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**New presentation for the Fashion and Lace gallery
in the permanent collections**

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The Museum for Lace and Fashion is redesigning the presentation of its permanent exhibition spaces, in particular in the gallery dedicated to fashion. From September 2016, new designs recently added to the collections will be given pride of place, while two English artists will be invited to cast a creative eye over the fashion collections.

Fashion and Lace, an evolving permanent exhibition gallery

Dedicated to fashion from the closing years of the nineteenth century, this gallery is regularly refreshed in order to conserve and protect the works on show here. Being sensitive to light and vulnerable to stresses on the textile, these pieces are rotated on a periodic basis.

Since the museum opened in 2009, the showcases have been presented thematically. In 2016, the decision has been made to take a new look at the collections. They will now be displayed chronologically, in order to offer a panorama of the history of the figure and of lace from 1895 up to the present day. In tandem with this chronological presentation, a distinction between the collections of outerwear and of lingerie will offer visitors a clearer understanding of these two key outlets for Calais-Caudry lace. Even today, 90% of the world's Leavers lace is still produced in the Hauts-de-France region, on the century-old looms conserved in Calais and Caudry. Through rotations carried out at 6-month intervals, the gallery will have been completely recast by 2018. The first rotation will take effect from September 2016, featuring couture designs from recent years and the presentation of contemporary lingerie pieces.

Acquisitions and pieces gifted by great fashion houses will be on show in the last showcase of the gallery; a Balenciaga evening dress, a fur dress bearing the signature of Anne Valérie Hash, a suit by Iris van Herpen, a trouser suit from on aura tout vu, alongside outfits by Hubert Barrère, Sonia Rykiel and Tim Van Steenberg, will illustrate a decade of fashion in the 2000s. In lingerie, sets designed by Lejaby, Chantal Thomass, Eres and Jolidon will feature in a new display case. All gifted to the museum, these pieces are illustrative of lingerie today and of the use to which the lace designed and manufactured in Calais and Caudry is destined.

By placing greater focus on the twenty-first century, this new display in the Fashion and Lace gallery will offer an enhanced appreciation of Leavers lace and lace making today. It will also shine a light on the Museum's orientations in recent years in its expansion of the collections.

Installation by Mal Burkinshaw and Teresa Whitfield

At the same time as the redesign of the display installation in the Fashion and Lace gallery, the Museum for Lace and Fashion has invited the designers Teresa Whitfield and Mal Burkinshaw to engage in a dialogue with the collections in this gallery from 16 September to 26 February 2017.

The question of appearances lies at the core of the approaches of both artists. Whereas Teresa Whitfield bases her work on the confusion between object and object drawing through hyper-realistic drawings, Mal Burkinshaw is interested in the plays of social representation conveyed by contemporary fashion, through troubling diaphanous and androgynous sculptures.

Presentation of the installation attended by the artists on **Friday 16 September at 6.30pm.**

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Closed from 01 to 15 January, 01 May and 25
December

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and Fashion on Facebook

Teresa Whitfield

As part of the "Factory Lace & Fashion" project, Teresa Whitfield chooses garments made from mechanical lace from the collections of several English and French museums to execute hyper-realistic drawings.

In Teresa's approach, we are presented with intertwining threads, with pattern and ground, with transparency, like the execution of the life-size drawing. Another constant in her work is the determination to confront the visitor's eye by placing the original work in proximity to the drawing. Neither textile nor photography, the drawing stroke brings a substance that is characteristic of her works. We willingly enter into the play of comparison, seeking to tease out the minute differences between the two realities: object and object drawing.

At the Museum for Lace and Fashion, the artist works from two sets of women's lingerie. The first dates from 1991. It is a luxury piece by the Christian Maquer brand - a now-closed Calais-based enterprise - and has the distinction of being made from red Leavers lace, a colour seldom used in lingerie. Teresa only retains the bottom of the second set, consisting of an Eres bra and pants. Made in 2015, this set is created in a Leavers lace manufactured by the Codentel company and it sports an unusual design of umbrellas opened up under a downpour. Teresa's choice of contemporary pieces is not insignificant: the 1,700-piece lingerie collection of the Museum for Lace and Fashion, covering the period from 1875 to the present day, represents the distinctive nature and the strength of the museum's garment collections.



"Red Lycra Lace Top"
Encre sur papier
Ink on paper
2016
Collection de l'artiste ©Teresa Whitfield

Mal Burkinshaw

The designer Mal Burkinshaw explores the representation of the human body through fashion design and the way it influences our perception of the ideal body and beauty. He is concerned by the lack of diversity (age, size, height, race) on the catwalks and in fashion media, widely accepted to generate unhealthy, negative and unrealistic ways that we judge and evaluate our self-image.

The installation "Silhouettes" by Mal Burkinshaw consists of a series of see-through jackets which blend the body shapes of the Renaissance with the shape of the classic modern jacket in a play of collages of laces over a mesh in technical fabric, all backlit.

Presented at the "Fashioning the Renaissance" exhibition at the Scottish National Portrait Gallery in Edinburgh in 2014-2015, they are testimony of Mal Burkinshaw's concerns about society and represent the dichotomy that exists between the silhouettes of today's fashion and those of fashion in the past. Using transparency and lace, these jackets do not conform to standard measurements and are neutral in terms of gender, thereby inviting the visitor to question our perception of beauty linked to body size.

The fruit of close collaboration between the artist and the lace manufacturer Sophie Hallette, the series calls attention to centuries of highly skilled labour working to produce this delicate material, indicative of wealth, prestige and standing during the Renaissance. The jackets reinstate the practice of wearing black lace which, although commonplace, is only rarely depicted in the portraits of the period.



"Silhouettes en Dentelle"
Dentelle Leavers (Sophie Hallette) appliqué main sur Nylon mesh
Leavers lace (Sophie Hallette), hand-appliqued to Nylon netting
2014-2016
Collection de l'artiste ©Mal Burkinshaw