - 1948 Worsted wool twill</p> <p>M.2003.95a-b Purchased with funds provided by Eleanor LaVove, Maryon Patricia Lears, Ricki Ring and Gustave Tassell</p>	
Construction	<p>Casa di moda Lachasse Ltd, Woman's two-piece suit 1954 Wool plain weave</p> <p>M.86.396.2a-b Gift of Mrs Harry Lenart</p>	
Construction	<p>Galliano John, Woman's two-piece suit autumn-winter 1996 - 1997 Wool twill</p> <p>AC1996.158.15.1-2 Costume Council Fund</p>	
Construction	<p>McQueen Alexander, Woman's two-piece suit spring-summer 1999 Wool ribbed plain weave, with nylon and spandex net</p> <p>M.2005.130a-b Purchased with funds provided by Iris Bovee</p>	
Construction	<p>Kawakubo Rei, Woman's suit autumn-winter 1986 - 1987 Wool, nylon and polyurethane twill crepe</p> <p>M.2005.140.2a-b Gift of Lee and Mariana Ambrose</p>	
Construction	<p>Yamamoto Yohji, Woman's dress spring-summer 1998 Rayon and acetate crepe</p>	

	M.2005.140.10 Gift of Lee and Mariana Ambrose	
Construction	Yamamoto Yohji, Woman's dress spring-summer 1998 Polyester twill crepe M.2005.140.8 Gift of Lee and Mariana Ambrose	
Construction	Kawakubo Rei, Woman's jacket and skirt spring-summer 2005 Jacket: cotton plain weave with polyurethane padding; skirt: cotton plain weave with plastic woven tape boning M.2005.87a-b Gift of Barbara Fodor	
Construction	Yamamoto Yohji, Woman's two-piece dress spring-summer 2000 Cotton plain weave M.2005.170.7a-b Gift of Ricki and Marvin Ring	
Construction	Gaultier Jean Paul, Woman's reversible jacket from "Femmes entre-elles" collection autumn-winter 1989-1990 Silk and rayon twill, wool felt, silk satin, polyester plain weave M.2001.164 Gift of Kaye Durland Spilker (nei testi didatt. compare Anonymous gift)	
Construction	Margiela Martin, Woman's two-piece suit 2003 ca. Jacket: polyester and wool twill, viscose rayon satin and polished cotton plain weave; pants: polyester and wool twill M.2005.170.1a-b Gift of Ricki and Marvin Ring	
Construction	Yamamoto Yohji, Woman's two-piece suit autumn-winter 1993-1994 wool gabardine with wool and goat hair canvas trim AC1997.179.1.1-.2 Gift of Mrs. H. Grant Theis	

Construction	<p>Yamamoto Yohji, Woman's reversible skirt spring-summer 2003 cotton and polyester twill</p> <p>M.2005.210.7 Gift of Mrs. Cindy Canzoneri</p>	
Construction	<p>Watanabe Junya, Woman's jacket autumn-winter 2002-2003 Cotton denim</p> <p>M.2005.170.3 Gift of Ricki and Marvin Ring</p>	
Construction	<p>Margiela Martin, Woman's jacket "Remodeled" autumn-winter 2005-2006 wool flannel, cotton plain weave and rayon twill</p> <p>M.2006.34 Purchased with funds provided by Barbara Fodor</p>	
Construction	<p>Margiela Martin, Woman's jacket autumn-winter 2001-2002 Wool plain weave</p> <p>M.2005.165.1 Gift of Janet Dreisen</p>	
Construction	<p>Takezo, Woman's dress with detachable sleeves 1982 ca. Cotton plain weave with metal snaps</p> <p>AC1997.78.1.1-.4 Gift of Rosalind Millstone</p>	
Construction	<p>Miyake Issey, Woman's dress metà anni Ottanta Wool plain weave plaid</p> <p>M.2004.218.8 Gift in memory of Luna Suyematsu</p>	
Construction	<p>Domenico Dolce, Stefano Gabbana, Woman's blouse autumn-winter 2003-2004 Cotton plain weave</p> <p>M.2005.209</p>	

	Gift of Janet Francine Cobert	
Construction	Moschino Franco, Woman's garment bag coat 1989 Polyester, silk, rayon, metal studs and metal hooks M.2005.101.1 Costume and Textiles Deaccession Funds	
Construction	Chalayan Hussein, Woman's dress from the "Medea" collection spring-summer 2002 Cotton plain weave with metal zippers and metal D-rings M.2002.223.1 Costume Council Fund	
Construction	Chalayan Hussein, Woman's dress from the "Medea" collection spring-summer 2002 Cotton plain weave with metal zippers and metal D-rings M.2002.223.2 Costume Council Fund	
Construction	Teng Yeohlee, Woman's "Harness" dress spring 2007 Teflon coated Egyptian cotton TR.14979 Gift of Yeolhee Teng	
Materials	Grès Madame (Alix), Woman's evening dress 1961 Silk jersey knit M.63.10.3 Gift of I. Magnin & Co.	
Materials	Miyake Issey, Woman's dress from "Pleats Please, guest artist series no.3" 1998 Polyester knit, printed and pleated and heat- and pressure-set AC1999.99.2 Gift of Dale and Jonathan Gluckman	
Materials	Miyake Issey, Woman's dress "Tidal Wave"	

	<p>1993 Polyester plain weave, pleated and heat- and pressure-set</p> <p>M.2004.218.12 Gift in memory of Luna Suyematsu</p>	
Materials	<p>Miyake Issey, Woman's two-piece pantsuit from "Pleated Wave" series autumn-winter 1993-1994 Polyester plain weave, pleated and heat- and pressure-set</p> <p>AC1996.158.2.1-2 Costume Council Fund</p>	
Materials	<p>Watanabe Junya, Woman's blouse spring-summer 2006 Nylon and polyester knit stockings</p> <p>M.2006.69.3 Gift of Grace Tsao</p>	
Materials	<p>Gaultier Jean Paul, Woman's skirt with matching stockings, underwear and garters spring-summer 2002 Rayon knit stockings</p> <p>M.2002.223.3a-e Costume Council Fund</p>	
Materials	<p>Pucci Emilio, Woman's dress 1969 - 1970 Printed silk jersey</p> <p>AC1997.195.1 Gift of Cindy and Anthony Canzoneri</p>	
Materials	<p>Pucci Emilio, Woman's cape 1965 - 1970 Cotton terry cloth</p> <p>M.2004.30.1 Gift of Mrs. Craig Castilla</p>	
Materials	<p>Miyake Issey, Woman's short coat 1985 Handmade mulberry fiber paper</p> <p>AC1995.180.1</p>	

	Gift of Jo Ann and Julian Ganz Jr.	
Materials	Sudo Reiko, Textile lenght "Paper cookie" 2003 Ramie plain weave and handmade Echizen paper M.2006.151.3 Gift of Grace Tsao	
Materials	Sudo Reiko, Textile lenght "Yaburegami (Patched paper)" 1997 Polyester plain weave with handmade Mino paper supplementary weft floats, handcut M.2006.151.5 Gift of Grace Tsao	
Materials	Margiela Martin, Woman's dress autumn-winter 2001 - 2002 Polyester knit swimsuits M.2005.168 Gift of Rini Kraus	
Materials	Watanabe Junya, Woman's dress autumn-winter 2002-2003 Cotton denim M.2005.170.2 Gift of Ricki and Marvin Ring	
Materials	Domenico Dolce, Stefano Gabbana, Woman's dress and shawl autumn-winter 1993-1994 Silk chiffon, acetate AC1998.195.9.1-2 Gift of Marianna Ambrose	
Materials	Izukura Akihiko, Textile lenght for "Karakumi dress" from the signature collection 2005 Silk ribbon plain weave; braided M.2006.14 Purchased with funds provided by Jacqueline Burdorf and Linda Freund	
Materials	Izukura Akihiko, Woman's dress, Karakumi from the signature collection	

	<p>2005 Silk ribbon plain weave; braided</p> <p>M.2006.15 Purchased with funds provided by Carol Mancino</p>	
Materials	<p>Mugler Thierry, Woman's two-piece suit 1985 ca. silk velvet with rhinestone, glass sequin bead and diamanté button trim</p> <p>M.2005.106a-b Costume Council Fund</p>	
Materials	<p>Mugler Thierry, Woman's two-piece suit, "Anatomique Computer" Autumn-Winter 1990- 1991 Rayon/cotton velveteen with plastic cord trim</p> <p>AC1997.278.2.1-2 Costume and Textiles Special Purpose Fund</p>	
Materials	<p>Kelly Patrick, Woman's dress 1989 ca. Wool knit, brass metal buttons</p> <p>AC1997.135.10 Gift of Margo Winkler</p>	
Materials	<p>Kelly Patrick, Woman's dress 1989 ca. Wool knit with faux pearl trim</p> <p>AC1997.135.9 Gift of Margo Winkler</p>	
Materials	<p>Sudo Reiko, Textile, "Karakadi" (Burner Dye) 2000 Stainless steel fiber and cotton plain weave, hand- torched with gas flames</p> <p>M.2006.150.1 Gift of Susana Mercedes Scroggins</p>	
Materials	<p>Kawakubo Rei, Woman's dress Spring/Summer 2001 Cotton plain weave, cotton canvas, and polyester sheer crepe; printed</p> <p>M.2005.170.8 Gift of Ricki and Marvin Ring</p>	

Materials	Hishinuma Yoshiki, Woman's coat Autumn/Winter 1997-1998 Polyester plain weave; laminated with urethane M.2002.185.10 Gift of Mr. and Mrs. Lee Ambrose	
Materials	Hishinuma Yoshiki, Woman's two-piece suit Autumn/Winter 1997-1998 polyurethane and nylon M.2002.185.11a-b Gift of Mr. and Mrs. Lee Ambrose	
Materials	Sudo Reiko, Textile Length, "Lath Screen" 2004 Nylon jostette and wool felt M.2006.150.7 Gift of Susanna Mercedes Scroggins	
Materials	Kamali Norma, Woman's coat and skirt 1988 Synthetic fur M.2004.252.5a-c Gift of Gale Hayman	
Materials	Sudo Reiko, Textile Length, "Stratus" 1992 silk organdy; hand-painted starch resist M.2006.151.4 Gift of Grace Tsao	
Materials	Kawakubo Rei, Woman's Jacket Spring/Summer 1997 polyester organdy; gathered, stitched, and heat-and pressure-set M.2002.185.25 Gift of Mr. and Mrs. Lee Ambrose	
Materials	Kawakubo Rei, Woman's Skirt Spring/Summer 1997 machine-made paper with woven plastic backing AC1997.155.1.2	

	Gift of Caroline Schwarcz	
Materials	Sudo Reiko, Textile, "Origami Pleats" 1997 polyester plain weave; hand-pleated, and heat-and pressure set M.2006.151.8 Gift of Grace Tsao	
Materials	Treacy Philip, Woman's Hat, "Miracle" Spring/Summer 1993 stiffened machine-made lace, jet beads and wire AC1996.158.18 Costume Council Fund	
Materials	Hishinuma Yoshiki, Woman's scarf Spring/Summer 1997 polyester plain weave and polyurethane; transfer printed and pleated and heat-and pressure-set M.2002.185.15 Gift of Mr. and Mrs. Lee Ambrose	
Materials	Hishinuma Yoshiki, Woman's scarf Spring/Summer 1997 polyester plain weave and polyurethane; transfer printed and pleated and heat-and pressure-set M.2005.140.34 Gift of Mr. and Mrs. Lee Ambrose	
Materials	Hishinuma Yoshiki, Woman's scarf Spring/Summer 1997 polyester plain weave and polyurethane; transfer printed and pleated and heat-and pressure-set M.2005.140.35 Gift of Mr. and Mrs. Lee Ambrose	
Materials	Miyake Issey, Woman's pleated scarf 1989 silk organza; clamp-resist dyed and pleated and heat-and pressure set AC1995.72.1 Gift of Bernard Kester	
Materials	Ferragamo Salvatore, Woman's sandal, "Invisible" 1947 sueded leather, leather, nylon thread	

	AC1992.246.1 Gift of Salvatore Ferragamo, Inc	
Materials	Anonimo, Pair of man's split-toe boots (Jikatabi) 2005 ca. cotton twill, leather, rubber, metal tabs, and cotton cord M.2006.70a-b Gift of Sharon Sadako Takeda	
Materials	Margiela Martin, Pair of man's "Tabi" boots 2005 leather M.2005.189a-b Gift of SALLY Kroener	
Materials	Margiela Martin, Pair of man's "Tabi" boots 2003 ca. patent leather, metal tabs and cotton cord M.2005.167.2a-b Gift of Ms. Rena Jacobs	
Materials	Lagerfeld Karl, Woman's dress, hat and gloves 1987 ca. Dress: polished cotton twill, and cotton warp-faced plain weave; Hat: straw, cotton warp-faced plain weave, and grosgrain ribbon; gloves: leather and cotton warp-faced plain weave M.2006.23a-e Purchased with funds provided by Ms. Marcy M. Engelbrecht, Mrs. Elliott Horwitch and Mrs. Walter Weisman	
Materials	Yamamoto Yohji, Woman's hat 1988 braided straw and wire AC1998.195.11 Gift of Mariana Ambrose	
Materials	Treacy Philip, Woman's hat 2000 silk net and wire M.2002.185.41	

	Gift of Mr. and Mrs. Lee Ambrose	
Form	Miyake Issey, Woman's coat, "Futon" Autumn/Winter 1995-1996 polyester/cotton plain weave with polyester fill AC1996.158.3 Costume Council Fund	
Form	Miyake Issey, Woman's dress, "Zig Zag" Autumn/Winter 1994-1995 polyester plain weave; pleated and heat-and pressure-set AC1996.158.1 Costume Council Fund	
Form	Miyake Issey, Woman's dress from the rhythm pleats series Spring/Summer 1990 polyester plain weave; pleated and heat-and pressure-set M.2007.101.4 Gift of the Miyake Design Studio	
Form	Miyake Issey, Woman's "circle" dress from the rhythm pleats series Spring/Summer 1990 polyester plain weave; pleated and heat-and pressure-set M.2007.101.5 Gift of the Miyake Design Studio	
Form	Miyake Issey, Woman's dress 1986 ca. cotton/linen plain weave; printed AC1997.152.6 Gift of Mary Levkoff	
Form	Alaia Azzedine, Woman's dress Spring/Summer 1992 rayon and polyamide spandex knit M.2006.71 Gift of Sue Tsao	
Form	Léger Hervé, Woman's evening dress 1989	

	<p>Rayon and lycra spandex knit</p> <p>AC1998.46.1 purchased with funds provided by Nelly Llanos Kilroy, Genevieve Chesebro and Cynthia Mitchel</p>	
Form	<p>Alaia Azzedine, Woman's dress Spring/Summer 1992 acetate knit</p> <p>M.2007.22a-b purchased with funds provided by Mr. and Mrs. James B. Kilroy</p>	
Form	<p>Margiela Martin, Woman's dress Summer 2006 silk crepe</p> <p>M.2006.42 purchased with funds provided by H�el�ene Bayer and Greta Popoff</p>	
Form	<p>Beene Geoffrey, Woman's dress 1992 wool and acrylic double knit</p> <p>M.2002.149.1 Gift of Toby M. Horn in memory of Rose K. Horn and Celia Rabin</p>	
Form	<p>Galanos James, Woman's two-piece evening dress with bodysuit Autumn/Winter 1989-1990 Overdress: rayon and nylon machine-made lace, glass and plastic beads; bodysuit: silk chiffon</p> <p>AC1997.248.17.1-.2 Gift of James Galanos</p>	
Form	<p>Gigli Romeo, Woman's jacket 1988 ca. polyester and silk plain weave; pleated and heat-and pressure-set</p> <p>AC1997.199.5 Gift of Helen Natalie Lewis</p>	
Form	<p>Miyake Issey, Woman's jacket and skirt from the "Super Heroes" series 1996 Jacket: nylon knitwith polyurethane bonding; skirt: nylon knit</p>	

	M.2000.139.1a-b Gift of Mrs. Nancy Stanton Knox	
Form	Miyake Issey, Woman's dress, "Mantis" Autumn/Winter 1989-1990 polyester plain weave; pleated and heat-and pressure-set M.2005.210.2 Gift of Mrs. Cindy Canzoneri	
Form	Yamamoto Yohji, Woman's dress Spring/Summer 1990 wool gabardine AC1999.8.5 Costume Council Fund	
Form	Miyake Issey, Woman's two-piece dress from the "Flower pleats" series Spring/Summer 1990 polyester plain weave; pleated and heat-and pressure-set AC1998.161.1.1-2 Gift of Mr. and Mrs. H. Grant Theis	
Form	Kawakubo Rei, Woman's blouse from Body Meets Dress, Dress Meets Body Collection Spring/Summer 1997 nylon net and acrylic knit; Inserts: nylon knit with polyester fill AC1997.155.1.1a-c Gift of Caroline Schwarcz	
Form	Kawakubo Rei, Woman's two-piece dress from Body Meets Dress, Dress Meets Body collection Spring/Summer 1997 overdress: crimped polyester plain weave; underdress: nylon net; insert: polyurethane plain weave with feather and down fill AC1998.87.3.1-2 Costume Council Fund	
Form	Yamamoto Yohji, Woman's dress, "Hoop" Autumn/Winter 1990-1991 wool gabardine AC1996.158.5 Costume Council Fund	

Form	<p>Yamamoto Yohji, Woman's jacket and blouse Spring/Summer 1999 cotton twill; nylon knitt</p> <p>M.2005.140.7; M.2007.101.7 Gift of Lee and Mariana Ambrose</p>	
Form	<p>Miyake Issey, Woman's dress, "Minaret" Spring/Summer 1995 polyester plain weave; pleated and heat-and pressure-set; plastic hoops</p> <p>M.2007.101.7 Gift of Issey Miyake Studio</p>	
Form	<p>Miyake Issey, Woman's dress, "Flying Saucer" Spring/Summer 1994 polyester plain weave; pleated and heat-and pressure-set</p> <p>M.2007.101.3 Gift of the Issey Miyake Studio</p>	
Form	<p>Adrian Gilbert, Woman's evening gown 1951 silk chiné taffeta and silk organza patterned plain weave</p> <p>CR.170.60-2 Gift of Mrs. Leonard Firestone</p>	
Form	<p>Lacroix Christian, Woman's evening dress from the Luxe Collection Spring/Summer 1988 silk chiné taffeta and silk grosgrain ribbon trim</p> <p>AC1997.53.3 Costume Council Fund</p>	
Form	<p>Mugler Thierry, Woman's dress 1994 cotton twill</p> <p>AC1997.53.1.1-2 Costume Council Fund</p>	
Form	<p>Margiela Martin, Woman's blouse autumn/winter 2005 rayon and spandex knit</p> <p>M.2005.131</p>	

	Costume and Textiles Acquisitions Funds	
Form	Westwood Vivienne, Woman's blouse, "Statue of Liberty", and skirt, "mini crini" Autumn/Winter 1987-1988 cotton and polyamide spandex and machine-embroidered appliqué; cotton velveteen M.2002.185.18; M.2003.153.4 Gift of Mr. and Mrs. Lee Ambrose (blouse) Gift of Carole Raphaelle Davis (skirt)	
Form	Kawakubo Rei, Woman's skirt and blouse Autumn/Winter 2001-1002 blouse: polyurethane and nylon and cotton velveteen; skirt: cotton and rayon brocaded double weave and cotton velveteen M.2002.92a-b Gift of Eva Elkins	
Concept	Mugler Thierry, Woman's jacket 1988-1990 wool plain weave M.2005.210.3 Gift of Mrs. Cindy Canzoneri	
Concept	Margiela Martin, Woman's blouse (remodeled slip) Spring/Summer 2003 polyamide nylon knit slip M.2005.141.4 Gift of Jan Brilliot	
Concept	Kawakubo Rei, Woman's two-piece suit with matching socks Autumn/Winter 2001-2002 Jacket: cotton and rayon brocaded double cloth, cotton velveteen, and nylon net with rayon and polyester embroidery; pants: wool brocaded twill and nylon net with rayon and polyester embroidery M.2002.65.1a-f Costume Council Fund	
Concept	Watanabe Junya, Woman's jacket, shirt and pants Spring/Summer 2006 cotton and acrylic patterned twill; cotton plain weave with twill stripes; wool twill	

	M.2006.69.1; M.2006.69.2; M.2006.69.4 Gift of Grace Tsao	
Concept	Margiela Martin, Woman's blouse spring/summer 2005 cotton plain weave M.2005.143 Gift of Ricki and Marvin Ring	
Concept	Margiela Martin, Woman's jeans Spring/Summer 2003 cotton denim and metallic paint M.2006.113 Gift of Ellen Olivier de Vezin	
Concept	Margiela Martin, Woman's blouse and pants Spring/Summer 2006 blouse: silk crepe; pants: polyester twill M.2006.74a-b Gift of Maison Martin Margiela	
Concept	Margiela Martin, Woman's trench coat and pants Spring/Summer 2005-Spring/Summer 2006 cotton ribbed twill; silk satin and cotton plain weave M.2006.35; M.2006.24 purchased with funds provided by Lanye Bernhard and Jacqueline Avant	
Concept	Watanabe Junya, Woman's jacket and skirt "Modified trenchcoat", shirt "Avaricious"; Spring/Summer 2006 cotton twill; woll twill; printed cotton plain weave M.2006.72.1a-b; M.2006.72.3; M.2006.72.2 Gift of Mauren Shapiro and Bennett Rosenthal	
Concept	Bailey Christopher, Woman's cropped trenchcoat Autumn/Winter 2003-2004 cotton plain weave with polyurethane coating M.2006.76 Gift of Susana Mercedes	

<p>Concept</p>	<p>Yamamoto Yohji, Woman's three-piece ensemble Spring/Summer 1999 Modified coat: polyester and silk satin with rayon and nylon lace; blouse: rayon and nylon lace; pants: polyester and silk satin M.2002.185.39a-c Gift of Mr. and Mrs. Lee Ambrose</p> <p>Adolfo, Woman's profile hat 1967 straw, silk chiffon M.80.65.41 Gift of Frederick Brisson in memory of Rosalind Russell</p> <p>Anonimo, Woman's scarf silk EX.2369.02</p>	
<p>Concept</p>	<p>Moschino Franco, Woman's two-piece suit 1990 ca. linen and jute plain-weave double cloth</p> <p>M.2005.210.4a-b Gift of Mrs. Cindy Canzoneri</p>	
<p>Concept</p>	<p>de Castelbajac Jean-Charles, Woman's ensemble, "Pasta" Autumn/Winter 1991-1992 jacket: wool waffle weave; skirt: wool; buttons and necklace: silver metal</p> <p>M.2006.25a-c Costume Council Fund</p>	
<p>Concept</p>	<p>Moschino Franco, Woman's ensemble, "Dinner Jacket" Autumn/Winter 1989-1990 wool, wool and acetate, linen, and metal flatware</p> <p>M.2005.82.1a-c Gift of Leslie Prince Salzman</p>	
<p>Concept</p>	<p>de Castelbajac Jean-Charles, Woman's skirt metà anni '80 silk gazar; hand-painted</p> <p>M.2006.30 Purchased with funds provided by Cathy Bachrach</p>	
<p>Concept</p>	<p>Prada Miuccia, Woman's dress</p>	

	Autumn/Winter 2005-2006 silk, roller printed M.2007.21.1 Costume Council Fund	
Concept	Zittel Andrea, Woman's dress, A-Z Fiber Form Uniforms: white felted dress #3 and #6 2002 wool; hand-felted M.2004.204; M.2004.185 #3 Purchased with funds provided by David and Susan Gersh; #6 Costume Council Fund	
Concept	Miyake Issey, Woman's blouse from "Pleats Please, Guest Artist series n°1" 1996 polyester knit; printed and pleated and heat-and pressure-set AC1999.104.1 Gift of Jun I. Kanai	
Concept	Miyake Issey, Woman's dress from "Pleats Please, Guest Artist series n°1" 1996 polyester knit; printed and pleated and heat-and pressure-set AC1999.104.2 Gift of Jun I. Kanai	
Concept	Miyake Issey, Woman's dress from "Pleats Please, Issey Miyake Guest Artist series n°2" 1997 polyester knit; printed and pleated and heat-and pressure-set M.2007.101.1 Gift of Miyake Design Studio	
Concept	Miyake Issey, Woman's dress (self portrait) from "Pleats Please, Issey Miyake Guest Artist" 1997 polyester knit; printed and pleated and heat-and pressure-set M.2007.101.6 Gift of Miyake Design Studio	
Concept	Miyake Issey, Woman's dress from "Pleats Please, Guest Artist series n° 3"	

	<p>1998 Polyester knit, printed and pleated and heat- and pressure-set</p> <p>AC1999.104.3 Gift of Jun I. Kanai</p>	
Concept	<p>Miyake Issey, Woman's jumpsuit from "Pleats Please, Guest Artist series n° 3" 1998 Polyester knit, printed and pleated and heat- and pressure-set</p> <p>AC1999.99.1 Gift of Dale and Jonathan Gluckman</p>	
Concept	<p>Miyake Issey, Woman's jumpsuit from "Pleats Please Issey Miyake, Guest Artist series n° 4" 1999 Polyester knit, printed and pleated and heat-and pressure-set</p> <p>AC1999.124.1 Gift of Alice A. Wolf</p>	
Materials	<p>Missoni Ottavio e Rosita, Woman's two-piece dress spring/summer 1973 rayon knit</p> <p>TR.15002a-c Gift of Missoni</p>	
Materials	<p>Mandelli-Krizia Mariuccia, Woman's jumpsuit (inspired by the decorative arches atop the Chrysler Building) 1983 silver metallic polyester, pleated</p> <p>TR.15010.1a-b Gift of Krizia</p>	
Materials	<p>Mandelli-Krizia Mariuccia, Woman's dress 1983 silver metallic polyester, pleated</p> <p>TR.15010.2a-b Gift of Krizia</p>	
Materials	<p>Marras Antonio, Woman's ensemble, "Eleonora d'Arborea" Autumn/Winter 2003-2004</p>	

	<p>Jacket: silk, polyester, felt, sequins, beads; Skirt: cotton eyelet, lace, silk faille, polyester, felt, sequins, beads; Hat: felt; hat ornaments: coral</p> <p>TR.15003a-f Gift of Antonio and Patrizia Marras</p>	
Materials	<p>Prada Miuccia, Woman's coat and skirt Autumn/Winter 2007-2008 Coat: silk, mohair, plastic paillettes, feathers; Skirt: polyester-coated mohair; sock: silk</p> <p>M.2007.95a-d Gift of Prada</p>	
Materials	<p>Miyake Issey, Woman's coat, "Pao" spring/summer 1995 polyester plain weave; appliquéed and pleated and heat-hand pressure-set</p> <p>M.2005.210.1 Gift of Mrs. Cindy Canzoneri</p>	
Form	<p>Giannini Frida, Woman's evening dress autumn-winter 2006-2007 dress: lacquered viscose jersey; belt: leather and mirrors</p> <p>M.2007.91a-b Gift of Gucci</p>	
Form	<p>Ferrè Gianfranco, Woman's "Cloud" jacket ensemble autumn/winter 1986-1987 silk organza, silk, silk/wool blend</p> <p>TR.15009a-d Gift of Gianfranco Ferrè</p>	
Concept	<p>Domenico Dolce, Stefano Gabbana, Woman's "Corset" dress autumn-winter 1995-1996 elastic, polyester, velveteen, boning</p> <p>TR.15004.2 Gift of Dolce&Gabbana</p>	
Concept	<p>Armani Giorgio, Woman's ensemble Spring/Summer 1987 Jacket-pants: linen/cotton blend; blouse: silk crepe</p> <p>TR.14987.1a-c Gift of Giorgio Armani, S.p.A.</p>	

<p>Concept</p>	<p>Armani Giorgio, Woman's suit and hat autumn/winter 1990-1991 Jacket: silk with metallic thread; pants: crepe-backed satin; hat: metallic cording</p> <p>TR.14987.2a-c Gift of Giorgio Armani, S.p.A.</p>	
<p>Concept</p>	<p>Versace Gianni, Woman's ensemble Autumn 1991-Summer 1992 shirt: cotton denim, brass buttons; skirt: printed silk twill, silk lace; belt: leather</p> <p>TR.15006a-c Gift of Gianni Versace Archive</p>	
<p>Concept</p>	<p>Domenico Dolce, Stefano Gabbana, Woman's two-piece suit autumn-winter 1996-1997 worsted wool; cotton</p> <p>TR.15004.1a-c Gift of Dolce&Gabbana</p>	