

2003

DEUTZ presents

Flawnt

Art * Fashion * Culture



2003

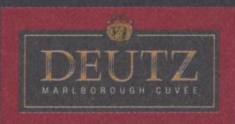
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Art x Fashion x Culture



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JO TORR *The Gauvain Gown* 2001
 printed and unprinted cotton, plastic flowers, shells, straw hat
 Collection of Jo Torr. PHOTOGRAPHER: Michael Hall MODEL: Rachael Collinge

Exhibition Guide

AUCKLAND ART GALLERY

Cnr Wellesley and Kitchener Sts
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www.aucklandartgallery.govt.nz



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AGC
2002

Flaunt: to display (possessions, oneself, etc) ostentatiously; to show off; to wave or cause to wave freely; to flutter...



Image courtesy of WORLD

- 1 WORLD Feather 1997
wool, iigra, chicken feathers, pheasant feathers
Collection of Auckland War Memorial Museum
Te Papa Whakahaere
- 2 LISA REHANA Quiver 2000
horn, feathers
Collection of the artist
- 3 SANGOKUITE KUMIMORI The Actor Swamurum Gennosuke 1928
Wakodoi - mishi (a fur colour) technique
Mackelvie Trust Collection
Auckland Art Gallery Toi o Tamaki
- 4 GRAHAM FLETCHER OPV#2 2001
stained on tapa leaves
Auckland Art Gallery Toi o Tamaki
- 5 MARILYN SAINTY, DEBORAH SMITH Dust Cloak 2000
dresses, photographs, leg dolls
Collection of Marilyn Sainty and Deborah Smith
Auckland Art Gallery Toi o Tamaki
- 6 SAMUEL FISHER Asleep 1902
oil on canvas
Mackelvie Trust Collection
Auckland Art Gallery Toi o Tamaki
- 7 UNKNOWN Corset 1900
Collection of Joanne Hawke

What we wear—decorations such as tattoo, cicatrices, paint, adornment, clothing—gives important clues to our social standing within our particular culture. A king without his robes and crown is a man by any other name; a woman in a tailored trouser suit refuses to be constrained by traditional western notions of femininity.

While in many societies there is no division between art, craft and clothing, in the west traditionalists have tried to argue that art and fashion are distinct entities; a position that has been hotly debated in recent years by both artists and fashion designers. The exhibition **Flaunt: Art/Fashion/Culture** contains collection works, garments by fashion designers, historic costumes from various museums and private collections, theatrical costumes and works by contemporary artists which demonstrate the interplay between art and fashion.

Crosspollination

As a Pacific nation, New Zealanders have a rich and varied range of cultures that influence what we wear. **Crosspollination** explores this diversity and considers the meanings engendered in such cross-fertilisation. In 1895 Gottfried Lindauer thought nothing of painting a piupiu around the shoulders of Paora Tuhaere because he wanted to include its patterns in a bust portrait. Nicholas Blanchet similarly appropriates the piupiu in his 2001 resin and polyester cotton **Flax Skirt**. Jo Torr and Graham Fletcher claim back representations of Polynesian women from the hands of nineteenth-century male western artists, the former in costume, the latter on painted tapa. Torr's 'Victorian' dress using Island lava-lava fabric, the first in a series known as the Gauguin Suite, is named after the famous artist who made his home in Tahiti. Gauguin painted the young women as exotic objects of desire, when in reality missionaries had introduced voluminous garments to cover their nudity. Torr's dress highlights the imposition of one set of cultural values over another through colonisation, while reclaiming the costume as an object of contemporary beauty.

Styling Modernity

Fashion became more egalitarian in the face of two world wars, turning its back on the elaborate and constraining garments of the Victorian era. Frances Hodgkins and May Smith both created designs to be used for textile printing, with similar fabrics appearing in their self-portraits. Rita Angus depicted Betty Curnow's adept wartime reconstruction of two aprons into the cactus and sombrero-patterned blouse worn in her portrait. The narrative behind these two kinds of reconstruction—apron to blouse, blouse to painting—is then interwoven into Anna Miles' screen-printed curtain **The Style of Address** 1994.

Courting Attention—Masking Desire

Nowhere has the language of class and power been more fully demonstrated than in the traditions of the court. Allan Ramsay's two portraits of King George III and his wife Queen Charlotte show individuals dripping in furs, jewels, tassels and brocade. Indeed, husband outstrips wife in flaunting his status. In the seventeenth and eighteenth centuries men were happy to be painted in rich brocades and lace, a powdered wig being an essential part of public attire. It was only in the nineteenth century that men adopted more austere costuming, reflecting their wealth instead on the backs of their women. Fashion house World's gold lamé suit dares the male consumer to take up the peacock's cause once more.



1 'froufrou': n. a. A swishing sound, as made by a long silk dress.
b. Elaborate dress or ornamentation, esp. worn by women. [C19; from French, of imitative origin.]

If status is defined by the amount of clothing and jewellery worn, desire takes a more fluid approach. While Robert Herrick (1591-1674) merrily noted that 'A sweet disorder in the dress kindles in clothes a wantonness', Sir Richard Burton (1821-1890) expressed concern that 'the greatest provocation of lust comes from apparel'. Fashion becomes a marker of desire, the draped body hinting erotically at what lies beneath the cloth. **Masking Desire** considers the subtle messages that lie within ostensibly formal portraits. When Henri Gascard painted **Louise de Kéroualle, Duchess of Portsmouth** c1671, she was shown in the pose of a respectable Lady in Waiting to the English Queen Catherine. Her pose with one hand placed under water running from a fountain was a popular English symbol of marriage, but the only ritual Louise took part in was a mock marriage when she became the mistress of King Charles II, at which her garter was thrown to the assembled 'witnesses'.

Rites of Passage

Ceremonies marking birth, death and marriage are traditionally signified through costume. In many societies white or black can symbolise the transition from one bodily state to another, whether birth, death or marriage. For several centuries black has been associated with mourning in the western world although white, a symbol of innocence, marks the loss of a child. Yet in Dirck Santvoort's **Portrait of a Lady** (1637) the bride, her wedding ring prominently displayed, is magnificent in stiff black brocade. In comparison, Norman Hartnell's 1950s wedding gown is quintessential froufrou¹, Deborah Smith and Marilyn Sainty's installation **Dust Cloak** similarly reflects on memories of significant moments in life.

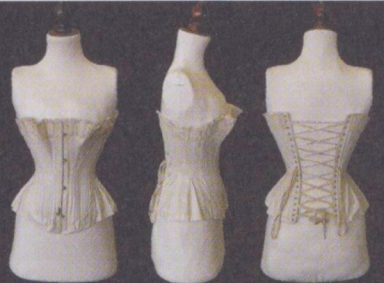
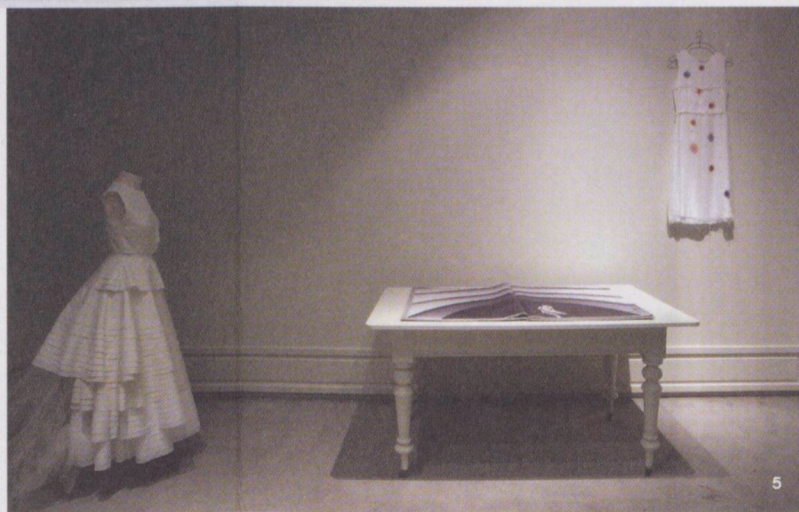
Inside Out

Costume moves from the highly figurative to the deconstructed in this section, juxtaposing Ladenspelder's leaf-clad **Adam and Eve**, after Durer, with the work of Pip Culbert whose shirt consists only of seams. Picasso autographs a woman's dress, thereby turning a garment into a work of art, while designer Karen Walker embroiders the lining of a tailored jacket with an image from a childhood photograph, combining her design prowess with a traditional woman's pastime.

Flaunt, then, addresses the subtle and broad-ranging codes embedded in what we wear. The exhibition's frocks, frills and furbelows are a celebration of creative style, design and identity.

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PRICE
Adult \$7
Concession \$5
Children < 12yrs Free

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