

THIS SEASON AT THE GRAND PALAIS

VELÁZQUEZ

25 March - 13 July 2015

A leading figure in the history of art, Diego Velázquez (1599-1660) is without doubt the most famous painter of the Spanish golden age. The exhibition compares his work with artists of his time he could have known, admired or influenced. It also examines the issue of changes in style and subjects in Velázquez's early compositions, the shift from naturalism to a Caravaggesque style and his equal skill in painting landscapes, portraits and history paintings.

AMERICAN ICONS

8 April - 22 June 2015

During the renovation of the San Francisco Museum of Art, the Grand Palais is hosting a selection of its most iconic works, as well as items from the Fisher collection (on long-term loan to the SFMOMA), one of the most important private modern and contemporary art collections in the world. First started in the 1970s, the collection of Doris and Donald Fisher, co-founders of Gap, now has over a thousand works by nearly 185 artists, including Alexander Calder, Chuck Close, Roy Lichtenstein and Andy Warhol.

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My Gaultier wardrobe!

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EXHIBITION INFO

EDUCATIONAL ACTIVITIES

ADULT VISITS

Guided visits

Fascinated by the meeting of cultures, Jean Paul Gaultier is a fashion designer known for harmoniously blending tradition and modernity, popular and rarefied influences, bringing to bear a wide range of skills. Accompanied by a guide, explore all the periods of his career, from his bustiers with conical breasts and male corsets, to the famous striped jerseys!

Duration: 1 1/2 hours - Price: €22 - Reduced price: €16 / Tribu ticket offer: €60 (Ticket for a group of 4 paying visitors including two young persons between the ages of 16 and 25).

Dates: Outside school holidays: Monday, Wednesday, Thursday, Friday and Saturday 2.30 pm, Wednesday and Friday 7 pm.

School holidays: Monday, Friday, Saturday 11 am, Monday, Friday 2 pm, Wednesday and Thursday 7 pm.

Workshop visit for adults: Drawings while wandering

Do you like to draw? Are you an art teacher or head of a drawing workshop? An amateur or professional artist? Alone or with a group, come and enjoy the Grand Palais on an exclusive visit. Accompanied by a guide, take the time to fill your sketchbook with the most amazing creations by the enfant terrible of fashion...

Drawing materials not supplied. / Duration: 2 hours Ticket: €30 - Reduced price: €22 / Dates: Tuesday, May at 2 pm.

ART DE VIVRE

Workshop visit for adults: The art of feather-fitting

Interested in modernity and new technologies, Jean Paul Gaultier uses vinyl, lycra and neoprene for his creations as well as more traditional materials and skills. The art of feather-fitting is one of these. Naturally associated with the world of entertainment and fashion, this very special technique requires a close eye for detail and much inventiveness. Explore the exhibition with a guide, and then visit a workshop with Evanela, an agency specialising in the discovery of luxury crafts and French heritage, and learn about flat collages, working feathers to create fur effects and fitting techniques with Emilie Moutard-Martin, a professional plumassière or feather-fitter. www.evanela.com

Duration: 2 1/2 hours (1 1/2 hours of guided visit, 1 hour with the participant) / Price: €70 - Reduced price: €50 /

Dates: Saturday, 30 May at 10 am.

Workshop visit for adults: The art of embroidery

Jean Paul Gaultier is interested in cultural diversity and makes use of many geographic and folk influences in his creations. The art of embroidery is common to many countries and decorates outfits designed by the creator with subtle patterns. Explore the exhibition with a guide, and then visit a workshop with Evanela, an agency specialising in the discovery of luxury crafts and French heritage, and learn about the fashion designer's use of embroidery, specific to this great couturier: the transgression of tasteful codes, the art of finishing, composition, the technique of adding precious materials... with Flory Briset, a professional textiles creative. www.evanela.com

Duration: 2 1/2 hours (1 1/2 hours of guided visit, 1 hour with the participant) / Price: €70 - Reduced price: €50 /

Dates: Saturday, 20 June at 10 am.

FAMILIES AND CHILDREN

Guided visits for families

Accompanied by a guide, go as a family to discover the finest models created by the designer.

Duration: 1 hour / Price: €20 - Reduced price: €14 / Family rate (2 adults and 2 young persons aged 16 to 25): €45 Tribu ticket offer: €54 (Ticket for a group of 4 paying visitors including two young persons between the ages of 16 and 25).

Dates: Outside school holidays: Saturday 4.30 pm. School holidays: Wednesday, Thursday and Saturday 4.30 pm.

Introductory visit to the exhibition

Offer reserved for new visitors! A visit during which a guide evokes the intense activities of the Grand Palais and enables visitors to discover the universe of a unique fashion designer... Visitors are free to wander around the exhibition when the guided visit ends.

Duration: 1 hour / Price: €13 / Free for children under 16 (limited to 3 children per adult) (Prior booking required).

Date: Saturday 30 May, 10.45 am.

Workshop visit: Fashion show (for 8-11 year-olds)

After the guided visit to the exhibition, participants can imagine their own collection for a fashion show.

Drawing inspiration from the designer's own techniques and codes, they can have a great day out working on an outfit for a mannequin!

Duration: 2 hours (1 hour's visit, plus approx. 1 hour in the workshop) / Price: €10 Dates: Outside school holidays: Wednesday and Saturday at 2 pm. School holidays: Wednesday, Thursday and Saturday at 2 pm.

PUBLICATIONS

THE EXHIBITION CATALOGUE, Co-published by Réunion des musées nationaux - Grand Palais and the Musée des beaux-arts de Montréal, 288 pages, €39

DOCUMENTARY FILM *Jean Paul Gaultier travaille*, directed by Loïc Prigent, 52'

Co-released by La Réunion des musées nationaux - Grand Palais / Arte, €19.95

Available on VOD from the ArteVod and iTunes platforms

EXHIBITION INFO

CULTURAL EVENTS

Entry to the auditorium is free of charge. For the meetings on Wednesday, films on Friday and concerts, please download an invitation from grandpalais.fr

WEDNESDAY MEETINGS 6.30 pm

Wednesday 1 April: *JPG from A to Z*

A conversation between Jean Paul Gaultier and Thierry-Maxime Lioriot, the exhibition's curator.

Wednesday 15 April: *Falbalas*

Screening of the film by Jacques Becker, 1944, starring Micheline Presle and Raymond Rouleau, 110 mins.

In the presence of Micheline Presle and her daughter, Tonie Marshall.

Wednesday 17 June: *My clothes are alive!*

Conference: The wardrobe of the future, new technologies and creativity. In partnership with Orange

FRIDAY FILMS 12 NOON

Let's dress cycle!

Friday, 3 April: *The Cook, the Thief, his Wife and her Lover*

Peter Greenaway, 1989, starring Helen Mirren, Richard Bohringer and Tim Roth, 120'.

Friday, 17 April: *Kika*

Pedro Almodóvar, 1993, with Verónica Forqué, Victoria Abril and Peter Coyotte, 114'.

Friday, 12 June: *The fifth element*

Luc Besson, 1997, starring Bruce Willis, Gary Oldman and Ian Holm, 126'.

Friday, 19 June: *Snow White by Angelin Preljocaj*

Angelin Preljocaj and his ballet of 26 dancers. Music by Gustav Mahler, 110'.

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MONDAYS AT THE GRAND PALAIS 6.30 pm

Couture Cycle

Debates organised in partnership with Presses universitaires de France and the Institut Français de la Mode.

Moderator: Arnaud Laporte, host and producer at France Culture.

Monday, 1 June: Are fashion designers artists?

With Jean-Pierre Blanc, director of villa Noailles and of the Festival International de Mode et de Photographie d'Hyères, Jean-Marc Chauve, director general of the International Fashion Academy de Paris and educational head of the Institut Français de la Mode, Farida Khelfa, model, actress and director, Frédéric Monneyron, writer, author of *La frivolité essentielle, du vêtement et de la mode* published by Presses universitaires de France.

Monday, 8 June: Fashion: the beauty of the gesture?

With Hans de Foer, director of the Postgraduate Programme in Creativity at the Institut Français de la Mode, Marion Laporte, author of *La Mode*, published by Presses universitaires de France, Anne-Cécile Sonntag, teacher in the Fashion department at the Ecole Duperré and Stéphane Wagnier, executive president of the Fédération Française de la Couture, du Prêt à Porter des Couturiers et des Créateurs de Mode.

Monday, 15 June: The suit: from accessory to leading role?

With Régine Chopinot, dancer and choreographer, Arielle Dombasle, comedienne and singer, François-Marie Grau, managing director of the Fédération Française du Prêt à Porter Féminin and author of *Histoire du costume*, published by Presses universitaires de France, and Gilles Taschet, set designer, teacher at the Institut Français de la Mode.

INTERACTIVE DESIGNERS EVENING

Saturday, 11 April at 7 pm: Soirée *di*/zaïn #21 : Mode (s)

Producer: Benoît Drouillat; art director: Marina Wainer; presenter: Geoffrey Dorne.

DOCUMENTARY

Jean Paul Gaultier travaille

Loïc Prigent, 2015, 52'

at 5 pm on Monday, 1, 8 and 15 June.

at 3 pm on Wednesday, 25 March; 1, 8 and 15 April; 20 and 27 May; 4, 11, 18 and 25 June.

at 2 pm on Friday, 3 and 17 April; 12 and 19 June.

EUROPEAN MUSEUMS NIGHT

Saturday, 16 May: exceptional opening from 8 pm to midnight. Entrance free.



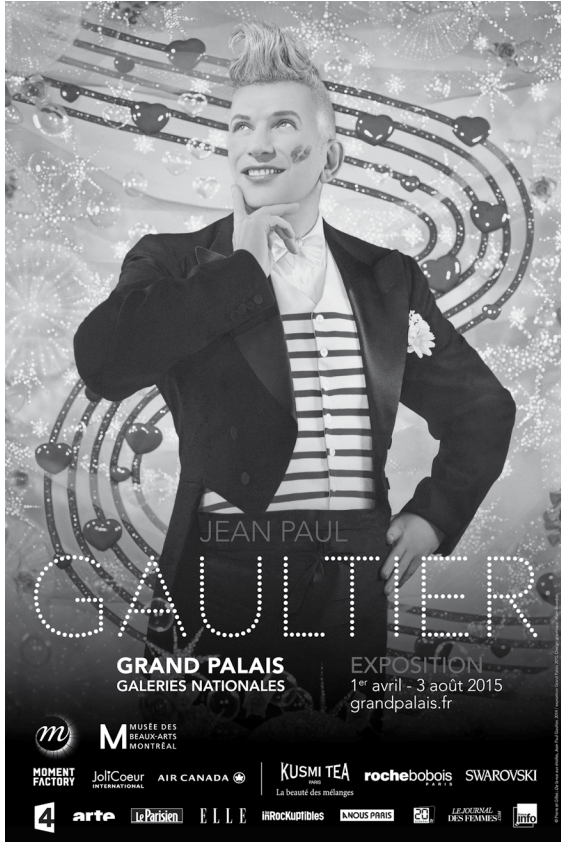
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Grand Palais, Galeries nationales
Entrée Clemenceau

JEAN PAUL GAULTIER

1 April - 3 August 2015



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INTRODUCTION

Nicknamed “the enfant terrible of fashion” by the press since his first shows in the 1970s, Jean Paul Gaultier is undoubtedly one of the most important fashion designers of recent decades. Made between 1971 and 2015, these examples of his creativity have for the most part never been on public display. This multi-media exhibition celebrates the boldness and inventiveness of his avant-garde fashion and explores his sources of inspiration, as eclectic as they are irreverent, through a thematic layout. His avant-garde fashion very early caught on to the concerns and challenges of a multicultural society, playfully jostling established sociological and aesthetic codes. More than for any other couturier, this exhibition celebrates his humanity. Beside the technical virtuosity resulting from an exceptional expertise in the various trades of haute couture, beside the unbridled imagination and historical artistic collaborations, it offers an open vision of society, a world of madness, of sensitivity, humour and irreverence in which everyone can declare himself as he wishes.

GAULTIER’S FALBALAS

Born in Arcueil in 1952, as a child Jean Paul Gaultier used to take refuge in his grandmother Marie’s beauty salon. Self-taught, he drew his sensitivity from variety shows and films. He was particularly captivated by the dazzling costumes of the dancers of the Folies Bergère, and his learning materials at the time were magazines like *Jardin des Modes*, together with the television programme *Dim Dam Dom*. Thanks to Jacques Becker’s 1944 film *Falbalas*, while still a child he discovered with delight the world of Parisian haute couture; this was the trigger that revealed his vocation as a designer to him. As a teenager, he designed two collections a year and promptly used to send his sketches to the great Parisian couture houses. Yves Saint Laurent found his choice of colours too bold, but on the day of his 18th birthday, he was offered a job as an assistant by Pierre Cardin in his studio in the 8th arrondissement. In the early 1970s, when swinging London was eclipsing Parisian chic, Gaultier witnessed the cultural and social revolution in France and abroad. With the help of his life companion and business partner Francis Menuge, he presented his first collection in October 1976 at the Planétarium in the Palais de la Découverte in Paris. At the same time, he met his first muses and ever loyal collaborators of the designer: Anna Pawlowski, Aïtize Hanson, Frédérique Lorca, Inès de la Fressange and Farida Khelfa.

THE ODYSSEY

The Odyssey refers to what might be dubbed the “founding myths” of the Gaultier universe - it is the origin of certain recurring figures in his collections: that of the sailor character, who is both virile and strongly connoted sexually, and that of the siren, who embodies ultimate grace, hybridity, feminine seduction and trompe l’œil. Religious iconography and its “misappropriation” are also found in several of his collections. The designer is fascinated by the poetic world of Jean Genet and Jean Cocteau. His taste for the marinière, the striped jersey, became his emblem, and harks back to his childhood: “I have always loved the graphic, architectural appearance of stripes. My mother used to dress me in marine sweaters, as they go with everything. This is a basic, a garment that will probably never go out of style. There have been several influences: Coco Chanel, Picasso who wore it, but also Popeye and Tom of Finland. But it is the Rainer Fassbinder film *Querelle* (1982) that turned it into my favourite garment.” The iconic stripe embodying the brand would be rolled out in a thousand ways. Reconciling tradition and the avant-garde, Gaultier took the plunge by opening his own couture house and created the event by presenting his first haute couture collection in January 1997.

PUNK CANCAN

Gaultier’s Paris postcard is an exploded universe, marked by the imprint of various periods. Some of them symbols and images recorded by the eye of the designer as a child - the Eiffel Tower, the beret

and trench coat - are needed as references re-interpretable according to wish.

Fascinated by the Paris of the Belle Epoque, that of Toulouse-Lautrec and the Moulin Rouge, of Brassai and Marcel Carné’s Hôtel du Nord, of the bistros and cabarets of Pigalle, steered the course of Parisian elegance by revisiting the silhouettes of the post-war icons while drawing further inspiration from the bourgeois, the concierge and the Parisian kid.

In London, which he discovered as a teenager, the designer was struck by the mixture of tradition and avant-garde permeating the English capital. He found inspiration in less conventional sources: dandies in bowler hats meet tattooed punks in Trafalgar Square; their outfits in which they mixed latex, leather, tartan, safety pins, lace and fishnet nourish the eye and the imagination of Gaultier. The meeting point between these two worlds, between Paris and London, was the “punk cancan” that reappears throughout his career in the form of clothing embodying both class and non-conformism, classicism and spirit of rebellion. Feathers, boas and frilly cancan accessories rub shoulders with leather, jeans and plaid fabrics. Chic lies in the suit, dress or trousers... for men and women. Gaultier, fashion designer with a punk soul, was already inventing new aesthetic codes, without imposing anything but instead encouraging everyone to dress in a style of their own.

MUSES

From the outset, the « enfant terrible » was attracted to unconventional beauties. Sweeping aside the criteria and codes established by fashion and society, he created a new ideal, overlooking build, skin colour, age, gender and sexual orientation. Gaultier stands out for his relationship with otherness, which he happily welcomes. Through his choice of models and muses, he contributed to the broadening of the criteria of beauty, offering an inclusive fashion in which all are welcome. He was the first to work with androgynous models such as Teri Toyé, first transgender supermodel of the 1980s, Ève Salvail of Quebec, with her shaved and tattooed head, Tanel Bedrossiantz and his famous sway. Recently, Andrej Pejić stepped out for the men’s collection and then for the women’s, under the name of Andreja, after a sex change operation in 2014. Careless of convention, Gaultier organises wild castings for his shows to complement the selection from professional agencies. The designer calls atypical or surprising figures to the podium, such as Spanish actress Rossy de Palma, Beth Ditto - the lesbian activist singer for the American band Gossip - the androgynous singer Boy George or the winner of the 2014 Eurovision song contest, the bearded singer transvestite Conchita Wurst. In September 1992, a retrospective show was presented in Los Angeles in aid of research into AIDS (amfAR). Numerous celebrities presented about a hundred models to the 6300 spectators present.

THE SALON

When very young, Gaultier was fascinated by the old-fashioned appeal of corsets. By the 1960s, the privileged witness to the enfant terrible’s early creative impulses was Nana, his teddy bear. As Gaultier explains: “Since I was a child, I have tried and tested various facets of creativity. I made my first conical breasts with newspaper for Nana, my teddy bear. I borrowed a circular mat from my grandmother, and cut a circle in it to make a skirt for my teddy. Without knowing it, I made a cut on the bias!” Thus, by reworking the corsets of the early 20th century and the basques of the 1940s unearthed from a forgotten corner of his grandmother’s wardrobe, Gaultier succeeded in reinventing classics. This exercise led to the famous conical bra breasts and underwear worn over clothing. In the wardrobe of the modern woman, corset dresses now symbolise power and sensuality. For some, Gaultier’s corseted women are seen as a denial of the feminist struggles of the 1960s and 1970s, but in reality the designer actually brought about a post-feminist liberation in terms of appearance. In his collections, Gaultier questions the concepts of gender, nudity and eroticism. The body - which he considers as his main tool, the basis for his work - is an inexhaustible source of inspiration for him.

His unbridled imagination and profound freedom led him to transform materials, which he then turned into a second skin. He explores the possibilities of trompe-l’œil, particularly in his “tattoos” models, woven or printed on an elastic tulle. Sometimes the garment reveals or ostensibly emphasises what it should be concealing.

While playing with the illusion of nudity, Jean Paul Gaultier upset the aesthetic codes by working with materials little used for ready-to-wear and haute couture. His creations make use of latex, leather, fishnet, harnesses and other items associated with sadomasochism, which were thus transported from sex shop to catwalk thanks to the designer boldly claiming the right to be different. Offering hyper-sexual clothes evoking both romantic and fetishistic worlds, Jean Paul Gaultier dressed new Amazons: they were elegant and provocative but certainly never vulgar. His subversive style would influence contemporary fashion and also an entire generation of fashion designers.

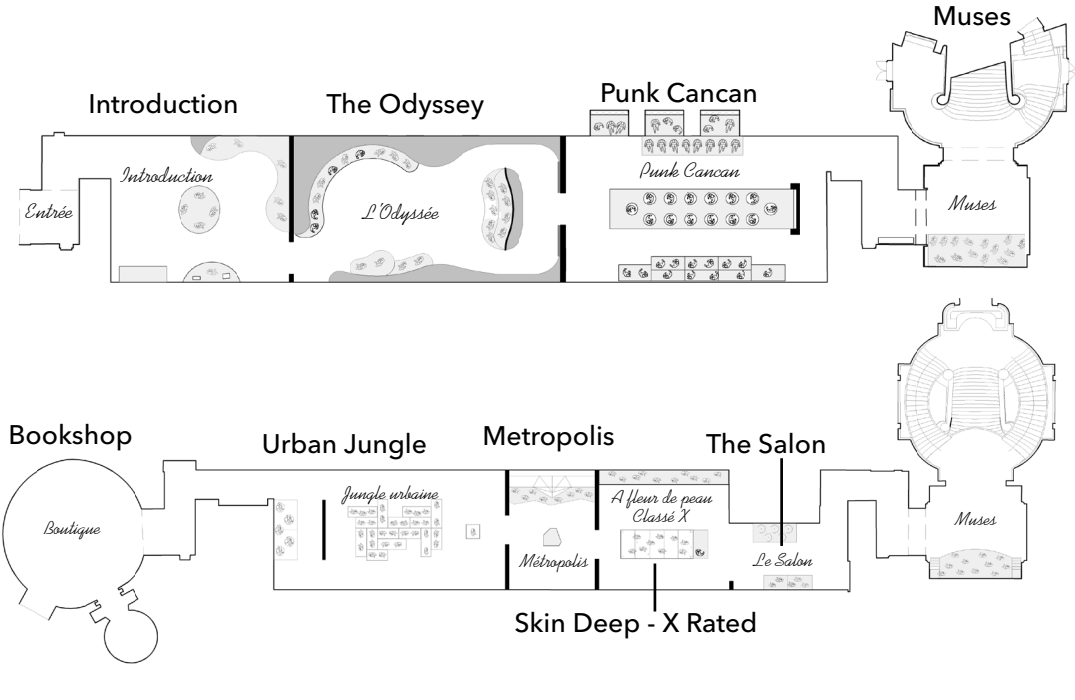
METROPOLIS

The metropolis is, in essence, the meeting point between the worlds of fashion and other entertainment worlds - namely film, television, music and dance - in a register as popular as it is avant-garde. As a child, television was Jean-Paul Gaultier’s main cultural window and he developed an early enthusiasm for cinema and music hall. Fashion? This only interested him because it permitted a show. His futuristic vision of fashion became evident in the costumes he has created for film and stage. Many filmmakers are attracted by his unique vocabulary, rich in influences. He has made the costumes for Luc Besson’s *The Fifth Element* (1997); for Pedro Almodóvar’s *Kika* (1993), *Bad Education* (2003) and *The Skin I Live In* (2011); for *The City of Lost Children* (1995) by Marc Caro and Jean-Pierre Jeunet; and finally for *The Cook, the Thief, His Wife & Her Lover* (1989) by Peter Greenaway. It is as an informed cinephile that he became the first designer to be a member of the jury of the Cannes Film Festival in 2012. Gaultier has also worked with contemporary dance choreographers such as Karol Armitage, Maurice Béjart, Régine Chopinot and Angelin Preljocaj, and also with French and international pop stars like Boy George, Arielle Dombasle, Depeche Mode, Mylène Farmer, Yvette Horner, Madonna, Kylie Minogue, Niagara, Nirvana, Rita Mitsouko, Tina Turner and Lady Gaga. More recently, he has worked with Amanda Lear in theatre, on the shows of comedian Florence Foresti and for a drama, *Innocence*, by Dea Loher, directed by Denis Marleau and presented at the Comédie-Française.

URBAN JUNGLE

Gaultier fiercely loves difference. Seeking it out in worlds still impermeable to the standardisation of fashion, he respects individuality and loves all that is unusual. This observation has resulted in a new aesthetic, where the garment embodies the dialogue between cultures, backgrounds and ethnicities, beyond geographic boundaries, religious beliefs and language barriers. Gaultier blurs the boundaries, creating hybrids halfway between urban world and wild territories, between tradition and modernity, between animality and refinement. Observer of his time, the creator denounces the injustices of society and taboos in his shows, while highlighting the beauty of difference in his silhouettes. Like in a world à la Prévert, we find bullfighters’ bolero jackets, the shtreimel and long sombre coats of rabbis, gilets from Mongolia, geisha kimonos, flamenco skirts and African masks. They combine with elements and materials typical of the Gaultier wardrobe like corsets, leather, vinyl and glitter, brilliantly illustrating how the mingling of peoples allows enriching encounters. The unconventional couturier says of his work that he is midway between Malraux’s Musée imaginaire and Dadaism: he brings together everything he loves, mixes, matches, collects and transgresses, and then synthesises this approach into a single garment.

EXHIBITION PLAN



Opening times (1 April - 3 August 2015)
Sunday and Monday, 10 am to 8 pm
From Wednesday to Saturday, 10 am to 10 pm
Closed Tuesday - Closed 1 May

The exhibition has been organised by the Musée des beaux-arts de Montréal with the Réunion des musées nationaux - Grand Palais, and in collaboration with the Maison Jean Paul Gaultier, Paris.
Musée des beaux-arts de Montréal: Nathalie Bondil, director and chief curator.
Exhibition curator: Thierry-Maxime Lorient.
Original layout design: Agence Projectiles; adaptation for Paris: Sandra Gagné, Musée des beaux-arts de Montréal.
Layout production: Atelier Jodar Architecture.

In Paris, the exhibition benefits from the generous support of Kusmi Tea, Roche Bobois and Swarovski whose crystals have been used by Jean Paul Gaultier since his early days.



Media partners

