

FASHION | SPACE | GALLERY

JEAN PAUL GAULTIER : BE MY GUEST

11.04.14 – 26.07.14

The first exhibition of Jean Paul Gaultier's graphic design work.

INVITATIONS

1



29.7 x 21 cm, Printed Cardboard

First collection

*First Women's prêt-à-porter
spring/summer 1977*

At 24 years old Jean Paul Gaultier launched his first independent catwalk show, held at the Palais de la Découverte, Paris, in October 1976. His first collection featured biker jackets worn with tutus and sneakers, and reflected his interest in the everyday with dresses inspired by raffia place mats. Gaultier drew the image on the invite, which is of the Palais. His business partner and life partner of 15 years, Francis Menuge, who died in 1990, is listed as the contact for buyers.

2



19.9 x 19.8 cm, Printed Cardboard

High-Tech collection

*Women's prêt-à-porter
autumn/winter 1980–1981*

In the critically acclaimed High-Tech collection, Gaultier transformed found objects into garments made out of garbage bags, necklaces made from steel wool cleaning pads, and aluminium cans transformed into bracelets. This collection was inspired by stories his grandmother would tell about life during the war, when shortages of clothes meant it was necessary to recycle. The sleek black invitation design was a response to the minimalism in fashion at the time.

3



19 x 71.3 cm, Printed Cardboard

Sorceresses collection

*Women's prêt-à-porter
autumn/winter 1981–1982*

The Sorceress collection featured classic black designs based on horsewomen of antiquity. The design of the invitation to this collection was a response to the political landscape of the time in France, with the forthcoming elections. François Mitterrand (third from left) is depicted alongside the other candidates who stood for election, and the invitee is encouraged to make their own collage.

7



11.4 x 27.4 cm, Printed Cardboard

Story of Man collection

*Men's prêt-à-porter
spring/summer 1986*

8



29.6 x 21 cm, Printed Cardboard

The Concierge is in the
Staircase collection
*Women's prêt-à-porter
spring/summer 1988*

The Concierge is in the Staircase was informed by imagery and iconography drawn from Gaultier's Paris. The invitation for the show was inspired by French film posters of the pre-Second World War era.

9



21.3 x 15.6 cm, Printed Cardboard

The Modern Retros collection
*Men's prêt-à-porter
spring/summer 1988*

The Modern Retros collection combined suits and sportswear ideas with Gaultier's characteristic twist on convention.

10



21 x 15 cm, Printed Cardboard

Around the World in
168 Outfits collection
*Women's prêt-à-porter
spring/summer 1989*

This collection reflected Jean Paul Gaultier's cultural influences and his referencing of indigenous clothing styles. Throughout his career Gaultier has absorbed cultural style references, transforming them into high fashion.

4



31.9 x 23.2 cm, Printed Cardboard

Dada collection

*Women's prêt-à-porter
spring/summer 1983*

The Dada collection showcased the exaggerated breasts of totemic African fertility symbols, an assertion of women's power. This was a seminal collection in which Gaultier presented his first corset dresses and corset-style jumpsuits.

5



11.5 x 30 cm, Printed Cardboard

French Gigolo collection

*Men's prêt-à-porter
autumn/winter 1986-1987*

The French Gigolo collection comprised body-conscious, close-fitting lines that objectified male sexuality.

6



17.9 x 26.9 cm, Printed Cardboard

Constructivist (or Russian) collection

*Women's prêt-à-porter
autumn/winter 1986-1987*

The Constructivist (or Russian) collection was a tribute to the Russian art movement. Gaultier was one of the first designers to reference this influential early 20th-century art movement, which mixed materials such as leather, vinyl, sequins and jersey that were emblazoned with Cyrillic lettering. Each model wore one outfit only, and they appeared on stage together alongside Gaultier, who modelled his own collection.

7



11.4 x 27.4 cm, Printed Cardboard

Story of Man collection

*Men's prêt-à-porter
spring/summer 1986*

The Story of Man collection referenced religious themes, from the solemn Communion ritual to Heaven.

11



27.7 x 19.7 cm, Printed Cardboard

Women Among Women collection

*Women's prêt-à-porter
autumn/winter 1989-1990*

The Women Among Women collection referenced military costume from around the world and through the centuries. The androgynous styling and layering of skirts and trousers played on Jean Paul Gaultier's experimentation with the presentation of gender and his admiration for confident, empowered women.

12



21 x 20.1 cm, Printed Cardboard

Rap'Prayers collection

*Women's prêt-à-porter
spring/summer 1990*

The Rap'Prayers collection amalgamated elements of traditional religious clothing worn across the spectrum of religions.

13



21.3 x 16.2 cm, Printed Cardboard

Boarding Schools collection

*Women's prêt-à-porter
autumn/winter 1988-1989*

The invitation to the Boarding Schools collection shows an imagined Gaultier school crest.

14



29.6 x 21 cm, Printed Cardboard

Europe of the Future collection

*Women's prêt-à-porter
autumn/winter 1992-1993*

This collection highlighted Jean Paul Gaultier's fascination with migration and its cultural impact, and mixed references from folk traditions from around the world.

15



30.3 x 23.8 cm, Printed Cardboard
Photography Maniacs collection
 Men's prêt-à-porter
 autumn/winter 1992–1993

In Photography Maniacs Gaultier paid tribute to image-making with garments emblazoned with photographs.

16



29.8 x 41.9 cm, Printed Cardboard
Casanova at the Gym collection
 Men's prêt-à-porter
 spring/summer 1992

The collection featured contemporary men's tailoring with simple, clean lines, whilst the cartoon imagery on the invite playfully satirises the narcissistic nature of the gym scene.

17



41.8 x 27.9 cm, Printed Cardboard
The Couple – Adam and Eve.
Today's Rastas collection
 Men's and Women's prêt-à-porter
 spring/summer 1991

In this collection Gaultier played with the concepts of androgyny, sending 'The Couple' down the catwalk wearing unisex items.

18



32.3 x 52.8 cm, Printed Cardboard
Memories of Buried Pasts.
As Time Goes By collection
 Women's prêt-à-porter
 autumn/winter 1990–1991

This collection played on melancholic notions of the broken-down elegance and old-fashioned grandeur of nomads from all over the world.

22



29.9 x 20.9 cm, Printed Cardboard
Rap'Sody in Blue collection
 Men's prêt-à-porter
 spring/summer 1990

The Rap'Sody in Blue collection merged suits with running suits, and a narrow torso silhouette with flowing trousers. The invitation is inspired by the book and film, 'The Invisible Man'.

23



22.5 x 127.4 cm, Printed Cardboard
Elegance Contest collection
 Women's prêt-à-porter spring/summer 1992

The Elegance Contest collection typified Gaultier's penchant for French elegance. Well before founding his couture house in 1997, he showed a modernised version of classic Gallic chic in the Elegance Contest. The booklet with information about the collection was placed on the seats at the catwalk show. The cartoon imagery playfully satirises the narcissistic nature of the fashion industry, with Jean Paul Gaultier acting as narrator of this scene.



24 x 26 cm, Printed Cardboard
Elegance Contest collection
 Women's prêt-à-porter
 spring/summer 1992

This invitation, in the form of cartoon binoculars, extended the notion of the voyeur, in this case the invitee who is assessing the competition.

19



16 x 12.5 cm, Printed Cardboard
Andro-Jeans collection
Men's prêt-à-porter
spring/summer 1993

The Andro-Jeans collection featured Gaultier's long-standing friend Boy George, whose androgynous style he admired, on the catwalk of this show.

20



21.1 x 13 cm, Printed Cardboard
Andro-Jeans collection
Men's prêt-à-porter
spring/summer 1993

21



29.8 x 21 cm, Printed Cardboard
Chic Rabbis collection
Women's prêt-à-porter
autumn/winter 1993–1994

The iconic and controversial Chic Rabbis collection was inspired by Orthodox Jewish apparel, and Gaultier set an unprecedented milestone for the integration of Judaism and fashion.



12.2 x 24 cm, Printed Cardboard
Europe of the Future collection
Women's prêt-à-porter
autumn/winter 1992–1993

This collection highlighted Jean Paul Gaultier's fascination with migration and its cultural impact, and mixed references from folk traditions from around the world.

24



41.9 x 9.9 cm, Printed Cardboard
Gaultier Classics Revisited collection
Women's prêt-à-porter
spring/summer 1993

The Gaultier Classics Revisited collection featured the mille-pattes shoe along with the trompe l'oeil flesh-coloured catsuit with nude-effect embroidery denoting the naked female form. The illustration is based on the story of Romulus and Remus, a concept that was later used in the advertising campaign, which was banned in the UK.

25



15.5 x 15.5 cm, Printed Cardboard
Boys and Tomboys collection
Men's prêt-à-porter
autumn/winter 2002–2003

The Boys and Tomboys collection was a further exploration by Gaultier into the theme of androgyny and dress.

26



12.8 x 20 cm, Printed Cardboard
Gaultier Classics Revisited collection
Women's prêt-à-porter
spring/summer 1993

The Gaultier Classics Revisited collection featured the mille-pattes shoe along with the trompe l'oeil flesh-coloured catsuit with nude-effect embroidery denoting the naked female form.

27



10 x 21 cm, Printed Cardboard
The Great Journey collection
Women's prêt-à-porter
autumn/winter 1994–1995

The Great Journey collection featured Inuit, Mongol, Tibetan and Chinese beauties in bathrobes and on-the-town pyjamas, and the invite is a Jean Paul Gaultier visa to the world.

28



29 x 17.3 cm, Printed Cardboard
Pin-Up Boys collection
Men's prêt-à-porter
spring/summer 1996

The Pin-Up Boys collection drew upon the sailor as a gay icon, and presented figure-hugging pink and blue Tom of Finland-style outfits.

29



14.5 x 16 cm, Printed Cardboard
Pin-Up Boys collection
Men's prêt-à-porter
spring/summer 1996

30



31.9 x 16.5 cm, Printed Cardboard
Fin de siècle collection
Women's prêt-à-porter
spring/summer 1995

The Fin de siècle collection demonstrated Gaultier's extensive knowledge of history, cut and embellishment, and his skills as a showman, with garments that referenced the Edwardian period through to flapper-style dresses and a New Look dress in homage to Christian Dior.



29.4 x 19.6 cm, Printed Cardboard
1940s Latino Lover collection
Men's prêt-à-porter
spring/summer 1995

This collection was Jean Paul Gaultier's interpretation of male elegance during the 1940s.

35



22.5 x 13.7 cm, Printed Cardboard
House of Pleasures collection
Men's prêt-à-porter
spring/summer 1997

The House Of Pleasures collection drew upon the gay iconography of the well-built matelot and the work of artist Tom of Finland. Gaultier's matelot, in this collection, wore sparkly sequined trousers.

36



28.1 x 17.5 cm, Printed Cardboard
Like a Prayer collection
Men's prêt-à-porter
autumn/winter 1998-1999

This austere Gothic-inspired collection with tracksuit references was a nod to the aspirational bourgeoisie.

37



33.8 x 24.7 cm, Printed Cardboard
Tribute to Frida Kahlo collection
Women's prêt-à-porter
spring/summer 1998

The Tribute to Frida Kahlo collection was inspired by the elegant dress styles of Mexico, Brazil, Argentina and Cuba.

38



21.8 x 16.7 cm, Printed Cardboard
Puzzle collection
Women's prêt-à-porter
autumn/winter 2001-2002

The Puzzle collection featured mismatched, disassembled and fragmented clothes.

31



26.6 x 20.6 cm, Printed Cardboard

Riders and Horsewomen of Modern Times (or Mad Max) collection
Women's prêt-à-porter
autumn/winter 1995–1996

The Riders and Horsewomen of Modern Times (or Mad Max) collection was inspired by electronic circuitry and used complex computerised optical effects to enhance body-conscious looks. The men's and women's collection featured silhouettes with outlines that were padded and inflated to caricature effect and referenced memories of his grandmother drying her hair using a soft hood hairdryer attachment.

32



21.1 x 13 cm, Printed Cardboard

The Modern Man collection
Men's prêt-à-porter
autumn/winter 1996–1997

The Modern Man collection presents feminine haute-couture detailing in a men's prêt-à-porter line. Going beyond custom-made men's tailoring, the Modern Man collection was enriched by delicate, sophisticated materials characteristic of women's couture.

33

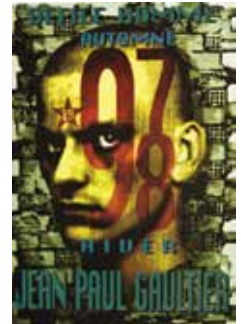


23.9 x 15.9 cm, Printed Cardboard

Riders and Horsemen of Modern Times (or Mad Max) collection
Men's prêt-à-porter
autumn/winter 1995–1996

The Riders and Horsemen of Modern Times (or Mad Max) collection was inspired by electronic circuitry and used complex computerised optical effects as a new way to define sexuality. The invite plays on classic iconography, with a centaur kicking its hind legs, creating the silhouette of what could at first be perceived as the plumage of a Gallic cockerel.

34



22.4 x 15.5 cm, Printed Cardboard

Flower Power and Skinheads collection
Men's prêt-à-porter
autumn/winter 1997–1998

In the Flower Power and Skinheads collection leather jackets, plaid skirts, and knee-high boots are worn by both men and women, making the collection almost independent of sexuality.

39



31.8 x 22.1 cm, Printed Cardboard

Baby Doll collection
Women's prêt-à-porter
autumn/winter 2003–2004

The Baby Doll collection was a humorous take on the idea of what adults would look like if they wore kids' clothes.

40



24.1 x 18.2 cm, Printed Cardboard

30th Anniversary Party
2006

To celebrate the 30th anniversary of Jean Paul Gaultier's first catwalk show, he hosted an evening of performance pieces, pop personalities and magic, in October 2006 at Paris's Olympia.

41



24 x 18 cm, Printed Cardboard

Intake of Air – Thank You, Calder collection
Women's prêt-à-porter
spring/summer 2003

Intake of Air – Thank You, Calder was a collection of moving garments suspended by metal chains, with lines that were soft, draped and twisted.

42



25.5 x 23.8 cm, Printed Cardboard

Jean Paul Gaultier Party Invitation
1987

43

*Advertising campaigns for
the Around the World in
168 Outfits collection*

*Women's prêt-à-porter
spring/summer 1989*

Baroque Western collection

*Men's prêt-à-porter
spring/summer 1989*

These collections reflected Jean Paul Gaultier's cultural influences and his referencing of indigenous clothing styles.



Coloured Transparency 21 x 17.2 cm

44



Coloured Transparency 21 x 17.2 cm

45



Coloured Transparency 21 x 17.2 cm

46



Coloured Transparency 21 x 17.2 cm

47



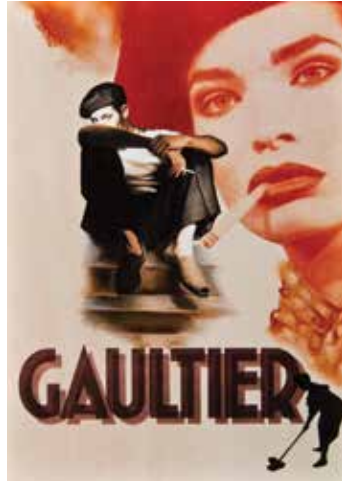
Coloured Transparency 21 x 17.2 cm

48

The Concierge is in the Staircase collection

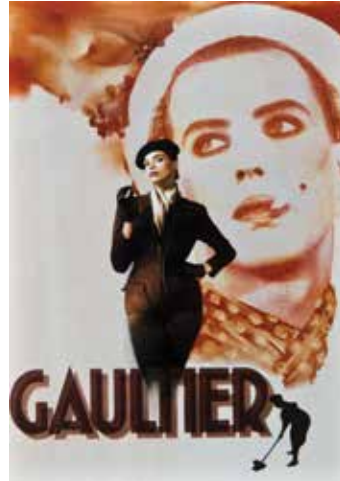
Women's prêt-à-porter spring/summer 1988

Advertising campaigns for The Concierge is in the Staircase collection. Women's prêt-à-porter spring/summer 1988. The Concierge is in the Staircase collection drew on imagery and iconography from the everyday life of Gaultier's Paris. The advertising campaign was inspired by French film posters of the pre-Second World War era.



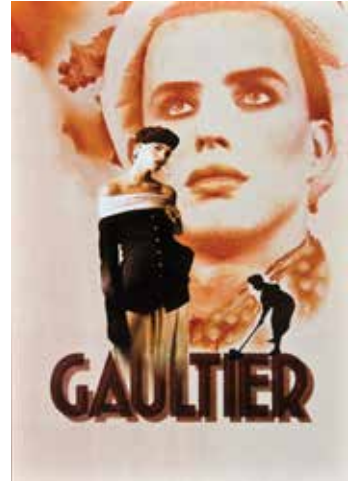
Coloured Transparency 21 x 17.2 cm

49



Coloured Transparency 21 x 17.2 cm

50



Coloured Transparency 21 x 17.2 cm

51



Coloured Transparency 21 x 17.2 cm

52



Coloured Transparency 21 x 17.2 cm

53



*Advertising campaign for
A Wardrobe for Two collection
Women's prêt-à-porter spring/summer 1985*

A Wardrobe for Two was a seminal collection in which Gaultier presented his ideas for androgynous clothing and launched his skirt for men, propelling a garment from ancient times back into fashion history.

54



*Advertising campaign for the Chic Rabbis collection
Women's prêt-à-porter autumn/winter 1993–1994*

The iconic and controversial Chic Rabbis collection was inspired by Orthodox Jewish apparel. Gaultier set an unprecedented milestone for the integration of Judaism and fashion. The advertising campaign was styled to resemble a family photograph, and included members of his team and long-standing collaborator Tanel Bedrossiantz.

55



*Advertising campaign for the Elegance
Contest and Casanova at the Gym collections
Women's and Men's prêt-à-porter
spring/summer 1992*

This collection presented contemporary tailoring with simple, clean lines, whilst the ad campaign playfully satirised the narcissistic nature of fashion. Model Tanel Bedrossiantz was a prominent character in this campaign.

56



*Advertising campaign for the
Gaultier Classics Revisited collection
Women's prêt-à-porter spring/summer 1993*

This collection featured signature Gaultier statement pieces, including the skirt for men and bondage references, in a campaign that juxtaposed traditional colonnades with graphic hypersexualised imagery. The campaign was highly polarising, and was banned in the UK for portraying a sexualised image of women. For Gaultier, this was an empowering symbol of women, based on the legend of the male twin founders of Rome, Romulus and Remus, who were nurtured by a she-wolf.

57



*Advertising campaign for the
Tribute to Frida Kahlo collection
Women's prêt-à-porter spring/summer 1998*

The Tribute to Frida Kahlo collection was inspired by the dress styles of Mexico, Brazil, Argentina and Cuba.

58



*Advertising campaign for the fin de siècle collection
Women's prêt-à-porter spring/summer 1995*

The Fin de siècle collection demonstrated Gaultier's extensive knowledge of history, cut and embellishment, and his skills as a showman, with garments that referenced the Edwardian period through to flapper-style dresses and a New Look dress in homage to Christian Dior.

From the outset of his career Jean Paul Gaultier has designed the invitations to his catwalk shows and devised the iconic advertising campaigns which have shaped his image. This is the first time this extraordinary body of work has been exhibited.

The unique invitations to his catwalk shows, seen only before by industry insiders, alongside the ground-breaking advertising campaigns reveal the themes and concepts which led to his longstanding reputation as fashion's *enfant terrible*.



This graphic design work traces a trajectory through the evolution of his work and includes campaigns for seminal collections including A Wardrobe for Two, prêt-à-porter Spring/Summer 1985, where Gaultier introduced his concepts for androgynous clothing through to his Frida Kahlo tribute collection, Spring/Summer 1998, which highlights the cultural influences in his work.

The exhibition reflects how Gaultier has shaped his image and translated his visionary catwalk collections into iconic invitations and advertising campaigns.

Jean Paul Gaultier: Be My Guest is a collaboration between London College of Fashion, Montreal Museum of Fine Arts, Maison Jean Paul Gaultier, Paris and the Barbican Art Gallery. Curated by Thierry-Maxime Loriot and Alison Moloney. This is a satellite exhibition to *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* on view at the Barbican until 25th August 2014.

Fashion Space Gallery
1st Floor, London College of Fashion
20 John Prince's Street, London W1G 0BJ

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