

ART ET MODE

J. MORGAN PUETT
MAJIDA KHATTARI - SANDRA KURATLE - PIOTR DLUZNIEWSKI

FASHION VIDEO
CONCEPT BY OLIVIER ZAHM WITH KATJA RAHLWES FOR THE PURPLE INSTITUTE

PASCALE GATZEN - HUSSEIN CHALAYAN (SUMMER COLLECTION 1998) - RUN 5 / SUZAN CIANCOLO - ANETTE AURELL - JUDY ELKAN - VIKTOR ET ROLF - GEORGES TONY STOLL - MARTIN MARGIELA (SUMMER COLLECTION 1998) - SARAH SCHWARTZ - TOMATO - BERNADETTE CORPORATION - ANTEK WALCZAK - GIASCO BERTOLI, CLOTHES BY HELMUT LANG - MARCELO KRASILCIC, CLOTHES BY KOSTAS MURKUDIS (SUMMER COLLECTION 1998) - LAETITIA BENAT, CLOTHES BY COMME DES GARÇONS (SUMMER COLLECTION 1998)

1 February through 22 March 1998

'Body artists, image designers' - a newly 'fashionable' concept. Numerous exhibitions and reviews have called attention to the ties that bind these two forms of expression. Ties that have not always been evident - and above all not as pertinent as they are today.

What is the reason for this recent upsurge of interest? Is it due to a shift in contemporary art, which has expanded its investigations to a number of areas, including fashion? Portrait painting became interesting when it started to sound out the soul of the person represented; clothing becomes important when it expresses an attitude, state of mind or way of life formulated by designers and transported by all who wear their creations.

The choice of artists for the first part of the ART ET MODE exhibition was determined by the - perhaps arguable - statement by Ingrid Sischy, Germano Celant et Luigi Settembrini : *"Like art, fashion may be viewed from an anthropological, sociological, philosophical angle"*. Artists who work with clothing, like certain designers who "quote" artworks, may not be interested by all these issues. But certain significant examples of what does interest them are presented here :

- The business strategies and experiences of a small fashion company that stops operating are used to investigate and analyse the difference between «art business» and business practices in general; and the metamorphosis of a «fashion business» to «art and business» (J. Morgan Puett)
- The sociology and history of the skirt for men (Sandra Kuratle)
- Politics, culture, religion and the numerous questions linked to the veil in Islam (Majida Katthari)
- Clothing as object of desire and eroticism (Piotr Dluzniewski), etc.

The second part of the exhibition features FASHION VIDEO, made by Olivier Zahm in cooperation with Katja Rahlwes for the Purple Institute. By presenting an exhibition entirely on video, Olivier Zahm offers an innovative, abstract, highly sensitive view of fashion that breaks away from the standard shows of this type, always designed along the same lines. His aim was partly to experiment a new, hitherto unattempted form of presentation, with a narrative part, image in movement and the time factor, and partly to format the exhibition by means of a visual vector. This makes it possible to mix the different sources which today give rise to the visual production of fashion: fashion photographers, graphic and other artists, viewed on the same level as designers.

FRI-ART

Thursday 5 March at 8 pm. : Guided visit with Michel Ritter, FRI-ART director