



"la Caixa" Foundation

LA
CINEMATHEQUE
FRANÇAISE



CaixaForum Madrid

Exposición coorganizada con
CINEMATHEQUE
FRANÇAISE



por
jean paul
GAULTIER
Cine
y Moda

Exposición
del 18 de febrero
al 5 de junio

#JeanPaulGaultierCaixaForum

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From 18 February to 5 June 2022



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Press release

Based on the experience of the French fashion designer, the show explores the creative exchanges between the two industries

Jean Paul Gaultier's unique take on film and fashion, now at CaixaForum Madrid

- ***Film and Fashion by Jean Paul Gaultier***, an exhibition jointly organised by "la Caixa" Foundation and La Cinémathèque française, takes the visitor on an eclectic journey that fuses film and fashion and features great creators and artists, all seen through the highly personal gaze of this *enfant terrible* in his dual role as both couturier and movie buff.
- Taking a sociological approach and avoiding mythomania, the show explores the context of film costume design, emphasising key aspects such as female empowerment and its reflection in twentieth-century fashion and movies.
- The exhibition features works by such outstanding designers as Coco Chanel, Yves Saint Laurent, Pierre Cardin and Sybilla, as well as some 80 iconic film looks reflected by the outfits worn by such stars as Audrey Hepburn, Sharon Stone, Grace Kelly, Catherine Deneuve and Madonna, and costumes from *Superman*, *The Mask of Zorro*, *Rocky* to name but three, as well as video screenings, original posters and photos.
- For the show's presentation at CaixaForum Madrid, Gaultier also pays homage to Spanish film and fashion, tipping his cap to iconic figures that have influenced him, including Pedro Almodóvar, Rossy de Palma, Sara Montiel, Javier Bardem, Balenciaga, Paco Rabanne and even Don Quixote.

Film and Fashion by Jean Paul Gaultier. Organised and produced by: "la Caixa" Foundation and La Cinémathèque française. **Artistic Director:** Jean Paul Gaultier, fashion designer. **Curators:** Florence Tissot and Matthieu Orléan, film experts at La Cinémathèque française. Dedicated to the memory of the film director Tonie Marshall. **Dates:** From 18 February to 5 June 2022. **Place:** CaixaForum Madrid (Paseo del Prado, 36).

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Madrid, 17 February 2022. At CaixaForum Madrid today, **Elisa Durán**, Deputy General Director of "la Caixa" Foundation, **Frédéric Bonnaud**, Director of La Cinémathèque française, **Jean Paul Gaultier**, fashion designer and artistic director of the show, and **Florence Tissot**, film expert at La Cinémathèque française and co-curator of the show, presented the exhibition *Film and Fashion by Jean Paul Gaultier*.

Jointly organised by "la Caixa" Foundation and La Cinémathèque française, the show takes the visitor on an eclectic journey through different genres and styles, fusing film and fashion in a sumptuous parade that features both great designers and iconic movie stars. All this, as seen through the subjective, highly personal gaze of the fashion designer **Jean Paul Gaultier**. In the show, Gaultier not only showcases his film obsessions and fashion fetishes, he also **reflects on the influence that the two industries have on society** as potential drivers of transformation. Having first opened at La Cinémathèque française in Paris, *Film and Fashion* now **comes to Spain for the first time. CaixaForum Madrid** will host the show until June 5, after which it will travel to CaixaForum Barcelona.

Within its cultural programmes, "la Caixa" Foundation focuses particularly on the most characteristic artistic manifestations of the twentieth century. This line of action includes **exhibitions devoted to the cinema**, and the Foundation has presented retrospectives on such great names in the world of film as Charles Chaplin, Federico Fellini and Georges Méliès, and pioneering studios like Pixar and Disney. Moreover, cooperation with La Cinémathèque française of Paris enabled the presentation of earlier jointly produced exhibitions such as *Art and Cinema* and *Vampires: The Evolution of the Myth*.

Divided into five different sections, the *auteur* exhibition *Film and Fashion by Jean Paul Gaultier* explores the presence of the fashion world in film, showcasing the collaborations of great couturiers in designing costumes and the **creation of male and female archetypes**. In it, Gaultier, the *enfant terrible* of the fashion world, focuses particularly on such key aspects as the empowerment of women, heterodox male and female warriors, androgynous characters and transvestites, as well as the **influence of rock, punk and queer culture**, which has also had an impact on fashion in recent years.

The exhibition, dedicated to the memory of the film director **Tonie Marshall**, features a **heterogeneous assembly** of more than 100 garments illustrating some 80 looks, as well as excerpts from more than 90 films and 125 graphic



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pieces (posters, sketches, stills and photographs), including both originals and reproductions, mostly from the prestigious collections conserved by La Cinémathèque française. All this is completed by works loaned by more than national and international collectors.

Among the nearly 80 iconic film looks are the outfits worn by **Audrey Hepburn** in *Breakfast at Tiffany's* (1961); **Catherine Deneuve** in *Mississippi Mermaid* (1969) and *8 Women* (2002); **Grace Kelly** in *Rear Window* (1954); **Sharon Stone** in *Basic Instinct* (1992); **Marilyn Monroe** in *All About Eve* (1950); **Marlene Dietrich** in *The Song of Songs* (1933); **Penelope Cruz** in *The Girl of Your Dreams* (1998); and **Brad Pitt** in *Querelle* (1982), as well as the corset worn by **Madonna** on her 1990 Blond Ambition World Tour (designed by Jean Paul Gaultier himself).

The show also includes costumes seen in the **Superman** films (worn by Christopher Reeve) and **The Mask of Zorro** (1998), featuring Antonio Banderas; the shorts that Sylvester Stallone wore in *Rocky*, and the outfits sported by Victoria Abril in **Kika** (1993). These last, like the costumes for other films like *Bad Education* (2004) and *The Fifth Element* (1997), were designed by Gaultier himself. The exhibition also features *haute couture* designs by **Coco Chanel**, **Yves Saint Laurent**, **Pierre Cardin**, **Hubert de Givenchy**, **Manuel Pertegaz**, **Balenciaga** and **Sybilla**, among others.



Pedro Almodóvar, Victoria Abril and Jean Paul Gaultier on the set of *Kika*, in 1994. © Nacho Pinedo



Falbalas (1945) and Who Are You, Polly Maggoo? (1966)

Two movies occupy a place of honour in the show. The first is *Falbalas* (aka *Paris Frills*) a melodrama directed by **Jacques Becker** (1945) and set in a busy fashion house during the post-war years. This film inspired **Gaultier** to go into fashion when he first saw it at the age of thirteen, and he later transformed images from it into his own *haute couture* creations. As the designer himself confesses: "Without the *Falbalas* fashion show, I would never have gone into this business."

The second key movie is *Who Are You, Polly Maggoo?* (1966), directed by the France-based American photographer **William Klein**. In it, Klein presents a sharp critique of the times, laying bare the truth behind early reality TV. *Polly Maggoo* is a satire on the **egocentric delusions of the fashion industry**, then dominated by the Space Age. No one is spared in this scathing exposé, from the misanthropic couturier to the fickle editor-in-chief.



Still from the movie *Who Are You, Polly Maggoo?* (1966). © William Klein / Films Paris New York

In 1970, just a few years after Klein's film saw the light, **Pierre Cardin**, famed for his futuristic unisex creations, welcomed the young **Gaultier** into his fashion house, which became the budding designer's second fashion school.

Michelangelo Antonioni's *Blow-Up* (1966); **Roger Vadim's** *Barbarella* (1968), and **Stanley Kubrick's** *2001: A Space Odyssey*, among others, bear witness to a utopian movement at the intersection of design, science and music. Many films in the early-twentieth century had fun caricaturing models, the celebrity press or rich customers in the front row at the catwalk. One such is *The Women*, by



George Cukor (1939), in which the fashion parade is a wondrously colourful interlude in a movie otherwise filmed in black and white.

Film and Fashion by *Jean Paul Gaultier* is by no means an exhaustive history of the relations between fashion and film, but a deep dive into gendered representations on the silver screen and through clothes. In the movies represented here, ultra-feminised Hollywood femmes fatales such as **Mae West** and **Marilyn Monroe** parade in tight-fitting outfits with plunging necklines alongside the French star **Brigitte Bardot**, so frequently accused of indecency, but who nevertheless became a figurehead for young, carefree ready-to-wear fashion.



Romy Schneider and Gabrielle Chanel, 1961. © Giancarlo Botti / GAMMA-RAPHO

They all shared the screen with gangsters, cowboys and superheroes, the embodiment of no-frontiers virility, from the deeply macho **John Wayne** and the brutally muscular **Sylvester Stallone** to the more ingenuous early incarnations of Superman in his celebrated bodysuit. Among them, **Marlon Brando** seemed to truly incarnate a rupture with *A Streetcar Named Desire* (**Elia Kazan**, 1951), becoming the most renowned representative of a new proletarian masculinity, threatening yet highly eroticised, disagreeable but desirable. A film icon, Brando influenced men's street fashion in the nineteen-fifties, helping to shape the style of a whole generation of young rock'n'roll fans who – for the first time in the history of fashion – no longer dressed like their parents.



Breaking moulds, both inside and outside fashion

To sexualise bodies; to feminise masculine silhouettes; and to promote powerful women: all this forms part of the credo of this designer. Gaultier is steeped in Anglo-American camp culture, from *The Rocky Horror Picture Show* to **Divine** as seen in films like *Pink Flamingos* (1972). All this, fully in step with the emerging avant-garde and emancipation movements. At all times, moreover Gaultier stuck to his view that **there is not only one type of beauty**.

As Gaultier remembers it, "When I presented my first collection in Paris in 1976, I was seen as an iconoclast, on the fringes of Parisian chic. In fact, only British and Japanese journalists spoke and wrote positively about my show. It's true, I didn't agree with the diktat that said women should be "hyper-feminine" at all costs (and what does that mean exactly: wearing dresses with ruffles, patterns, flowers or little printed birds? Not my kind of thing!). It was the opposite of London, where I used to see women with a rebellious streak. There were also some at the Palace in Paris, but in London eccentricity was everywhere: the looks on the street were incredible, people really wanted to stand out and there was always a humorous side to it."

Through the homoerotic symbolism of the sailor's blouse in *Querelle* (**Rainer Werner Fassbinder**, 1982), or **Jane Birkin's** androgynous bohemian look, magnified in *Je t'aime... moi non plus* (**Serge Gainsbourg**, 1976) and so on, the exhibition shows how clothes find a superb echo chamber in cinema, a medium that has always broken taboos. The film world is seen as it is, a melting pot of references, radical code changes and crossed borders.



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Backstage, Jean Paul Gaultier fashion show, Barbès Collection, 1984, women's *prêt-à-porter*, autumn-winter 1984-1985. © William Klein

The show is divided into five sections: *Falbalas*, after the film, also known in English as *Paris Frills*, which inspired Jean Paul Gaultier's choice of career; ♂ ♀, which examines male and female archetypes on the big screen; **Transgressions**, exploring the origins of androgyny in Hollywood; **Pop and Metal**, showcasing the revolutionary fashion of the nineteen-sixties, the time of both the Space Age and the underground movement; and **Fashion Shows**, celebrating fashion and its representation in film.

Homage to film and fashion in Spain

Gaultier has always found inspiration in Spanish film and fashion. His close relationship with the country goes back to his childhood, when his family used to spend the summer in the Basque Country. He became familiar with much of Spain's geography, as well as its customs and language, and recognises that certain aspects of its sixties aesthetic form part of his creative universe.

That is why CaixaForum Madrid is marking the occasion by paying homage to Spanish film and to such key influences on Jean Paul Gaultier as Pedro Almodóvar, Rossy de Palma, Sara Montiel, Javier Bardem and even Don Quixote, as well as designers like Balenciaga and Paco Rabanne.

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