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Musée d'Art Moderne

Grand-Duc Jean

M U D A M
L U X E M B O U R G
RRRIPP!!
R R R I P P I ! ! P A P E R F A S H I O N
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P R E S S

PRESS RELEASE

RRRIPP!! PAPER FASHION

Exhibition from 11 October 2008 to 2 February 2008

Following the Musée Benaki in Athens and in advance of the Musée de la Mode in Anvers and the London Design Museum, Mudam presents *RRRIPP!! Paper Fashion*. This exhibition, conceived by ATOPOS, is the result of years of research into paper clothing, a phenomenon that was very fashionable in the United States towards the end of the 1960s but not well-known to the general public. Starting with an analysis of the historical context, the exhibition approaches, in an original way, the use of cellulose-based materials for the conception of cloth (woven or not) resembling paper and its equivalents. While presenting various current uses of paper in fashion design, it will also exhibit art objects and publicity material as well as films of fashion shows of recent creations by some of the most innovative designers including Hiroaki Ohya, Hussein Chalayan and Issey Miyake.

The exhibition *RRRIPP!! Paper Fashion* has been conceived as an evolving apparatus which will offer a new angle of approach at each stage of its itinerary, investigating the history and the development of paper materials.

Exhibits: The Atopos paper dress collection, Sandra Backlund, Walter Van Beirendonck, Karim Bonnet/Takashi Murakami, Bless, Hugo Boss/James Rosenquist, Sarah Caplan, Jean-Charles de Castelbajac, Michael Cepress, Hussein Chalayan, Ann Demeulemeester, Yiorgos Eleftheriades/Kristina P., Maurizio Galante, John Galiano, Harry Gordon, Mathew Holloway, Travis Hutchison, Zoe Keramea, Yannis Kyriakides, Bas Kosters, Tao Kurihara pour Comme des Garçons, Helmut Lang, Suzanne Lee, Jean-Paul Lespagnard, Martin Margiela, Irini Miga, Issey Miyake, Jum Nakao, Hiroaki Ohya, Angelo Plessas, Dirk Van Saene, Deepak Raja Shrestha, Raf Simons, Reiko Sudo/Nuno, Marcus Tomlinson/Gareth Pugh, Kosuke Tsumura, UEG, A.F. Vandevorst, Junya Watanabe, Robert Wilson, Vassilis Zidianakis

Curator and exhibition design: Vassilis Zidianakis, Artistic Director of Atopos Cultural Organization, Athens

Exhibition design on an original idea by Normal Studio

Atopos Team: Vassilis Zidianakis, Stamos Fafalios, Aristoula Karra, Leonidas Pouloupoulos, Myrsini Pichou, Grigoris Kotsiyannis, Fenia Lagiou, Dimitris Papanikolaou, Vasso Fazou

Touring of the exhibition

Mudam Luxembourg: 11.10.2008 - 02.02.2009

ModeMuseum Province of Antwerp - MoMu: 12.03.2009 - 16.08.2009

Design Museum London: 10.2009 - 01.2010

This exhibition was first shown at the **Benaki Museum**, Athens, spring 2007.

Special Edition

Mudam Tyvek® Dress by Jean-Paul Lespagnard

Edition of 100 pieces. Sold at Mudam Boutique from 10.10.2008 on.

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Address and Information

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t. +352 45 37 85 1, info@mudam.lu, www.mudam.lu

Opening hours

Every day 11am - 6pm, Wednesday 11am - 8pm, closed on Tuesday

Regular tours

Every Saturday at 4pm in French.
Every Sunday at 3pm in German and at 4pm in Luxembourgish.
Every first Sunday of the month at 11am in English.
Group visits: visites@mudam.lu

Entrance fee

Full price: 5€; Reduced: 3€; Free entrance: Wednesdays from 6pm to 8pm.

Press contact

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Atopos gratefully acknowledges:

*the Benaki Museum, Athens, the Atopos International Board of Advisors and all Donors to the Atopos collection, especially the Issey Miyake Inc., the Byrd Hoffman Watermill Foundation and the Breeder Gallery, Athens - all Supporters of the RIP-RAP conservation programme, particularly La Redoute Hellas, and the Bernier / Elliades Gallery and C & F Architects of Athens - the Embassy of Greece and the Greek Community of Luxembourg for their encouragement and support
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Mudam gratefully acknowledges:

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On the history of paper fashion - wearable paper during the 1960s

When thinking of garments made out of paper, the self-made hat from newspaper most probably comes to mind. Yet in China and Japan, the tradition of using this cheaper material to manufacture clothing items dates back to the 16th century. In addition to Kamiko, a multilayered starched paper as smooth as fabric, there is also the tradition of Shifu, in which the pages of old accounting books are cut into twine and after being treated are used for weaving or knitting. Paper, as a textile substitute, was used not only in times of need, such as in Germany during the two World Wars, but in the United States and Europe as early as the 19th century—due to its lower cost—for disposable accessories such as the detachable collars and cuffs of men's shirts.

The short-lived fad of disposable paper clothing was triggered in the USA in 1966 by the Scott Paper Company, a paper manufacturer which, with this simple advertising article, targeted the consumers of a throw-away society. Light and modern, they were manufactured mostly from innovative non-woven materials that included, apart from cellulose—the basic material for the production of paper, cotton, rayon, polyester fibres and new-technology synthetic fibres that responded to a need at the time. The unexpected success of the Scott paper dresses triggered the popularity of Paper Fashion, which was to subside only in 1968 due to rising ecological awareness. During these two years, a mass market for one-off paper garments was created. These garments were adorned with themes derived from Pop and Op Art, fashionable at the time, or else they featured psychedelic designs, trade marks or even images of the Presidential candidates. As a half-way vehicle between advertising medium and fashion article, the paper dress was exploited not only by daily newspapers or the Yellow Pages, but also by Campbell's Soup, Universal Studios and other companies, who used the phenomenon to promote their products or their film stars by printing them on garments, in the style of Andy Warhol's screen paintings. Warhol was himself commissioned by the Mars Manufacturing Company to take part in an advertising campaign to promote their simple white paper dresses, which were each sold with a set of watercolours, allowing purchasers to create their own individual designs. The dresses created in situ by Warhol for the singer Nico (the one silk-screened with the word "FRAGILE" and signed "Dalí", and the other with large silk-screened bananas) and donated to the Brooklyn Museum, have elevated paper garments to the status of works of art. Forty years on, ATOPOS has similarly commissioned contemporary artists such as Robert Wilson and Irini Miga to add their idea of colour onto the original white paper dresses that form part of the collection. Also, in the spirit of creative recycling, ATOPOS has given several duplicate paper dresses from the collection to contemporary fashion designers and artists for them to make into new creations and works of art. These new creations are signed by contemporary artists and designers and, especially for the Mudam exhibition, by Maurizio Galante.

Renowned fashion designers have also been known to use paper for their creations. While, during the 1930s, Elsa Schiaparelli reversed the principle by printing newspaper extracts on fabrics in order to highlight the time relevance and transience of her designs (a process that John Galliano relaunched in 2004), in 1967 Paco Rabanne, influenced by the mass phenomenon in the USA, launched his own disposable dresses and wedding gowns and, in conjunction with the Hilton hotel group, designed disposable pyjamas and nightgowns.

Helmut Lang, Martin Margiela, A. F. Vande Vorst, Issey Miyake, Jean-Charles de Castelbajac and others have used the malleable characteristics of paper not just for samples of their creations or for rare catwalk garments and, ever since the 1980s they have also been using modern, paper-like materials, mainly Tyvek, for actual individual pieces of their collections. The gradually emerging shortage of paper is being met through science in various experimental projects with the synthesis of a “renewable” paper-like material, designed with the help of biotechnologies. In the project “BioCouture” conducted by Suzanne Lee in the U.K., bacterial cellulose is used in order to grow clothes. This project can be regarded as a direct critique of the large scale, worldwide pollution generated by the textile industry by presenting potential solutions found in biotechnology. Some fashion designers are also concerned with the topic of recycling. Issey Miyake, for instance, points out alternatives to our everyday behavior in his research project called „Pleats dresses, paper trial, research process“.

ATOPOS AND ITS PAPER FASHION COLLECTION

ATOPOS (a name inspired by an ancient Greek word, which denotes the strange, the unwanted, the eccentric, the unclassifiable) is an international non-profit cultural organization based in Athens. Founded in 2003 by Stamos J. Fafalios and Vassilis Zidianakis, its aim is to carry out innovative projects which bring together new technologies with design, fashion and contemporary art. Atopos is a think-tank of different visual cultures and operates as a workshop. It works closely with emerging talent on research projects, based on current international themes, and trends that are developed in Greece. Once the project has been exhibited in Greece, it then travels abroad.

The ATOPOS collection aims to combine as many objects as possible as illustrative material for the research into the history of fashion and design, whereby the focus is on innovative and hitherto unexplored subjects. At the same time, ATOPOS endeavours to incorporate the collection into new exhibition concepts in both an experimental and object-inspired manner. In the context of its ‘Art and Technology in Fashion’ research project, ATOPOS started to collect American paper dresses of the sixties, which were of interest given their innovative material. The aesthetic power of these clothes, as well as their fragility and modesty, led ATOPOS to collect more than 400 pieces from this era, including hats and accessories. The collection is supplemented with printed material, such as advertisements or magazines dealing with the phenomenon of paper fashion and thus providing additional information on the subject.

Over the course of the research, it soon became clear that the relationship between fashion and paper occupies its own chapter in history. Its origins remain murky and its raison d’être is likely to be social, religious, financial or artistic. ATOPOS has succeeded in sourcing and acquiring some rare Japanese paper garments dating from the Edo (1603-1868) and Meiji (1868-1912) periods, which – alongside some historical examples from China – testify to a subtle beauty and human artistry and representatively link the long history of paper fashion to the short-lived fad of the 1960s.

MUDAM DRESS BY JEAN-PAUL LESPAGNARD

Within the context of the *RRRIPP!! Paper Fashion* exhibition, Mudam has entrusted the creation of a Mudam dress made from TYVEK® to Belgian designer Jean-Paul Lespagnard. Winner of the Audience and the 1.2.3. Award at the 2008 International Festival of Fashion and Photography of Hyères, Jean-Paul Lespagnard is known, among other things, for designing the outfits worn by singer Yelle in her latest music video and for working with Meg Stuart's dance company "Damaged goods".

Limited edition of 100 pieces will be sold at Mudam Boutique from 10.10.2008 on.

SPECIAL EXHIBITION PROGRAMME

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|--------|----------|--|
| 10.10. | 7pm | <p>TALK during the opening of the exhibition</p> <p>BioCouture</p> <p>Suzanne Lee is the Creative Director of the research project Bio Couture and a Fellow at Central Saint Martins College of Art & Design in London. She will address the issue of ecological and sustainable fashion of the future, literally grown in the laboratory. In English.</p> |
| 11.10. | 6pm-1am | <p>NUIT DES MUSÉES</p> <p>Open Workshop</p> <p>Create your own paper clothes! No booking.</p> |
| 05.11. | 11am-6pm | <p>WORKSHOP</p> <p>RRRIPP!! Sound Workshop</p> <p>Yannis Kyriakides is a composer and explores the sounds of paper. Create your own sound, record it and listen to it during the playlist (6pm-8pm) at the Mudam Café. From 14 years on. Booking: workshop@mudam.lu</p> |
| 05.11. | 2pm-5pm | <p>WORKSHOPS FOR CHILDREN</p> <p>Paper Fashion Workshop</p> <p>Create paper objects!</p> <p>6-13 years. Free. Booking required: workshop@mudam.lu</p> |
| 06.11. | 2pm-5pm | |
| 07.11. | 2pm-5pm | |
| 10.12. | 6.30pm | <p>Guided Tour</p> <p>Why paper clothes? Free. Without booking.</p> |
| | 6pm-8pm | <p>WEDNESDAYS AT MUDAM Screening of fashion shows: Martin Margiela, Jum Nakao, Junya Watanabe, TAO / Comme des Garçons, Hiroaki Ohya, A.F. Vandevorst, Walter Van Beirendonck, John Galliano.</p> <p>Mudam Auditorium. Free. Without booking.</p> |



The Souper Dress, after Warhol, USA 1968
Launched by Campbell's Soup Company for the promotion of its Vegetable Soup.



Sarah Caplan (MPH Design),
Twin Towers' Poster Dress,
New York 1999



Harry Gordon, *'The eye' Poster Dress,*
USA 1968



Checker Paper Dress,
California 1966-1968



'Yellow Pages Dress', North Carolina 1968
Promotion dress of the Yellow Pages phone book with collage of its pages.



Harry Gordon, *'The rose' Poster Dress,*
USA 1968



Harry Gordon, *"Uptown N.Y." Poster Dress,*
London / USA, 1968
Including the poem by Allen Ginsberg in first edition



The Big Ones for '68 paper dress
USA 1968
Promotional paper dress of Universal Studios with "pop" portraits of the Studios popular stars.



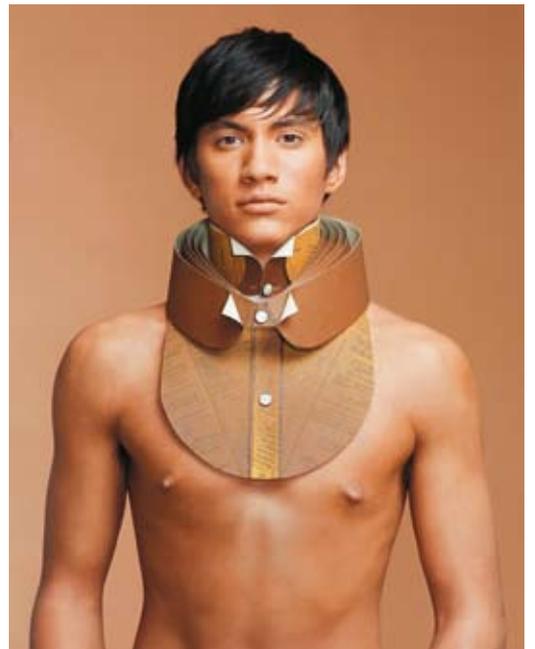
Paper dress, USA 1966-1968



Hussein Chalayan, *Airmail Dress*, 1999
Private Collection
Photo: Marcus Tomlinson.



A.F. Vandevorst S/S 2004
© Etienne Tordoier / Catwalkpictures.com



Michael Cepress
Collars for the Modern Gentleman, 2006
Commissioned by ATOPOS and created using the
Yellow Pages paper dress
Photo: Michelle Moore
© ATOPOS collection, Athens