Dying To Be Born Again

Mortality, Immortality and the Fashion Model

Vol 2 of 2

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Illustrations

Except where unknown, sources are listed below title.
1.1 Marie Worth. Hulton Getty Picture Collection.
François Boucher (attrib.). *La Marchande de Modes*. 1746. The Wallace Collection, London.
2.1 English fashion doll in wood. c1750.
2.2 Fashion doll's court dress. 1770s. Bath, Museum of Costume.
2.3 French doll with biscuit head, dressed in the fashion of 1870.
2.4 Carved wooden doll, c1580, possibly of French origin.

2.16 London and Paris fashions. 1864.
Friedrich Seidenstucker. Untitled photograph. 1930.
Toudouze (née Colin), her sister, (Laure Noel) and her daughter (Isabelle Toudouze) were all significant fashion illustrators in nineteenth century Paris.
La Mode Pratique. Photo engraving. 1894.

Although created only for her private amusement, in this photograph of the Countess de Castiglione, the technique of the photo engraver can be seen in progress. An arm that had been obscured by the bow has been painted in and the colour is laid over the photograph.
This portrait is a miniature made from the same original photo as The Red Bow. As well as the addition of a mantilla, the face has been thinned and artificially elongated producing an air of melancholy.
Fashion show at Wanamaker's department store, Philadelphia. 1910.
*Illustrated London News.*
2.31 Paul Poiret in London with his ‘four graces’.
3.2  Lillian Russell, British Music Hall star. Archive Photos.

Cunard was a journalist and poet, the model for the sleek, boyish characters in two bestsellers of the 1920s, Iris Storm in Michael Arlen's *The Green Hat* (1924) and Lucy Tantamount in Aldous Huxley's *Point Counterpoint* (1928). She was also immortalised as an abstract modernist work of art in Brancusi's *Portrait of Nancy Cunard* (1925-27), which is also known as Sophisticated Young Lady.
3.4 Gabrielle Chanel. 1929. Hulton Deutsch Collection.
3.5 Chanel's dress in black crepella as shown in British *Vogue*. 1926.
3.6 A variation on the dress shown in plate 3.5 in the exhibition *Cubism and Fashion*. The Costume Institute, The Metropolitan Museum of Art, 1998.

Curator Richard Martin describes this dress as 'arguably, the dress of the century', combining 'economic reversal, aesthetic purity, and practical manifesto'.
3.7 Chanel with a group of mannequins, 1930s. Roger Schall.
3.8  Fashion parade. Photo by Chris Moore.
3.9 'Tiller Girls'. Berlin, Weimar Period.

Walter Benjamin viewed the transition from the crinoline to the bustle as an evolutionary process in fashion that visually indicated new social freedoms for women. The crinoline made women appear 'destined for a sedentary life' and had 'nothing that gave the idea of movement or appeared to favour it' whereas, in the fashions of the early 1870s and the mid 1880s, '[t]he hoop was drawn back and brought together in an accentuated bustle. Everything possible was brought together to prevent the woman from sitting; everything that made it difficult for her to walk was eliminated. She wore her hair and dressed as if to be seen from the side. Indeed, the profile is the silhouette of a person…who passes by, who escapes us.' (Charles Blanc, cited by Walter Benjamin. Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, p.98.)
Mlle Lantelme in a peignoir by Madeleine Vionnet. 1908. Photo Collection Union Francaise des Arts du Costume.

Bakst's unusual illustration combines a modern graphic style for the rendering of the clothes with the face resembles those of nineteenth century fashion plates. The figure also is an odd combination of *belle époque* pouter-pigeon chest and art deco elongated, scrawny legs.
LE DÉPART POUR LE CASINO
MANTEAU DU SOIR, DE WORTH

3.29 Cecil Beaton. The three stages of retouching.
4.2 Stella Tenant in Chanel.
3 x 1

Prada Highwaist jacket.
SHO and matching pants, $2,140

Real life

Model Jane Mac is photographed by Nicholas Samartis with fast lighting and a standard lens.

Waif-like

Three hours later, a wide-angle lens, lighting change and extra contouring with make-up makes a waif out of Mac.
III.5  Francisco de Goya. The Clothed Maya. c1798. Museo del Prado, Madrid.
5.3 Cornelie Tollens. 'States'. c1998.
5.15 Guy Bourdin. Bourdin personal archives.
6.3 Grandville. 'The marine life collection, showing that underwater plants and animals are based in forms invented by man-fans, wigs, combs, brushes, etc.' *Un Autre Monde*. 1844.

(All captions by Stanley Applebaum, *Bizarries and Fantasies of Grandville.*)
6.4  Grandville. 'Flowers and fruit rejoice the coming of spring.' *Un Autre Monde*. 1844.
Grandville. 'An interplanetary bridge; Saturn's ring is an iron balcony.'
*Un Autre Monde*. 1844.
6.6 Grandville. 'Fish fishing for people, using various desirable items as bait.'
*Un Autre Monde*. 1844.
6.7 Grandville. 'Fashionable people represented in public by their accoutrements.' *Un Autre Monde*. 1844.
7.1 Nick Knight. 'It's a Jungle Out There'. Invite for McQueen Couture. Art direction by Alexander McQueen. 1997.
7.6 Katerina Jebb. *Fashion Images de Mode*, # 5.
7.7 Nick Knight. 'Devon'. *Visionaire*. 1996. Art direction by Alexander McQueen.
7.8 Nick Knight. 'Laura de Palma'. Visionaire. 1996. Art direction by Alexander McQueen.
7.9 Inez van Lamsweerde & Vinoodh Matadin. 'Joanna'. 1995.
7.10 Rankin. 'A Little Bit of Gary'. 2000.
7.18 Pierre Molinier.