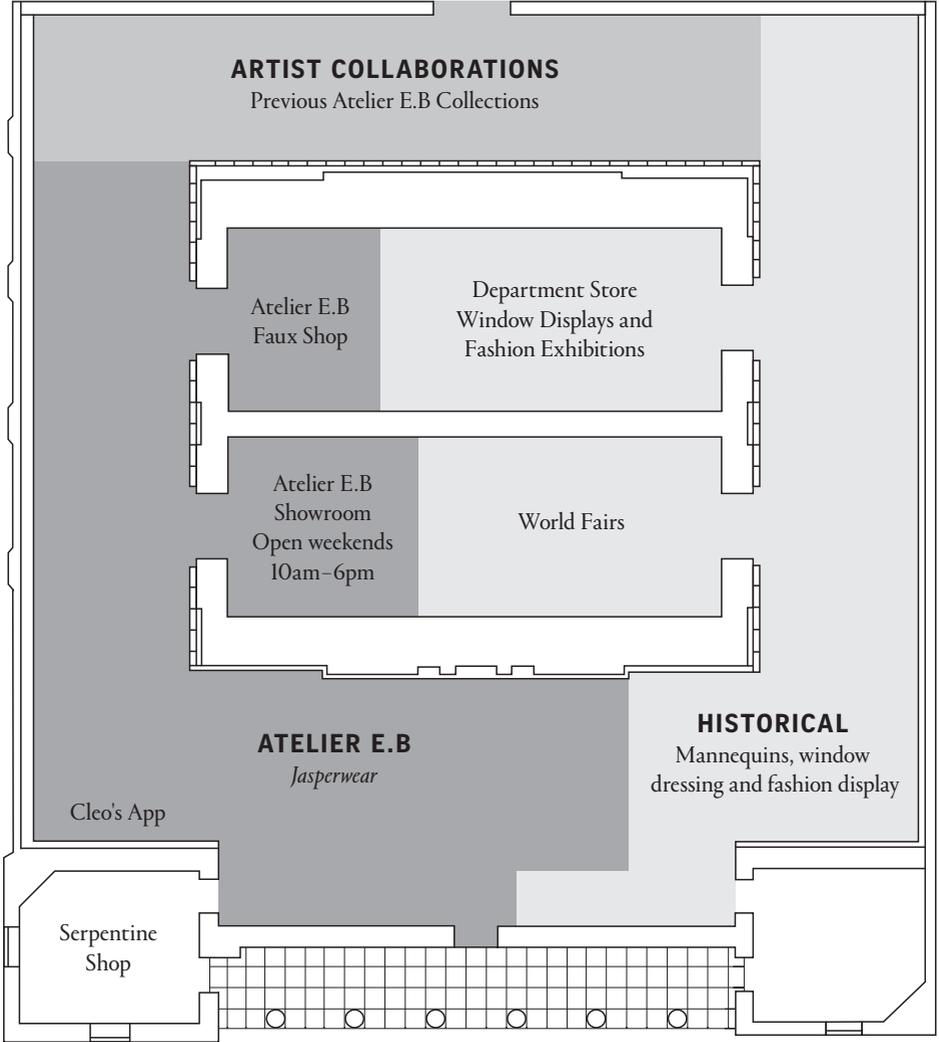




ATELIER E.B: PASSER-BY GALLERY PLAN



ENTRANCE

ATELIER E.B PASSER-BY

**SERPENTINE GALLERIES
3 OCTOBER 2018 – 6 JANUARY 2019**

Atelier E.B is a fashion label run by designer Beca Lipscombe and artist Lucy McKenzie, who have conceived the first exhibition at the Serpentine Galleries to focus on fashion and its display. Formed in 2007, Atelier E.B creates collections, commissioned interiors, textiles, live events and publications, placing art, fashion and design on an equal plane and reinventing conventional modes of display and distribution. Collaboration is at the core of Atelier E.B's practice, driven by a passion for working with artisan materials and quality-led, local production. Atelier E.B has transformed the Gallery through three chapters: historical research tracing multiple narratives within art, design and retail; a series of commissions by contemporary artists, and a bespoke showroom for their new collection, *Jasperwear*.

The title of the exhibition, *Passer-by*, acknowledges consumers of fashion not just as individuals who buy garments, but everyone who glances at shop window displays and enjoys fashion through books, magazines, exhibitions, and other means. For Atelier E.B, the nexus of the overlap between art, design and commerce is centred upon the figure of the mannequin and in fashion display – as modes of artistic expression and reflectors of cultural change. From the World Fairs and Expositions of the 20th century to iconic department stores, ethnographic museums and fashion retail under Communism, Atelier E.B present their research into the practitioners behind these interconnected visual histories, drawing attention to and promoting a deeper understanding of their significance. This section includes the work of artists, designers, mannequin-makers, fashion photographers, window trimmers, and architects.

Moving from historical modes of display to a contemporary context, Atelier E.B invited artists Tauba Auerbach, Anna Blessmann,

Marc Camille Chaimowicz, Steff Norwood, Elizabeth Radcliffe, Bernie Reid and Markus Selg to produce a mannequin or display device on which to present selected garments from their previous fashion collections: *Inventors of Tradition* (2011), *Ost End Girls* (2013) and *Inventors of Tradition II* (2015). Each of these artists recognise the cultural significance of clothing within their own practice and are collaborators and customers of Atelier E.B.

The final part of the exhibition launches Atelier E.B's new collection, their fourth to date. Titled *Jasperwear*, (referring to a type of pottery developed by Josiah Wedgwood in the 1770s noted for its Neoclassical style), the collection is displayed across two interiors and a new large-scale sculpture. These include a trompe l'oeil shop window, a showroom for visitors to try on samples and order directly from Atelier E.B, and work made in collaboration with artists Josephine Pryde, Markus Proschek and Calum Stirling, and photographer Zoë Ghertner. *Jasperwear* features cashmere wovens, merino and jersey knitwear, jewellery, tracksuits, shirts, skirts, outerwear and an umbrella, and incorporates recent collaborations with labels and manufacturers Vionnet, Ratti and Fulton. A new app, Cleo's, has been developed by Atelier E.B exploring the future of retail and display in the digital age.

Featuring the work of over forty practitioners, *Passer-by* is underpinned by Atelier E.B's rigorous approach to research, collaboration and production. Shifting through different times, histories and ways of looking, visitors become passers-by within Atelier E.B's hybrid dreamscape.

EXHIBITION GLOSSARY

Gilbert Adrian (b. 1903, d. 1959) was an American costume and clothing designer, who worked on Hollywood films as part of MGM Studios, designing for over 200 movies. Often referred to simply as Adrian, he is most famous for creating Judy Garland's blue and white gingham dress in *The Wizard of Oz* (1939), adapted from L. Frank Baum's original book. It was in this work that Adrian made one of his most iconic filmic adaptations: changing Dorothy's shoes from the silver of Baum's book, to the ruby red for which the character has become known. Adrian's work has inspired the design on shirts in *Jasperwear*, Atelier E.B's new collection, which was produced in collaboration with Ratti, Italian specialists in silk printing.

Atelier E.B is a fashion label run by designer Beca Lipscombe and artist Lucy McKenzie, who have been showing (and selling) fashion in art institutions since 2007. Based between Edinburgh and Brussels, Atelier E.B creates collections, commissioned interiors, textiles, live events and publications, placing art, fashion and design on an equal plane and reinventing conventional modes of display and distribution. Collaboration is at the core of Atelier E.B's practice, driven by a passion for working with artisan materials and quality-led, local production.

Eileen Agar (b. 1899, d. 1991) was a British painter and photographer, whose work is closely associated with the Surrealist movement in England. Agar is noted for her unique approach to materials and process, bringing together photography, objects and collage, as well as experimenting with automatic techniques in making artworks. The sculpture *Angel of Anarchy* (1936–40) in the Tate collection exemplifies the multiplicity of Agar's subject matter, comprising a plaster cast head of her future husband,

Joseph Bard, wrapped in silk, beads and feathers, enacting man becoming woman. In the book of the same title that is displayed in the exhibition, art historian Patricia Allmer suggests that 'The angel is one of the key symbols of women surrealists', standing for 'hybridity and becoming', and as such enabled women surrealists to 'challenge patriarchy' and 'to overcome its own blindness' towards women. In homage to Agar's work, Beca Lipscombe presents a version of his mannequin head, which was previously used to display their baseball caps and is now covered with Atelier E.B's bespoke fabric. This contemporary reinterpretation of Agar's work is presented alongside materials relating to her close friend Lee Miller, another significant female Surrealist who photographed Agar on many occasions.

Taub Auerbach is an artist working across multiple disciplines including painting, artists' books, photography and sculpture. Operating between conceptual art, abstraction and graphics, her work often expands two dimensional surfaces and patterns in three dimensional forms. Auerbach has created a new sculpture *Atelier E.B Table* to present a T-shirt dress, which features the running dog pattern that Auerbach and Atelier E.B both often use in their work. Auerbach's interest in this universal motif, which appears in many cultures and time periods, is primarily structural. Through a series of folds she has compressed the length of the garment while retaining the graphic line of the meander print. When the dress is viewed from the side, this same meander shape is visible in the path of the dress' folds, the softness of which is in contrast to the sharp contours of the running dog joinery holding the acrylic table together. For Atelier E.B this pattern resonates specifically with Scottish Neoclassical architecture and the key practitioners who have influenced

their *Jasperwear* collection: Robert Adam and Alexander 'Greek' Thomson.

L. Frank Baum (b. 1856, d. 1919) was an American author, famous for writing the children's book, *The Wonderful Wizard of Oz* (1900) and its sequels, such as *Ozma of Oz* (1907), a copy of which is displayed in the exhibition. Baum's 1900 publication, *The Art of Decorating Dry Goods Windows and Interiors*, marks the starting point to Atelier E.B.'s exhibition; it is a symbolic portal into the journey through histories of window display that are explored throughout *Passer-by*. Enclosed within the book are Baum's far-reaching explorations into a world of theatrical staging and constructed scenarios that blend fact and fiction. Baum was the founder and editor of *The Show Window*, the first display trade magazine. As editor, he also established the first industry organisation, The National Association of Window Trimmers of America, in 1898.

Cecil Beaton (b.1904, d.1980) was a fashion photographer and taste-maker, known for his glamorous subjects and society portraits. His work featured regularly in *Vogue* and he was the set and costume designer for films *My Fair Lady* (1956) and *Gigi* (1958). In 1971 Beaton organised the seminal exhibition *Fashion: An Anthology*, at the V&A in London which was designed by Michael Haynes. Significantly, expert dressers from major department stores rather than staff from the museum, were brought in to assist Beaton and Haynes in the styling of the mannequins: Cliff Wilson (Harrods), Michael Southgate (Aquascutum), Neil Grant (Wallis) and Earle Kaye (Harvey Nichols). This exhibition provided a template for fashion exhibitions as we experience them today. It was surprisingly the first contemporary fashion exhibition in the museum's history

and marked the beginning of the institution's strategy for collecting this discipline, now integral to its programme. *Fashion: An Anthology* focused on haute couture, but also included the work of contemporary designers, such as the casualwear of Bonnie Cashin.

The German sculptor **Rudolf Belling** (b. 1886, d. 1972) was one of the most important representatives of classical modernism, whose practice brought together art, craft and industry. Between 1921 and 1935, Belling designed four mannequin collections in cooperation with Berlin workshops for international shop window displays. He sought to unite form, material, colour and function through his so-called 'fashion' and 'jointed' sculptures, whilst always maintaining an awareness of the window display context in which they were to be situated. Through their hyper-modern appearance, Belling's mannequins were ahead of their time and continue to inspire artists and designers today. Exhibited in the exhibition is his first *Fashion Sculpture A* (1921). It was named 'the aluminium goddess' in the press and anticipates the machine woman 'Maria' in Fritz Lang's film *Metropolis* (1927).

Mary Blair (b. 1911, d. 1978) was an American artist, animator and designer, recognised for her striking and creative designs for the Walt Disney Company, where she worked for over a decade, combining innovative colour styling with theatrical layering techniques. Her miniature yet highly considered stage sets form part of films, such as *Alice in Wonderland* (1951), *Dumbo* (1941), *Fantasia* (1940) and *The Three Caballeros* (1944), whilst she conceived and realised the expansive visual landscape of Disney's attraction, 'It's a Small World'. Included in this exhibition is video documentation of this infamous ride,

which was originally created as part of the 1964 New York World's Fair, before moving to Disneyland and subsequently replicated all over the world. Concurrently to working at Disney, Blair created graphic designs and illustrations within various commercial settings, including window displays for the iconic New York department store, Bonwit Teller, as documented by a series of photographs from 1962 in the exhibition.

Anna Blessmann lives and works in Berlin, London and Milan. Her work has been shown internationally and since 2001 she has worked collaboratively with Peter Saville. She launched her clothing label *A_Plan_Application* in 2018. The sculptural installation *Parts Two Plus One* displays items from Atelier E.B's previous collections suspended from silicone casts of the artist's own arms and an abstract fur form that is both a display device and fashion accessory. These bodiless forms emerge from the wall, drawing our attention to gestures that are embedded within acts of dressing and undressing. Uncanny in both form and association, the work shifts beyond the traditional shop mannequin into the mechanical realm of robotics and the potential for automated motion.

Bonwit Teller was a department store in New York, founded by Paul Bonwit in 1895. It was known for its quality merchandise and high-end women's apparel, as well as employing artists such as Salvador Dalí, Jasper Johns and Robert Rauschenberg to design its window displays, along with Mary Blair and Lynn Hershman Leeson, whose work relating to this store is included in the exhibition. Designer and window dresser Gene Moore began his career at Bonwit Teller and also designed mannequins

for it. Following its closure in 1979, the Bonwit building was purchased and demolished by Donald Trump to build Trump Tower.

Steven Campbell (b. 1953, d. 2007) was a Scottish painter who studied at Glasgow School of Art and rose to prominence in the early 1980s. His early work was in performance, for example *Poised Murder* (1981), in which Chandleresque detectives search for dead femme fatales, later to evolve into figurative painting. Both bodies of work used dress and notions of style as thematic motifs. His painting is presented here in parallel to an image of the British pavilion at the Exposition Internationale des Arts et Techniques dans la Vie Moderne in 1937. Contemporary visitors to the pavilion marvelled at how little it reflected the realities of British life, with its displays focused on subjects such as fox and game hunting, the private school system, cricket, tennis and heraldry. Both the hunting vitrine featured here and Campbell's painting, depicted stiff caricatures lost in bucolic fantasies.

Bonnie Cashin (b. 1907, d. 2000) was an American designer and is considered one of the pioneers of sportswear. Intended for the independent women of the post-war era, Cashin's clean, practical and ready-to-wear approach to form and tailoring and her inaugural combinations of textiles and layering are key informants to Atelier E.B's practice, the influence of which is recounted in a letter to the designer by Beca Lipscombe, available for visitors to take away. The exhibition also includes a photograph and drawing documenting Cashin's outfit from the V&A collection, *Ensemble* (1959), comprising leather trousers and a cashmere sweater. This look was featured in Cecil Beaton's seminal exhibition *Fashion: An Anthology* in 1971, and it has been photographed for the first time for this exhibition.

Marc Camille Chaimowicz explores the space between public and private, design and art, and his work includes painting, sculpture and photography with prototypes for everyday objects, furnishings and wallpapers. He exhibited at the Serpentine Galleries in 1972 and with a solo exhibition *An Autumn Lexicon* in 2016. For *Passer-By* Chaimowicz has designed a clothes unit and shelves to display garments from Atelier E.B's previous collections. In acknowledgement of their mutually collaborative practices and the everyday reality that one wears a combination of clothing from a variety of sources, Chaimowicz has added two sample handbags from his 2018 collaboration with New York-based designers Mansur Gavriel, along with a fabric print commission by artist Brice Dellsperger for his film, *Background for Body Double 36, After Xanadu*. Chaimowicz lives and works in London.

Agatha Christie (b. 1890, d. 1976) was an English author of 66 detective novels and 14 short story collections and is known for creating iconic characters including Hercule Poirot and Miss Marple. In addition to her celebrated writing career, Christie studied and worked as a photographer, often aiding her second husband, the archaeologist Max Mallowan, in documenting his finds. In the late 1930s she undertook classes at The Reimann School in London run by Ifor Thomas. Two of these student works are included in *Passer-by*.

Cleo's is Atelier E.B's new digital app. Independent of the major social media giants, it is a social space that recognises that clothes are and always have been a connective force. Customers can share images of their outfits within their personal, everyday contexts and away from online data-gathering. Cleo's is also Atelier E.B's 'show-window', a creative space

to present their collections and to be directly connected and responsive to their customer and network of collaborators. Further information can be found via ateliereb.com

Robert Couturier (b. 1905, d. 2008) was a French sculptor. In 1937 he created the sculptures for the Pavilion of Elegance at the Exposition Internationale in collaboration with the architects Emile Aillaud and Étienne Kohlmann, and decorator Mme Max Vibert. The decor emulated a petrified, vaulted streetscape. It was simultaneously Surreal, Neoclassical and labyrinthine, pushing notions of 'elegance' in a conceptual direction, which left the press and general public perplexed. His mannequins were produced by Siégl with monumental proportions and a rough 'terracotta' surface finish. They were so unwieldy that some designers chose to drape their dresses in front of them rather than adapt to their unusual shape—Madeleine Vionnet opted to present a dress cut from paper. Siégl later adapted Couturier's figures in a more commercial model. These were used by department stores Printemps and Saks Fifth Avenue but in general were not popular. The team of Aillaud, Couturier and Kohlmann also produced the decor for the French luxury industry's presentation at the World Fair of 1939 in New York. Not on home turf this time, this had more overtly nationalistic overtones, with a reproduction of a statue of the goddess Athena 'wearing' the red, white and blue of the French flag and emulating the interior of its home, the Louvre Museum. There was also a bas relief Neoclassical frieze, adorned in furs, extending the odd and dream-like atmosphere.

Pasquale De Antonis (b. 1908, d. 2001) was an Italian photographer. Beginning his work within the fashion industry in 1940s Rome, De Antonis also became a stage and set photographer for directors such as Luchino Visconti, Giorgio Strehler and Franco Zeffirelli. His photographs are noted for their unique combination of static staging and animation of form. In the late 1940s, he collaborated frequently with the fashion journalist, Irene Brin, within her art gallery, L'Obelisco. Often photographing his models amongst paintings and sculptures at the gallery, as well as in the streets and museums of Rome, De Antonis' images play with the viewer's perception of passive and active subjects. Two of De Antonis' most iconic photographs are included in this exhibition, where in one he dressed Antonio Canova's marble statue of *Paolina Bonaparte as Venus Victorious* (1808) at Galleria Borghese in a white fox fur coat by Balzani – a surreal vision that collapses high art and fashion.

The All-Union Fashion House, more commonly known as the **Dom Modeli**, was founded in the late 1940s and was Soviet Russia's state department to produce contemporary fashion; designing and selling clothing outside of this official body was illegal. The house had a dual role: to make prototypes that could be supplied to factories, and to make on-trend collections comparable to the Western styles so desired by Soviet citizens. These collections were by and large representational façades, never available to ordinary people. Without access to decent materials, functioning industry or up-to-date information on global trends, this façade was maintained with considerable difficulty. Nevertheless, a fashion culture existed in the Soviet bloc, with several long-running magazines such as *Journal Mode*, and *Sibylle* in the German Democratic Republic. Dom Modeli published catalogues of their collections, which were

modelled live twice a day from their grand headquarters on Kuznetsky Most, Moscow. Intrinsic to all these publications were the paper patterns with which individuals could make their own clothes. Display mannequins were not manufactured in Soviet Russia, and the 65 designers at the Dom Modeli had to work with just seven mannequins acquired at the end of World War Two. Mannequins were manufactured in the German Democratic Republic though, like with their limited car production (the Trabant), as a reduced selection of one man, woman and child.

Pavla Dundálková (b. 1990) is a Czech artist living and working in Prague. A 2016 graduate of sculpture at Academy of Fine Arts in Prague, she combines video, spatial installation, sculptural objects, free and applied arts. For *Passer-by* she produced for Atelier E.B the model on which the oversized hands at the entrance of the showroom were based and sculpted the bas relief cameo portraits used in their 3D printed pendants.

Galleries Lafayette is an iconic French department store which opened in 1912; it has its flagship premises on Boulevard Haussmann in Paris. Founded by Théophile Bader, it is still family owned. In recent years it has been increasingly connected to contemporary art, with in-store art galleries and its philanthropic foundation / collection, Lafayette Anticipations. Alongside its Paris department store competitors, Printemps and Le Bon Marché, it participated at many of the Exposition Internationales with prominently situated pavilions.

James Gardner (b. 1907, d. 1995) was a museum and exhibition designer working on projects including the *Brussels World Fair* (1958), *The Festival of Britain*, (1951), and *Britain Can Make It*, an exhibition of industrial and product design at the V&A in 1946, photographs of which are included in *Passer-By*. He was also the designer, collaborating with architect Basil Spence, for the *Enterprise Scotland* exhibition in Edinburgh the following year. With Caroline Heller he published the seminal display book '*Exhibitions and Display*', 1960.

American artist and fashion photographer **Zoë Ghertner** is known for naturalistic portrayals of her models. She has worked with leading names in fashion, including Chanel, Dior and Hermès. Ghertner shot Atelier E.B.'s new collection, *Jasperwear*, in 2018 at sites of public monuments in London chosen by Atelier E.B. Her photographs are presented in a lookbook alongside those by artist Josephine Pryde.

GUM in Moscow has one of the most eventful histories of any department store. It opened in 1893 and is located on Red Square opposite the Kremlin. After the Russian Revolution it was used as living quarters, and under Stalin it became an annex of the Kremlin. After Stalin's death in 1953 it reopened as a state-run department store, one of Soviet Russia's only functioning consumer centres, presenting a façade of plenty to foreign visitors. It was here, as well as in the Dom Modeli fashion house, that Russian fashion designers presented their work to local customers in two live fashion presentations a day. 'Shoppers' could buy paper patterns of these designs and textiles from GUM, to then either sew them at home by hand or undertake the lengthy process of having them fabricated by a state-sanctioned dressmaker. The USSR,

with its bureaucratic light industry, could not supply many consumer products; what it could do was supply the tools by which an individual could produce them with their own labour.

Michael Haynes, artist and celebrated window display designer, was the exhibition designer of the V&A's seminal exhibition *Fashion: An Anthology* organised by Cecil Beaton in 1971. Included in this exhibition are photographs of Haynes' Perspex architectural model, which he designed and constructed himself for the exhibition as a display space, a signature medium he had used for shops displays as well as in his own work. Haynes had a huge influence on the dress content of *Fashion: An Anthology* – bringing it up to date by including work by Aquascutum, Jaeger, Thea Porter, Zandra Rhodes, Jean Muir, Bill Gibb and Ossie Clark. Included in *Passer-by* is a photograph of the Dior Boutique from *Fashion: An Anthology*. Haynes had been working on Dior's boutique at 9 Conduit Street in London and had access to the actual shop fittings – so the shop was quite literally brought into the museum, thereby giving this section of the exhibition its distinctive aesthetic.

René Herbst (b. 1891, d. 1982) was a French interior and furniture designer, who also worked as a photographer, theoretician and publisher. In 1925 he designed several exhibition stands for the Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes, including for Sonia Delaunay. In 1930, Herbst joined Robert Mallet-Stevens and others in founding the Union des Artistes Modernes (UAM), a large group of artists and designers committed to Modernism as a countermovement to Art Deco, which they considered disengaged from social issues and retrogressively ornamental. With Stevens he edited *Parade* magazine, a journal of shop

displays and exteriors, and published several folios documenting contemporary shop design of the 1920s and 1930s.

Lynn Hershman Leeson (b. 1941) is an artist and filmmaker based in San Francisco, California and New York. Her practice explores the societal implications of digital and virtual technologies, with the body often becoming the locus of her investigations into subjects such as surveillance and the relationships between humans and machines. Hershman Leeson's film, *25 Windows: A Portrait of Bonwit Teller*, documents the artist's 1976 window installation at the Bonwit Teller department store in New York. 'I want to put art in the context of everyday life', stated Hershman Leeson in relation to the project. She spent two years negotiating with Bonwit Teller to realise converting their 25 windows along 5th Avenue into comments about New York. This combined photography, film, holograms, live interventions and fashion into a temporary public installation addressing social commentary, shoppers and implications of the future. An important element was to have clothing and products featured in her display available to purchase from the store.

Charles James (b. 1906, d. 1978) was a US-based British fashion designer often referred to as 'America's First Couturier'. One of the most influential designers of the 20th century, James is known for his rigorous use of sculptural, scientific and mathematical techniques in order to construct each garment. The exhibition includes a replica of his personal mannequin, held in the collection of the Metropolitan Museum of Art, New York. It indicates the fluctuating ideals of the fashionable female form, here expressing the favoured proportions of the late 1940s and early 1950s (a return to the corseted, hourglass shape after the slim-hipped

silhouette of the interwar period). The form has an unusually dynamic shape for a dress form, and this, as well as its plaster surface, make it a hybrid object, striding in a space somewhere between mannequin and sculpture.

Allen Jones (b. 1937) is a British artist working in painting, sculpture and lithography. His works often incorporate female figures in stylised, Pop art compositions that are performative and lyrical in their depictions, as well as sexually suggestive. Rather than include his notorious *Hatstand*, *Table* or *Chair* sculptural works, Atelier E.B present a display that focuses on a lesser-known collaboration between Jones and the Swiss hosiery brand, Fogal, in the early 1970s. Comprising a large-scale mural that was installed at Basel train station, Jones' project bridged the gap between art, design and commerce. A large-scale reproduction of the mural is placed alongside a photograph of the original installation in Basel, together with a copy of the publication *Allen Jones: Sheer Magic*, published in 1979.

Frederick Kiesler (b. 1890, d. 1965) was an Austrian-American architect, theoretician, theatre designer, artist and sculptor. His work spans several major international movements, including De Stijl and Surrealism. Central to Kiesler's practice was the notion of Correalism, which described the underlying interconnectivity between art and space as a series of correlations between objects, environments and human experiences. This desire to merge disciplines and collapse the boundaries between public and private is evident in Kiesler's window display designs for the department store, Saks Fifth Avenue, New York, in the late 1920s. Displayed in the exhibition is a series of photographs depicting Kiesler's staged windows at this

department store, where he was designer from 1928–30. His book *Contemporary Art Applied to the Store and its Display* (1930) typifies the ideological notions of 'good' versus 'bad' taste that dominated Modernism.

Born in Russia, **Natasha Kroll** (b. 1914, d. 2004) was a display and production designer, who attended the renowned Reimann School in Berlin. She later moved to London, working at the school as an assistant teacher after it moved to Britain in 1936. Kroll's career as a window display designer is marked by projects at numerous department stores throughout Britain, in particular the modernist architecture and interiors of Joseph Emberton's Simpsons of Piccadilly, where Kroll was appointed in 1942. A series of photographs and archival material from the University of Brighton Design Archives document Kroll's displays, which bring together the forms and structures of European modernism. Kroll also designed the Lion and Unicorn Pavilion at *The Festival of Britain* in 1951, one of the shoot locations for Atelier E.B.'s new collection, *Jasperwear*, by photographer Zoë Ghertner, in Battersea Park.

Käthe Kruse (b. 1883, d. 1968) was a popular German doll maker, who established her eponymous business in 1909, and which is still in production today. Starting in 1934, the company also manufactured display mannequins for ten years, and a group of these (a traditionally dressed mother surrounded by children), was exhibited in the German pavilion at the 1937 Exposition Internationale des Arts et Techniques dans la Vie Moderne. Her work was shown alongside products and artworks sanctioned by the Nazi government. The business was taken over and transformed into a publicly owned company in the German Democratic Republic

after the war, while Kruse herself relocated to Donauwörth where she is still remembered in the Käthe-Kruse-Puppenmuseum.

Jeanne Lanvin (b. 1867, d. 1946) was a highly influential French haute couture fashion designer. She had a pioneering vision in the use of mannequins to display fashion while representing the Chambre Syndicale de la Haute Couture, and overseeing several of the World Fair presentations of French couture on the global stage. Early in her career she produced miniature versions of girls' dress designs for customers' dolls. In the Paris Exposition of 1900, in association with Madeleine Vionnet and Jeanne Paquin, they together 'dressed' a fifteen-metre statue of La Parisienne. At the World Fair of Exposition Internationale des Arts Décoratifs et Industriels Modernes of 1925, under her auspices, the Pavilion of Elegance showed fashion on metallic skinned, abstracted mannequins by Siégel, at the time a striking break from the wax realism of the past. For the scenography of the French couture section of the Brussels Fair of 1935 she had made a suite of mannequins fitted with the heads of the Venus de Milo, in step with the mode of Neoclassicism in fashion at that time. At the 1937 Paris fair she oversaw the selection and scenography for the Pavilion of Elegance, commissioning the sculptor Robert Couturier to create stylised statues on which to show haute couture and furs. These mannequins had unwieldy proportions, and the dresses her house custom-made for them reflect this. At the New York World's Fair of 1939 clothes were abandoned altogether by some French haute couture designers, instead creating sculptures imbued with the 'spirit' of their brands. At the 1939 San Francisco Fair, couture pieces were paired with works of art by artists like Marie Laurencin and Lanvin made a dress in homage to the 1916 painting *The Piano Lesson* by Henri Matisse. The statues created by J.

Sapey-Triomphe to display fashion were then repurposed for her Paris boutique.

Marie Laurencin (b. 1883, d. 1956) was often the chosen portraitist of celebrities of the Paris art and fashion milieu, and her work's quintessential femininity fitted perfectly when gracing the cover of *US Vogue* or *Vanity Fair*. As a woman artist her work was read in relation to domesticity, and it regularly featured within interior decor schemes, such as the *Chambre de Madame de l'Ambassade Française* at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in 1925. In homage to this, Atelier E.B hang a painting by Lucy McKenzie in their own Serpentine showroom that emulates the style of Laurencin.

Beca Lipscombe is a Scottish fashion and textile designer and printmaker, and one half of Atelier E.B. After studying at Central St Martins, Lipscombe set up her eponymous label and worked in London and Paris, freelancing for companies such as Liberty, Chloé, Stella McCartney and Ann-Sofie Back. Until 2011 she taught on the Master of Fashion and Textiles at Glasgow School of Art, leaving to focus on Atelier E.B. She printed one side of the paravent screen in the showroom and collaborated with artists Calum Stirling and Rachel Colvin to produce the Jesmonite cameos adorned on each panel, inspired by a display that featured in the 1946 V&A exhibition *Britain Can Make It*.

Lucy McKenzie is a Scottish artist and one half of Atelier E.B. Appropriating images and modes of production she makes paintings in a variety of styles, including trompe l'oeil environments and works that blur between art and design. The exhibition includes two new

paintings in which the artist inhabits the style of another artist. The first, positioned within the historical chapter of the exhibition, is a scale replica of Meredith Frampton's (b. 1894, d. 1984) complex still life *Trial and Error* (1939) (the original is on display at Tate Britain), which features the pristine head of a lay figure (a human form used by artists in the 19th century to replace live models) presented alongside a head from c. 1880, now worn with the patina of age. McKenzie has also imagined the 2018 fashion shoot of Atelier E.B.'s *Jasperwear* collection in the style and spirit of the French avant-garde artist Marie Laurencin. McKenzie employs her training in 19th century techniques of decorative painting to meticulously render materials with great fidelity; she painted the marbled trompe l'oeil surfaces in Atelier E.B's shop and one side of the paravent screen in the showroom.

Phillip Medicus was an amateur filmmaker who captured in six reels the 1939–40 New York World's Fair, an exposition that took place at Flushing Meadows-Corona Park around the theme of 'World of Tomorrow'. A short excerpt of Medicus' six hours of footage is presented in *Passer-by*, specifically documenting the Fair's French Pavilion displaying fashion.

Lee Miller (b. 1907, d. 1977) was an American photographer and photojournalist. Miller's unique career includes working as a fashion model in New York in the 1920s, before moving to Paris, where she became a fashion and fine art photographer, and later worked as a correspondent for *Vogue* during the Second World War, covering events such as the London Blitz, the liberation of Paris, and the concentration camps at Buchenwald and Dachau. It was in Paris that Miller became affiliated with the Surrealists, becoming a model and collaborator to Man Ray

and beginning her own photographic studio and taking over several of Ray's fashion-related projects. Many photographs that are attributed to Ray were in fact taken by Miller. Displayed in *Passer-by* is a juxtaposition of photographs, the first is an early advertisement featuring Miller as a model for Kotex, the first to depict a real person in an advert for menstrual hygiene. The stock photograph of Miller was taken by Edward Steichen, who later sold it to Kotex; as a hired model at that time her approval was not required. Miller was later pleased to have inadvertently been part of an advert that implicitly challenged taboos around female menstruation and self-presentation. Also included is an article featured in *US Vogue*, March 1933. Titled 'March Hairs for Mad Hats', the article is notable for Miller's act, as model, of representing herself photographically in an editorial shoot. Though visually typical of the period, the photograph is ground-breaking as it marks the emergence of women inhabiting the simultaneous role of model and photographer in the commercial world of fashion photography, which at the time still operated with strictly gendered roles.

Vera Mukhina (b. 1889, d. 1953) is one of a handful of Stalin-era Russian artists whose work was critically appreciated abroad despite its complicity in cultural and political propaganda (alongside painter Aleksandr Deyneka, sculptor Marvey Manizer and architect Boris Iofan). Her most famous sculpture *Worker and Kolkhoz Woman* (1937), is one of the largest and most widely recognised works by a female artist. Included in the exhibition is a miniature version produced by her studio as a souvenir of the 1937 Exposition Internationale des Arts et Techniques dans la Vie Moderne de Paris. The work was a feat of engineering masterwork and stood 24.5 metres high on top of the USSR's pavilion, designed by Boris Iofan at the World Fair. Iofan originally

envisaged the figures in togas, perhaps inspired by the antique Greek sculpture the tyrannicides Harmodius and Aristogeiton. Mukhina's final design has more in common with the dynamic sculptural arrangements of Constructivism, and the *Winged Victory of Samothrace* (190 BCE) in the nearby Louvre Museum. The pavilion's proximity to the Seine river gave it the impression of a ship sailing against the tide, with the thrusting figures as mastsheads. It was removed and reconstructed, and is now on permanent display in Moscow's VDNKh park.

Considered to be one of the most important window designers of the 20th century **Gene Moore** (b. 1910, d. 1998) studied painting at the Chicago Academy of Fine Arts before arriving in New York in 1935. His first display job was at I. Miller, where he worked from 1936–38, followed by Bergdorf Goodman in its Delman's shoe division. In 1945 he moved to Bonwit Teller as display director.

In *Passer-by*, a slide show of 40 photographs chronicle, to scale, the imaginative window displays of Tiffany & Company's flagship store on Fifth Avenue in New York during Moore's time as Artistic Director from 1955 to 1994. Moore is thought to have created some 5,000 windows during his time at Tiffany & Co. where his domain was six Fifth Avenue windows, three feet tall, 22 inches deep, each with a width that Moore adjusted to best suit his chosen composition. Lighting was key in creating illusion, often placing a fluorescent tube in a trough in the floor along the back wall of each window, creating the effect of a glowing aura within the frame of the window.

Moore's Tiffany & Co window displays frequently called upon the passing viewer to complete the

picture. Often sparse in their display but with a striking visual impact, Moore's windows would often comment on current events. During a water shortage in New York, he designed windows with fountains not from water but recirculating gin; when there was a transport strike, which meant more people walking past the windows than usual, Moore recommended alternative means of transport—roller skates, unicycles and pogo sticks.

Moore's rich legacy of window design can be seen as a portrait of the evolution of fashion and art in New York. Through wit, brilliant merchandising savvy, and unconventional methods, his work continues to act as a blueprint for today's attention-grabbing displays.

Sasha Morgenthaler (b. 1893, d. 1975)

was a Swiss artist and doll maker, who also developed innovative designs for commercial mannequins during her career, such as for the windows of Jelmoli department store in Zürich. Morgenthaler's artisan-produced dolls are noted for their realism and particular attention to detail, whilst the significance of upholding racial diversity is also present throughout her designs as part of the desire to create a picture of universal childhood. Morgenthaler had been disturbed by the falsely cheerful demeanours of her dolls in infancy and wanted to produce something that children traumatised by the horrors of World War Two could relate to. Included as part of the exhibition is a selection of photographs and printed material together with an original 'Sasha' doll.

Steff Norwood's work is hybrid by nature and sits between the disciplines of design and sculpture. He imposes a singular aesthetic approach through his choice of materials,

form and colour. Norwood designed and built the Atelier E.B faux shop, based on a traditional clothes shop in Ostend which has since closed down. Fascinated by industrial techniques and processes to transform an object's surface and texture, Norwood has created a monolithic sculpture – part geological, part futuristic – to display one of Atelier E.B's blankets. This new sculpture stems from an earlier project where Norwood designed an island shop display based on the rocky Scottish landscape. He lives and works in Glasgow.

Ben Perdue is a London-based writer focusing on fashion, arts and culture. His article on the London fashion store Pineal Eye is included in the exhibition alongside photographs from the period from the bygone Tokio Store Blog.

Charles Pilkington Jackson (b. 1887,

d. 1973) was a British sculptor known for his work in Scotland throughout the 20th century. Noted for his many memorials and monumental sculptures, he is perhaps most recognised for one of Scotland's most iconic landmarks: the statue of Robert the Bruce at Bannockburn, as memorably reproduced on the Clydesdale bank £20 note. A selection of photographs and archival material in *Passer-by* revolve around *Enterprise Scotland*, an exhibition that marked the inception of the Edinburgh Festival in 1947. A patriotic celebration of Scotland's significance in the worlds of literature, architecture and art, Pilkington Jackson created for the exhibition a dynamic sculptural figure named Jenny Weave. Commissioned by the exhibition designer, James Gardner, with the architect of the space, Basil Spence, Jenny Weave was a towering monument at 18-feet-high, which stood as an image of national vitality at a time when Britain was caught within an economic crisis after the

War. Pilkington Jackson produced a series of window displays for Jenners department store on Edinburgh's Princes Street in 1938 to mark the shop's centenary.

The Pineal Eye was a boutique clothing store that opened on Broadwick Street in Soho, London, in 1997. Founded by Yuko Yabiku, Nicola Formichetti and Eric Portès, The Pineal Eye reinvented what a shop could be. Through inventive window displays and being the first stockists of numerous independent designers, The Pineal Eye anticipated the idea of the concept store that proliferates contemporary fashion and consumer culture. This exhibition includes a text by Ben Perdue on the store.

Markus Proschek (b. 1981) works in painting, sculpture and installation. He often takes ideologically charged visual references from the past and combines them with those from other recent cultural frameworks to propose revised histories. His practice investigates the continuous transformation of these motifs in shifting contexts. Proschek lives and works Berlin.

Lucy McKenzie and Markus Proschek's large-scale sculpture *LACUNA (Brussels/Rome)* 2018 comprises six sculptural fragments that are copies of antique statues. Recreated by photogrammetry – the use of photography to ascertain measurements between objects – these forms have been modified by the artists to feature abstracted elements from Atelier E.B's *Jasperwear* fashion collection arranged in the layout of a classical frieze. By highlighting the 'dressed' aspect of the statues, the artists draw attention to the fundamental similarities between sculpture and mannequins, and their equally pronounced differences

Mannequins have a surface coating that aspires to perfection. As soon as this surface is damaged through use the mannequin becomes cheapened, and this devaluation reflects negatively on the garments they display. They simultaneously call to mind a disfigured person and a consumer product that is no longer 'box fresh'.

In the context of sculptural practice, however, the disfiguration of the human form is not only acceptable but positively celebrated as an aesthetic gain. This is particularly true of the treasures of Classical Antiquity, the fragmentary state of which signifies value in a variety of other ways, including their authenticity as relics that have suffered from the destructive effects of time. The vulnerability of their surfaces – whether of stone, marble or plaster – is in direct contrast to the durability of the plastic used in a mannequin, as is the rich history inscribed in their battered and broken condition.

Fragmentation is in the DNA of Modernism. This applies not just to the physical objects themselves, but also to the voids created by what has disappeared, and the gaps that connect them as part of an imagined whole, all of which provide the observer with a space in which to project a fantasy of the perfection that has been lost. And what is true of individual works of art is also true of the idea of Classical Antiquity as a whole. There are few periods in history that have been so obsessively reimaged or reinvented, and even fewer that have been so successfully employed as a screen on which to project an aesthetic enterprise, or an ideological agenda. In the chain of adaptations of the 'classical aesthetic' (which incidentally never existed as such at first place), the quest for the original is in vain, and appropriation remains a seamless cultural practice defined by the contradictions it embraces.

As objects of projection, the fragments of Classical Antiquity have a profound resonance with the commercial mannequin. Both are key players in the marketplace of dreams, holding up a mirror to the aesthetic values of whatever period of history they happen to find themselves serving.

Josephine Pryde is an artist based in London and Berlin who often works with photography. Pryde shot Atelier E.B.'s 2018 collection *Jasperwear* on a farm close to the Scottish Borders. One image is hung in the exhibition. Further photographs are presented in a lookbook, alongside those by Zoë Ghertner who shot the collection in London. The touch and feel of clothing are important qualities for Atelier E.B, and together with Pryde, they conceived a photoshoot featuring five models who each have a different visual impairment, in the company of a variety of animals.

Elizabeth Radcliffe is a tapestry weaver practicing in the classical tradition of hand weaving on a loom. She originally trained as a cartographer and was a printer at the Dovecot Studios in Edinburgh. Inspired by patterns in nature and the fall of clothing about the human body, she makes full-figure portraits to create highly detailed, almost painterly effects of light and texture. Known for combining new and old techniques, Radcliffe has developed a distinctive method of finishing a shaped tapestry. She has included a portrait of the artist Marc Camille Chaimowicz in the exhibition, wearing the *Mockintosh Long Brooch* from Atelier E.B.'s *Inventors of Tradition II* collection (2015).

Virgil Rainer (b. 1871, d. 1948) was an East Tyrolean artist, who created works of monumental religious sculpture. Working in Vienna, Berlin and America throughout his life, Rainer returned to Tyrol after the outbreak of the First World War. In 1928 he was commissioned by the Tyrolean Folk Art Museum in Innsbruck to carve a set of life-size model couples to show local costume.

The couples were to reflect the typical features and character of the people living in the area. Since Austria's Annexation to the Third Reich in 1938, the so-called Anschluss, Tyrol played an important role in a movement called Folk Costume Renewal (Trachtenerneuerung), and this commission was initiated by Gertrud Pesendorfer, an activist in this field with close connections to the National Socialists. Several of the figures were based on her. The mannequins are carved using the same local traditional skills Jeff Koons employed in his sculpture *Ushering in Banality*, 1988. Like in the case of the Tyrolean Folk Art Museum, mannequins displaying traditional Austrian and Bavarian dress are often packed densely in glass vitrines, somewhere between presentation and storage. If national taste in the display of folk material is taken into account, this style is the polar opposite of French methodologies. France's most influential ethnographic display expert was museologist Georges Henri Rivière who was the vice-director at the Musée de l'Homme, which opened in 1938. For his museum he forbade the use of mannequins, considering them too dead and uncanny, instead pioneering an inventive use of 'invisible' figures, objects suspended by threads imbued with a sense of abstract life and vitality. It was also at this time considered ill advised to include mannequins in scientific or educative displays, enforcing a strict division between commercial and non-commercial spheres. This was not an issue for Germans and

Austrians, perhaps because their fashion and luxury industries did not hold such economic significance, or perhaps because they had a different perception of 'high' and 'low' cultural forms. In some cultures costume is one of the most important ways to express regional, and even national difference.

Bernie Reid's practice spans sculpture, illustration, design and graffiti, and he was a founding member of Atelier E.B in 2007. For the exhibition he has made his largest rug to date. Using a complex layering process of stencilling and spray-paint techniques, his rug patterns derive from traditional Afghan and Middle Eastern carpet designs, which enable Reid to engage with transferring one medium into another and the effects of *trompe l'oeil*. Upon the rug Reid presents a seated figure dressed in Atelier E.B, utilising the anthropomorphic structure of a chair to suggest the body. Reid is based in Edinburgh.

The Reimann School was opened in Berlin in 1906 by Albert Reimann, and later re-established in London in 1938 when it could no longer function under the Nazis. The first commercial art and design school in Britain, whose alumni include artist Richard Hamilton, The Reimann School is noted for its practical approach to art making, encouraging the makers who studied there to apply themselves to useful arts and the strategies for commercial success that this required. It was one of the first schools to teach photography, interior design and, significant to *Passer-by*, the art of window display. Several practitioners featured in this exhibition were students at The Reimann School, such as Natasha Kroll and Agatha Christie, and it brought a wave of new talent to London from the continent.

Adel Rootstein (b. 1930, d. 1992) was a British mannequin designer, whose designs form the blueprint for mannequin-making around the world. Known for her particular understanding of the visual theatre embedded within fashion and its display, Rootstein began her career by creating experimental visual merchandising props in the kitchen of her home in Earl's Court, London. Noticing a discrepancy between the exciting world of fashion that was developing around her in 1960s London and the unrepresentative window displays of high street retail, Rootstein reinvented this latter context, utilising mannequins as a way through which to align high fashion, retail and the international media. Rootstein's work is also notable for its distinct awareness of racial diversity within mannequin-making, as well as incorporating quirks within the faces and bodies of her dummies. A mannequin of the singer Elaine Paige is included in the exhibition. An iconic persona and figure immortalised in fibreglass, Rootstein's depiction of Paige demonstrates how such figurines often mark in time moments in fashion history. This was part of the Jenny Penney Collection, made to show growing fashions lines for petit women. The exhibition also includes a bust by Rootstein, from the series 'Memfizz' which responded to the popularity of post-modern Memphis design at the time.

Saks Fifth Avenue is an American department store located on Fifth Avenue in Midtown, Manhattan, New York. The exhibition includes photographs of window displays by Frederick Kiesler from 1928.

Martha Schön was a German mannequin maker. In 1927, Schön, together with her husband Egbert Schön and the sculptor Johannes Häfner, founded a craft workshop for display mannequins in Berlin. Within a few years the company became the most important German producer of mannequins after *Schaufensterkunst G.M.B.H.* In the 1930s, Johannes Häfner founded his own company, Häfner-Figuren, however it was to falter shortly after World War Two. In contrast, Martha Schön – the only female among otherwise male company directors in this trade – managed to steer the firms of Häfner & Schön, and later Martha Schön, through difficult and ever-changing times. Her well-developed business acumen as well as her infallible sense for fashion, quality and marketing contributed to the success of the company, which in 1968, after 40 years, ceased production.

The mannequin sculptor and window-dresser **Cora Scovil** (b. unknown) is an important figure in history of the American mannequin vernacular. In 1935, with The Great Depression engendering ingenious and cost-effective forms of marketing, she captured the attitude of Hollywood's elite in a series of plaster mannequins bearing the likenesses of Joan Crawford, Greta Garbo and Joan Bennett. Shown here is her 1940s 'Ladybook' in which she takes her shop windows as a starting point to discuss different aspects of retail, the fashion business and women's experiences. Like many women in the industry whose specialised skill was routinely questioned, she entered this field without professional training.

Markus Selg's multimedia practice explores the dynamics between archaic myths and computer technology in forms of digital painting, sculpture, music, film, theatre and immersive installations. He lives and works in Berlin. For the exhibition, Selg chose to adapt his 2009 remake of Wilhelm Lehmbruck's (b. 1881, d. 1919) sculpture *Der Gestürzte / The Fallen Man* (1915) – which he modelled to his own body proportions as a personal tribute to this sensitive anti-war memorial – as a mannequin for Atelier E.B. By dressing this naked and fallen figure, the fundamental and archaic idea of clothing as protection and second skin comes to light. The inward gesture and angst of the figure is in stark contrast to the expressive surface of the digitally printed plinth. These patterns were created through Mandelbrot Set algorithms, and seem to echo the self-generating Greek meander patterns on Atelier E.B.'s sweater and tracksuit trousers. Gazing into the fractal abyss underneath, the sculpture transforms into a contemporary image of an uncertainty and vulnerable humanity on the edge of the digital age.

Siégel Mannequins

In 1895 Victor-Napoléon Siégel (b. 1870, d. 1958) founded the Paris company Siégel, which began producing various display items beyond mannequins. Whereas the Paris company Pierre Imans, which was founded around the same time, concentrated from the outset on the production of high-quality wax figures, Siégel only started producing mannequins from 1924 onwards. In cooperation with Stockman, a producer of tailor dummies, and young artists and designers, Siégel developed for the first time stylised and abstract mannequins out of new materials. These mannequins formed part of elaborate sets at fashion fairs and in luxuriously-designed sales catalogues and commercial brochures,

which employed well-known photographers to showcase the mannequins modelling the clothes of famous fashion houses. Siégel's work and various collaborations established the mannequins as a form of applied art in its own right.

Simpsons of Piccadilly was a retail store located on Piccadilly, central London, created by Alexander Simpson and architect Joseph Emberton. Today this is the site of a Waterstones book shop. Natasha Kroll was appointed the position of Display Manager at the store from 1942. A pioneer in her approach and her display philosophy, which had its roots in European modernism, complemented the innovative premises. Kroll worked at Simpsons for 12 years, working her way up from the role of display manager to taking complete responsibility for the store's design, publicity and display work. She was not the only note-worthy artist to work there, in his time at Simpsons the German photographer, typographer, film-maker Laszlo Moholy-Nagy displayed shirts and jackets on heat-formed body shapes of transparent plastic. Graphic designer Ashley Havinden was also important in the identity of the store, being responsible for the Men's section in the 1946 exhibition *Britain Can Make It*.

Basil Spence (b. 1907, d. 1976) was a Scottish architect who worked in the Modernist and Brutalist style. His most famous building is the post-war renovation of Coventry Cathedral, and he worked on several exhibition pavilions, for example the 1938 *Empire Exhibition, Glasgow, Sea and Ships Pavilions for The Festival of Britain*, 1951 and the British pavilion at Expo 67, Montreal. One of his buildings, the Hyde Park Cavalry Barracks (1970) can be seen from the Serpentine Sackler Gallery.

Calum Stirling's practice includes sculpture, film and architectural interventions. For the exhibition Stirling made the large cameos adorning the paravent screen in the Atelier E.B showroom in collaboration with artist Rachel Levine and designer Beca Lipscombe, who printed the panels. He has also made small stone and concrete fragments which have been placed throughout the exhibition. Like remnants from an archaeological dig these objects, cast in cement and laser printed on to pebbles, combine imagery from Atelier E.B's new collection, with that of his own. Stirling is based in Glasgow.

Howard Tong is a London-based designer with a background in performance art; he studied with Lindsay Kemp and was part of performance groups Ting and Theatre of Mistakes. He has worked for leather goods brand Mulberry and department store Harvey Nichols. In 2005, he founded KSHT with Kathryn Scanlan, designing and producing innovative and award-winning shop fittings, exhibitions and displays. Tong has contributed, alongside Scanlan and Barbara Kelly, to Atelier E.B's faux shop within the North Powder Room of the Gallery, dressing this trompe l'oeil display using traditional window trimming techniques, with items from their collection.

Fred Wilson (b. 1954) is an American artist based in New York. Through his sculptural works, Wilson deconstructs and reframes familiar objects and symbols, with a particular interest in the conventional display mechanisms propounded by museums and cultural institutions. Displayed as part of *Passer-by* is Wilson's 2003 work, *Sacre Conversazione*, which was originally presented at the 50th Venice Biennale. In this site-specific iteration, the installation comprised a display in the window of the American Pavilion featuring mannequins dressed in an array of historic

costume replicas, whilst a bag seller sat in front of the installation – a subversive comment on the intersection of display and commerce, original and counterfeit. The work's title references 'Sacra Conversazione' – meaning holy conversation – and refers to Renaissance painted altarpieces in which attendant saints and patrons are grouped in a single space around the centralised Virgin and Child. The saints, the patrons and the Virgin and Child could not have been together in the same space or time. By adopting this trope from the canon of Western painterly tradition, Wilson subverts it from within by bringing together black figures from 15th century paintings by the Italian artists Carpaccio, Veronese, Di Patati, Mantegna, and Marciale, (and in the Venice Biennale, the Senegalese bag seller). As in the Renaissance 'Sacra Conversazione' paintings, most of these African individuals would not have known each other. It is a conversation among Africans in Europe across time, space and status.

For this exhibition, Wilson's installation has been reconfigured for the spaces of the Gallery. Discussing the work, Wilson comments how 'a decorative art object is supposed to just sit there; you're not supposed to really think too hard about it. But I like working with such common items and luxury goods that are not considered high art, because they authentically represent a culture, good or bad. Here they also reveal an historically invisible community, but also a prejudice'. For Atelier E.B *Sacra Conversazione* embodies the overlapping narratives between history, sculpture, painting, commerce and display.

World Fairs 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes de Paris

The underlying agenda of The International Exhibition of 1925 was to promote France as the world's arbiter on good taste and the leading producer of beautiful things. As France's fashion and beauty industry produced almost as much GDP as heavy industry in 1925, this was for sound economic reasons. Notions of luxury, and by extension beauty and seduction, were therefore deliberately intertwined with national identity, as they still are today. The Exhibition of 1925 promoted Paris as embodying a fashionable woman that the world could come and fall in love with, and simultaneously as a female consumer. The type of Art Deco associated with the fair: ornamental, artificial and loved by 'shop girls', is gendered, positioned as a feminine counterpoint to the muscular rationalism of Modernism. Shopping was a star attraction; the major department stores had their own pavilions and a street of show 'boutiques' spanned the Alexandre-III bridge, including showcases for the major mannequin manufacturers Siégel-Stockman and Pierre Imans. These were documented by designer René Herbst.

1931 Exposition Coloniale Internationale de Paris

The Colonial Exhibition was situated in the Bois de Vincennes, Paris, to which people from colonised nations were brought and housed in reproductions of their native architecture to create arts and crafts and perform for visitors. The Exhibition was partly a campaign by Western colonial powers (including Great Britain, Belgium and the Netherlands) to justify their activities at a time when the rationale behind imperialist expansion was increasingly being questioned. Here, Colonialism was presented simplistically

as beneficial to all, implying a natural order between colonised and coloniser. Art, design and the applied arts were used as tools in enforcing racial division; they sampled non-Western motifs as surface pattern without interest in the indigenous cultures that produced them. On display in *Passer-by* is a copy of the popular French bi-monthly magazine *L'Illustration*, whose cover depicts a statue displayed at the 1931 Exposition, emulating the format of a fashion magazine.

1935 Exposition Universelle de Bruxelles

After France, Belgium is tied with the USA in hosting the most World Fairs. Beside its colonial interests in Congo, Belgium did not have the same nationalist agenda as the French, nor the free-market commercialism of the Americans in the Fairs it hosted. Instead the Belgian fair of 1935 is of interest for some of the minor projects and events that took place there. In *Passer-by* Atelier E.B look at the 1935 Miss Universe competition which Brussels hosted as part of the fair. Unlike today, each competitor wore costumes specific to her country, for instance Miss USA is dressed as a Puritan settler. Women were frequently used as motifs at the World Fairs, as national allegory in figurative statues and 'decorating' the sites as consumers. This concealed how little women actively participated, or their realities were addressed.

1937 Exposition Internationale des Arts et Techniques dans la Vie Moderne de Paris

The World Fair exposition of 1937 was a stage for the diplomatic tensions that would soon lead to World War Two. It is remembered for the striking image of Albert Speer's German pavilion in an ideological face-off with Boris

Iofan and Vera Mukhina's USSR pavilion framing the Eiffel tower. But it was not only Russia and Germany who were waging a propaganda war, it was elsewhere too; in the British pavilion with its scenes of cricket and fox hunting, and in the various presentations of the French, always dedicated to promoting Paris as the centre of culture and luxury. While as a rule women are under-represented as anything other than either decorative allegories or consumers at the World Fairs, in this instance several major female artists were given prominent platforms. Vera Mukhina on the USSR pavilion, Leni Riefenstahl's films were shown inside the German pavilion, and Sonia Delaunay exhibited large murals made with her husband in the Palais des Chemin de Fer and the Palais de l'Air. The Exhibition of 1937 was artistically rich in part because the global Depression of the 1930s meant public works were for many artists a vital form of income. There was an abundance of unusual jobs for artists and crafts people, including several in the Pavilions of Elegance and Parure (apparel). Wicker worker Lena Zervudaki created wire-framed mannequins wearing wicker bikinis. The young graphic artist and painter Angele Macles produced murals for the façade, and Mme Max Vibert, together with Émile Aillaud and Etienne Kohlmann devised the interior decor of the Pavilion of Elegance.

1939 New York World's Fair / Golden Gate International Exposition, San Francisco

The New York World's Fair looked to the future and 'the world of tomorrow'. In *Passer-by* Atelier E.B examine at the way that fashion was presented in the French pavilion at this fair and at the Golden Gate International Exposition the same year. The kinship of fashion and art is promoted for a variety of reasons, for instance to underscore the creative aspiration of fashion, rather than the realities of its global

impact as a major pollutant, and sweated labour industry. In both New York and San Francisco fashion was put on a par with fine art, with dresses being twinned with French paintings by famous artists such as Marie Laurencin and Henri Matisse, and by highlighting the 'dressed' nature of classical antique statues. In this, France draped 'the world of tomorrow' in the aesthetics of the past.

Wols was the pseudonym of Alfred Otto Wolfgang Schulze (b. 1913, d. 1951), a German painter and photographer. Although largely unrecognised during his lifetime, his paintings are now considered exemplary of lyrical abstraction and the Tachisme movement, a distinct trend within Post-war Modernist painting in Europe. After settling in Paris in 1933, Wols produced his first paintings, but maintaining a concurrent photographic practice, which demonstrated a clear influence of Surrealism and anticipate the displays at the International Exhibition of Surrealism in 1947. In 1937, his photographs started to appear in fashion magazines, such as *Harper's Bazaar*, *Vogue*, *Femina* and *Revue de l'art*. That year he was also employed in an official capacity to document the Pavilion of Elegance at the International Exposition of Art and Technology in Modern Life in Paris. He produced not only promotional images of the finished installation, but 'in progress' shots, with disembodied mannequins poking out of packing cases. These revealed the theatricality of the staging of the pavilion's scenography, and by extension, the Exposition as a whole. As a commercial side-line he produced postcards of his images to sell outside the pavilion. A selection of Wols 'backstage' photographs are included in *Passer-by*, as is an original postcard of a mannequin wearing a design by Madeleine Vionnet.

Rotating on screens within *Passer-by* are two, strikingly lifelike figures. Created by the Japanese maker, **Yasumoto** (b. 1826, d. 1900), these models of a man and a woman are clothed in evening wear typical of early 19th-century Japan. Held within the collection of Glasgow Museums, these two figures were presented in 1916 following a visit by the Japanese consul as a replacement for an earlier couple they saw in the collection. Claiming that the previous models did 'not represent Japanese costumes nor the Japanese arts in any respect', the consul and group of 48 visitors gifted these new figures to the museum. Captured in high-definition, the video portraits highlight the uncanny nature of each figure, which are constructed out of papier-mâché (mulberry paper) and plaster with fine gesso in the areas on show. Traditionally the man's hair would have been long and worn similarly to the female figure, however the male figure's cropped hair is a nod to the adoption of Western hair styles by Japanese men.

PROGRAMMES & EVENTS

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27 October, 3pm
Joseph Constable, Assistant Curator

1 December, 3pm
Melissa Blanchflower, Curator

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Serpentine Galleries: Melissa Blanchflower, Curator
and Joseph Constable, Assistant Curator

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**ATELIER E.B
PASSER-BY**

**SERPENTINE
GALLERIES**

**3 OCTOBER 2018 –
6 JANUARY 2019**