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Every effort was made to locate the copyright holders of the pictures in the book. In the few cases where this was not possible, ATOPOS is willing to pay the amount due for the use of their pictures.

We wish to thank Ms. Marina Eliades for her financial support in the research conducted by ATOPOS which contributed to the “RRRIPP!! Paper Fashion” exhibition.

We would like to thank those who have participated in the adoption programme “RIP RAP” (“RRRIPP!! Adoption Programme”), through which ATOPOS is able to conserve and restore its collections: Tonis Dimou, Vicky Evangeliou / Marketing Lead, Stamos J. Fafalios, Irini Geroulanou, Grigoris Kotsiyannis, Maria Protonotariou, La Redoute and Friends of ATOPOS.

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For the creations of Amandine Labidoire and Hugo Boss

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For Hussein Chalayan’s Airmail Dress

Photographs by: Marcus Tomlinson, Styling: Tamara Cincik, Make-up: Suzanna Ricchie, Hairstyling: Greg Morgan, Production organisation:

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## RRRIPP!! Paper Fashion

Over recent years the Benaki Museum has been developing a new, broader concept of its identity, not by abandoning the development of Hellenism, which remains at its core, but by leaving windows open for a

multitude of new perceptions and stimulants, which sometimes end up as new museum units and sometimes as exhibitions or publications. We owe these new directions we are now taking, this research, to the unbridled and productive thought processes of Angelos Delivorrias, the director who brought the museum to life, and also to many other invaluable collaborators, who know that this museum is one of the most lively cultural cells existing in our country, and that this is where they will find enthusiastic acceptance of a pioneering idea and undivided support in their efforts to implement it. Thus when, thanks to Ioanna Papantoniou, we worked with Vassilis Zidianakis for the Ptychoseis exhibition, which marked the opening of the new Benaki Museum on Pireos Street, we knew that this collaboration was only the beginning and that it would surely lead to more projects, which would again be full of imagination, quality and interest. And now RRRIPP!! Paper Fashion has come to prove

that we were right about that! A small sector of fashion –an enormous field where life and art are expressed– paper dresses, sparked off research, comparisons and

inspiration among designers and museums, revealing the unexploited wealth contained in the world of fashion. Few centres throughout the world have indulged in this great wealth of creation before. Vassilis Zidianakis' talent and enthusiasm, as well as that of his team of collaborators at ATOPOS, cannot fail to ensure exciting results, an exhibition that will be remembered through time. Because I believe this is connected to one of the Benaki Museum's true interests, and hence from now on evidence marking the way of life, the aesthetics, the quests of

daily life in this particularly lively expression of them: dress, fashion, shall not be lost.

Aimilia Yeroulanou

President of the Benaki Museum's Board of Trustees

ATOPOS (literally meaning out of the ordinary, eccentric) was founded in 2003 to realise innovative projects bringing together contemporary arts, fashion and design.

An international, non-profit organisation, it works closely with emerging talent on research projects focusing on new technologies. Projects based on current international themes and trends are developed in Greece before moving on to other countries. ATOPOS collaborated with the Peloponnesian Folklore Foundation and the Cultural Olympiad in mounting Ptychoseis = Pleats + Folds: Drapery from Ancient Greek Dress to 21st-Century Fashion, an exhibition organised to celebrate the Athens Olympic Games in 2004. The latest ATOPOS project is RRRIPP!! Paper Fashion.

The concept originated in the phenomenon of disposable paper clothing that swept America in the late 1960s.

This innovation, as is often the case, became a fashion craze, and it is this fashion that is explored in RRRIPP!! Paper Fashion. As ATOPOS enjoys working around its themes and material in an unconventional manner, much additional information has been discovered during the course of research. The exhibition's original concept has taken unexpected and often exciting turns and it now includes paper garments from different cultures which, in their diverse ways, relate and lead to the paper fashion of the '60s.

ATOPOS now has the world's largest collection of paper garments.

This project would not have been possible without the generosity of our sponsors and the hospitality of the Benaki Museum.

We are indebted to each and every one of them for the support and confidence they have shown in our work.

We very much hope you will enjoy our journey with paper...

Stamos J. Fafalios  
Chairman, ATOPOS

Paper Fashion: As soon as Vassilis Zidianakis had given me this title for his exhibition,

a song written by Serge Gainsbourg for Régine in 1965 kept swimming about in my head. And as the deadline for my introductory text for the catalogue got closer and closer, this little song began feeling more and more apt!

So, what could be better, what more poetic, than an extract from it: Laissez parler

Les p'tits papiers

A l'occasion

Papier chiffon

Puissent-ils un soir

Papier buvard

Vous consoler

Laisser brûler

Les p'tits papiers

Papier de riz

Ou d'Arménie

Qu'un soir ils puissent

Papier maïs

Vous réchauffer

Un peu d'amour

Papier velours

Et d'esthétique

Papier musique

C'est du chagrin

Papier dessin

Avant longtemps.....

Régine

« Les Petits papiers »

Serge Gainsbourg, Sidonie 1965

Marie-Claude Beaud  
Director of MUDAM  
Musée d'Art Moderne Grand-Duc Jean  
Luxembourg

# Contents

Preface.....	16
Vassilis Zidianakis	
Images Composition: “Η χάρτη” .....	18
Christina Leitner	
Paper – A Textile Material?.....	126
Marie-Claire Bataille-Benguigui	
Tui Nadrau Draped in a Roll of Tapa .....	154
Alexandra Palmer	
The Sixties Paper Caper Fashions.....	158
Christoph Grunenberg	
Colour Soon Transcended the Purely Optical.....	190
Myrsini Pichou	
The Sixties Paper Dresses. The ATOPOS Collection .....	XXIV
Kyriaki Lentzi – Yorgos Facorellis	
The Non-Woven Garments of the ATOPOS Collection: A Physical-Chemical Investigation .....	218
Lydia Kamitsis	
Paco Rabanne’s Paper Dresses: A Visionary Project .....	230
Kaat Debo	
Paper Fashion: A Reflection on Time .....	248
Akiko Fukai	
Japanese Paper Culture: The Modern Paper Dress.....	262
ATOPOS collection catalogue .....	281
Designers and artists biographies .....	305

## Fashion designers and artists whose works are featured in the exhibition

Dionisis Kavallieratos.....	2-3
Angelo Plessas .....	5
Robert Wilson.....	23
Andy Warhol .....	27
Jannis Varelas .....	33
Paul Graves .....	35
Junya Watanabe.....	38
Marcus Tomlinson .....	41
Vassilis Barbarigos.....	44
Ileana Giannakoura .....	45
Jackie Nickerson .....	46
Rick Owens .....	48
Issey Miyake .....	50

Esmeralda Panagiotarou.....	52
Amandine Labidoire .....	53
Hussein Chalayan .....	54
Helmut Lang .....	59
Dirk van Saene.....	62
Joanna Trudzynski .....	I
Michael Cepress .....	II
Angelos Brattis.....	66
Ioannis Dimitrousis.....	68
Maison Martin Margiela .....	71
Philip Treacy Couture .....	74
Zoe Keramea.....	76
Deux Hommes .....	77
MI-RO .....	78
Jum Nakao .....	79
Cheryl Yun .....	80
Nagi Noda .....	81
Bas Kusters.....	83
Matthew Sporzynski .....	84
Jürgen Lehl.....	85
Irini Miga.....	86
Yoshiki Hishinuma.....	88
Bernhard Willhelm .....	92
Walter van Beirendonck .....	93
Tao / Comme des Garçons.....	95
UEG .....	96
Kostas Murkudis.....	VII
Bless.....	XII
Vasso Gavaisse .....	97
Aurore Thibout .....	98
Annette Meyer.....	99
Sophia Kokosalaki .....	100
Isabelle de Borchgrave.....	102
Hugo Boss, James Rosenquist .....	104
Yorgos Eleftheriades .....	107
Demna Gvasalia .....	108
Sarah Caplan (MPH Design).....	XIII
John Galliano.....	XVII
Hiroaki Ohya .....	XVIII
Kosuke Tsumura .....	114
Carlos Soto.....	115
Reiko Sudo / Nuno Corporation .....	116
Angelos Frentzos .....	117
A.F. Vandevorst .....	119
Anna Piaggi .....	122



The RRRIPPP!! Paper Fashion exhibition is an attempt to exhibit research into and enjoyment of creation. With the ATOPOS Collection of American throwaway paper dresses of the sixties

as its starting point, the exhibition introduces its visitors to something that has hardly been researched and is almost unknown to the broader public. The exhibition is registered in a historical context which examines new open ways to approach questions regarding the invention of raw material and textile, and consequently garment manufacture know-how, such as for non-woven materials. The focus is in fact on a particularly innovative non-woven material, paper, as well as paper-like materials.

Paper, which was invented in China in approximately 100 A.D., has been used to manufacture garments and accessories in various cultures in the past and also in modern creation. The exhibition examines the use of paper in contemporary fashion practices through design, art, advertising, sound, video, catwalk shows and the actual creations of some of the most innovative designers of our times. At the same time it places particular emphasis on the ephemeral, fragile, humble and poetic nature of paper garments, juxtaposing modern creation with paper garments from different cultures and civilisations.

The exhibition does not conform to specific models, but seeks alternative ways of presentation. It is defined as an exhibition that wants to keep changing venues, objects, staging and visual angles. In this way ATOPOS has the opportunity of continuing the research it began two years ago, constantly enriching its collection and at the same time developing new projects in collaboration with other museums, artists and organisations.

For the first presentation of the exhibition in Athens, ATOPOS worked with the Benaki Museum and designed three different spaces at the Museum's new building on Piraeus Street, creating three alternative proposals for the theme, accordingly. The "Colour Explosion" and "Workshop" were created in collaboration with the Normal Studio of Paris, and the "World of Paper" was created with the collaboration of the Athens Architectural Office Metamorfosis.

The "Colour Explosion" displays part of the ATOPOS Collection of throwaway dresses from the sixties in special installations with the exhibits hung on the glass face of the building. The sounds of Yannis Kyriakides' composition of sounds Paperdelic – commissioned to the musician by ATOPOS – reverberate throughout the installation.

The "Workshop", a hall of 600 square metres in area, has been converted into a location of research, work, conservation and presentation. In this space, work benches become exhibition surfaces, storage and archiving furniture with their specifications, acid-free paper drawers become small showcases, at the same time providing the ability to keep alternating exhibits from the ATOPOS Collection beside other objects – on loan from other museums and private collections from all over the world, which are exhibited in fixed positions.

Andy Warhol's Fragile Dress (1966), from New York's Brooklyn Museum, Issey Miyake's Starburst, on loan

from the Miyake Issey Foundation, Anna Piaggi's creation Fashion Algebra,

from her own personal collection, creations by John Galliano, A.F. Vandevorst, Bernhard Willhelm, Hussein Chalayan, Kosuke Tsumura, Walter van Beirendonck, Dirk van Saene, Martin Margiela and others beside paper garments from Japan or China, paper creations from Nepal, raw materials for paper manufacture, hygienic and industrial use garments beside videos of artists and catwalk shows. The new original creations assigned by ATOPOS to fashion designers and artists, inspired by the use of dresses from the sixties and giving a new dimension to these garments, constitute a special section. These new creations are signed by, among others, Robert Wilson (with the Lisa dress), Bas Kosters, Yorgos Eleftheriades, Sophia Kokosalaki, Rick Owens, Ileana Giannakoura, Irini Miga, Michael Cepress, Angelo Plessas and others.

The ATOPOS team welcomes the public in a model workshop where the manner of work, meetings with specialists, the actual conservation of objects, the documentation of new additions to the collection, co-exist with the exhibits. The whole orchestration of the different details composing the preparation of an exhibition ultimately becomes an "exhibition in process".

Finally, the "World of Paper" has been designed as a place for enjoyment and games for young and old alike. This is an interactive work made of paper which can be continuously recreated by the visitors.

The exhibition is accompanied by a special publication. This is a book in process making openings to various parties, leaving open working hypotheses through the specialists' texts, which depict various aspects of research into the history of the relationship of paper to garments. The publication begins with a visual arts prologue entitled "H χάρτη" (a sheet of paper in Ancient Greek), a term which, according to the Stoic Philosophers, was comparable to the human soul at its birth. Open to interpretations, this preface calls on readers to enjoy the exhibition's paper creations, which are compared to visual arts references from a broader spectrum of fashion history.

The exhibition is dedicated to my teachers, Ioanna Papantoniou and Robert Wilson.

Vassilis Zidianakis  
Artistic Director of ATOPOS

Χάρτη, <sup>TM</sup>, = τ<sup>ν.ι.</sup>  
ἔπομ., φύλλον χαρτου,  
πρες η οἱ Στωϊκοι  
παρέβαλλον τεν ψυχας  
κατα τεν γέννησιν  
τοῦ ἀνθρώπου. Liddell & Scott (1929)

\* [charte] a sheet of paper in Ancient Greek



Robert Wilson painting an ATOPOS paper dress, New York 2007. © Robert Wilson and The Byrd Hoffman Watermill Foundation 2007.











ANDY WARHOL  
Fragile Dress, manufactured by Mars, 1966. Brooklyn Museum 66.237.1, New York, Gift of Abraham & Straus.

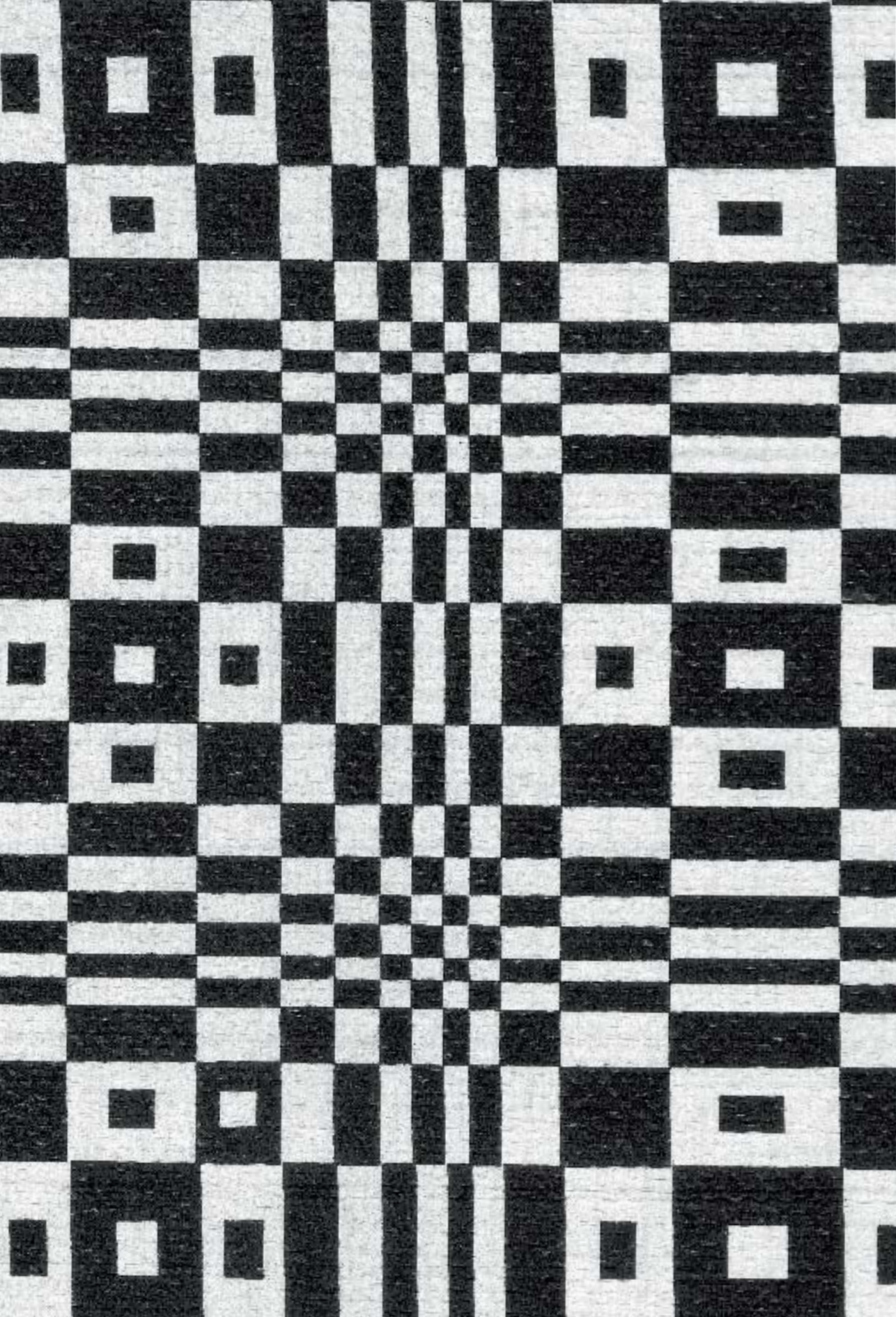




















Orlan, Documentary Study No. 1: "Fold Sculpture", 2002 © ADAGP / OSDEETE, 2007.

















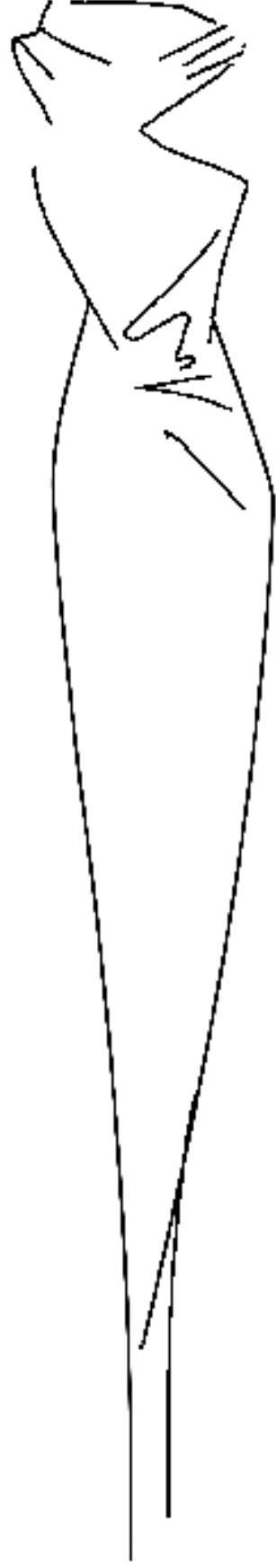






RICK OWENS

1999. | R: Christian Lacroix, 1994. Les Arts Décoratifs, Musée de la Mode et du Textile, Paris.







ESMERALDA PANAGIOTAROU

2006. Commissioned by ATOPOS. Photo: Viviana Athanassopoulou.



AMANDINE LABIDOIRE 2006. Commissioned by ATOPOS. Photo: Roberta Nitsos.





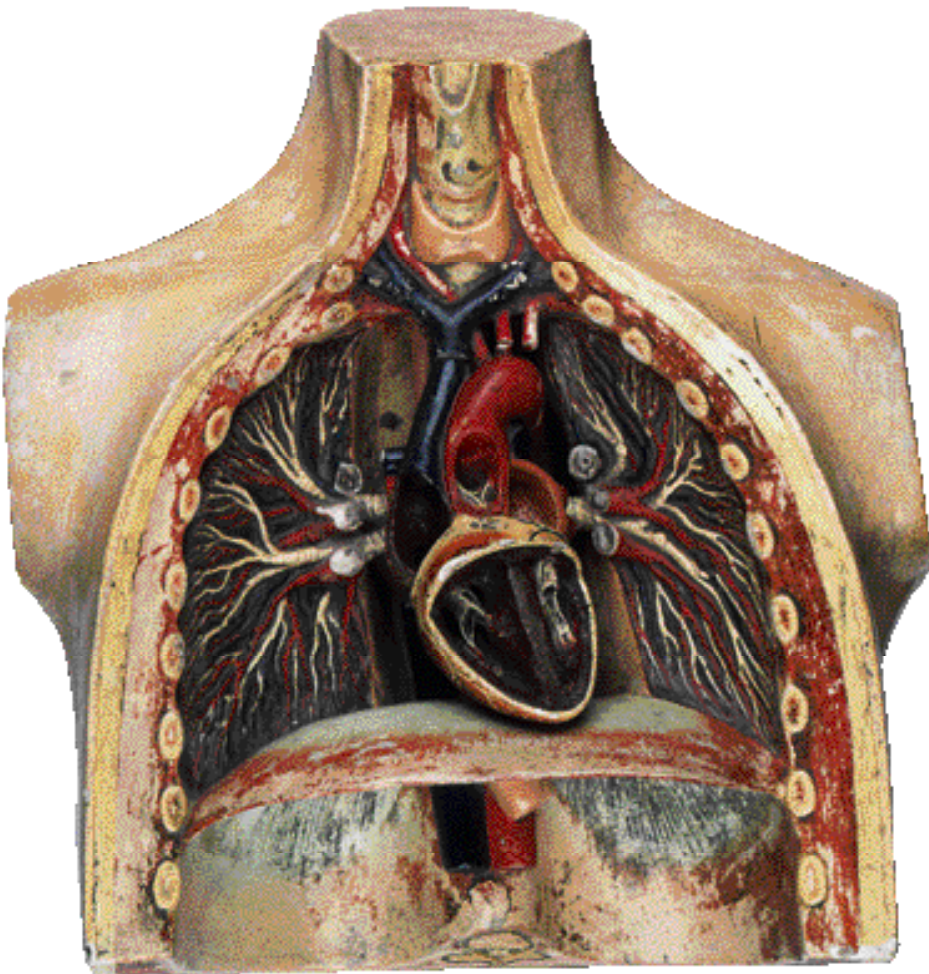








L: Anatomical model from papier-mâché, presumably 1st half of the 20th century. Rheinisches Industriemuseum, Germany. | R: Waistcoat manufactured of Swedish paper sack, presumably for French or Belgian prisoners of World War II. Rheinisches Industriemuseum, Germany.









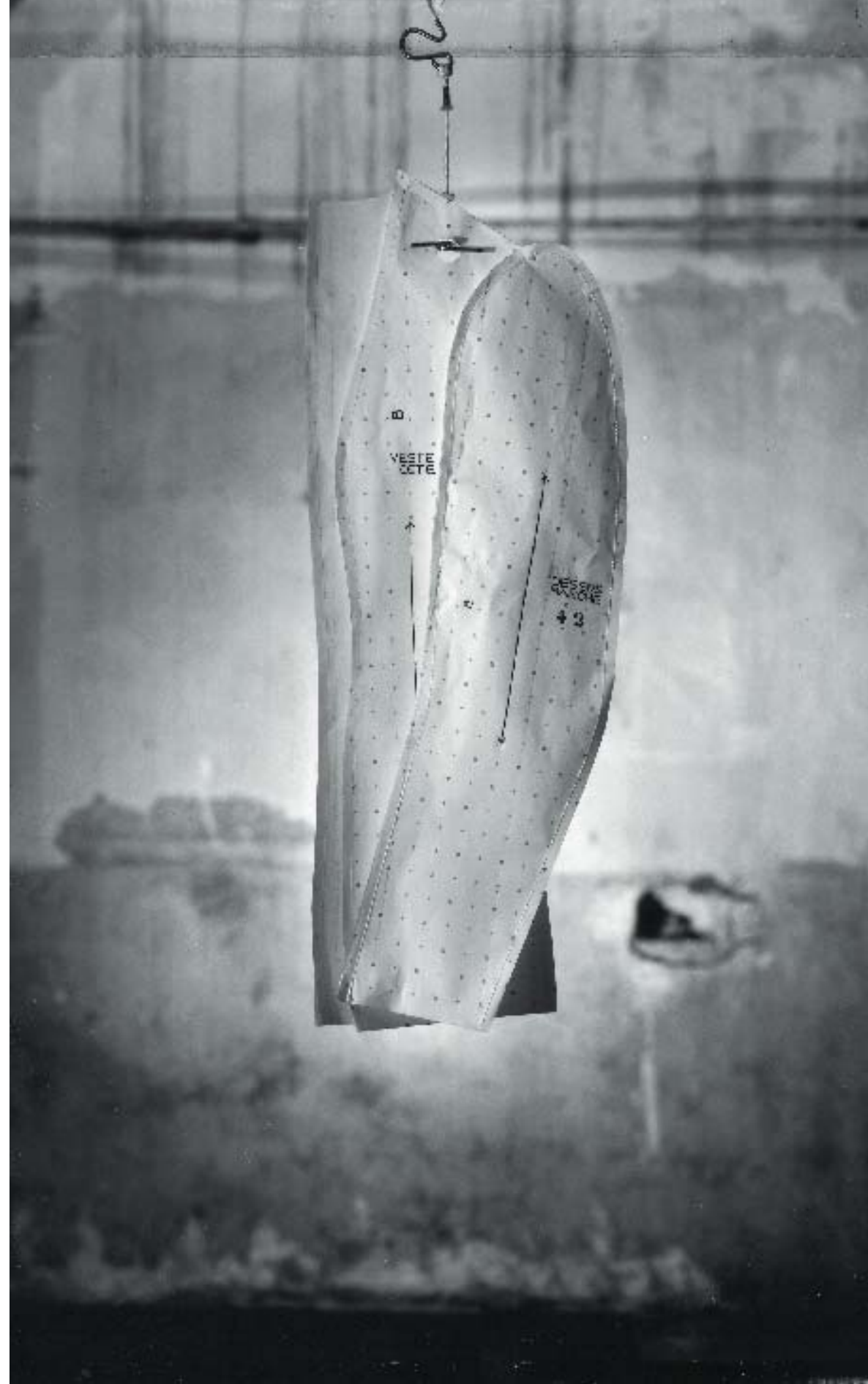












MAISON MARTIN MARGIELA A/W 1997-98. Photo: Marina Faust. Courtesy of Maison Martin Margiela.









ATOPOS 2005.02.168  
Op Art. Dura-Weve (cellulose - rayon mixture) dress, by Scott Paper Company, Paper Caper line. USA 1966. Conserved with the kind support of Mr. Stamos J. Fafalios.



ATOPOS 2005.02.081a  
«Burgundy» Flower Fantasy. Cellulose - cotton mixture dress, by Hallmark Cards Inc., Party Fashions in Paper line. Kansas City, Missouri, c. 1967.



ATOPOS 2005.02.088a  
Kaycel dress, by Mars Manufacturing Company, Waste Basket Boutique line. Asheville, North Carolina, 1966-1967.



ATOPOS 2005.02.144a  
Kaycel dress, by Joseph Love, The Confetti Collection line. New York 1966-1968. Conserved with the kind support of a Friend of ATOPOS.



ATOPOS 2005.02.134a  
Dress by Promo Dress Company, Papershape line. Beverly Hills, California, 1966-1968. Conserved with the kind support of a Friend of ATOPOS.



ATOPOS 2005.02.145a  
Confetti. Cellulose - nylon mixture dress, by Hallmark Cards Inc. Kansas City, Missouri, c. 1967. Conserved with the kind support of Ms. Maria Protonotariou.



ATOPOS 2005.02.049  
The Souper Dress. Cellulose - cotton mixture dress, by Campbell's Soup Company. New Jersey 1968. Conserved with the kind support of a Friend of ATOPOS.



ATOPOS 2005.02.046a  
Rayon dress by Moda Mia Inc, Throw Away Chic line. London / Paris / New York, 1966. Conserved with the kind support of Ms. Maria Protonotariou.



ATOPOS 2005.02.106a  
«Capri» Flower Fantasy. Cellulose - cotton mixture dress, by Hallmark Cards Inc., Party Fashions in Paper line. Kansas City, Missouri, c. 1967.





ATOPOS 2005.02.162 a  
The Paper Keyhole-Neck Dress. Manufactured by Mars Manufacturing Company, Waste Basket Boutique line. Asheville, North Carolina, 1967. Conserved with the kind support of a Friend of ATOPOS.



ATOPOS 2005.02.166  
Cellulose - nylon mixture dress, by Kimberly Clark Corporation. USA, c. 1969. Conserved with the kind support of Mr. Stamos J. Fafalios.



ATOPOS 2005.02.163  
Pierre Trudeau campaign dress. Canada 1968. Conserved with the kind support of a Friend of ATOPOS.



ATOPOS 2005.02.257 a  
Harry Gordon: Poster Dress. Rayon - nylon mixture dress, by Poster Dresses Ltd. / Nodina Products Corporation. London / USA, 1968.



ATOPOS 2006.02.252  
Dress with "Pop" portraits of Universal Studios popular stars, by Universal Fashions, "The Big Ones for '68". USA 1968. Conserved with the kind support of Mr. Stamos J. Fafalios.



ATOPOS 2006.02.256  
Eugene Mc Carthy electoral campaign dress with portrait by Norman Rockwell. Manufactured by James Sterling Paper Fashions Ltd. New York 1968.



ATOPOS 2005.02.018 a  
Yellow Pages Dress. Dress by Mars Manufacturing Company, Waste Basket Boutique line. Asheville, North Carolina, c. 1968.



ATOPOS 2005.02.169  
Harry Gordon: Poster Dress. Rayon - nylon mixture dress, by Poster Dresses Ltd. / Nodina Products Corporation. London / USA, 1968. Conserved with the kind support of Mr. Stamos J. Fafalios.



ATOPOS 2005.02.084  
Dress with collage of newspaper articles and first-page articles of the newspaper of the "young America", Milwaukee Sentinel, June-July 1967. USA, 1967-1968.



ATOPOS 2005.02.120  
Richard Nixon's electoral campaign dress with logo. Manufactured by Mars Manufacturing Company, Waste Basket Boutique line. Asheville, North Carolina, 1968.



ATOPOS 2006.02.255 a  
Robert Kennedy electoral campaign dress with portrait by Norman Rockwell. Manufactured by James Sterling Paper Fashions Ltd. New York 1968.



ATOPOS 2005.02.079  
George W. Romney's 1968 U.S. election campaign dress with logo. Manufactured by Mars Manufacturing Company, Waste Basket Boutique line. Asheville, North Carolina, 1968.



ATOPOS 2005.02.019  
Dress with Bob Dylan's photo. USA, c. 1967. Conserved with the kind support of Ms. Irini Geroulanou.



ATOPOS 2005.02.031  
Harry Gordon: Poster Dress. Rayon - nylon mixture dress, by Poster Dresses Ltd. / Nodina Products Corporation. London / USA, 1968.



ATOPOS 2005.02.153 a  
Harry Gordon: Poster Dress. Rayon - nylon mixture dress, by Poster Dresses Ltd. / Nodina Products Corporation. London / USA, 1968. Conserved with the kind support of Mr. Grigoris Kotsiannis.



ATOPOS 2006.02.260  
Cellulose - cotton mixture dress with collage of newspaper articles and first page articles of The Chicago Sun-Times. USA, c. 1967.



ATOPOS 2005.02.160  
Nelson Rockefeller's electoral campaign dress with logo. Manufactured by James Sterling Paper Fashions Ltd. New York 1968.



ATOPOS 2006.02.251  
Election campaign dress with Eugene McCarthy's photo, by Mary Wear Inc., Candidress. USA, 1968.